



“从洛桑到北京”

第十三届国际纤维艺术双年展

13th

From Lausanne
To Beijing
International

FIBERART

暨学术研讨会
Biennale Exhibition

感知之线 / The Sensing Thread

生态纤维 / Ecological Fiber

未来实验 / Future Laboratories

智织维新 / Reweaving with Intelligence

共织新生 INTERWOVEN HORIZONS

13th

展览日期

Duration:

2025

November 20

11
20

December 09

12
09

主办单位 / Organizer:

清华大学美术学院

Academy of Arts & Design, Tsinghua University

协办单位 / Co-organizers:

邵武市武夷竹立方品牌运营有限公司

Wuyishan Zhufang Brand Operation Co., Ltd. (Shao Wu City)

云南民族大学澜湄国际职业学院

Lancang-Mekong International Vocational College, Yunnan Minzu University

承办单位 / Executing Units:

清华大学美术学院工艺美术系

Department of Arts and Crafts, Academy of Arts & Design, Tsinghua University

中国工艺美术学会纤维艺术与设计专业委员会

Fiber Art and Design Committee, China National Arts and Crafts Society

支持单位 / Supporting Institution:

中国《装饰》杂志社

Zhuangshi Magazine, China

作品图片摘自“从洛桑到北京”第十二届国际纤维艺术双年展，日本艺术家芹野直子之作《Generating-12》。The artwork image is taken from the 12th “From Lausanne to Beijing” International Fiberart Biennale, featuring *Generating-12* by Japanese artist Naoko SERINO.

展览地点 / Exhibition venue:

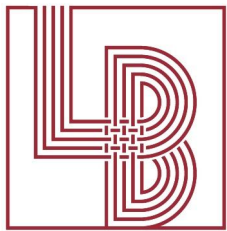
清华大学

Tsinghua University

学术研讨会 / Academic Conference:

2025 年 11 月 21 日

November 21, 2025



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Exhibition Dates: November 20 – December 9, 2025

Exhibition Venue: Tsinghua University

Contents

- 1、Preface & Overview
- 2、Theme Interpretation: *interwoven Horizons*
- 3、Exhibition Structure & Content Planning
- 4、Symposium & Research Extension
- 5、Organizational Structure & Execution Plan
- 6、Organizing Institutions & Supporting Units

1、Preface & Overview

Since its founding in 2000, the **“From Lausanne to Beijing” International Fiber Art Biennale** has successfully held twelve editions and has become one of the most influential and academically recognized platforms in the field of global fiber art. Upholding its core vision—to bridge tradition and contemporaneity, connect East and West, and foster cross-disciplinary innovation—the Biennale has continuously expanded the material and conceptual boundaries of fiber as an artistic medium. It has also served as a dynamic conduit for cultural exchange and experimental practice on a global scale.

The twelfth edition of the Biennale, held amidst a rapidly shifting global context, demonstrated the resilience and inclusivity of fiber art. Numerous works engaged with themes of uncertainty through hybrid media, cross-cultural narratives, and ecological materials, laying the foundation for an open, pluralistic, and symbiotic curatorial vision in this current edition.

The 13th Biennale will continue to issue an open call to artists, designers, and interdisciplinary practitioners worldwide, bringing together diverse voices and practices rooted in fiber-based language. It seeks to create a convergent site for cross-cultural, multi-material, and intermedia expression. At the same time, the exhibition will foreground critical dialogues on the relationship between fiber art and ecology, technology, and culture, offering a sharp perspective on the global trajectories and emerging discourses of contemporary fiber practice.

2、 Theme Interpretation: *interwoven Horizons*

In an era where perception is being reshaped by algorithms and ecological systems are on the brink of collapse, how might we redefine what it means to be “human”? And how might we reimagine the very notion of “creation”? The 13th “From Lausanne to Beijing” International Fiber Art Biennale adopts the theme *Interwoven Horizons*, turning its focus to the entangled and evolving relationships between human and non-human agents in an uncertain future.

To “weave” is not merely a physical act—it signifies a shift in worldview. It foregrounds collaboration, perception, emergence, and repair. As artificial intelligence, biomaterials, and ecological regeneration reshape the conditions of life, fiber art—intimately connected to the body, the land, and time—emerges as a critical conduit between the organic and the synthetic, the ancestral and the speculative, the personal and the systemic. “New horizons” refers not only to technological transformation, but also to a deeper reconfiguration of the world—one that transcends species, sensory modalities, and cultural boundaries. It is not a linear progression nor a utopian vision, but rather a complex structure of ongoing entanglement and rupture. Within this structure, fiber becomes a thread of action: reorganizing perception, reactivating material relations, and positioning art as a vital language for future collaboration and regeneration. *Interwoven Horizons* invites artists to consider fiber as a method of connection, a container of time, and an interface of perception—an opportunity to reconsider the relationships between craft, collaboration, life, and creation in the age of artificial intelligence.

3、Exhibition Structure & Content Planning

This edition of the Biennale unfolds the theme “*Interwoven Horizons*” through four curatorial sections: *Ecological Fiber, Lines of Perception, Reweaving with Intelligence, and Future Laboratories*, each exploring a distinct dimension of contemporary expression in fiber art.

I . *Ecological Fiber*

Amid the simultaneous rise of digital technologies and escalating ecological crises, **the Ecological Fiber section revisits traditional materials, handcraft practices, and the deeper languages of fiber media.** It investigates the material origins of fiber art across diverse cultural geographies, highlighting fiber’s dual identity as a “cultural material” —both a tactile medium and an organic vessel of embodied knowledge systems.

This section invites artists to work with traditional fiber-based materials—such as silk, hemp, cotton, wool, paper, bamboo, and rattan—engaging with their compositional structures, technical logics, and corporeal processes. Through such practices, artists are encouraged to respond to the temporal nature of craft, the mnemonic properties of materials, and the dynamics of locality and cultural circulation. We encourage the reactivation of overlooked regional craft traditions, positioning materials not merely as formal elements, but as historically charged, sensorially rich, and structurally intelligent cultural agents. In doing so, artists are invited to reconfigure the relationship between contemporary aesthetics and ecological consciousness through the medium of fiber.

Keywords: handcrafted media, cultural materiality, craft structures, local fiber traditions, material temporality

II . *The Sensing Thread*

The Lines of Perception section takes the body as a point of departure, emphasizing the tactile and affective capacities embedded in fiber media. Fiber is not merely a

material—it is a perceptual structure, a medium through which bodily experience, intimacy, and collective emotion are transmitted, held, and transformed.

This section invites artists **to explore cross-material and cross-sensory compositions, investigating how fiber can function as a vessel for psychological states, fragmented memories, and unspoken narratives.** Works may engage with themes such as emotional resonance, sensory memory, and the material dimensions of care and intimacy, foregrounding the presence and agency of materials in the acts of being touched and being perceived.

We also welcome experimental practices that expand the multisensory and corporeal boundaries of fiber, reimagining it as a perceptual interface—an affective and responsive surface through which emotion and identity are mediated and embodied.

Keywords: haptic art, bodily experience, intimacy, emotional fiber, sensory design, perceptual identity

III . Reweaving with Intelligence

In contemporary creative practice, fiber art is increasingly intersecting and fusing with emerging technologies. From digital weaving and parametric structures to data visualization and generative coding, technology is no longer a mere tool—it has become a structural language that actively intervenes in the process of making. **This section focuses on practices that interrogate how technology reshapes the act of weaving, revealing the tensions and synergies between craft and computation.**

Artists are invited to explore fiber through digital fabrication, interactive installations, wearable systems, and algorithmic patterns. These works investigate human – machine relationships, sensory computation, coding grammars, and the ethical implications of new materials. Here, fiber functions not only as a material substrate, but also as a carrier of code, image, and perception—generating a contemporary field where touch meets data, and handcraft meets automation.

Keywords: smart textiles, interactive installations, data cloth, generative art, wearable technology

IV . Future Laboratories

The future is not a linear trajectory, but a generative field woven from intersecting possibilities. **This section focuses on interdisciplinary and experimental practices in fiber art**, exploring how the medium responds to global crises, epistemic restructuring, and interspecies entanglements. Artists are invited to engage with longer temporalities, expanded material perspectives, and collaborative modes of making to envision fiber-based futures.

This section supports speculative and research-driven works involving biomaterials, multispecies collaboration, visual expression, technological ethics, and cultural critique. Artists here are not only makers, but also dwellers and agents—what they weave are not merely artworks, but composite, plural, and interactive prototypes for possible futures.

Keywords: multispecies collaboration, future craft, experimental design, mutable media

4、Symposium & Research Extension

As a key component of the exhibition, a full-day academic forum will be held on November 21, 2025, the day following the opening ceremony. Centered on the theme “*Interwoven Horizons*”, the forum will engage in in-depth, cross-disciplinary and cross-cultural dialogue around the core issues addressed by this edition of the Biennale. Experts, scholars, and artists from diverse fields—including art, design, materials science, cultural studies, and ecological philosophy—will be invited to collectively reflect on the evolving roles and trajectories of fiber art amid ecological transformation, technological disruption, and cultural reconfiguration.

■ Morning Session | Keynote Speeches

Co-Weaving the Future: Fiber Art as Response and Reconstruction in a Time of Transition

The forum will feature keynote presentations by six invited curators, artists, and scholars from diverse cultural and disciplinary backgrounds. These speakers will explore how contemporary fiber art responds to the complexities of our time and intervenes in the imagination of possible futures. Their talks will focus on the fiber medium’s creative agency and structural transformations across multiple dimensions—including ecology, the body, materiality, society, and technology.

■ Afternoon Session | Thematic Conversations

Topic 1: Tactile Perception and Embodied Experience in the Post-Digital Era

Topic 2: Ecological Materials and Interspecies Collaboration

5、Organizational Structure & Execution Plan

The Biennale is issuing an open call for submissions from artists, designers, and interdisciplinary practitioners worldwide. Participants are encouraged to develop diverse, experimental, and cross-disciplinary fiber-based works in response to the theme “*Interwoven Horizons.*” Submissions from all cultural backgrounds and creative systems are welcome, with particular emphasis on the integration of material intelligence, conceptual depth, and media innovation. Artists are invited to address a range of contemporary issues—including ecological ethics, digital technologies, embodied experience, and cultural identity—through the medium of fiber.

The submission deadline is July 25, 2025.

■ Suggested Types of Work (not limited to the following)

Submitted works must be original creations by the artist. While there is no restriction on the date of production, all works should demonstrate contemporary relevance and conceptual and structural completeness.

- Two-dimensional or three-dimensional fiber artworks
- Spatial installations, suspended structures, or wearable weaving systems
- AI-generated patterns, data-driven weaving, or interactive fiber media
- Multimedia works integrating video, sound, and embodied performance
- Participatory or co-weaving projects involving public collaboration

■ Publication

Selected works will be included in the official catalogue of the 13th “From Lausanne to Beijing” International Fiber Art Biennale.

Awards

- **Gold Award (2 recipients)**
- **Silver Award (4 recipients)**
- **Bronze Award (8 recipients)**
- **Excellence Awards × 58**

Exhibition Description

The maximum height for wall-mounted (2D) works is 280 cm; the maximum height for three-dimensional installations is 600 cm.

Submission Requirements

- Work Images: 1 – 3 high-resolution images (JPG or TIF, at least 300 dpi)
- Optional Video: 1 – 2 minutes demonstrating installation or process (MP4 format)
- Work Statement: 200 – 300 words reflecting on the exhibition theme
- Artist Biography & Portrait: Short narrative bio + high-res portrait
- Application Form: Completed form (see appendix or download from official website)
- Submission Email: lb.fiberartint@gmail.com

Selection & Notification

All submitted works will be reviewed by the jury committee, and selected artists will be notified by the organizing committee on July 30.

Shipping Instructions

- Please attach an image of the work and the artist's information to the exterior of the packaging.
- For domestic submissions: the cost of shipping the work to Beijing is borne by the artist; the return shipping after the exhibition will be covered by the organizing committee.
- For international submissions: please send the work via your national postal service to the Academy of Arts & Design, Tsinghua University, Beijing, China. The shipping cost to Beijing is the responsibility of the artist; return shipping will be covered by the organizing committee.
- If the package exceeds the specified size limits, the return shipping cost must be borne by the artist.
- Tube packaging: length not to exceed 150 cm, diameter not to exceed 50 cm
- Box packaging: length \leq 200 cm, width \leq 50 cm, height \leq 200 cm

Time

- Application period: May 17 – July 25, 2025
- Jury review: Late July 2025
- Announcement of results: August 5, 2025, via the official website of China Fiber Art and direct notification to selected participants
- Exhibition opening: November 20, 2025 (Tsinghua University)

6、Organizing Institutions & Supporting Units

■ Organizer

Academy of Arts & Design, Tsinghua University

■ Co-organizers

Wuyishan Zhufang Brand Operation Co., Ltd. (Shaowu City)

Lancang-Mekong International Vocational College, Yunnan Minzu University

■ Executing Units

Department of Arts and Crafts, Academy of Arts & Design, Tsinghua University

Fiber Art and Design Committee, China National Arts and Crafts Society

■ Supporting Institution

Zhuangshi Magazine, China

■ Advisory Committee

Chang Shana, Wen Lianchang, Xie Weihe, Liu Jude, Lu Xiaobo, Shang Gang, Joan Schulze (USA), Nancy Kozikowski (USA), Song BurnSoo(Korea), Hiroko Watanabe (Japan) , Shigeo Kubota (Japan) , Fukumoto Shigeki (Japan) ,Liu Guangwen (Georgia) , Bashir Makhoul (Britain), Onoyama Kazuyo (Japan) ,Liz Williamson (Australia) , Louise Lemieux Berube (Canada) , Wlodzimierz Cygan (Poland) , Ewa Latkowska-Zychska (Poland) , Hiroko Watanabe (Japan) , Chang Young Ran (Korea) , Chung Kyoung-Yeon (Korea) , Deborah Corsini (USA) , Francesca Alzati (Italy/Brazil) , Maria Ortega Galvez (Spain) ,

Monique Chmielewska Lehman (USA/Poland) , Susan Taber Avila (USA) , Tetsuo Kusama (Japan) , Valerie Kirk (Scotland / Australia)

■ **Chief Planners:** Ma Sai, Qin Chuan

■ **Chief Curators:** Lin Lecheng

■ **Curator:** Yue Song

■ **Co-Curators:** Zhang Sheng, Wu Huayu

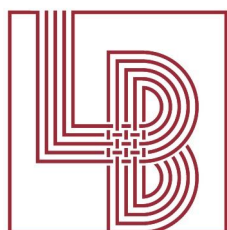
■ **Academic Director:** Fang Xiaofeng、Ni Yuehong

■ **Media Coverage**

Featured media platforms include: Xinhua News Agency, China Central Television (CCTV), People's Daily, Guangming Daily, Art China, Zhuangshi, Artron, Sina, and Yahoo.

■ **Contact – Beijing Organizing Committee**

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