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Taking inspiration from the Rococo period, artist Anne von Freyburg explores the hinterland of both painting and textiles creating sensational, opulent works that defy categorisation



BUBBLELICIOUS, 2020. 65 x 55cm.
Acrylic ink, tapestry fabric, sequined fabric, mohair, painted curtain cord, crystal beads, canvas. Hand embroidery.
PHOTOGRAPHY: IVONNE ZIJP

Artists have always copied, imitated or re-envisioned work by those who have gone before. For some – like Francis Bacon with his 50 versions of Velasquez's *Pope Innocent X*, or Andy Warhol making 23 re-workings of Giorgio de Chirico's paintings – it was a fixation. For Anne von Freyburg, with her sewn re-visitations of the Rococo period, most notably the work of Francois Boucher and Jean-Honoré Fragonard, it's a homage that she describes as both playful and ironic

but also critical. Seeing no hierarchical distinction between the act of painting and that of constructing textiles, von Freyburg has, at times, felt undervalued because of her choice of media. And, though acknowledging that she's always been attracted to what she sees as Rococo's 'visual sensuality and hedonism', she also strongly connects with the way it's been marginalised as an art form. Born in Velp, a small town outside Arnhem in the Netherlands, to parents who

were steeped in the fashion industry ('old Vogues would be lying around and, as a child, I'd always be cutting them up') von Freyburg's decision to study fashion was not a surprising one. And though success and a great deal of media attention quickly followed her graduation from the degree course at Arnhem, von Freyburg continued to feel 'in between', constantly asking herself 'Am I an artist? And if so, what is that?'. 'I saw fashion as art,' she says, 'for me it was