

A woman with long dark hair, wearing a dark blue long-sleeved top, stands between two large, rectangular sculptures made of crumpled, light-colored paper. The sculptures have a rough, textured surface with some faint, circular patterns. The background is a plain, light-colored wall. The lighting is soft, highlighting the textures of the paper sculptures.

FANGLU LIN PORT FOLIO



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FANGLU LIN



ARTIST'S 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.

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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



ARTIST'S INTRODUCTION

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团体中，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





CONTEMPORARY ARTWORKS

“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.



SHE, 2016
Cloth, wood
6000x550x3000mm
Loewe Foundation Craft Prize 2021 winning work
Collected by LOEWE FOUNDATION

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 YunNan 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



SHE'S STONE, 2020

Cloth, wood 6500x600x3500mm

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



SHE'S STONE,2020(part)
Cotton,wood
6500x600x3500mm
Exhibited in Centre Pompidou,West Bund Museum,Shanghai



SHE'S, 2016
Cloth
1600x3000mm

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SHE'S BLOOMING
Cloth, wood
1800x150x1200mm
2021

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SHE'S ANOTHER STONE
Cloth, bamboo
650x650x650mm
2021

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SHE'S BOMB
Cloth, wood
700x700x400mm
2017

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

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

2017

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SHE'S VINES,
Cotton, bamboo
1000x500x500mm
2021





SHE'S ANOTHER STONE, 2021 (part)
Cotton, bamboo
650x650x650mm

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SHE'S OVUM,
Cotton, wood
900x700x150mm
2021





“HAMMER” SERIES

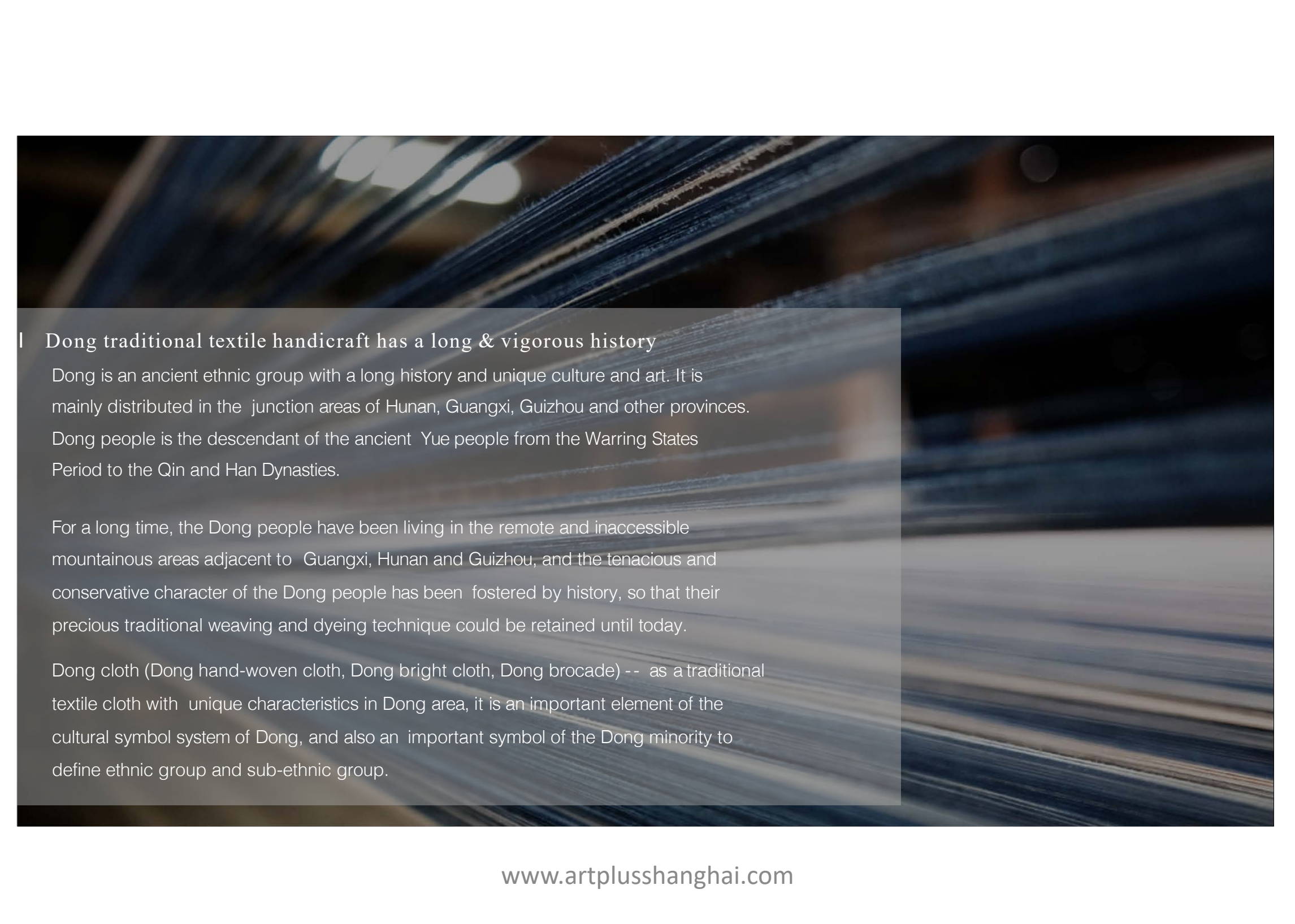
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Production craftsmanship research & art practice of Dong traditional textile craftsmanship

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Photo curtesy of artist Lin Fanglu, taken during her two trips to Guizhou and Hunan Province, China.



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 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.



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 dying, hammering, hanging to dry under the sun and applying the surface to egg-white and etc. In the end the material become shiny 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

Cotton thread,radix isatidis,dye yam,egg white,bamboo. 6500x3000x1000mm

2021

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

November 2021

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LIGHT AND HAMMER NO.1
Cotton thread,radix isatidis,dye yam,egg white,bamboo.
500x500x600mm
2021

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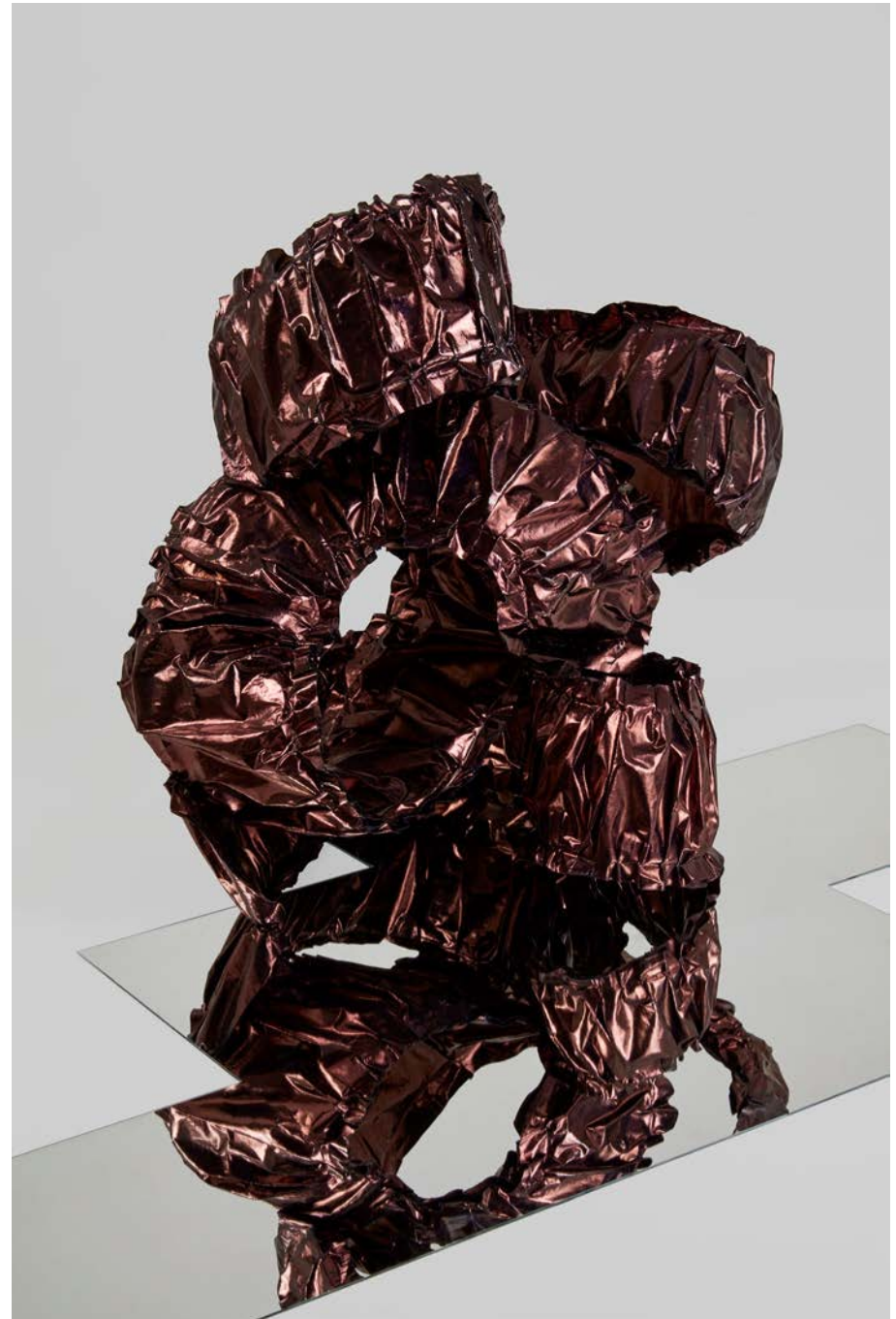
LIGHT AND HAMMER NO.2

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

500x600x500mm

2021

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LIGHT AND HAMMER NO.3,
Cotton thread,radix isatidis,dye yam,egg white,bamboo.
500x500x650mm
2021
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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

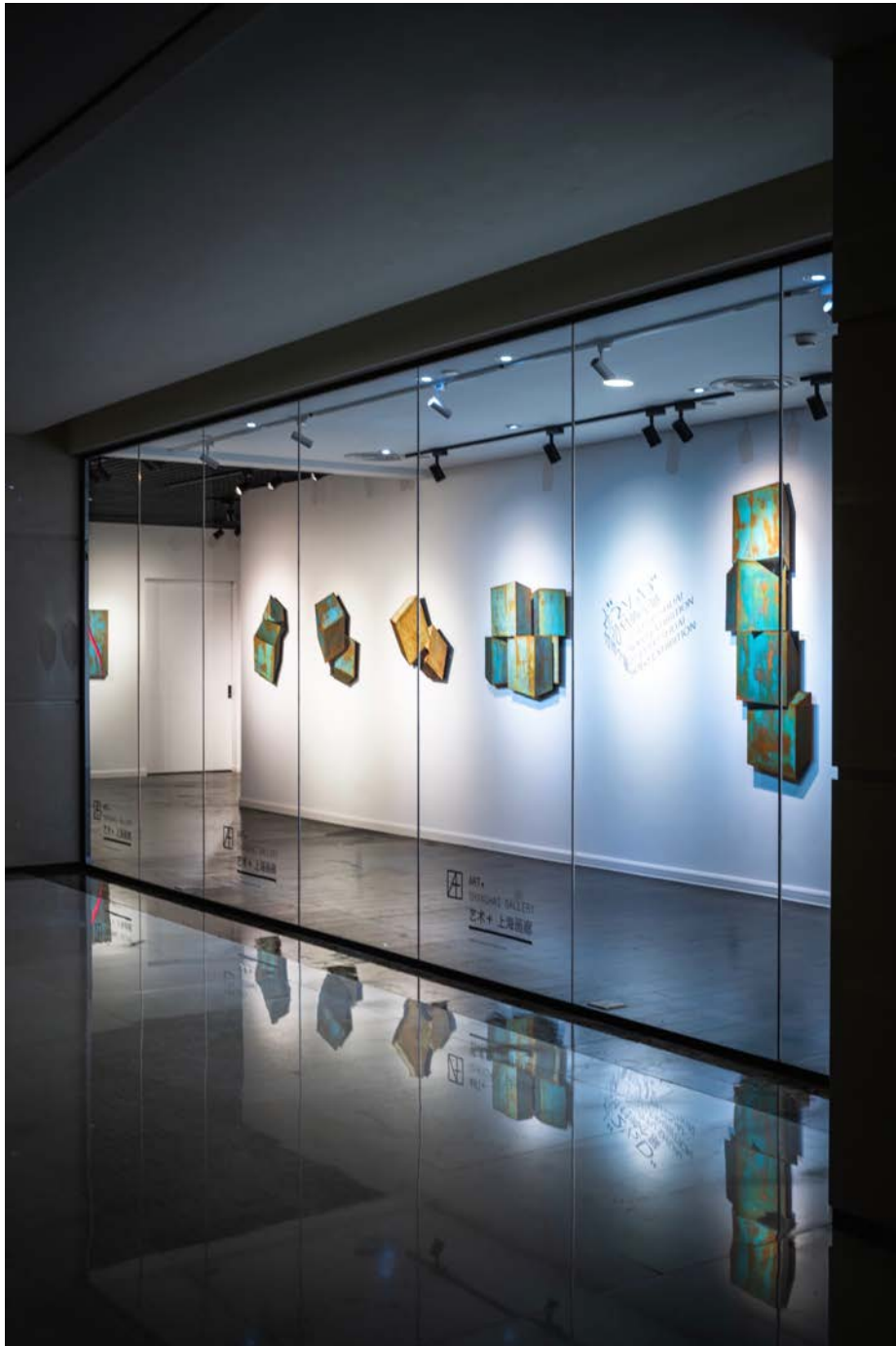
2011, Karlsruhe

AWARDS

- 2021 The work "SHE" was selected 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 "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.
- 2018 Participated in Paris Design Week by MAISON & OBJET with invitation from China Design Center.
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.
- 2010 Participation in the 4th Edition of the Art Exhibition on Peace.
The work of "Iron Drum Sofa" has been collected by the London Zero-Carbon Pavilion in Shanghai World Expo.



FOR MORE INFORMATION REGARDING THE ARTIST
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