

中国科学技术协会资助项目

科技进步与纤维艺术发展

SCIENCE AND TECHNOLOGY PROGRESS AND
DEVELOPMENT OF FIBER ART

主 编 林乐成 尼跃红

2010年“从洛桑到北京”国际纤维艺术学术研讨会

论文集

2010 "FROM LAUSANNE TO BEIJING" INTERNATIONAL FIBER ART SYMPOSIUM

中国建筑工业出版社
CHINA ARCHITECTURE & BUILDING PRESS

中国科学技术协会资助项目

科技进步与纤维艺术发展

SCIENCE AND TECHNOLOGY PROGRESS AND
DEVELOPMENT OF FIBER ART

主 编 林乐成 尼跃红

2010年“从洛桑到北京”国际纤维艺术学术研讨会

论文集

2010 "FROM LAUSANNE TO BEIJING" INTERNATIONAL FIBER ART SYMPOSIUM



中国建筑工业出版社
CHINA ARCHITECTURE & BUILDING PRESS

图书在版编目(CIP)数据

科技进步与纤维艺术发展—2010年“从洛桑到北京”国际纤维艺术学术研讨会论文集/林乐成, 尼跃红主编. —北京: 中国建筑工业出版社, 2010. 10
ISBN 978-7-112-12528-9

I. ①科… II. ①林…②尼… III. ①技术进步-影响-纤维-编织-设计-文集 IV. ①J523.4-53

中国版本图书馆 CIP 数据核字(2010)第 195814 号

责任编辑: 张振光 费海玲

责任设计: 李志立

责任校对: 关 健 王雪竹

总 策 划: 赵之硕

主 编: 林乐成 尼跃红

编 委: 孙金瑞 王 凯 王 潇 林乐成 尼跃红 庞 礴 王 梅 金 兰

**科技进步与纤维艺术发展
2010 年“从洛桑到北京”国际纤维艺术学术研讨会论文集**

主 编 林乐成 尼跃红

*

中国建筑工业出版社出版、发行(北京西郊百万庄)

各地新华书店、建筑书店经销

北京天成排版公司制版

北京云浩印刷有限责任公司印刷

*

开本: 889×1194 毫米 1/16 印张: 13 字数: 416 千字

2010 年 10 月第一版 2010 年 10 月第一次印刷

定价: 40.00 元

ISBN 978-7-112-12528-9
(19830)

版权所有 翻印必究

如有印装质量问题, 可寄本社退换

(邮政编码 100037)

编者按：

纤维艺术在世界各国有着悠久的历史，是世界各国民族文化艺术遗产中重要的组成部分。随着时代的发展进步，新材料、新技术和新的艺术创作手段不断涌现(如光导纤维和纳米技术的引入)，发展成为多媒介、应用领域广阔的新艺术品类，在国际文化艺术交流中受到广泛关注。中国作为当代纤维艺术创作最为活跃的国家之一，以其悠久的历史 and 持续举办十年的国际学术交流活动，确立了自己的学术地位，已经发展成为该领域一个聚集世界各地艺术家的中心舞台。

2010年《科技进步与纤维艺术发展》国际学术研讨会经中国科学技术协会批准立项，由中国工艺美术学会纤维艺术专业委员会和河南省美术馆主办。本次国际学术研讨会聚集了来自欧、亚、美、澳各大洲的专家、学者和艺术家围绕会议主题，展开学术视野开阔的探讨，旨在进一步理清民族文化迈向现代化的线索；阐明地域文化在经济全球化背景下的地位、身份和价值；拓展新材料、新技术的应用领域，进一步拓宽和丰富中外文化艺术交流手段和途径，运用当代科技手段促进纤维艺术创作质量的提升，推动艺术创作的产业化和艺术品的产业化。

本论文集收录了中、外艺术家和学者近年来的研究成果，它们从不同的角度阐述了当今世界各地纤维艺术运动的缘起、发展和相互间的影响，以及新材料、新技术给纤维艺术创作理念、手段、表达形式带来的新面貌，将会对未来纤维艺术的创作和发展产生积极的影响。

考虑到本论文集的读者主要是该领域来自世界各地的艺术家和学者，为了阅读的便利并尽量保持原文的风貌，本文集使用英文写作的附加中文内容摘要：使用中文写作的附加英文内容摘要。

由于时间仓促，编辑中难免存在疏漏和谬误之处，敬请广大读者批评指正。

《科技进步与纤维艺术发展》
国际学术研讨会论文集编委会
2010年10月

目 录

Trends in Modern Textile Art 透过洛桑双年展观望现代染织艺术发展趋势	Fukumoto Shigeki 1 福本繁树 [日本]
Artist's Own Technique and the Need for Innovation 艺术家的技术与创新需求	Wlodak Cygan 10 平洛戴克·西根 [波兰]
Knitting-What's Old is New 编织艺术的旧貌新颜	Deborah Corsini 14 德波拉·考西尼 [美国]
21 st Century TECHstyle Art at the San Jose Museum of Quilts & Textiles 21 世纪硅谷“技术风格派”纺织艺术	Jane Przybysz 20 简·赛贝斯 [美国]
计算机织绣在台湾纤维艺术教育的现况 Computer Weaving and Embroidery in Taiwan's Fiber Art Education	黄文英 [中国台湾] 25 Huang Wenying
Application of Laser Treatment in Fabric and Garment Design Guo-Xiang Yuan Shou-Xiang Jiang Edward Newton Jin-Tu Fan Wai-Man Au 激光技术在纺织艺术及服装设计中的应用 苑国祥 姜绶祥 爱德华 范金土 欧伟文 [中国香港]	32
Oh Naturale 论纺织艺术的语言及其含义	Susan Taber Avila 41 苏珊·泰伯·阿维勒 [美国]
In Searching for Artistic Healing through Symbolic Representation such as Water and Light 光与水的抚慰	Yoon, Junghee 47 尹净熙 [韩国]
薪火传承与界限突破 Passing on the Tradition and Breaking the Boundaries History and Inspiration“From Lausanne to Beijing”International Fiber Art Biennale	林乐成 王凯 [中国] 55 Lin Lecheng Wang Kai
中国当代纤维艺术发展纵览 Overview of Chinese Contemporary Fiber Arts	尼跃红 林乐成 [中国] 61 Ni Yuehong Lin Lecheng
光亮一闪瞬 Instantaneous Flashes of Light	吴佩珊 [中国台湾] 66 Wu Pei-Shan
诉诸生活形态的纤维艺术语言 The Fiber Arts Language in Life	徐雯 [中国] 71 Xu Wen

论纤维艺术的设计与教学 On Fiber Art Designing and Teaching	王凯 [中国] 76 Wang Kai
回顾与展望 Review and Expectation	刘君 [中国] 81 Liu Jun
可感知可触摸的语言 The Perceivable and Tangible Language	岳嵩 [中国] 84 Yue Song
金属与纤维 Metal and Fiber	姜绶祥 [中国香港] 89 Shou-Xiang Jiang
论纤维艺术的存在条件 On Essential Conditions of the Fiber Art	马彦霞 [中国] 93 Ma Yanxia
现代纤维艺术创作观念与形式表达 Modern Fiber Art Creative Concepts and Expressional Methods	陆众志 金旭明 [中国] 97 Lu Zhongzhi Jin Xuming
艺术与科技的融合 The Integration of Art and Technology	史文莉 [中国] 102 Shi Wenli
现代纤维艺术的发展脉动 The Development Trend of Modern Fiber Arts	王麓 张海东 [中国] 107 Wang Meng Zhang Haidong
现成材料在纤维艺术中的运用 Ready-Made Materials Using in Fiber Art	任光辉 [中国] 111 Ren Guanghui
新观念下的新发展 New Progress under the New Concepts	孙瀛 [中国] 118 Sun Ying
科技进步与纤维艺术产业的发展 Technological Progress and the Development of Creative Industry in Fiber Arts	吴帆 [中国] 121 Wu Fan
纤维艺术的形态与功能研究 Study on the Forms and Functions in Fiber Art	庞礴 [中国] 125 Pang Bo
纤维艺术中的材料与技法研究 Study on Materials and Technology in Fiber Art	陈瑾 [中国] 129 Chen Jin
从“大美术”观念看纤维艺术发展方向 Outlooking the Trends of Fiber Art in the “Grand Art” Concept	代磊 [中国] 135 Dai Lei
当代纤维艺术对传统的继承与复兴 Succession and Rejuvenation of Contemporary Fiber Art	刘辉 [中国] 140 Liu Hui

当代纤维艺术综合材料表现及案例初探 Integrated Materials Expression and Case Study of Contemporary Fiber Art	陈玲 [中国] 146 Chen Ling
与材料对话 The Dialogue between Artist and Materials	张雷 [中国] 150 Zhang Lei
逝者如斯 宏愿向天歌 The Passed as Flow River, the Ambition Talking to the Heaven	蓝素明 [中国] 153 Lan Suming
“酷”时代的纤维艺术语言 Form Language of Fiber Arts in the COOL's Time	邱蔚丽 [中国] 157 Qiu Weili
纤维艺术的回归 Returning from Fiber Art to Nature	吴青林 [中国] 160 Wu Qinglin
传统与现代、功能与情感的纵横编织 The Criss-crossing among Tradition, Modernity, Function and Emotion	刘房勇 [中国] 163 Liu Fangyong
浅析佛兰德斯壁毯艺术的发展 Overview the History of Flemish Tapestries	王静轩 [中国] 167 Wang Jingxuan
文艺复兴时期的西方壁毯艺术 The Western Tapestries in the Renaissance Period	蒋贻 [中国] 170 Jiang Ze
欧洲中世纪壁毯艺术研究 The Study on Medieval Tapestry Art	田园 [中国] 175 Tian Yuan
线性材料与纤维艺术的造型 The Plastic of Fiber Art With Linear Materials	秦东 任光辉 [中国] 179 Qin Dong Ren Guanghui
当代纤维艺术的特征 Characteristics of Contemporary Fiber Art	肖军 [中国] 183 Xiao Jun
浅谈当代纤维艺术的立体形态 On the Three-dimensional Shape of Contemporary Fiber Art	王建 [中国] 187 Wang Jian
纤维艺术的创新与表现 Innovation and Expression of Fiber Art	徐时程 [中国] 192 Xu Shicheng
新材料对纤维艺术发展的影响 Influence of New Materials on the Development of Fiber Art	盛羽 [中国] 196 Sheng Yu
纺织科技进步对纤维艺术发展的影响 Textile Technology Affect the Development of the Fiber Art	宋喜岷 [中国] 200 Song Ximin

Trends in Modern Textile Art

—Through the Lens of the Lausanne Biennale

透过洛桑双年展观望现代染织艺术发展趋势

Fukumoto Shigeki

福本繁树 [日本]

摘要:

本文是福本繁树先生应编委的邀请,根据2006年在中国苏州举办的第四届“从洛桑到北京”国际纤维艺术双年展及学术研讨会上的演讲稿所作。作为当年瑞士洛桑壁毯艺术双年展的参加者,他在文章中详细地描述了日本艺术家对过去历史的深切感受,对国际纤维艺术运动发生、发展的源流进行了深入的探讨,对纤维艺术的概念提出了许多有价值的观点,值得我们认真思考、探索。

文章对历届瑞士洛桑双年展的规模、参展国家、作品数量给予了详尽的描述,揭示了该展览最终谢幕的历史原因,并对“后洛桑时代”的日本纤维艺术家的创作活动进行了概括性描述。福本繁树先生也是“洛桑”的薪火在北京重新燃起的最初的见证人之一。

I am very grateful to all the people who invited me here and gave me the opportunity to give this lecture on the Lausanne Biennale. Because time is limited, I will begin the lecture without further explanation. Please refer to the outline of the essential points that I have prepared.

First, I would like to explain the reasons for the question WHY DO WE HAVE THE LAUSANNE BIENNALE TODAY?

Why Do We Have the Lausanne Biennale Today?

The biennale was named a “Tapestry Biennale”, but on exhibit were not only tapestries but all kinds of textile art, involving the arts of weaving and dyeing. Thanks to the naming of the biennale, there are scholars who are inclined to accept the term “tapestry” as a general term covering textile art as a whole.

- 1) It provided a central international stage for the exhibition of contemporary textile art.
- 2) It also combined with this the role of leading and encouraging new developments in textile art.
- 3) There was a stunning degree of development in the realm of textile arts during this period.

The form of the Lausanne Biennale posed glaring problems that were seen not only in the world of textile art but likewise across the fields of craft and the fine arts. Indeed, it embodies such fascinating and important questions that it is tempting to say, one should not speak of textile art without taking into account the Lausanne Biennale.

This is the museum where the Lausanne Biennale used to be held.

This is the interesting description made by the director Rune Berger.

“Quite ironically, it is the Biennale itself, the vocation of which, according to its founder, was to be

one of those seismographs; it observes, it records... which is accelerating the movement.”

Here we see the trends in the Lausanne Biennale by decade. Dividing the historical progress into decades in this way gives a clear view of the huge transformations that occurred.

The Rise and Fall of the Lausanne Biennale

1960s Sudden rise, and rapid transformation.

From revival of medieval tapestry to nouvelle tapestry
(from flat plane to three-dimensionality).

1970s Peak period and reversion.

Diversification of materials and techniques.

Development towards three-dimensionality and space.

Quickly becomes mannered.

1980s Attempts to verify and come to grips with textile art.

Establishment of the themes of space, sculpture and wall surface.

1990s Contradictions become clear. Variations in values appear.

Identity crisis. Breakdown. Disintegration. End.

Emergence of globalism and multiculturalism.

New interest in tradition, locale, specialist areas.

I will now show the progress of the biennale from first exhibition to the last, the 16th, together with a small sampling of works. I begin with the 1960s. This is a simple record of the data, characteristics and trends of the biennale in its opening decade.

The Rise and Fall of the Lausanne Biennale

1960s Sudden rise, and rapid transformation.

From revival of medieval tapestry to nouvelle tapestry
(from flat plane to three-dimensionality).

1962 1st Biennale

Contributions specifically sought from the French academy of cartoon painters.

Works commissioned after judging by design jury.

Regulations for exhibits: minimum size 12 square meters.

57 exhibits from 17 countries. 11 artists from France, 5 each from Belgium, Poland, Portugal and Switzerland.

Matisse, Jean Lurcat (exhibited in 1st to 3rd exhibitions). Sadley (1st to 6th). Abakanowicz (1st to 9th, 12th and 16th), 村田博藏 Murata Hirozo (1st to 4th)

1965 2nd Biennale

85 exhibits from 17 countries. 13 from France, 7 each from Poland and Germany, 6 from Switzerland. Picasso, Arp, Soulages, Vasarely (2nd to 4th), Elsi Giauque (2nd to 8th and 11th), Hermann Scholten (2nd to 8th), 龙村谦 Tatsumura Ken (2nd and 3rd).

1967 3rd Biennale

84 exhibits from 25 countries. 17 from France, 7 from Switzerland. Regulations concerning technique used for exhibits is lifted. Minimum size reduced from 12 to 8 square meters, 5 square meters the following year.

Sheila Hicks (3rd to 8th and 16th), Olga de Amaral (3rd, 5th to 8th, 13th and 15th).

1969 4th Biennale

80 exhibits from 26 countries. 13 from France, 10 from Switzerland, 8 from Poland, 7 from Czechoslovakia. Moik Schiele (4th to 8th), Peter Jacobi (4th, 6th to 9th and 12th), Ritzi Jacobi (4th to 9th and 12th to 15th), 龙村元 Tatsumura Moto.

The Rise and Fall of the Lausanne Biennale

1970s Peak period and reversion. Quickly becomes mannered.

Development towards three-dimensionality and space.

“Tapestry in question”

There are moves to revert to flat plane tapestry.

1971 5th Biennale

83 exhibits from 23 countries. 16 from France, 11 from Poland, 7 from Holland, 5 from Germany. Andre Masson, Hans Hartung (5th, 6th and 7th).

1973 6th Biennale

56 exhibits from 20 countries. 55 exhibits. 6 from Japanese. USA, largest number with 12. The jury that met in Lausanne the fourth, fifth and sixth of December of 1972 began its work by asking itself unexpected questions: where does the tapestry stand? What can we still define by this term? Would it not be appropriate to change the title of the Biennale? Can we still speak of Tapestry? “Tapestry in question”, René Berger, jury, director of Musée cantonal.

1975 7th Biennale

800 applicants from 64 countries. 65 exhibits. 7 from Japanese, 10 from USA as the most. “The Jury’s question”, catalog essay by Berger.

1977 8th Biennale

11 groups (12 people) from Japan among the 65 exhibitors, the largest together with the USA. “Is this really tapestry?” At first whispered, the question has become urgent these last years. It echoes uneasiness which cannot be ignored. (Berger, from exhibition catalog)

1979 9th Biennale

1009 applicants, 5 Japanese among the 42 exhibitors. France the largest with 8 exhibitors. Impetus given to a return to wall tapestries.

Of the total of 41 works exhibited, 70% are wall hangings.

The FIBERWORKS exhibition at the Cleveland Museum of Art circulated in a number of countries for several years thereafter. I saw it 6 years later, in 1983 in New York at the Rochester Museum. I consider this exhibition to be a record of fiber work at its height.

The Rise and Fall of the Lausanne Biennale

1980s Attempts to verify and come to grips with textile art.

Establishment of the themes of space, sculpture and wall surface.

Shift from "Fiberwork" to "Textile Art".

Suggestions of name change for the Lausanne Biennale.

During their discussions the Jury once again emphasized that the term "tapestry" was no longer adequate. Thus two possibilities arose for a new name: "International Biennale of Tapestry and Textile Art" or "International Biennale of Tapestry and the Textile Arts". (Berger, 10th Biennale catalog, 1981)

The term "fiber art" was popular in the USA, but in Europe the term "textile art" was general. The 11th exhibition in 1983 made its subject "FIBER SPACE", and in 1985 this became "SCULPTURE TEXTILE".

1981 10th Biennale

Requests that exhibitors included in both 8th and 9th exhibitions refrain from submitting work.

Themes proposed for 11th to 13th exhibitions.

914 entrants. 4 Japanese among the 65 exhibitors. 11 from France, 10 from the USA.

1983 11th Biennale "FIBER SPACE"

7 Japanese among the 31 exhibitors. The USA the largest with 9.

Erika Billeter becomes new director.

1985 12th Biennale "SCULPTURE TEXTILE"

15 Japanese among the 51 exhibitors as the most. The USA has 14 exhibitors.

1987 13th Biennale "CELEBRATION OF THE WALL"

First dyed works exhibited. Japanese exhibitors largest number, 11. The USA 10.

1151 entrants, of whom 51 selected.

1989 14th Biennale

47 countries, 805 applicants. 9 Japanese among the 29 exhibitors. USA the largest with 14.

Only 6 exhibitors from all other countries. Host country Switzerland has 59 applicants, but none selected, indicative of the slump in European activity.

At the 13th Lausanne Biennale held in 1987. My pair of six-paneled screens "Notes of the Rainbow". Together with the indigo shibori work by Fukumoto Shihoko seen on the right, these were the first dye works accepted at this Biennale, whose focus is weaving.

There was a requirement that exhibited works must be attached to a wall surface. All 4 entrants who broke this rule were Japanese. Fundamental cultural difference between concept of bearing wall and curtain wall. Tapestry evolved in relation to the bearing wall.

A different type of wall work evolved in the curtain wall culture.

The Rise and Fall of the Lausanne Biennale

1990s At last, the name was changed for the Lausanne Biennale.

Contradictions become clear. Variations in values appear.

Identity crisis. Breakdown. Disintegration. End.

Emergence of globalism and multiculturalism.

New interest in tradition, locale, specialist areas.

Planned exhibitions divide into specific areas of technique and material. Increasing prosperity of what was previously termed third world countries.

1992 15th Biennale

Held a year late. Change of name.

International Lausanne Biennale. Contemporary Textile Art.

Display of outdoor works. Judges personal selection system set up.

976 applicants, 18 Japanese, the largest number, among the 62 exhibitors. USA has 9.

1995 16th Biennale

Held a year late. Change of name again. Change of exhibition venue.

Lausanne International Biennale. Textile and Contemporary Art.

Public appeal for works ceases. Planning put in hands of three commissioners.

Works held in European and American museums are exhibited, with the theme **CRISS-CROSSINGS**.

1996 Public announcement (4/30) of end of Lausanne Biennale.

A 19 year period between 1973, when the question was first raised, and 1992 (15th exhibition) when the name was changed. The problem of a name change for the exhibition covered more than half the Lausanne biennale's history. What meaning lies behind this lengthy agonizing?

The installation form "Line-ups, Listings, Scatterings (All Over Wholeness)" becomes popular.

In the 15th exhibition, "textile works that stand alone out of doors" were invited. This became a questioning of the concept of textile works whose fundamental quality was that of being hung indoors.

A clash can be seen between the idea of eternal beauty and that of the beauty of extinction in the construction of outdoor monuments, in such areas as works which stand alone, made of materials other than textiles, such as steel frames and resin, hangings that break the rules, and various ways of dealing with natural elements such as wind, rain and ultra-violet rays.

Criss-Crossings

(交差・矛盾, The theme of 16th Biennale)

The Transformation of the idea of tapestry (technique) into that of the textile art (material) sparked off an identity which affected not only the Lausanne Biennale but also the vanguard of this area of decorative art.

(Christian Bernard, the commissioner of 16th Biennale)

Question Sudden rise (1960s)→Flourishing period (1970s)→Becomes mannered (late 1970s)→Attempts to verify and come to grips (1980s)→Comes to an end (1990s).

This represents a startling rate of transition. Why did this happen?

Here is very critical description of the identity crisis of Textile Art by the commissioner Christian

Bernard.

How many truly great textile artists have we seen emerge?

“Anachronism is cruel and but it must be admitted that it rarely offered great postwar artists anything other than the inadequate transposition of their pictorial iconography.” (Christian Bernard, Commissioner of 16th Biennale, 1995)

Indeed it's true, among those treated in Mildred Constantine and Jack Lenor Larsen's 1973 book “Beyond Craft: The Art of Fabric”, there are very few whose names are still well-known today.

These are important books recording the rise of Textile Art.

A table showing the nationalities of the Lausanne Biennale exhibitors makes the main changes evident.

Taking into account the shift from the majority of exhibitors coming from European countries, to a majority from the USA and Japan, and the recent notable increase in new planned exhibitions in the smaller contributing countries of China, England and eastern Europe, can we say that the flourishing period of textile art has a limited lifespan? Does it operate in relation to economic power?

Last year, in 2005, two symposiums were set up in Japan dealing with the Lausanne Biennale. We at Osaka University of Arts published in March this year a collection of the records and material used in these symposiums, with the title of “Trends in Modern Textile Art, Through the Lens of the Lausanne Biennale”. I would now like to present part of this, to finish my talk.

Thoughts on The Post-Biennale Era

The Lausanne Biennale, central international stage for developments in textile art forms, while on the one hand taking on the role of leading and promoting new developments in textile art, at the same time has played out a striking and exciting drama of its own.

Here, three panelists analyze this historic development.

金子贤治 Kaneko Kenji

Kaneko Kenji points out the contradiction inherent in the Lausanne Biennale, whose primary developmental aims lay in the direction of fine art. “In the case of Japan,” he says, “the historical development of an art equivalent to European fine arts took as its starting point and basis certain technical and material limitations,” and in his discussion he coins the term “craftical” to describe and identify the important concept of plastic arts in the field of craft.

外馆和子 Todate Kazuko

Todate Kazuko points out that “The field of fiber-based art, which developed hand in hand with contemporary art, and the field of textile expression, which has its origin in materials and technique, have existed as two fundamentally separate entities”, and she proposes an analysis of the Lausanne Biennale in which textile art, in the beginning seen as a subsidiary form of painting, finally became “eroded” by contemporary art.

久保田繁雄 Kubota Shigeo

Kubota Shigeo, a participant in the biennale, talks about his own feelings and the situation he encountered when he first began exhibiting at the biennale in 1975.

Participating in the Lausanne Biennale: Testimonies and Statements by Exhibitors

Eight exhibitors talk about their experiences of participating in the Lausanne Biennale. This piece was conceived with the idea that such a record of the experiences of exhibiting, the exhibitors' feelings at the time, and subsequent reflections on those experiences, could provide a useful focus on the Lausanne Biennale before it fades from memory, is fossilized into myth, or becomes romanticized.

Together, their stories plot the course of the Lausanne Biennale's historical development. Fascinating differences in point of view, perception and understanding are revealed, and readers will be moved by the vivid picture the panelists present of the enthusiasm and energy with which they participated when young, and memories of the earnestness with which they undertook the challenge presented by the biennale.

福本繁树 Fukumoto Shigeki

All eight panelists exhibited at the Lausanne Biennale, and all are artists active in the forefront of their field today. Such a lineup alone was unheard of in a previous period. We will hear a sample of what they had to say concerning the participation in the Biennale, their feelings and thoughts at the time, and on looking back on the experience now. We set up the symposiums in the belief that the direct voices of so many participants would surely provide a way to verify the real history of the Lausanne Biennale.

小名木阳一 Onagi Yōichi

The Biennale was hosted by CITAM, whose full name is "Centre International de la Tapisserie Ancienne et Moderne". This is the international centre for ancient tapestry and post-renaissance and modern tapestry. That was its essential nature, and it was conceived of as a kind of seismograph to record the activity of tapisserie contemporaine, tapestry activity in the contemporary world. I believe the original impulse behind the establishment of the Biennale by Jean Lurçat and Pierre Pauli was the idea of examining tapestry with the eyes of history.

藤冈蕙子 Fujioka Keiko

It felt very meaningful to me to take part in this exhibition, but I felt a huge gap in the realms of religion, tradition, and many other areas, between Japanese artists on the one hand, with no tapestry tradition behind them, and those from Europe, with its long tapestry history. The history of tapestry in Europe is immensely deep, and I felt a little sad that the word came to be removed from the name of the exhibition.

松本美保子 Matsumoto Mihoko

It's clear that thanks to the Lausanne Biennale, many new fields of art and eager young practitioners have sprung up all round the world. By taking part in the biennale, I was able to register very personally the level attained by the rest of the world, and to ascertain just what relative level I had reached in my own art. Standards were clarified to a certain extent, and I feel the biennale played an important role in forming the base from which the many younger artists have emerged and become active.

小林尚美 Kobayashi Naomi

For me, the Lausanne Biennale gave me confidence; by accepting the works I had made out of my own creative impulse and submitted. It also gave me the opportunity to see many novel works that broke with preconceptions. I am also deeply grateful for the stimulation I received through contact with the works of many other artists, and the chance to have exchanges with so many other artists.

滨谷明夫 Hamatani Akio

Taking part in the Lausanne Biennale allowed me to become adept at making large-scale works. My studio is small, and I was challenged by the task of how to create large works in it, how to make smaller parts and combine them. You could call it a Japanese skill, to create something large within a confined space, and I went on to make many such works.

伊部京子 Ibe Kyoko

I was fortunate enough to coincide with the great rise in paper works that occurred worldwide after the Lausanne Biennale of 1983, and this allowed me to have the privilege of having my work shown in more than twenty countries. I feel it was the Lausanne Biennale that was for me the gateway to success in the world.

However, I do wonder whether it's so terrible that the biennale has ended. The process of rise and fall is a natural one, after all, and for modern art in particular, the lifetime is generally shorter than that of a human. Personally, I'm impressed that it lasted as long as it did. I feel it has more than fulfilled its role.

田中秀穗 Tanaka Hideho

I never made entry in the Lausanne Biennale for my specific aim. I just feel that I happened to coincide with a time when my somewhat avant-garde style of art was acceptable.

But, unlike others, my own reaction to the disappearance of the word "tapestry" from the exhibition name was to raise my hands in delight. I really don't think something like that is necessary.

福本潮子 Fukumoto Shihoko

It was a site where individual artists took up the challenge and gave of their very best, and a site that had the freedom to accept their very best. As an example, the artist Takami Harue exhibited beside me. When she said she wanted to make holes in the marble floor and stand poles in them, they actually did it for her. And when I explained how I wanted the work hung, they came up with a way to do it.

One thing that impressed me was the highly efficient management of the exhibition. In comparison, the Beijing Biennale was inefficiently managed, so our official treatment was haphazard, which caused a lot of panic from time to time.

In conclusion, I would like to put forward certain questions:

What is the identity of textile art?

Does it lie in a shift from tapestry (technique) to textile art (material)?

Does it lie in textile and contemporary art?

Does it lie in fiber art?

Does it lie in the weaving and dyeing arts?

作者简介:

福本繁树

日本大阪艺术大学教授

日本著名纤维艺术家, 瑞士洛桑国际壁毯艺术双年展参展艺术家

历届“从洛桑到北京”国际纤维艺术双年展评审委员

中国工艺美术学会纤维艺术专业委员会顾问

Fukumoto Shigeki

Professor, Osaka University of Arts

Famous Japanese fiber artist, participate artist of international Biennale of Tapestry, Lausanne.

Jury, “From Lausanne to Beijing” International Fiber Art Exhibition.

Consultant, China Craft & Art Association Fiber Art committee

Artist's Own Technique and the Need for Innovation

—International Triennial of Tapestry in Lodz

艺术家的技术与创新需求

——关于洛兹国际壁毯艺术三年展

Wlodak Cygan

平洛戴克·西根 [波兰]

摘要:

作者就当代国际纺织艺术领域有代表性的展览进行了评价,给出了自己独到的见解。作者着重阐述了关于纤维艺术材料、技术及其本质等问题。他认为:纤维艺术应该反映其本质,作为一个纯粹的、永恒的、独立的人类创造活动的现象。纤维艺术源于纺织,关乎纺织,实质上已经超越了自身定义的边界……在艺术史上,新的材料、技术和工具扮演了改变艺术语言的重要角色。科学和技术创造了新的存在方式,带给我们一个可以观察到的、现实的、更加开放的新疆界。

I belong to the generation of artists, who developed under the influence of impulses sent every two years from Lausanne International Biennale. I still think that this legendary show had the most influence on forming world textile art in twenty century. What conclusions the organizers of consecutive exhibits, in the same art gender, draw after the Lausanne exhibit ended? Two types of textile exhibits can be differentiated: those which try to continue open formula to show all fiber materials and techniques (International Textile Competition in Kyoto-Japan, From Lausanne to Beijing-China) and those that try to preserve strict textile gender and from that point look at contemporary contexts (Karpit-Hungary, Artapestry-Denmark, ATB-USA). The oldest and largest exhibit of this kind-International Triennial of Tapestry in Lodz, is an example of the first formula. The differences between the concept of Lausanne exhibits and Lodz exhibits are too many to describe it here. One of the similarities is the artists selection process though international consultants appointed by organizers. It is difficult to preserve artistic unity of the show composed by fifty curators-consultants who selected artists from their countries, where the idea of what is considered to be textile art is extremely differently understood. The formula of Lodz triennial has neither subject nor leading theme for common artistic discussion. Artists selected as representatives of their countries make their own choice of presented artwork. The final result is the lack of artistic unity and difficulty in noticing significant trends.

Describing national schools* faces the same problems. Easier and faster exchange of world information influences artists who are fascinated by images in both hard copy and on line catalogs.

Everyone draws from everything without usually admitting to it. As a result of imitating others work, qualities, which before allowed recognizing artist affiliation with particular national school has been blurred.