

LIN FANGLU PORTFOLIO



ART+
SHANGHAI GALLERY

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INTRODUCTION



Lin Fanglu has completed her Master and Bachelor's degree in Household Product Design at the Central Academy of Fine Arts (CAFA) in 2016 and 2012. During her undergraduate studies, she had the privilege to enter No.9 Design Studio of CAFA and work under the supervision of Prof. Jiang Li. In 2011 she participated in the exchange program in Karlsruhe University of Art and Design, Germany, and Tokyo University of the Arts in Japan. Upon her come back to China, Lin Fanglu decided to experience first-hand the traditions and folkways of Chinese ethnic minorities and researched in-depth the disappearing techniques of tie-dyeing from the Bai women community in Yunnan and Dong traditional hand-woven cloth-bright cloth in Guizhou.

Numerous visits to the villages have resulted in new indigo series that have participated in several exhibitions including at the Art Museum of the Central Academy of Fine Art, and the Beijing Exhibition Center. The new series inspired by Dong Minority and created in 2021 will be exhibited at Design Miami/ Podium, Shanghai November 2021.

Her work "Iron Drum Sofa" has been collected by London Zero-Carbon Pavilion during the Shanghai World Expo in 2010. In 2016 she won both the Young Designer of the Year and the Innovative Brand of the Year at Beijing's China Building Decoration Association Awards In 2019 she participated in the First Biennale of Natural Dyes, China National Silk Museum.

In 2020 she became one of the 30 finalists of the prestigious LOEWE FOUNDATION CRAFT PRIZE among thousands of applicants from around the world.

From 12 November 2020 to 28 February 2021 her work "She Stone" was exhibited at Pompidou Museum in Shanghai for the exhibition "Design and The Wondrous: On the Nature of Ornament"

In 2021 she finally won the first prize of LOEWE FOUNDATION CRAFT PRIZE.

林芳璐分别于2012年和2016年在中央美术学院取得家具产品设计的本科和研究生学位。在她本科学习期间，曾进入中央美术学院第九设计工作室学习工作，师从教授江黎。2011年她在德国卡尔斯鲁厄大学艺术与设计和日本东京大学艺术学院进行交流学习。回国之后，林芳璐决定探索中国少数民族传统工艺，她深入云南白族女性手工艺人群中，学习研究近乎消失的扎染技术。

在数次造访驻留之后，她的蓝色扎染系列作品获得巨大成功，曾参与中央美术学院艺术博物馆以及北京展览中心举办的多个展览。林芳璐新的系列作品灵感来自于贵州当地侗族传统手工艺“亮布”，她的新作将会在2021年11月在上海举行的Design Miami/Podium展览“物感：设计的艺术”中展出。

她的作品 Iron Drum Sofa在2010年上海世博会期间被伦敦零碳馆收藏。于2016年在北京举办的中国建筑装饰协会中，她荣获“年度新锐设计师”奖和“年度创新品牌”奖。2019年，她参加了中国丝绸博物馆举办的第一届天然染料双年展。

2020年，她的作品入选享有盛誉的罗意威基金会工艺奖，从全球上千名参赛者中脱颖而出，成为了30位参加决赛的艺术家之一。

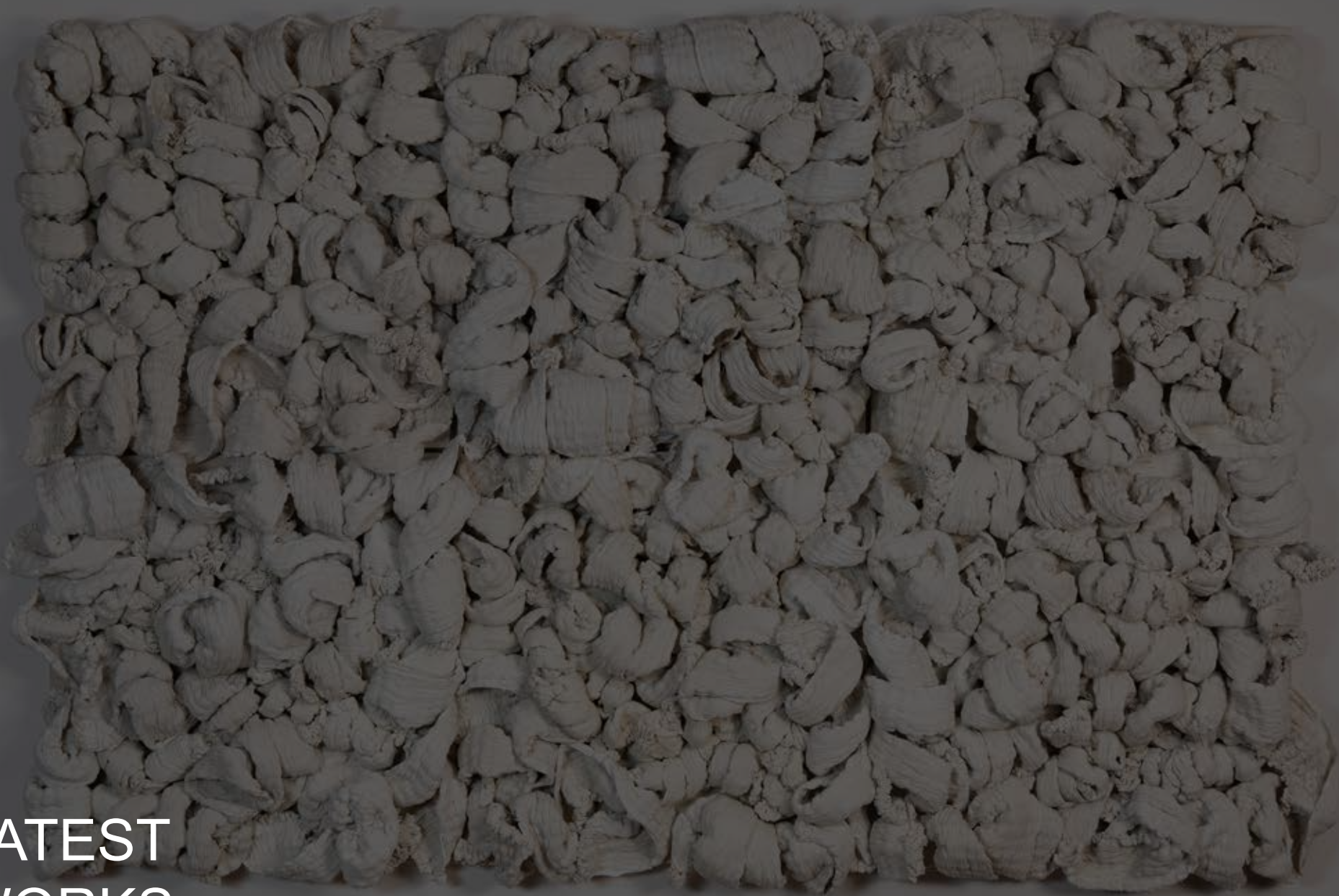
自2020年11月12日至2021年2月28日她的作品“*She Stone*”曾在上海蓬皮杜艺术中心特展“设计与奇思：装饰之自然本源”中展出。

2021年，她最终成为罗意威基金会工艺奖大奖得主。



最新作品

LATEST
WORKS




Contemporary Art Works

Fanglu's works transcend cultures and languages, with a combination of luxury and heritage, and novelty. Energetic and colorful, her works are complex in references to Chinese tradition crafts and history as well as to the art world itself. She transforms traditional forms into contemporary ones to be inherently Chinese, inherently Asian. The beautifully rich mixture of shapes respects the past in a playful serenity.



‘She’ Series ■



Fanglu's works transcend cultures and languages, with a combination of luxury and heritage, and novelty. Energetic and colorful, her works are complex in references to Chinese tradition crafts and history as well as to the art world itself. She transforms traditional forms into contemporary ones to be inherently Chinese, inherently Asian. The beautifully rich mixture of shapes respects the past in a playful serenity.

芳璐的作品超越了文化和语言，融合了奢华、传统、以及新奇。她的作品精力充沛，色彩丰富，对中国传统工艺和历史以及艺术世界本身都有复杂的联系。她将传统形式转变为现代的，使其具有中国的固有特性，具有亚洲的固有特性。美丽丰富的形状混合在一起，在一种俏皮的宁静中尊重过去。

About “She Series” ●

“...I always think about the traditional handicraft from the perspective of contemporary art. Therefore, I have done investigations on site about the Zhou Cheng village of the city of DaLi in Yun-Nan province, China, for the purpose of knowing more about tie dye's technology of Bai nationality. Through nearly one year's research about the Zhou Cheng village, I have carried out ingenious experiments about the tie-dye process of Bai nationality, including the collection and study of embroider technology, the derivation from conception to embroider, and the experiments of tie-dye with using different materials. Besides, there exists the possibility of combining the traditional craft with the contemporary art.

This symbol is closer to the traditional and expresses an ideal cultural pattern and abstract conception. With more profound significance, it can be used to express emotions and thoughts. The more I absorb form traditional images and forms as creative elements positively, the expression is more radical and original.

Specific behaviors can unify sense and sensibility, mind and body. Meanwhile, some personal existence, body mark, human perception and self-expression can be finally shown out through hands' action and physical activities, which can connect body and art.

Directly reflecting a true soul of the reality is the true spirit. This is not only the performance of the form, the choice of content and the use of materials, but also the expression of ideas, so as to convey more artistic character.

I was trying to keep control in the whole production process. I started in the Southeast corner of Beijing, a large site, put four large pieces of wood on the ground. I used markers to draw the basic forms, then step back to feel where the cloth needs a cut.

From kneading knot to suturing are all done by needle, line or relatively simple auxiliary tools. Ligation parts cannot be completely soaked forms dye stains.

I summarized the traditional barbed method, from which I was inspired to create different modern abstract patterns and pull them into a three-dimensional forms...” Lin Fanglu

关于“她”系列 ●

“...近些年我一直从当代艺术的角度去思考传统工艺，我曾多次前往云南进行实地考察，目的就是更好的体验当地民情，深入了解白族扎染这项非常古老的传统手工艺，并对白族扎染工艺进行了独创性的实验探索，其中包括对扎花工艺的收集和研究，从构思到扎花过程的推导，以及对不同材质织物的扎染实验，并从中得到传统工艺与当代艺术结合的可能性。

这种更接近于传统的符号，表达了一种理想化的文化模式和抽象观念，将这一符号作为叙述性情和思绪的象征物，并希望赋予其更深刻的意义。我将这种艺术语言用来表达来自个体的感受与冲动，存在与记录的过程。越是积极的萃取传统意象和形式作为创作元素，作品的表达就越加激进、原始。

不停的打结、捆扎等特定的行为将理性与感性，头脑与身体对立统一起来，某些个人的存在、身体的痕迹、人性的知觉、意志与自我的表现，最终通过手的动作、身体的活动体现出来，连接身体与艺术的关系.....

身体力行的去做，恰好反映了一种真实，是心灵的真实，也是精神的真实。这不仅仅是形式的表现、内容的选择以及材料的运用，更多的是思想的表达，以致于传递出更多的艺术性格.....

我是想在整个生产过程中保持控制。我从北京东南角的一个大场地开始，在地上放了四大块木头。用记号笔画出基本的形状，然后后退一步，感觉布料需要裁剪的地方。

结扎部位不能完全浸泡形成染料污渍。

从揉结到缝合都是用针、线或相对简单的辅助工具完成的。结扎部位不能完全浸泡形成染料污渍。我总结了传统的倒钩方法，从中受到启发，创建了不同的现代抽象模式，并将其拉成立体的形式...” 林芳璐



她正在被充满 一
she' s bursting no.1
布料, 木材
Cotton cloth, Cotton thread, Wood
D: 120cm
2022



她正在被充满 二 (已预定)
she' s bursting no.2 (on hold)
布料, 木材
Cotton cloth, Cotton thread, Wood
100*100cm
2022



她正在吸收水分
she' s hydrating
布料, 木材
Cotton cloth, Cotton thread, Wood
100*100cm
2022



她在乘风破浪
she' s waving
布料, 木材
Cotton cloth, Cotton thread, Wood
80*100cm
2022



她正在吸引着二
she' s seducing
布料，木材
Cotton cloth, Cotton thread, Wood
80*100cm
2022



她正在吸引着二
布料，木材
Cotton cloth, Cotton thread, Wood
50*50cm
2022



她正在隐藏着
she' s concealing
布料，木材
Cotton cloth, Cotton thread, Wood
150*100cm
2022



她正在刺刺麻麻 一
she' s tingling no.1
布料, 木材
Cotton cloth, Cotton thread, Wood
50*50cm
2022

她的浪花 二
she' s spindrift no.2
布料, 木材
Cotton cloth, Cotton thread, Wood
50*50cm
2022



她正在绽放 二
she' s bloming no.2
布料, 木材
Cotton cloth, Cotton thread, Wood
40*40cm
2022

她正在纷纷乱乱
she' s tangling
布料, 木材
Cotton cloth, Cotton thread, Wood
50*50cm
2022



she 's tree
她的树
布料, 木材
Cotton cloth, Cotton thread, Wood
85 x 90cm,
2022

Collaboration project with
Pure Experiential Communication
/ Adidas Group Campaign
Shanghai

BLUE VERSION 
LINFANGLU

伴随Blue Version 2022春夏系列的发布, adidas Originals邀请新锐艺术家林芳璐为上海太古汇大甲里a3阿迪达斯店打造艺术作品《She's Blooming Forest》,延伸了北京SKP-S品牌创意零售空间“749 HOURS BLUE SUNSET”的创意概念,为崭新的蓝色浪潮和蓝色生命力。
艺术家通过以黑白染传统手工扎染技术的表现形式,融合数字化和实物的沉浸式装置艺术,创造出一种对宇宙的新解释。
*本作品限时展出时间:1/12-2/11

BLUE VERSION

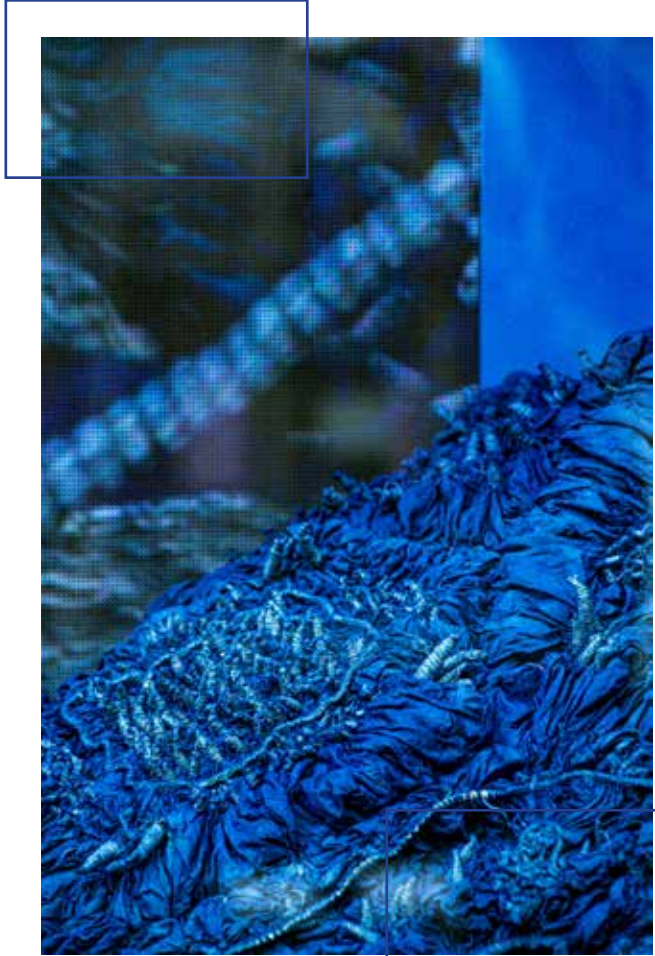
LINFANGLU

伴随Blue Version 2022春夏系列的发布, adidas Originals邀请新锐艺术家林芳璐为上海太古汇大中里 a3 阿迪达斯店打造艺术作品《She's Blueing Forest》, 延伸了北京SKP-S品牌创意零售空间“240 HOURS BLUE SUNSET”的创意概念, 书写新的蓝色浪漫和蓝色生命力。

艺术家通过云南白族传统手工扎染技术的表现形式, 融合数字化和实物的沉浸式装置艺术, 创造出一种对宇宙的新解释。

本作品限时展出时间: 1/12-2/16





Collaboration project with
Pure Experiential Communication
/ Adidas Group Campaign
Chengdu

THE VERSION





BLUE VERSION

1966:
The first space suit worn by
astronauts in space.

1971:
The first space suit worn by
astronauts on the Moon.







SHE 她
2016

布料, 木材 Cloth, wood 6000x550x3000mm
罗意威手工艺大奖获奖作品
Loewe Foundation Craft Prize 2021 winning work
现被罗意威基金会收藏
Collected by LOEWE FOUNDATION



SHE'S STONE 她的石头,2020

Cloth, wood 棉布, 木 6500x600x3500mm

Exhibited in Centre Pompidou, West Bund Museum, Shanghai
2020-2021

曾在上海西岸蓬皮杜艺术中心展出



SHE'S STONE 她的石头,2020(part 部分)
Cotton,wood 棉布, 木 6500x600x3500mm
Exhibited in Centre Pompidou,West Bund Museum,Shanghai
曾在上海西岸蓬皮杜艺术中心展出





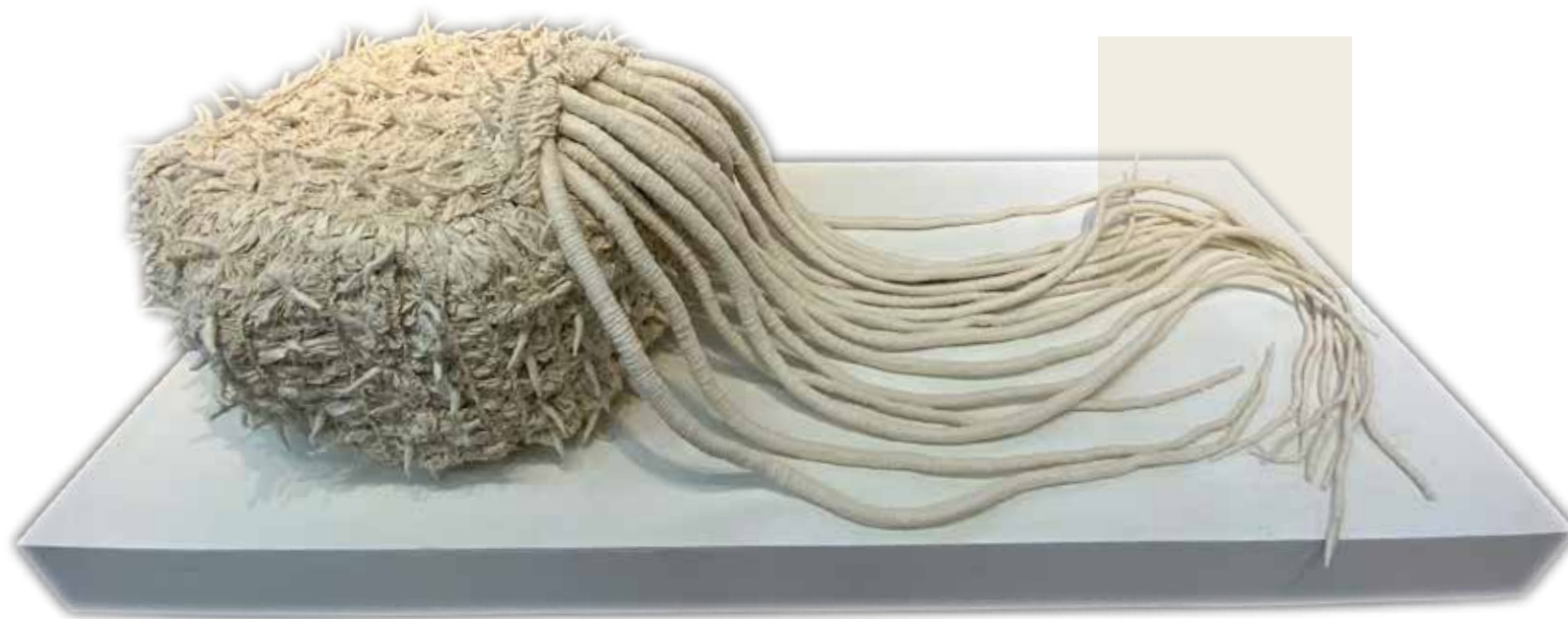
SHE'S 她, 2016
Cloth 棉布 1600x3000mm



SHE'S BLOOMING 她的盛开
Cloth, wood 棉布, 木 1800x150x1200mm
2021



SHE'S ANOTHER STONE 她的另一个石头
Cloth, bamboo 棉布, 竹子
650x650x650mm



SHE'S BOMB
Cloth, wood 棉布, 木
700x700x400mm
2017



SHE'S PAINTING(1/2/3/4),2017
Acrylic paint 丙烯作品 800x600mm



SHE'S SHINING
Cloth, acrylic, LED lamp
1000x200x800mm
2017



SHE'S VINES 她的藤蔓,
Cotton, bamboo 棉布, 竹 1000x500x-
500mm
2021





SHE'S ANOTHER STONE她的另一个石
头,2021(part部分)
Cotton,bamboo 棉布, 竹子
650x650x650mm



SHE'S OVUM 她的细胞
Cotton, wood 棉布, 木 900x700x-
150mm
2021



Contemporary
Art Works

■ 'HAMMER' Series
'锤子'系列



■
Production craftsmanship research & art practice
of Dong traditional textile craftsmanship
侗族传统布料制作工艺研究与艺术实践



I 侗族传统布料制作工艺具有悠久历史与浑厚力量

侗族是一个历史悠久并拥有独特的文化艺术的古老民族,主要分布在湘、桂、黔等省的交界地区,是战国至秦汉时期古越人的后裔,总人口数296万,占中国总人口数量的0.2%,侗族有1项世界级非遗,20项国家级非遗。由于长期以来侗族人一直聚居在地处偏僻、交通不便的桂、湘、黔毗连的山区,且族人由历史淬炼出的顽强、保守性格,使这种弥足珍贵的传统织染技术得以留存。


侗布(侗族手织布、侗族亮布、侗锦)——作为侗族地区极具特色的传统纺织布料,它是构成侗族文化符号系统的重要元素,同时也是侗族界定族群与亚族群的重要标志。

I Dong traditional textile handicraft has a long & vigorous history

Dong is an ancient ethnic group with a long history and unique culture and art. It is mainly distributed in the junction areas of Hunan, Guangxi, Guizhou and other provinces. Dong people is the descendant of the ancient Yue people from the Warring States Period to the Qin and Han Dynasties.

For a long time, the Dong people have been living in the remote and inaccessible mountainous areas adjacent to Guangxi, Hunan and Guizhou, and the tenacious and conservative character of the Dong people has been fostered by history, so that their precious traditional weaving and dyeing technique could be retained until today.

Dong cloth (Dong hand-woven cloth, Dong bright cloth, Dong brocade) -- as a traditional textile cloth with unique characteristics in Dong area, it is an important element of the cultural symbol system of Dong, and also an important symbol of the Dong minority to define ethnic group and sub-ethnic group.



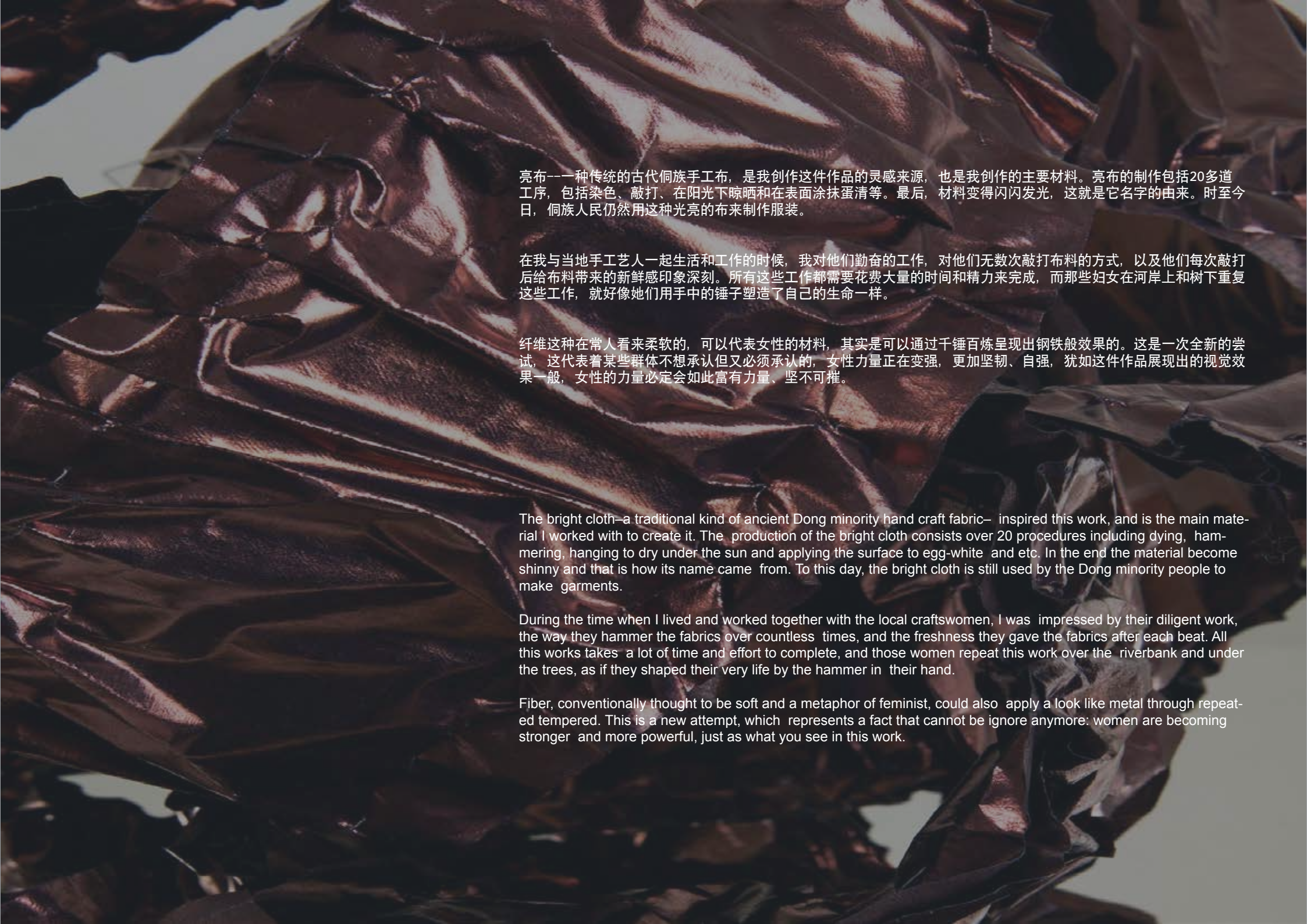
II 侗族传统布料制作工艺当中的女性价值与意义

侗布的制作过程及其复杂，传统的侗族妇女一年到头都在进行纺织劳作。女孩自幼开始学习族群绣花织布等各种技能，年长的妇女将织布技艺传授给她们的女儿或孙女辈。曾经侗族社会把女红技艺当作评价女性能力、美德的重要标准。现如今，侗族传统纺织工作仍主要由侗族女性完成。

II Women' s value & significance represented in Dong traditional textile handicraft

The process of making Dong cloth is extremely complicated, and traditional Dong women are engaged in weaving all year round. Girls learn various skills such as embroidery and weaving from an early age, and older women pass the craft on to their daughters or granddaughters.

Dong society once regarded the female needlework skills as an important standard to evaluate the female's ability and virtue. Today, the traditional textile work of the Dong ethnic group is still mainly done by Dong women.



亮布——一种传统的古代侗族手工布，是我创作这件作品的灵感来源，也是我创作的主要材料。亮布的制作包括20多道工序，包括染色、敲打、在阳光下晾晒和在表面涂抹蛋清等。最后，材料变得闪闪发光，这就是它名字的由来。时至今日，侗族人民仍然用这种光亮的布来制作服装。

在我与当地手艺人一起生活和工作的時候，我对他们勤奋的工作，对他们无数次敲打布料的方式，以及他们每次敲打后给布料带来的新鲜感印象深刻。所有这些工作都需要花费大量的时间和精力来完成，而那些妇女在河岸上和树下重复这些工作，就好像她们用手中的锤子塑造了自己的生命一样。

纤维这种在常人看来柔软的，可以代表女性的材料，其实可以通过千锤百炼呈现出钢铁般效果的。这是一次全新的尝试，这代表着某些群体不想承认但又必须承认的，女性力量正在变强，更加坚韧、自强，犹如这件作品展现出的视觉效果一般，女性的力量必定会如此富有力量、坚不可摧。

The bright cloth—a traditional kind of ancient Dong minority hand craft fabric— inspired this work, and is the main material I worked with to create it. The production of the bright cloth consists over 20 procedures including dyeing, hammering, hanging to dry under the sun and applying the surface to egg-white and etc. In the end the material become shinny and that is how its name came from. To this day, the bright cloth is still used by the Dong minority people to make garments.

During the time when I lived and worked together with the local craftswomen, I was impressed by their diligent work, the way they hammer the fabrics over countless times, and the freshness they gave the fabrics after each beat. All this works takes a lot of time and effort to complete, and those women repeat this work over the riverbank and under the trees, as if they shaped their very life by the hammer in their hand.

Fiber, conventionally thought to be soft and a metaphor of feminist, could also apply a look like metal through repeated tempered. This is a new attempt, which represents a fact that cannot be ignore anymore: women are becoming stronger and more powerful, just as what you see in this work.



LOVE UNDER THE HAMMER

锤子

Cotton thread,radix isatidis,dye yam,egg white,bamboo.

棉线、板蓝根、薯蓣、鸡蛋清、竹子

6500x3000x1000mm

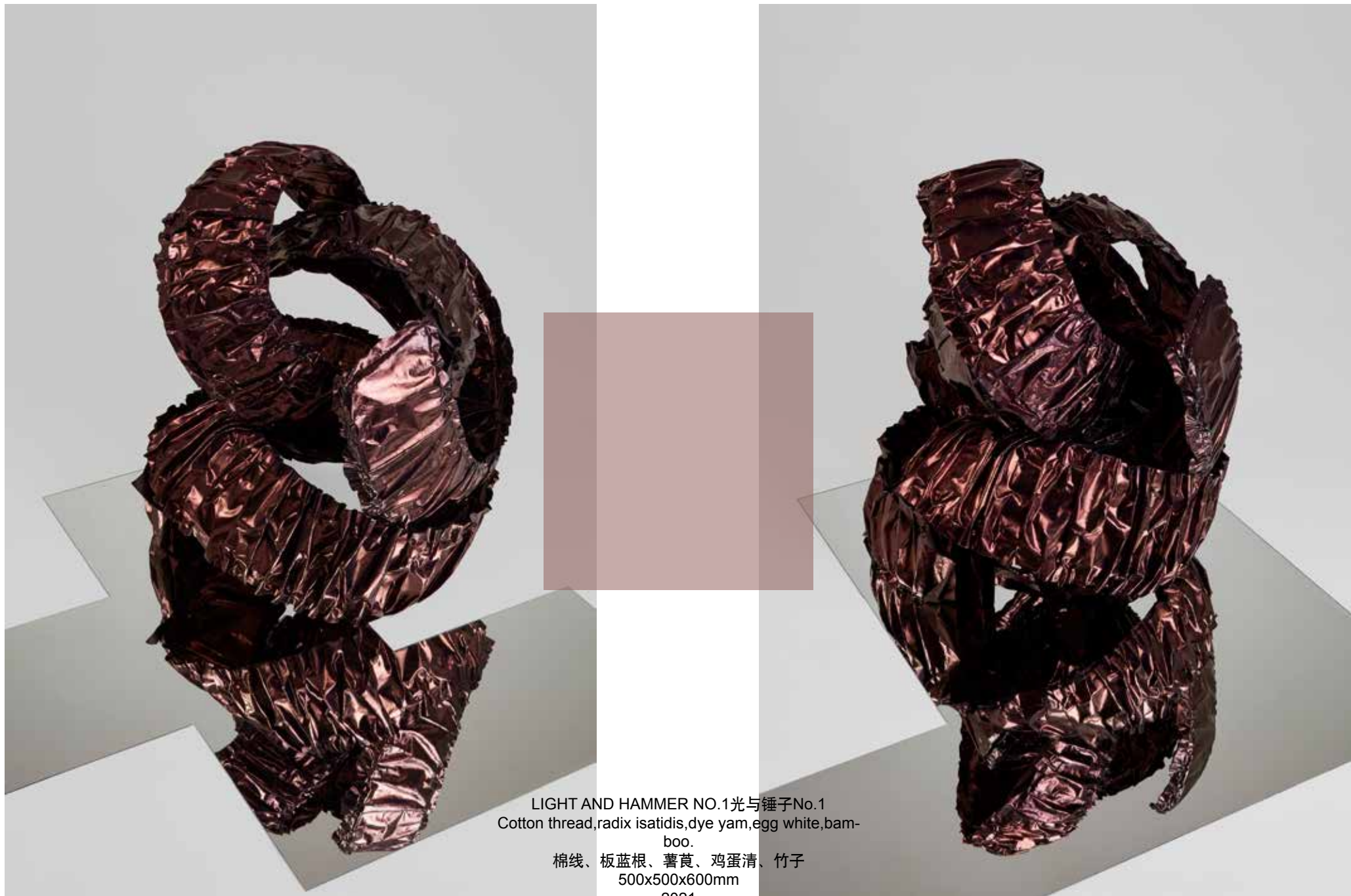
2021

Exhibited in CAFA Art Museum, Beijing & Miami Design Podium Shanghai November 2021

曾在中央美术学院美术馆展出 & 2021年11月在Miami Design Podium展出







LIGHT AND HAMMER NO.1光与锤子No.1
Cotton thread,radix isatidis,dye yam,egg white,bam-
boo.
棉线、板蓝根、薯蓣、鸡蛋清、竹子
500x500x600mm
2021

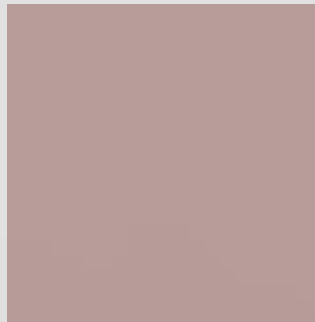
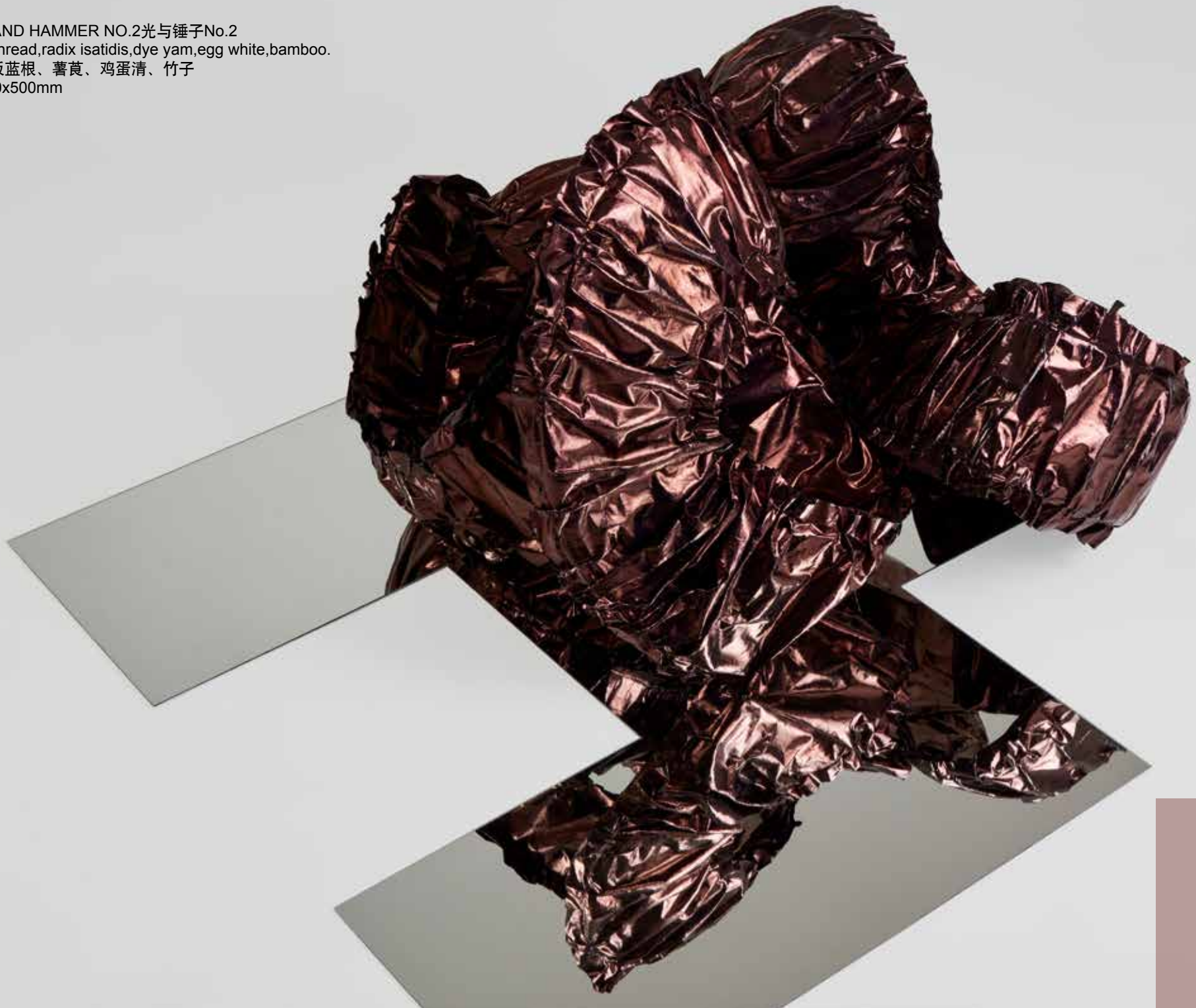
LIGHT AND HAMMER NO.2光与锤子No.2

Cotton thread,radix isatidis,dye yam,egg white,bamboo.

棉线、板蓝根、薯蓣、鸡蛋清、竹子

500x600x500mm

2021





LIGHT AND HAMMER NO.3光与锤子No.3
Cotton thread,radix isatidis,dye yam,egg white,bam-
boo.
棉线、板蓝根、薯蓣、鸡蛋清、竹子
500x500x650mm
2021







个人简介

Curriculum
Vitae

EDUCATION

Central Academy of Fine Arts, China — Master of Arts
SEPTEMBER 2012 - MAY 2016, Beijing

Central Academy of Fine Arts, China — Bachelor of Arts
SEPTEMBER 2008 - MAY 2012, Beijing

Exchanged in Tokyo University of the Arts in Japan, Japan
2011, Tokyo

Exchanged in Karlsruhe University of Art and Design in Germany, Germany
2011, Karlsruhe

AWARDS

2021 The work "SHE" won the first prize for LOEWE FOUNDATION Craft Prize 2021.

2016 Personal brand "Hand-tied Blue Dye" series won the "Innovative Brand of the Year" award of China Building Decoration Association. Awarded the "New Designer of the Year" by China Building Decoration Association.
Personal brand "Hand-tied Blue Dye" series won the Dean's Nomination Award of the Central Academy of Fine Arts and was exhibited in the exhibition hall of the Central Academy of Fine Arts.

EXHIBITIONS

2021 The Work series 'Love Under The Hammer' were exhibited in Design MIAMI/Podium Shanghai and became the main spot of the fair

2021 The work "SHE'S STONE" was exhibited in Centre Pompidou, West Bund Museum.

2020 The series of art carpets "Rainbow!" was released and exhibited at TAN CARPET & HOME. Works exhibited at Art+Shanghai Gallery.

2019 Installation work participated in the group exhibition "Loving" in Parkview Green Art Gallery, Beijing.
The work "Breath" was selected for the 1st Biennial of Natural Dyes, exhibited in China National Silk Museum.

Invited by the brand to create the installation "Celebrate Every Day" and "Splendid Light" exhibited at 751 Art Zone, Beijing. Participated in Paris Design Week by MAISON & OBJET with invitation from China Design Center.

2018 Invited to participate in the "Craft: The Reset", Sea World Culture and Art Center.

Invited to participate in the Home Furnishing Crossover Exhibition by Andrew Martin International Interior Design Summit at Intertextile Shanghai.

Invited to participate in "All for One" immersive art and design exhibition at Bvlgari Hotel Beijing.

Invited by PETA (People for the Ethical Treatment of Animals) to create the artwork for the abused bears in the circus.

2017 "Exhibition in the Garden" at LSpace, Beijing.

2016 "Hand-tied Blue Dye" series was exhibited in Beijing Exhibition Hall, China.

2014 The work "Memories" was exhibited in the Art Museum of Central Academy of Fine Arts. Participation in the 4th Edition of the Art Exhibition on Peace.

2010 The work of "Iron Drum Sofa" has been collected by the London Zero-Carbon Pavilion in Shanghai World Expo.

学习经历:

- 2016 毕业于中央美术学院, 获学士、硕士学位;
- 2013 于德国卡尔斯鲁厄国立设计大学交流学习;
- 2013 于日本东京艺术大学交流学习。

获奖:

- 2021 作品“她”荣获罗意威手工艺大奖
- 2016 作品《手扎蓝染》系列荣获中央美术学院院长提名奖, 并于中央美术学院展厅展览;

展览

- 2021 系列作品‘Love Under the Hammer’在设计迈阿密/上海展展览, 并被评选为最受欢迎展位。
- 2021 作品“她的石头”在上海西岸蓬皮杜艺术中心展出
- 2020 艺术地毯Rainbow!系列发布并展览于毯言织造艺廊, 以及艺术+上海画廊装置作品参与北京侨福芳草地画廊联展“缝绻”
- 2019 作品《喘息》入选第一届天然染料双年展, 展览于中国丝绸博物馆; 应品牌邀请创作《欢庆每一天》、《绚丽的光》装置, 展览于751艺术区; 参与法国 M&O 展览会; 受邀参加“造物新世代”艺术展, 海上世界文化艺术中心;
- 2018 受邀参加“无界之合”跨界家居艺术展; 应邀参加上海国际纺织面料展的Andrew Martin际室内设计峰会的家居用品跨界展。 . 受邀参加北京宝格丽“九九归一”沉浸式艺术设计展; 受 PETA(善待动物组织)邀请, 为马戏团中饱受虐待的小熊创作艺术 作品《生命的尊严在荆棘中沉没》;
- 2017 自创品牌《手扎蓝染》荣获中国建筑装饰协会“年度创新品牌”奖。在北京 LSpace 举办“花园里的展览”
- 2016 荣获中国建筑装饰协会“年度新锐设计师”奖; 作品《手扎蓝染》系列荣获中央美术学院院长提名奖, 并于中央美术学院展厅展览;
- 2014 作品《追忆》在中央美术学院美术馆展览;
- 2010 作品《铁桶沙发》被上海世博会伦敦零碳案例馆展览并永久收藏; 2010 年 作品参加第四届国际艺术和平展;

联系画廊

CONTACT
GALLERY

EMAIL

PRESS: gallery@artplusshanghai.com
GENERAL: contact@artplusshanghai.com

PHONE

+86 21 6333 7223

GALLERY ADDRESS

No.99 East Beijing Road, Unit L207,
Huangpu District
Shanghai 200002
China

OPEN HOURS

10.30 am - 6.30 pm
Tuesday - Sunday
Other times by appointment

电子邮件

媒体专用: gallery@artplusshanghai.com
综合联络: contact@artplusshanghai.com

电话

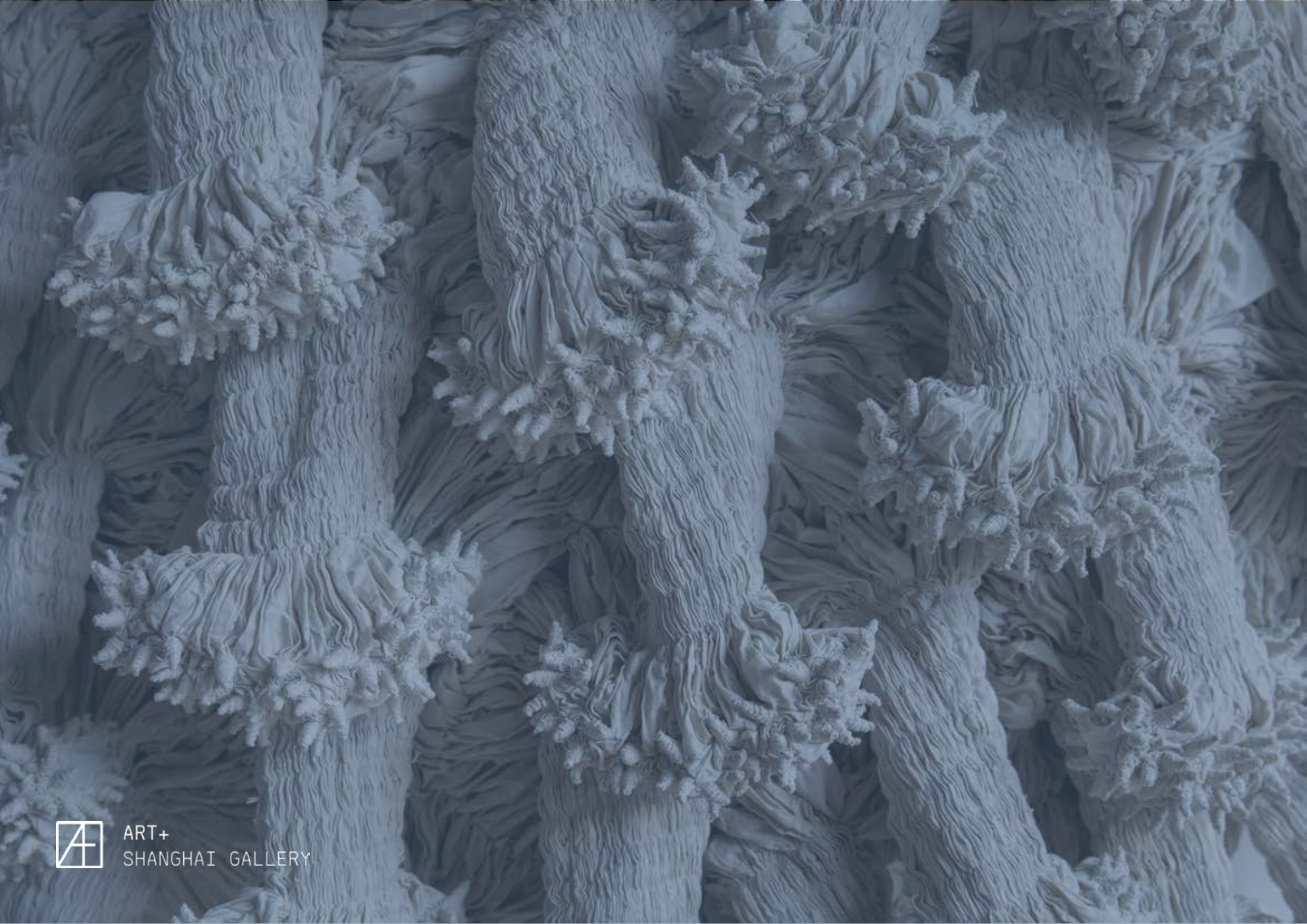
+86 21 6333 7223

地址

黄浦区北京东路99号L209
益丰外滩源
上海市 200002
中国

营业时间

10.30 am - 6.30 pm
周二 - 周日
其他时间参观, 请预约



ART+
SHANGHAI GALLERY