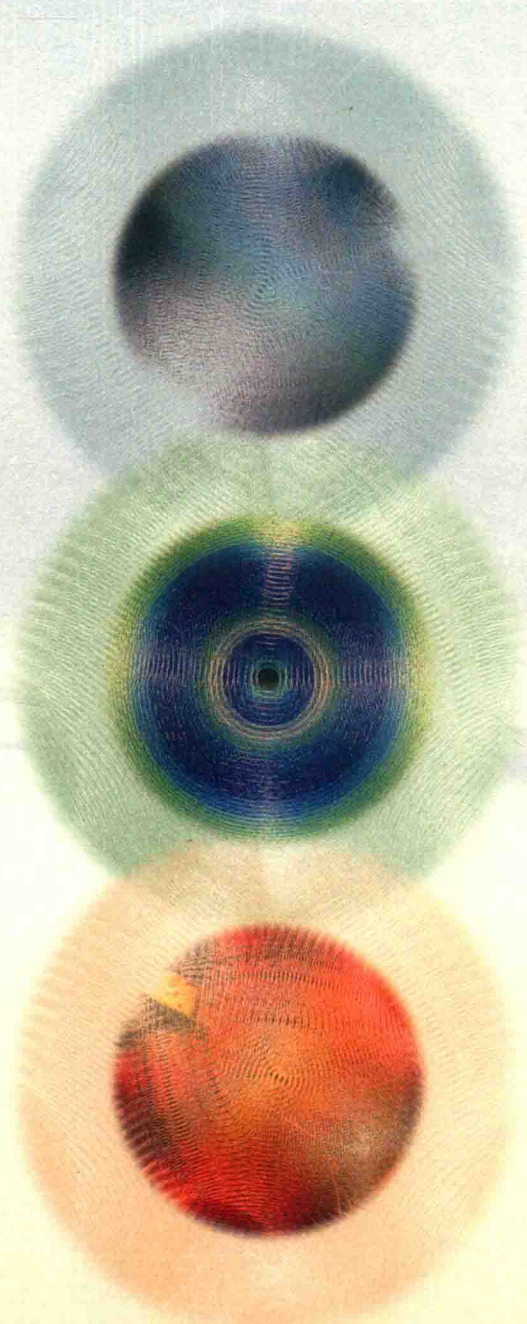


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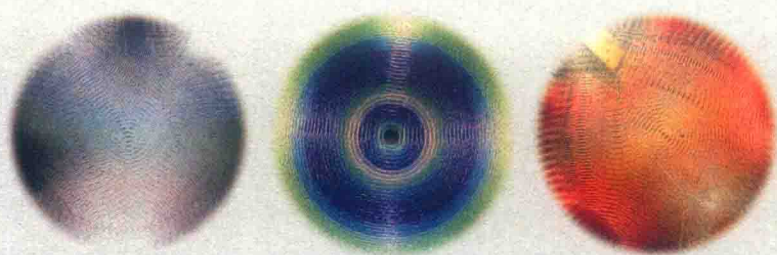
经纬 天地

2018年「从洛桑到北京」国际纤维艺术
2018 "FROM LAUSANNE TO BEIJING"
INTERNATIONAL FIBER ART SYMPOSIUM

论文集

凌徐 主编
鹤雯 编

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经纬天地——2018年“从洛桑到北京”国际纤维艺术论文集

徐 雯 凌 鹤 主编

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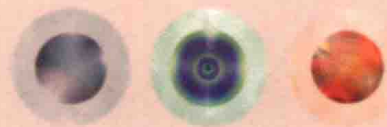
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「前言」

前言

Preface



从洛桑到北京——中国纤维艺术发展的新格局

——谢维和

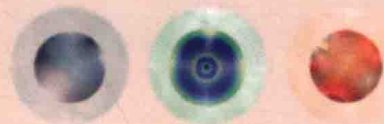
常常有人问我，您何以对纤维艺术和“从洛桑到北京”国际纤维艺术双年展如此投入和关心，并且走东闯西，奔南赴北，不遗余力地为纤维艺术奔走呼号，甚至跟着他们爬墙头去布展，携展品四处交流，等等？

的确，我担任清华大学主管文科的副校长以来，一直非常关心、支持并参与纤维艺术学科的建设和“从洛桑到北京”国际纤维艺术双年展。其中的原因，当然首先是清华大学对弘扬中国传统工艺美术的责任与我的本职工作使然，但实事求是地说，这其中也的确有我对林乐成教授的信任，特别是我认为他是一个能做事的人，是一个能够做成事的人，而且是能够带领大家一起做事的人。但更加重要的原因是，以林乐成为首的纤维艺术家们，通过自身的努力，以纤维艺术作为经纬，编织了一个连接五大洲、携手世界各国纤维艺术家的国际性的当代纤维艺术平台，开创了一个中国工艺美术发展的新格局，一个能够引领中国工艺美术走向世界，并且引领全球纤维艺术发展的新格局。

中国的工艺美术，包括纤维、陶瓷、玻璃、金属工艺、漆艺等，是一大块绚丽多姿的瑰宝。它有着悠久的历史，积累了无数精美绝伦的作品，培养和造就了一批批脍炙人口的大师，也留下了一个个余音绕梁的故事。时至今日，中国的工艺美术仍然是中华艺术的重要内涵。多年以来，中国的工艺美术作品不仅展陈在艺术家的工作室与众多富丽堂皇的艺术博物馆里熠熠生辉，而且走向了寻常百姓家，成了普通家庭中喜闻乐见的摆设和家宝。它们是中国传统艺术独特风格和内在价值的象征之一，体现了中国优秀传统文化的内涵与精神。而且，中国的这些工艺美术作品以它丰富的想象力、精美的造型和内在的技艺一直得到国际上的认可和喜爱，也屡屡被世界的博物馆和艺术家们所收藏。工艺美术领域的国际交流也越来越频繁，呈现出一派欣欣向荣的景象。在中国工艺美术发展的大舞台上，林乐成与他的纤维艺术家团队，通过“从洛桑到北京”国际纤维艺术双年展的平台，以及与此相关的系列活动，凭借着细小柔韧的纤维，硬是穿透了各种篱笆和阻隔，从中国大地走向了世界，以一条条纤维，串联起世界的纤维艺术家，并且又把世界的纤维艺术带到了中国，以一根根丝线，经纬着人们的心灵，形成一个新的纤维艺术世界。仅仅从“从洛桑到北京”国际纤维艺术双年展就可以看到，它目前不仅是世界上最大的纤维艺术展，而且是世界上水平最高的纤维艺术展，是覆盖全球最多国家和地区、吸引纤维艺术家参与的国际展览，也是最能够反映纤维艺术发展趋势和潮流的纤维艺术展。

在这个展览里，你可以看到一批国际上享有盛望的纤维艺术家，他们不断推出一幅幅新作品，展现了极其深厚的艺术底蕴和精湛水准；在这个展览中，你可以不断地发现一张张新的年轻的面孔，他们携带着一股清新的风气、别具一格的作品，给每一届的展览带来新气息；在这个展览上，你也可以邂逅一批批已经在其他艺术领域早已声名鹊起的艺术家，如同年轻人一般，穿越到纤维艺术领域，而且常常是身手不凡；当然，在这个展览里，你也可以遇到许多不同肤色的国际艺术家们，他们的作品充满了各自的民族风情与地方特色，为展览赋予了国际化的风格，更体现了纤维艺术的国际魅力。同时，在这里你还可以看到，各种新的材料不断地在支持和衬托着艺术家的想象力，各种不同的技艺争艳斗宠，似乎要挑战观众的欣赏能力。同时还让你惊奇不已的是，令人咋舌的各种新奇的展陈方式也在不断放大着纤维艺术的冲击力，使人们流连忘返，似乎行走在梦幻般的童话世界里。

其实，我还想说，在“从洛桑到北京”国际纤维艺术双年展里，你看到的又岂止是作品？在纤维艺术研讨会上，在圆桌论坛和私下的各种交流中，你看到的是一种思想与观念的湍流，它们关乎



纤维艺术与人性的关系，触碰着艺术的生命，讨论着在纤维艺术中透露出的艺术走势，甚至有的艺术家表示，纤维艺术代表着现代艺术从观念艺术重新回到重视和强调技艺的新阶段与变化。无怪乎中央美术学院、中国艺术研究院，以及中国画院等一批重量级的艺术思想家和评论家也参与其中，发表他们的真知灼见。我猜想这其中一定与纤维艺术的内在魅力有关。而且我也似乎感到，纤维艺术可能就是一种最适合表达思想的艺术载体，它那不太光滑的表面就好像是人的大脑，纤巧的线条如同神经突触一般，不断地碰撞着，迸发出各种智慧的火花与光芒。

然而，我更希望说的是，这样一个纤维艺术的双年展实际上是中国工艺美术走向世界的一个新的典范和先锋。改革开放以来，我们越来越多的艺术品走向了世界，参与着各种各样的国际大展，也获得了越来越多的艺术大奖，部分艺术品也被世界著名的艺术博物馆所收藏，这些都是中国艺术走向国际的重要成绩，是中国艺术融入世界的进步。可以说，中国的艺术和艺术家已经从学习和了解国际艺术的发展，逐渐开始参与国际艺术领域，不断展现中国的文化。他们越来越多地在著名的国际艺术展览中展示中国艺术家的实力，甚至以个人的名义在国际上举办个展，等等。但我们也不得不承认，迄今为止，真正能够以中国的艺术家领衔，作为众望所归的艺术领袖，在世界上引领某种艺术的发展，仍然非常少见。而我认为，林乐成先生与他的纤维艺术团队，正是通过自身的艺术实力和胸襟，做到了这一点。这也是他们最了不起的地方。这个团队本身具有先进的纤维艺术观念与技艺，形成了国际化的艺术视野和网络，并且凝聚了一批包含中青年在内的纤维艺术家，同时与产业界形成了广泛的合作，进而包容和带领全世界的纤维艺术家共同发展。这里，我可以告诉大家的是，在“从洛桑到北京”这个纤维艺术的双年展上举办的纤维艺术评奖，已经在国际纤维艺术领域有了一种奖赏的力量，形成了国际影响力，成为世界纤维艺术水准的标志。为此，我曾经多次向国际手工业协会的领导游说，希望在中国建立国际纤维艺术的协会总部，从而更好地为世界纤维艺术服务。

在南通的一次筹备“从洛桑到北京”国际纤维艺术双年展的研讨会上，我曾经用“大格局”的概念表达了我对这个展览的评价。无疑，这种“大格局”实事求是地反映了这个展览所达到的水平、规模、覆盖面和影响力，表达了我对所有参与这个展览的纤维艺术家们的视野的赞赏和钦佩。然而，这个“大格局”的概念更是说明了这个展览在世界纤维艺术领域已经逐步形成的话语权与引领作用。现在看来，这个概念用得还真是蛮合适的。我体会，林乐成教授领导的纤维艺术团队之所以能够做得如此成功，不仅仅在于他们的勤奋和努力，也不仅仅取决于他们的艺术水准，更关键的是他们的国际视野和一种恢宏的艺术格局。这种格局给了他们一个新的巨大的艺术空间，赋予了他们一种蓬勃不竭的艺术想象力和创造力，提升了他们崇高的艺术信念和雄心，而且，这样一种大格局，也使得越来越多的不同民族、国家，不同艺术风格和情调的艺术家们，能够集聚在这个展览的麾下，共同编织纤维艺术新的世界画面，丰富和装扮人类的生活。我觉得，中国的纤维艺术，包括中国整个工艺美术的发展，的确需要这种新的大格局。它需要走出艺术家的工作室，走出中国的国门，它需要更多地走向世界。同时，它也需要能够不断地争取在国际工艺美术，乃至整个艺术领域中获得更多的发展机会与空间，获得更大的话语权，进而更好更多地为世界工艺美术作出中国的贡献。为此，我衷心地祝福“从洛桑到北京”国际纤维艺术双年展越办越好，不断地超越自己，继续从北京走向世界，不断地将世界的纤维艺术带向明天。



“From Lausanne to Beijing”—The new stage of China fiber art development

Professor Xie Weihe

I am often asked why I am devoted to and care for “From Lausanne to Beijing” International Fiber Art Biennale, why am I transporting artworks and going in all directions for fiber art, or even climbing up a wall to install artworks with artists and so on.

Since I have been in charge of the arts and served as vice-president in Tsinghua University, I am concerned with and support the discipline of fiber art construction as well as participating in “From Lausanne to Beijing” Biennale. One of the reasons is Tsinghua University has the responsibility to promote China traditional arts and crafts, and it is my duty as well. The other reason is I trust Professor Lin Lecheng. Especially, I think he is a person can do things, a person capable of doing things successfully, and he is a person who can unite people together a cause. But the most important reason is that a group of artists led by Professor Lin Lecheng built a new stage for China arts and crafts development because of their constant efforts. They use fiber art as warps and wefts to establish a modern art fiber platform, which connects the five continents and cooperates with global fiber art artists. The new stage can guide China arts and crafts to reach out to the world, and guide global fiber art evolution.

China arts and crafts contain fiber art, ceramic, glass, metal craft, lacquer art and so on. It is like a great treasure that has a long history and accumulated a huge volume of fantastic artworks, which cultivate a group of masters and their impressive stories. currently, China arts and crafts have become a significant regeneration of Chinese art. Over the years, China arts and crafts artworks not only display in artists' studios and famous museums, they are also collected by ordinary families serving as ornaments and treasured objects. The arts and crafts artworks are the symbols of Chinese traditional art's unique characteristics and embedded values, which also represent spirit and the connotation of Chinese traditional and splendid culture. What is more, these artworks with imagination, fine shapes and techniques, are internationally recognized and collected by museums and artists throughout the world. In the field of arts and crafts, frequent international communication is projecting a picture of prosperity. In the arena of China arts and crafts, Professor Lin Lecheng and his team reach out to the world and bring international fiber art to China with “From Lausanne to Beijing” Biennale and relative activities. They penetrate obstacles by virtue of gentle and soft fiber. A silk yarn links fiber art artists to form a new fiber art world. “From Lausanne to Beijing” is not only the biggest fiber art exhibition in the world, it is also strives to maintain the highest standards to include the most countries and artist possible. Furthermore, it can reflect the future evolution of fiber art.

In the exhibition, you can see many well-known fiber art artists who constantly create new artworks, which embody profound cultural connotation and high qualities. You can continually discover many new and young faces. The young artists take fresh and innovative works, which add vitality to every exhibition. Additionally, you can also encounter a group of artists who are already famous in other fields of art. They seem to be unwilling to keep themselves mute. They come into the fiber art field with aspirations. Without a doubt, you can meet different races of artists whose works are full of ethnic culture and regional features that give international styles to the exhibition. The charm of fiber art is expressed. Meanwhile, you can find a variety of materials and skills supporting artists' imagination. It tries to challenge audiences' abilities of appreciation. To your surprise, you may be shocked by new ways of installation. All the things mentioned above makes audiences linger in the exhibition as if wandering in the fairyland.

In fact, I would like to say, in this international biennale, not only do you appreciate artworks, but you also can grasp new perceptions and experiences of artistic concepts, such as concerns about



the relationship between fiber art and humanity, discussing art development tendencies revealed from fiber art and so on. Some artists even propose that fiber art represents a new period that is modern art's return to emphasize techniques from conceptual art. No wonder lots of art theorists and critics who come from China Central Academy of Fine Art, Chinese Academy of Arts and Chinese Painting Institute join in fiber art activities to state their viewpoints. I guess it must be associated with the fascination of fiber art. In addition, my point is that fiber art likely is a best choice to express ideas, because its rough surface looks like the human brain and fiber yarns are the same as a synapse, which keep active to produce wisdom and spirit.

However, I would rather say this fiber art biennale acts as an example or a pioneer leading China arts and crafts to reach out to the world. Since rapid economic development, more and more artworks are presented in the world, and are displayed in different international exhibitions winning awards. Some of the artworks are collected by famous museums in the world. These are considered important achievements demonstrating Chinese art has integrated into the world. It can be said that Chinese art and artists have been involved in the realm of international art from learning and understanding the development of international art. In many globally significant exhibitions, Chinese artists have proved their strength, even conducting solo exhibition as individuals around the world. But, today, we have to admit that it is still very rare for Chinese artists to have a leading role in the development of art. In my opinion, Professor Lin Lecheng and his team have made it successful through their strength and ideals. That is the greatest accomplishment that they made. The fiber art team has advanced concepts and techniques to form a global vision and system, gathering a group of young fiber art artists, as well as cooperating with industry, at the same time with the purpose of leading worldwide development. At present, what I can tell you is "From Lausanne to Beijing" Fiber Art Biennale has international influence and become the symbol of global fiber art standards. Therefore, I have communicated with the International Handicraft Association about establishing a headquarter of international fiber art association in China, in order to provide better service to fiber art development.

In Nantong city, I used the notion of "a large stage" to state my understanding of this biennale in the one of preparatory meetings of "From Lausanne to Beijing". It is undeniable that "a large stage" reflects the quality and influence of this exhibition. The phrase also conveys my admiration and respect to artists' perception. Nevertheless, "a large stage" certifies that the biennale gives voice to the field of fiber art all over the world. So far, this phrase is quite appropriate. I feel the reason that Professor Lin Lecheng and his team made it successful is not only their profound effort and hard work, but also the pursuit of high standards. More crucial is their global perspective and grand pattern. The grand pattern and stage create huge space for art making, and give them inexhaustible imagination and creativity as well as strengthening their faith and widening ambition. Finally, "a large stage" unites an increasing number of nations and artists to weave fiber art a new picture together in the exhibition. I think the development of China fiber art and the entire China arts and crafts indeed need a new pattern or stage. They also need to fight for more opportunities and space in the field of international arts and crafts, to contribute to global arts and crafts. Thus, I honestly wish "From Lausanne to Beijing" International Fiber Art Biennale will get better and better, going beyond itself and towards world. Constantly bring global fiber art to the future.

Xie Weihe
Professor, Tsinghua University
Deputy Director, Tsinghua University Council
Former Vice President, Tsinghua University
Vice President, Chinese Society of Educational Development Strategy

目录

Content

前言

- “从洛桑到北京”——中国纤维艺术发展的新格局 谢维和 004

一、“从洛桑到北京”第九届国际纤维艺术研讨会

1. 学术主持

- 主持语 吕品田 014

2. 主旨演讲

- 从“联接”到“联通”
——“从洛桑到北京”国际纤维艺术双年展品牌形象提升之思考 黄维 018

- 关于纤维艺术的产业化 吴晞 032

- 国际视野中的纤维艺术
——“从洛桑到北京”第九届国际纤维艺术双年展 (美) 韦斯利·帕克 (Wesley Pulkka) / 梁开 译 042

- 我们共同的梦想 尼跃红 051

3. 主题研讨

- 纤维艺术本质特征和评判标准 / 学术主持: 张敢 (清华大学美术学院副院长) 061

- 纤维艺术批评 / 学术主持: 方晓风 (《装饰》杂志主编) 063

- 纤维艺术教育问题 / 学术主持: 周利群 (深职院艺术设计学院院长) 065

二、专题论文

1. 中国当代纤维艺术创作语境辨析 王凯 庄子平 068

2. 观念与风格——现代纤维艺术进程反思 陆众志 074

3. 纤维艺术之传统与现代 王云芝 078

4. 回到壁挂——基维·堪达雷里的“戈贝兰”艺术 罗鸿 082

5. 当代国际纤维艺术形式的多元化构建 邱蔚丽 086

6. 当代纤维艺术的回归——第七届“从洛桑到北京”国际纤维艺术双年展 林乐成 梁开 094

7. 拓展与延伸——现代纤维艺术的创作语境 庄子平 李湛 108

8. 容融致远——“从洛桑到北京”第八届国际纤维艺术双年展 乐之 117

9. 现成材料在纤维艺术中的运用 吴慧荣 任光辉 126

10. 情景交融——论现代纤维艺术的语言意境表现 宋飞 董唯 130

11. 守住与打破的边界——记“从洛桑到北京”第九届国际纤维艺术双年展暨学术研讨会 丘山 134

12. “残破”之境——蜡染绘画语言自述 吴青林 146

13. 激光表面处理技术与光导纤维材料的纤维艺术应用研究 任光辉 150

14. 现代纤维艺术中的交互性研究 黄卓	154
15. 谈纤维艺术的大众性特征对其公共性价值的影响 吴帆	162
16. 探讨当代纤维艺术创作中的自然元素 陈燕琳	168
17. 形式与意识——琼·舒尔茨 (Joan Schulze) 的当代纤维语境 许文龙	170
18. “从洛桑到北京”国际纤维艺术双年展学术品牌的公共性辐射 岳嵩	177
19. 致广大而尽精微——浅议中、日、韩当代纤维艺术 王建	180
20. 从中性思维看当代纤维艺术的价值取向——以“从洛桑到北京”国际纤维艺术双年展为例 梁开	186
21. 绽放的壁毯艺术之花——20世纪90年代基维·堪达雷里的作品解读 吴敬	192
22. 当代纤维艺术新形式的探索 刘辉	199
23. 纸媒材与软空间塑造 巫其	210
24. 游走中西 艺无止境——评南希作品 丛林	214
25. 基维·堪达雷里高比林壁毯的艺术成就 莱拉·奥凯拉瑞	216
26. 过去, 现在和未来——织毯如何叙述我们的时代 瓦勒瑞·科克	220
27. 阅读岩石: 用纤维材料表达岩石肌理 李慧	228

三、访谈与对话

1. 凌鹤访谈

谢维和: “从洛桑到北京”拥有可贵的格局意识	238
刘巨德: 纤维艺术触及当代艺术的灵魂	239
吕品田: 纤维艺术是高扬美好的当代艺术	240
张敢: 纤维艺术用编织等手段进行独立的当代艺术创作	242
琼·舒尔茨: 材料表达与展陈令纤维艺术不断产生新灵感	243
南希·柯兹考斯基: 用纤维的新方式思考和看待世界	244
宋繁树: 传统的纤维艺术赋予当代主题依然充满活力	245

2. 梁开访谈

灵动之纤 生命之道: 尤维塔·撒克朗斯凯特	246
公共空间中的纤维艺术: 南希·柯兹考斯基	254

3. 参与其中 乐在其中——一场关于纤维艺术的对话 262

4. 从“工作室”到“实验室”——清华大学美术学院的纤维艺术教学 林乐成 278

四、后记

后记	292
----	-----

Content

Preface

“From Lausanne to Beijing”: The new stage of China fiber art development

Professor Xie Weihe

006

“From Lausanne to Beijing” 9th International Fiber Art Biennale and Symposium

1. Seminar Chair

Professor Lv Pintian

016

2. Keynote Speech

From “Connection” to “Integration” – The Reflection on Brand Image Promotion of “From Lausanne to Beijing” 9th International Fiber Art Biennale

Professor Huang Wei

027

Industrialization of Fiber Art

Mr. Wu Xi

039

Fiber Art in an International View – Keynote Speech for the Symposium Committee of the “9th From Lausanne to Beijing International Biennial Fiber Arts Exhibition”

PhD.Wesley Pulkka/Kelly Liang

049

We Have Common Dreams

Professor Ni Yuehong

058

3. Topic Discussion

The Essential Features and Criteria of Fiber Art

Professor Zhang Gan

061

Criticism of Fiber Art

Professor Fang Xiaofeng

063

The Education of Fiber Art

Professor Zhou Liqun

065

Disquisition

1. The Analysis of China Contemporary Fiber Art Creation Context

Wang Kai Zhuang Ziping

068

2. Concept and style—reflecting on the Process and Development of Modern Fiber Art

Lu Zhongzhi

074

3. The Traditional and Modern of Fiber Art

Wang Yunzhi

078

4. Return to Tapestry—Givi Kandareli’s Goblin Art

Luo Hong

082

5. Diversified Construction of Contemporary International Fiber Art Forms	
Qiu Weili	086
6. The Return of Contemporary Fiber Art—7th From Lausanne to Beijing International Fiber Art Biennale	
Lin Lecheng Liang Kai	094
7. Expansion and Extension—The Creative Context of Modern Fiber Art	
Zhuang Ziping Li Zhan	108
8. Greatness Lies in the Capacity, Past with the Future—8th "From Lausanne to Beijing" International Fiber Art Biennial	
Le Zhi	117
9. Applying Ready-made Materials in Fiber Art	
Wu Huirong Ren Guanghui	126
10. A Fusion of Feelings with the Natural Setting—Discussing Artistic Language and Artistic Concept of Modern Fiber Art	
Song Fei Dong Wei	130
11. The Boundary to Hold and Break—9th "From Lausanne to Beijing" International Fiber Art Biennale Exhibition	
Qiu Shan	134
12. State of "Ruined"—Narrative of Batik Painting Pattern	
Wu Qinglin	146
13. Research and Application of Laser Surface Treatment on Optical Fiber for Fiber Art	
Ren Guanghui	150
14. The Research of Interaction in Modern Fiber art	
Huang Zhuo	154
15. The Influence of Fiber Arts on Its Public Value	
Wu Fan	162
16. Exploring the Natural Elements in Contemporary Fiber Art Creation	
Chen Yanlin	168
17. Forms and consciousness—The Contemporary Fiber Context of Joan Schulze	
Xv Wenlong	170
18. The public Influences of the Academic Brand of "From Lausanne to Beijing" International Fiber Art Biennale	
Yue Song	177
19. The Vast and the Subtle—Discussion on Fiber Art of China, Japan and Korea	
Wang Jian	180
20. Three Trends in the Development of Contemporary Fiber Art—Take the "From Lausanne to Beijing" International Fiber Art Biennale as an Example	
Liang Kai	186

21. The Blooming Flower of Tapestry Art—Works Analysis about Givi Kandareli in 1990's	
Wu Jing	192
22. Exploring the New Forms of Contemporary Fiber Art	
Liu Hui	199
23. The Mould of Paper Materials and Soft Space	
Wu Qi	210
24. Walking between Eastern and Western Culture, Ceaseless of Art Spirit—Review Nancy Kozikowski's Artworks	
Cong Lin	214
25. High Art Of Gobelin Tapestry—Givi Kandareli	
Lela Ochiauri	216
26. Past, in the Present and the Future—How Relevant Is Tapestry as a Means of Holding the Narrative of Our Times?	
Valerie Kirk	220
27. Read in Rocks: Applying Images of Rocks' Texture to Fiber Art Materials	
Li Hui	228

Interview and Dialogue

1. Ling He's Interview

Xie Weihe: "From Lausanne to Beijing" Has Valuable Pattern Consciousness	238
Liu Jude: Fiber Art Touches Spirit of Contemporary Art	239
Lv Pintian: Fiber Art is High Contemporary Art	240
Zhang Gan: Fiber Art Utilizes Weaving Techniques to Make Distinct Contemporary Art Practices	242
Joan Schulze: The Expression of Materials and Exhibiting Constantly Produce New Inspiration to Fiber Art	243
Nancy Kozikowski: Looking at the World and Thinking within the New Perspective of Fiber Art	244
Song BurnSoo: Traditional Fiber Art Gives Vitality to Contemporary Theme	245

2. Kai Liang's Interview

Living Fiber: Jovita Sakalauskaite	246
Fiber Art in Public: Nancy Kozikowski	254

3. Being Involved in and Enjoying it—A Dialogue about Fiber Art

262

4. From "Studio" to "Laboratory" —Fiber Art Teaching in Academy of Art and Design Tsinghua University

Lin Lecheng	278
-------------	-----

Postscript

292

国家艺术基金传播交流推广资助项目

经纬
天地

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2018 "FROM LAUSANNE TO BEIJING"
INTERNATIONAL FIBER ART SYMPOSIUM

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徐鹤 主编
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徐 雯 凌 鹤 主编

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