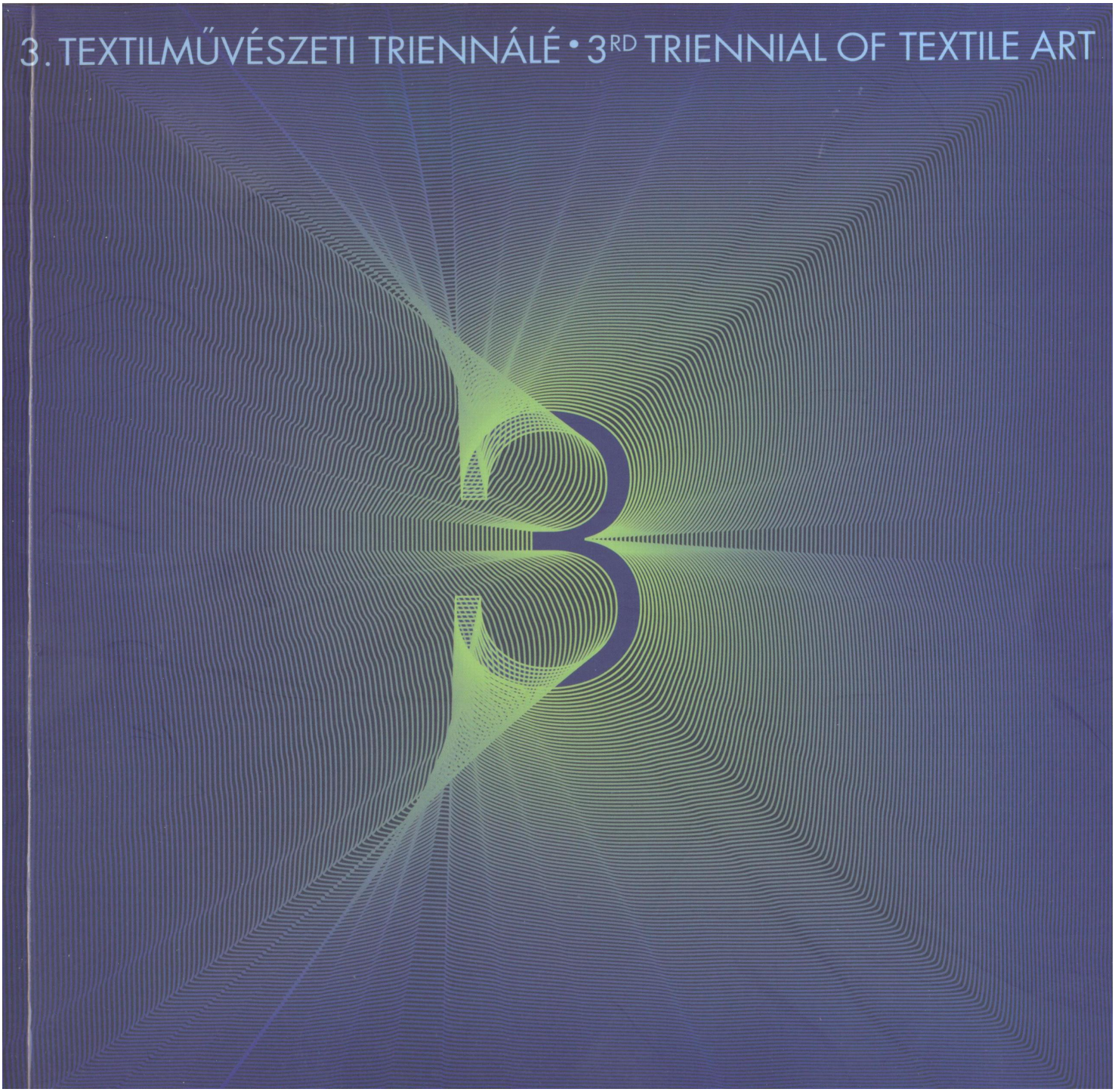
3. TEXTILMŰVÉSZETI TRIENNÁLÉ • 3RD TRIENNIAL OF TEXTILE ART



3. TEXTILMŰVÉSZETI TRIENNÁLÉ
3RD TRIENNIAL OF TEXTILE ART

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SZOMBATHELYI KÉPTÁR – KUNSTHALLE SZOMBATHELY / ART GALLERY OF SZOMBATHELY
2009. JÚNIUS 26 – SZEPTEMBER 13. / 26 JUNE – 13 SEPTEMBER 2009

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INTRODUCTION

The first textile biennial was organised in the Savaria Museum in Szombathely almost 40 years ago. The event gradually became a triennial and its prestige and character underwent significant changes. It is no longer surrounded by the initial curiosity, excitement and attention but, on a positive note, this forum of textile art is still kept alive after such a long time. It is especially important to evaluate and display the achievements of genres which are not in the focus of art life. Today textile does not occupy the same place that it did in the period of the progress enjoyed by the fine arts in the 70s and 80s. At that time the geopolitical situation and the stylistic renewal of the fine arts in Hungary created an environment in which textile art suddenly found the niche that it was able to productively tailor to its own characteristics. Or more precisely, using its own medium, textile art redefined concepts, as a result of which some of its ideas with an affinity to those in the fine arts reached the astounding new levels demonstrated by high art. A more than respectable heritage was built in the nearly forty-year period that can be looked back on. Many of those are still around who launched the biennial and sent out fresh messages about the textile genre's contemporary development to Vas County, with their efforts reaching their peak in the establishment of an artists' colony in Velem. This year's exhibition resembles a family reunion when grandmothers and grandchildren come together: many teachers and students exhibit their work at the same venue. The talented and enthusiastic young girls of the first exhibitions are now recognised professors, whose intellectual contribution have had an impact on the new textile artists for two decades. Two generations grew up within the long period of forty years. They have produced a rich heritage and witnessed a revolution in their genre which then tamed into an evolution. Today craftsmanship and frivolousness exist peacefully side by side, along with works that preserve the noble tradition of the art of tapestry, and the trendy designs used in interior decoration. Their coexistence is a truly harmonious one.

Today the fine arts no longer set the trends for individual styles and signatures. In contemporary visual culture a shift in tone and message is expected whenever a task can be redefined in a given medium, genre, technique, and especially a function. There are no distinct trends in the dense texture of art comprising millions of tiny threads; a homogenous main stream is missing from today's visual world. This is a fact, rather than a critical comment, a reproach or a sceptical settlement of scores with textile. A formal paradigm shift should not be expected of textile art, since it has a coherent and clear role in its present form. The textile genre has preserved its autonomy and remained within its confines, which is exactly how things should be.

Seeing the situation of textile art today, as well as its diversity and humour which are manifested especially in functionally definable forms, the question arises: why do such a great number of young artists decide to stay away from introducing their work at exhibitions like this triennial? One answer might be that this genre involves great cost and risk and that the small number of collectors creates a more modest demand than ever before; thus, investing in such undertaking is not viable. Moreover, there are hardly any commissioners and manufacturers of industrial textiles and there is scarcely any demand for individual design. Could this mean the death of the genre? What can be done to help individual art/design survive in a time of global economic crisis? Is the existence of textile art only valid within its own artistic framework? But then why are Oriental printed textiles experiencing a renaissance in regard to consumer demand? Another example of a genre's success and survival is the patchworks that use the more than two hundred-year-old motifs of the Amish people. These textiles can be regarded as the forerunners of Op Art works conceived in an intermedial spirit, and some of them are listed items in prominent museum collections. This shows that products manufactured in small series are viable but since they are catering to mass consumption needs their message is far simpler than that of individually made tapestries for example.

Fashion textiles are a definitely more flexible genre, since they respond to seasonal changes far more readily, and their function also demands that they be up-to-date. Some beautiful, trend-setting pieces of this genre can be seen at this year's triennial. Fashion and textile designers who already have their own clientele and whose clothes and accessories satisfy the needs of the most varied layers of society should have also taken part in the exhibition in an experimental section in which short-lived and practical items could have met, strictly linked to trends. Objects made of recycled materials are elements manifesting an environmentally conscious attitude, so they would have also been welcome. Can it be that the actual genre of the exhibition puts artists off? It would be unfortunate if this was the case, since the way this exhibition is presented lends it authenticity. If this exhibition is kept alive, important values will not be sidelined and the many fresh concepts that this year's triennial offers will not be lost.

To conclude, it can be said that the cultural field in which textile art and the visual arts define their roles can be found in a radically changing process. Such classical values as harmony and beauty are being redefined, though too rapidly. The relationship between artists and the audience has also become more distant. Of course, all of this is not more than posing a generalised question; the practical answers are provided by the artists themselves.

It is our joint wish that this exhibition be a success and the Gallery in Szombathely, which is a loyal patron of the genre of textile art, be the host of many bi-, tri-, or even quadrennials for a long time to come.

Let me express my thanks to all those who spare no work or energy on the ongoing tradition of organising these textile art exhibitions. Thanks to the teachers for their painstaking work in genre-immanent teaching based on exciting visual concepts, and of course to the artists who are the actual participants of this triennial with their high quality works.

Julia Fabényi

3. NEMZETKÖZI MINIATŰRTEXTIL TRIENNÁLÉ
3RD INTERNATIONAL TRIENNIAL OF MINIATURE TEXTILE

A ZSŰRI TAGJAI / MEMBERS OF THE JURY:

CEBULA Anna művészettörténész,
a Szombathelyi Képtár textilgyűjteményének vezetője /
art historian, curator of the Textile collection
in the Kunsthalle Szombathely

DOROMBY Mária T. textilművész /
textile artist

SÁRVÁRY Katalin textilművész,
a Moholy-Nagy Művészeti Egyetem docense,
a Kulturális Alapítvány a Textilművészetért elnöke /
textile artist, lecturer of the Moholy-Nagy
University of Art and Design Budapest,
President of the Cultural Foundation for the Textile Art

SIMONFFY Márta textilművész,
a Magyar Képzőművészek és Iparművészek Szövetségének elnöke /
textile artist, President of the Association
of Hungarian Fine and Applied Artists

SZŰCS Erzsébet művészettörténész,
a Székesfehérvári Városi Képtár - Deák Gyűjtemény igazgatója /
art historian, director of the Székesfehérvár City Gallery -
Deák Collection

A KIÁLLÍTÓ MŰVÉSZEK ORSZÁGOK SZERINT / LIST OF THE ARTISTS BY COUNTRIES

Amerikai Egyesült Államok / United States of America
DAVIS, Virginia
KOTANI, Akiko
LINDENSTRAUSS LARSEN, Ayelet
SMITH, Mary Ruth

Ausztria / Austria
ENZINGER, Gertraud
PETRY, Brigitte
POCK, Gernot

Belgium / Belgium
DE RIDDER, Hélène
JANSSENS, Anny
SLABBYNCK, Annalies

Bulgária / Bulgaria
KIRILOVA, Krasimira
KOZHUHAROVA, Zhenya Ivanova

Csehország / Czeh Republik
VAŇKOVÁ - KUCHYNKOVÁ, Marie
HROMADOVÁ, Mária

Egyesült Királyság / United Kingdom
FERNANDES, Maria-Theresa
GIZZI, Amanda
GREEN, Linda
HODGE, Maureen
HOLME, Carole
KANE, Faith
O'HARE, Helen
SOROKA, Joanne

Finnország / Finland
KANGAS, Sunna Maaria
LEHTO, Heidi
PARTIO, Auli
PET-JACOBS, Mirjam
SUONPÄÄ, Johanna
TIMONEN, Marketta
VUORINEN, Pirkko

Franciaország / France
VALSESIA-LAIR, Nicole

Hollandia / The Netherland
HUIZING-KEUNING, Jannie
LOSTER, Monica
MARINESCU, Mirela
SCHUITEMAKER, Els
VÉBER-GASPAROVICS, Gizella
VERMEULEN, Elis

Izrael / Israel
SCHWARTZ, Nira

Japán / Japan
HARA, Sugane
HISAMOTO, Satomi
ISHII, Kakuko
KAWARABAYASHI, Michiko
KOZBEKGI, Selda
MOTODA, Mahoko
MUROTANI, Hiromi
NAGANO, Goro
NAKANO, Emiko
NARAHIRA, Noriko
TAKAHASHI, Toshie
UEDA, Kyoko
WAKISAKA, Makiko
YAMAMOTO, Mai

Kína / China
CHAN, Kai

Koreai Köztársaság / Republic of Korea
OH, Michelle

Lengyelország / Poland
BUJNOWSKA-NIEDZIELSKA, Teodozja
CHLABICZ, Anatol
JABCZYŃSKI, Jerzy Stanisław
JACKOWIAK, Renata
JESINOWICZ-Nguyen, Anna
KUŹNIAR, Elżbieta Anna
LEVITTOUX-ŚWIDERSKA, Barbara
PISKUREWICZ, Violetta

Lettország / Latvia
KIRMUZA, Agnese
LUKAZA, Velga

Litvánia / Lithuania
RINGELIENE, Lina
SARAPIENĖ, Birutė
VALTAITĖ, Giedrė

Magyarország / Hungary
BAKTAY Patrícia
BÁNYÁSZ Judit
BOTH Eszter
CZEGLÉDI Júlia
CZINDER Tünde
CSERNYÁNSZKY Katalin B.
CSERTŐ Rita
CSOVELÁK Edit
FÓRIS Katalin
GÖBÖLYÖS Márta
ILLÉS Orsolya Tünde
KAPOLYI Márta
KECSETI Gabriella
KOZMA Vera
MAGYAR Réka
MÁTRAI István
ORIENT Enikő
PÁGER Bernadett
SZIRÁKI Katalin
TORMA Anna
TÓVAJ Rozália
VIGH Krisztina
ZÉKÁNY Diána

Mexicó / Mexico
ALMANZA, Maria

Németország / Germany
ANTON, Irene
SCHIMMEL, Heidrun Schimmel
SCHOSSIG, Silke
TAUBERT, Edmund

Norvégia / Norway
HANSEN, Ellen

Románia / Romania
BRUSTUREANU, Cornelia
DIACONU, Maria-Elisabeta
DIACONU, Rodica-Georgeta
GRIGORESCU, Ruxandra
KÖLLŐ Margit

Spanyolország / Spain
RIVERE, Neki
SOLEDAD, Vidal Massaguer

Svájc / Schwitzerland
KÜNG, Chantal
ACHERMANN-GISINGER, Marliès

Szlovákia / Slovakia
BARTOŠOVÁ, Vladimíra
BRANIŠOVÁ, Zuzanna
BROOŠ, Miroslav
DOBEŠOVÁ, Ildikó
MATERÁKOVÁ, Miriana

Tajvan / Taiwan
YANG, Wei Lin

Törökország / Turkey
ACAR, Sedef
BATUR, Gulcan
DEMIR PARLAK, Seuda
ENES, Öznur
ERTAN, Nesem
KOZBEKGI, Selda
ÖZÇINAR, Seçil

A kiállítást rendezte / Exhibition arranged by CEBULA Anna művészettörténész / art historian

BATUR, Gülcan

Született / Born: Izmir, 1970 Törökország / Turkey



A FÉM DALA, 2008 20x15x7,5 cm; selyem, fém, kötözéses technika, reaktív festés
SONG OF METAL, 2008 20x15x7,5 cm; silk, metal, tie-dye, reactive dyeing

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