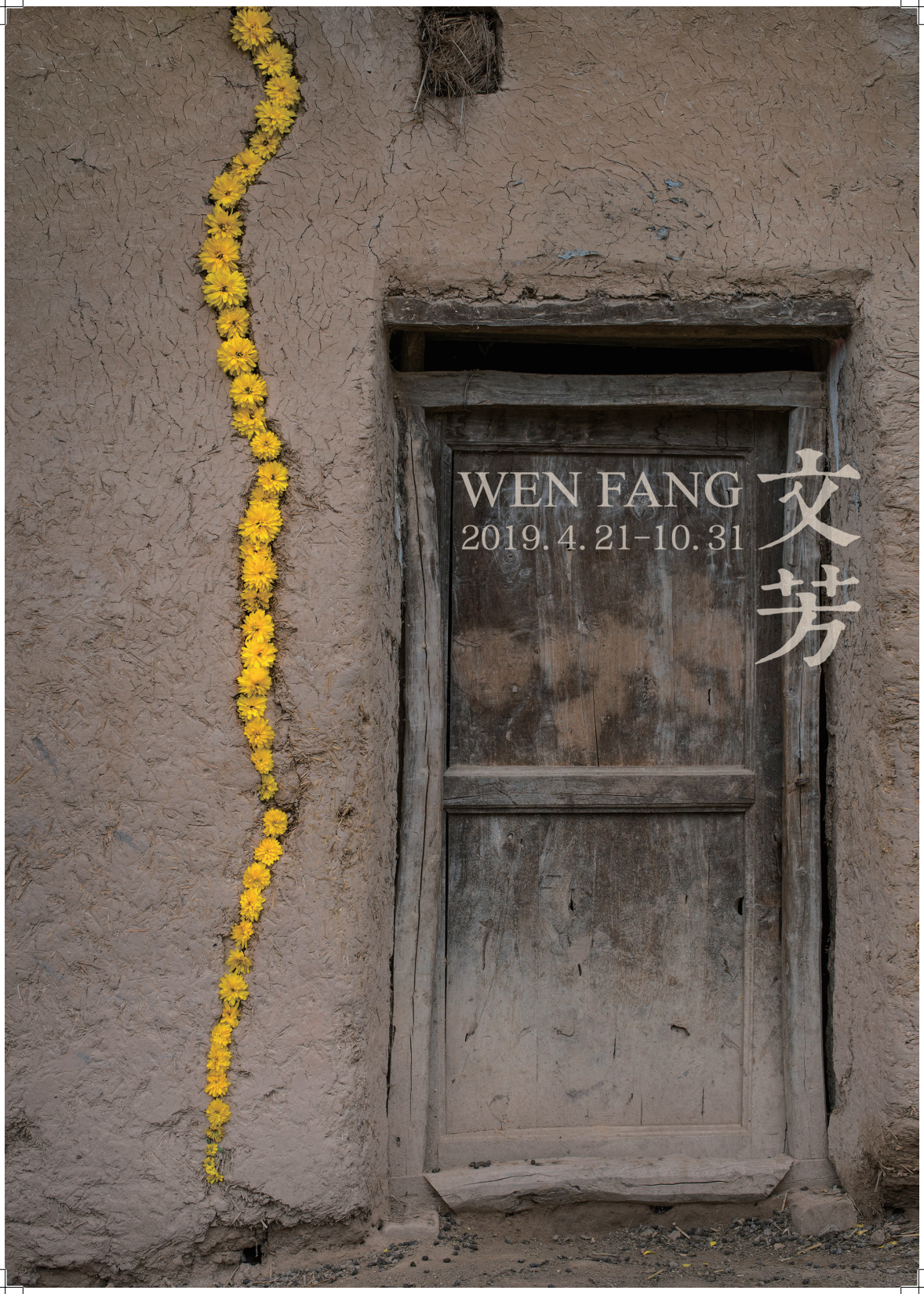

WEN FANG
2019.4.21-10.31
文芳

文 芳

芝加哥大学北京中心
展廊 2019.4.21-10.31

策展人：冯珠娣与艺婷
感谢梁学明，陈玲英，李雨轩

文芳的艺术是与世界的合作。在她的摄影作品中，我们不仅看到建筑工人的安全帽与笑脸，也能听到寒冷的建筑工地上他们与摄影师之间的玩笑。在大地艺术中，我们见到孩子、花朵、石头、墙缝——人与物相聚，并与自然交融。《第二性》上的那些刺绣让我们仿佛置身于宁夏百花刺绣合作社的姐妹之间，听她们一边闲聊彼此的生活一边分享母亲传下来的手工鞋底的纹样。面对一盒“白卷”，我们读到的是玄奘和悟空师徒从印度带回“无字真经”的故事。而那些把玩材料限度（铜、宣纸、摄像机）的独立作品，也是艺术家以开放的心态与活跃、敏感的物质世界的合作。文芳通过她的事业成为万物的朋友：阳光与大地，生活与工作，人群与花朵，舞蹈与欢笑；万物之深刻的联结在她的艺术中得以体现。文芳的艺术可以改变我们，疗愈我们。

——冯珠娣 策展人

“文芳的线索，像一条带着倒刺的植物。这倒刺给她伤痛，也给她力量。当她呼唤来生命里更宽阔的方向，那些倒刺就渐渐柔软下来，变成羽毛，托起她，也托起和她一起创作的孩子、朋友。”

——策展人 艺婷

Wen Fang

University of Chicago Center in Beijing
Exhibition April – October 2019

Curated by Judith Farquhar and Tara Wang
with thanks to Xueming Liang, Dola Chen, Yuxuan Li

开幕式暨招待会

Opening and Reception
4.21 ／ 15:30

研讨会：阑珊处——聊聊你的故事

Roundtable:
Circling Back-Tell Us Your Story
4.21 ／ 16:30

Wen Fang's art is a collaboration with the world. In her photographic works we see not only the hard hats and warm smiles of urban workers, we can almost hear them joking with the photographer in wintry construction sites. In the land art, we witness gatherings of people and things – children, flowers, rocks, cracks in walls – joining nature in its changes. Admiring the figures we see threading through The Second Sex, we hear the women of the Ningxia Hundred Flowers Needlework Collective chatting about women's lives and sharing their mothers' designs for the soles of hand-made shoes. And, facing a box of "void scrolls," we recall the wordless "true sutras" carried away from India by the monk Xuan Zang and his monkey sidekick Sun Wukong. Even those more solitary works that play conceptually with the constraints of materials (bronze, thick paper, a video camera) are a collaboration between the artist's welcoming disposition and a living and responsive human and material world. Wen Fang throughout her career has made friends with light and earth, living and working spaces, people and flowers, dancing and laughing. And like all such deep connections, Wen Fang's art can change and heal us.

—Curator Judith Farquhar Judith Farquhar

The thread of Wen Fang's life is like a thorny bramble. Its barbs can both injure and bring strength. When she finds a broader landscape for life, thorns transform into floating down, soft and light, carrying along Wen Fang, and her friends, and the children who create with her.

— Curator Tara Wang Tara Wang

第二性 2012 年

这组装置作品的名字叫做《第二性》。每本书上都用立体刺绣技术像纳鞋底一样绣着一个不同的图案，承载这些刺绣的是法国著名女性作家西蒙娜．德．波伏娃 Simone de Beauvoir 撰写的著作《第二性》的中文版。原著 1949 年出版，被学术界看做西方女权运动的圣经。她在书中以非常理性的方式分析了女性在社会中所面临的不公待遇以及改变这种不公平的可能。

而我，在我的作品中用这本书作为材料，并非是为了向本书致敬，而是提供了另外一个视角和一种文化的对照。这个想法是我在和宁夏百花刺绣合作社的姐妹们一起工作的三年中逐渐形成的。她们并不是些很特别的女人，而是和千千万万生活在中国腹地的农村妇女们一样，总能让我强烈的感受到一种反差，就是她们生存环境的艰辛和她们乐观、知足的态度之间的反差。在交流中，她们的言语中总能让我感受到浓浓的幸福感。

我想波伏娃写这本书的目的一定也是为她自己和其他女性争取幸福，为此她受了高等教育，选择不婚不育，成为西方独立女性的典范之一。但我经常在想：幸福到底是靠争取和计算，还是靠付出和宽容得来的？获得知识本身是否能让我们更接近幸福呢？

带着这些问题，我和百花刺绣合作社的姐妹们完成了《第二性》的创作，她们用她们的文字——那些传承了世世代代的花纹将这本西方女性主义的圣经绣穿后呈现给大家，希望每个观众都能有适合自己的答案。

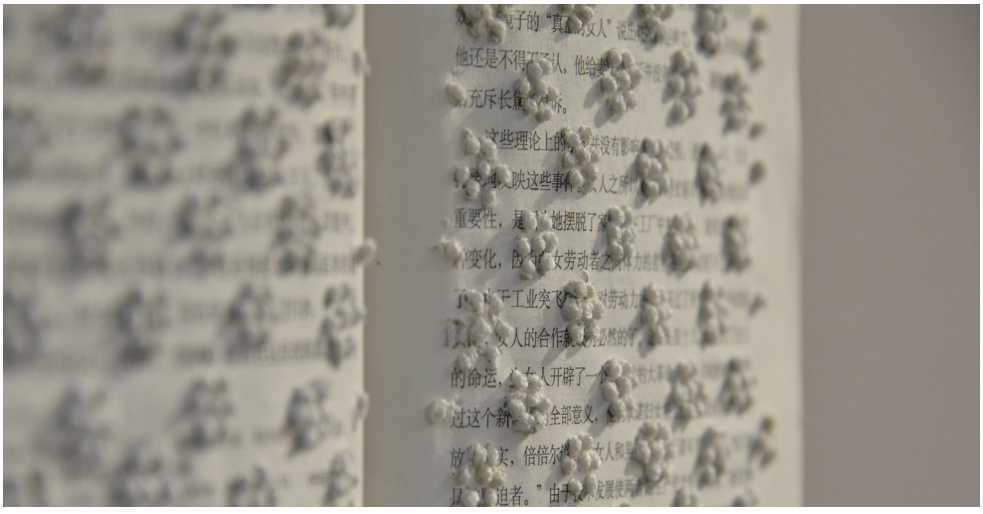
The Second Sex 2012

This installation piece is called "The Second Sex". On each copy of the book, a different pattern is stitched, using a relief embroidery technique like that used for shoe insoles. Supporting each of these embroidered figures is the Chinese edition of the book *The Second Sex* by famous French feminist Simone de Beauvoir. First published in 1949, this book has been viewed by scholars as the Bible of Western feminism. In the book, de Beauvoir analyzes in a highly rational manner the unequal place occupied by Woman in society, as well as the potential for changing that inequality.

But I have used this book as a resource not in order to pay tribute to it, but rather to offer another viewpoint and a kind of cultural contrast. This thinking gradually took form over a period of three years working together with my sisters in the Ningxia Hundred Flowers Embroidery Collective. These women are nothing special; they are not unlike thousands and thousands of other women living in the villages of China's interior. But it was the contrast between the difficulty of their lives in that environment and their optimism and sense of satisfaction that really struck me. They spoke with feelings of deep satisfaction, in awareness of a happy life.

I think de Beauvoir's aim in writing this book was certainly so that she and other women could strive for happiness, and to that end she became highly educated and chose to remain unmarried and childless, becoming a unique exemplar for women in the West. But I often wonder, does happiness at root depend on striving and planning, or does it rely more on generosity and tolerance? Does gaining more knowledge really bring us closer to happiness?

It was with these questions in mind that the sisters of the Hundred Flowers Embroidery Collective completed this work "The Second Sex". They used their own writing, the figures in thread that have been passed down through the generations, to return to everyone this Western feminist canon pierced by needlework. I hope that all those who look at it can find their own best answers.



白卷 2016 年

2015 年春天，我开始在三层夹宣上，用没有墨水的硬笔书写《大方广佛华严经》中的《净行品》。 每天抄写五个小时，直至完成一百零八卷。抄完一百零八遍时，已经过去十个月了。共计抄写四十多万字，经卷共四百米长。而此时，作品还未完成，因为最重要的步骤还没有做。2016. 5. 14—5. 21 日，北京时代美术馆的现场，我用了七天时间，将所有字迹一一熨平，并在这个过程中与现场观众交流，清除掉了自己 1000 个小时的工作。最终所抄的 108 遍经文，只留下 108 卷白纸，作品完成。

Void Scrolls 2016

In the Spring of 2015, I began writing the Avatamsaka Sutra (Flower Garland Sutra) of Mahayana Buddhism on Chinese painting paper, using a pen without any ink. Every day I wrote non-stop for five hours until I had completely filled 108 rolls of paper. By the time I had copied the sutra 108 times, 10 months had passed.
I wrote over 400,000 characters, scratching them on over 400 meters of paper scrolls. Even then, my work was incomplete. The most important step was yet to come.

May 14 to May 21, 2016, in a gallery of the Beijing Times Art Museum, I ironed flat the markings I had made, character by character, while engaging in conversation with gallery visitors. In those few short days, I eliminated all the traces of 10 months of work. In the end, after I had copied 108 scriptures, only 108 rolls of white paper were left.

铜作品 2013 年

这是我受邀到瑞典做访问艺术家期间所做的两件作品。这次创作被要求用铜作为创作材料，所以我利用了铜的质感和声音做了这两件作品。

Works in bronze 2013

These works were made when I was a visiting artist in Sweden. I was asked to work in bronze, so for these two pieces I highlighted the tactility and sonority of bronze.

光的声音

行至水穷处，坐看云起时

The Sound of Light

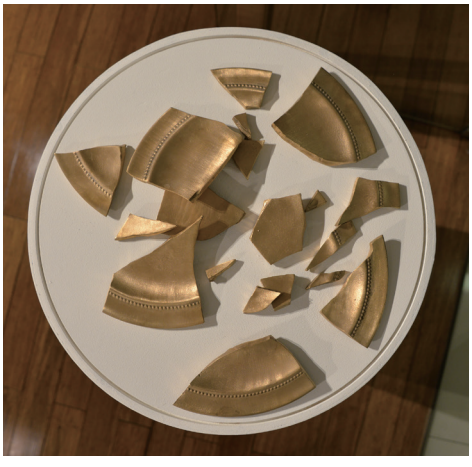
Arriving where water no longer flows, here we can watch the clouds rise.

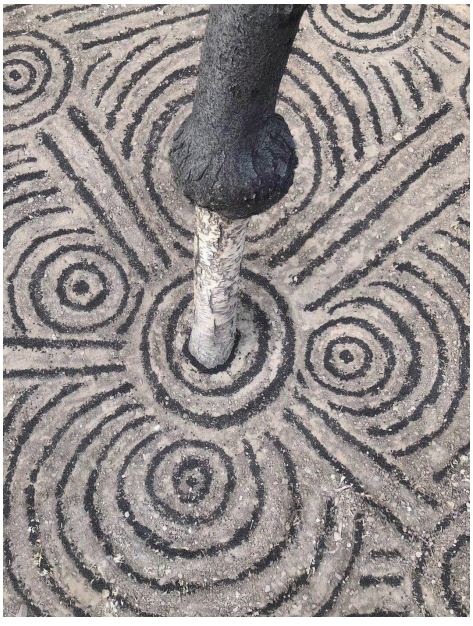
有漏

“有漏”是佛教名词，意思是指有烦恼染杂的事物，他们都有生灭。这世间所有坚固之物，大抵都是如此吧。

All That Is Solid...

“Youlou” is a Buddhist term referring to contaminating worries and anxieties. This is a matter of life and death. In these times, everything that seems solid and fixed is actually breaking up and melting away.





我和大地艺术 2018 年

开始做大地艺术只有一年，但是我却特别迷恋这种随风而散的艺术。 与大自然一起工作，和在工作室中完全不同。做大地艺术无法事先计划。我不知道自己去哪儿，就算知道我也不知道会遇到什么，就算知道会遇到什么，等我拿着工具去寻找我曾经遇到过的那种植物的时候，也会发现它变了，因为它是活的。会长、会老、会死。所以最好是别计划，放空了心去相遇。心是空的，就能收到自然的礼物——那个非预期的动人。遇到了，被滋养的同时，就会想与它发生联系。如同《牡丹亭》中杜丽娘的唱段：花似人心常向好处牵 . . . . . 所以我的大地艺术作品不是对自然的改造，而是与之共舞一场。如同人海中遇到我爱的人，相视一笑，转身又可以相忘于江湖 . . . . . .

Land Art and Me 2018

I have only been doing land art for a year, but I am quite enthralled with this carefree and diffuse artform. Working together with nature is not at all like studio work. Land art admits of no advance planning. Even if I know where I am going, I don't know what I will encounter. Even if I know what I will encounter, when I go out, tool in hand, to seek out the plant I once encountered, I discover that it has changed. It is a living thing. It grows, ages, dies. So the best thing is to make no plans, empty your heart-mind to go meet the world. If your heart is empty you can receive the gift of nature, that ever-unexpected intimate touch. Encountering, and at the same time accepting nourishment, I am able to forge a relationship with nature. It is as in the song of the tragic girl Du Liniang in "The Peony Pavilion": "Flowers like human feelings lead us toward goodness…"

So my land artworks don't aim to alter nature, rather they dance together with it. If among the multitudes I encounter someone I love, we smile, and forgetting each other, we turn together to lose ourselves among the rivers and lakes.

文芳　艺术家

1976 年生于中国北京。毕业于法国巴黎路易．卢米埃尔国家高等艺术学院 L'ENS Louis-Lumière 摄影系。她经常和普通民众合作创作艺术作品，如打工者、农村妇女、儿童等，作品形式涉及摄影、装置、雕塑、行为等。她说："艺术不该只是高高在上的，和普通人没有关系的，只是一个锦上添花的工作。"作品在法国、瑞士、瑞典、意大利、韩国、日本等国家、上海、北京及亚洲其他地区展出，被 LVMH 集团、法国雷诺艺术基金会、法国纳夫利兹 OBC 银行等机构收藏。

Wen Fang　Artist

Born in 1976 in Beijing, she graduated from the Department of Photography at L'ENS Louis-Lumière, France. When creating art, she often collaborates with ordinary people: migrant workers, women farmers, children. Her works include photography, installation, sculpture, performance, and more. She believes that "art should not be something that sits on high while having nothing to do with ordinary people. And it is not just the icing on the cake either." Her works have been exhibited in France, Switzerland, Sweden, Italy, Korea, Japan, Shanghai, Beijing and in other parts of Asia. LVMH, Renault Art Foundation, and Banque Neuflize OBC, among other agencies, have collected Wen Fang's art.

www.wenfangart.cn

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