

The 4th international biennial of tapestry in Lausanne

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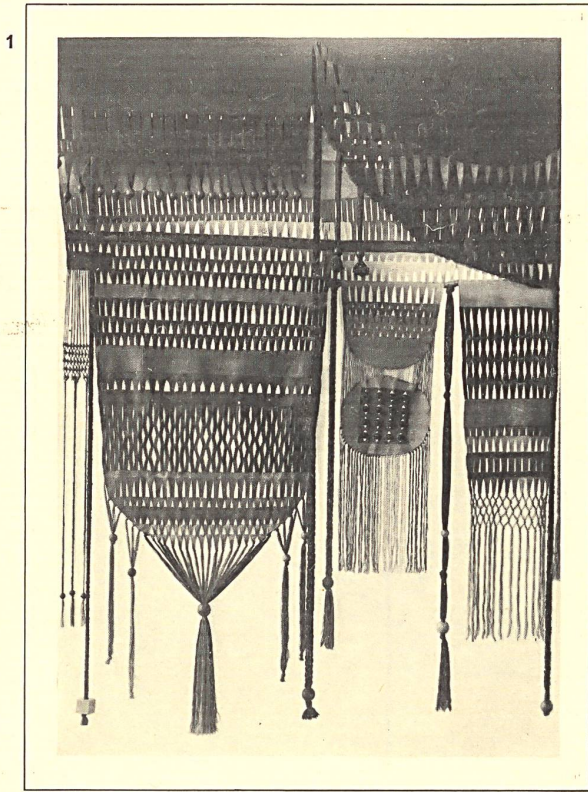
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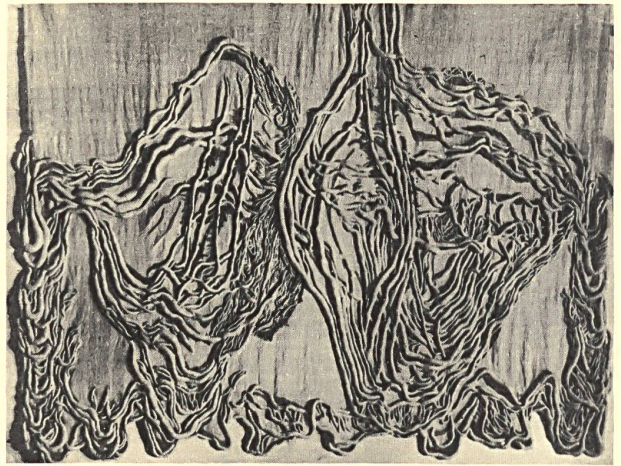
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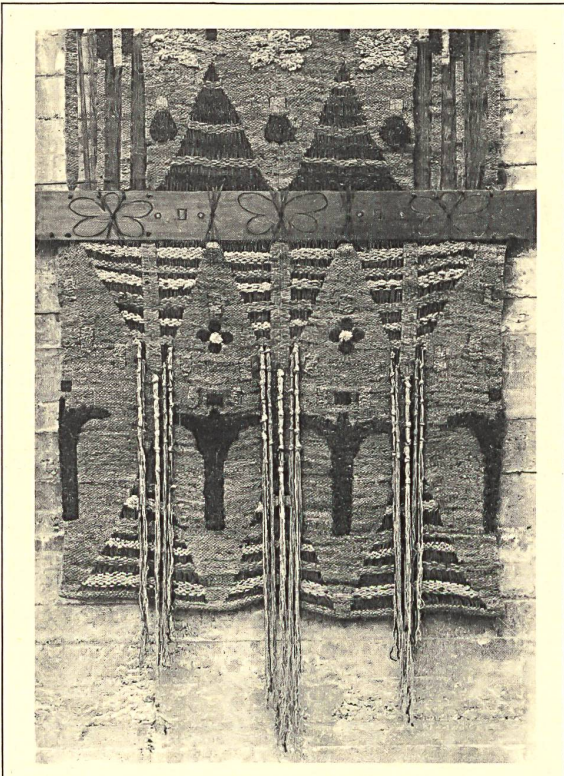
Large participation from Switzerland

In the exhibition of modern tapestries, which continues until September 28, 1969, the 85 artists participating from all over the world include no less than 10 from Switzerland. They are, in alphabetical order: Marguerite Carau-Ischi, Pierre Chevalley, Lissy Funk, Elsi Giauque, Françoise Grossen, Arthur Jobin, Moik Schiele, Beatrix Sitter-Liver, Michel Vouga and Ruth Zürcher. Their work is carried out in widely varying techniques and their designs show that here, as in painting, new paths are constantly being explored, new experiments made, new methods of expression sought. At the Biennial, which is the largest exhibition of tapestry in the world, the spectator is offered abundant opportunities for comparison, for the creations of artists from 26 countries are on display. The large tapestries — the minimum size is set at 5 square metres — are notable at first glance for their striking dissimilarity; yet here and there, after long consideration, affinities are to be found. The traditional weaving technique used in the Gobelin tapestries is also popular in the making of modern tapestries, even though the designs, of a non-representational character, are far removed from those of the medieval wall hangings. Mixed techniques of weaving, appliqué and knotting with relief effects give interesting configurations; also the combination of clashing colours, sometimes in glaring shades, provides variations of result. Unusual, but often very decorative, is the effect of tapestries in macramé, worked in coarse threads. They are reminiscent of nomad tent hangings and not infrequently contain ochre tones.

4th International Biennial of Tapestry in Lausanne



1. BEATRIX SITTER-LIVER (Switzerland) — « Erinnerung an Askja » (1969, high warp 400 x 300, executed by Beatrix Sitter-Liver)
2. RITZI JACOBI (Rumania) — « Abstrakte Komposition » (1968, structured high warp 215 x 315, executed by Ritzi and Peter Jacobi)
3. ZORAVIA BETTIOL (Brazil) — « Etendard de Carnaval N° 1 » (1968, high warp 360 x 256, executed by Zoravia Bettiol)

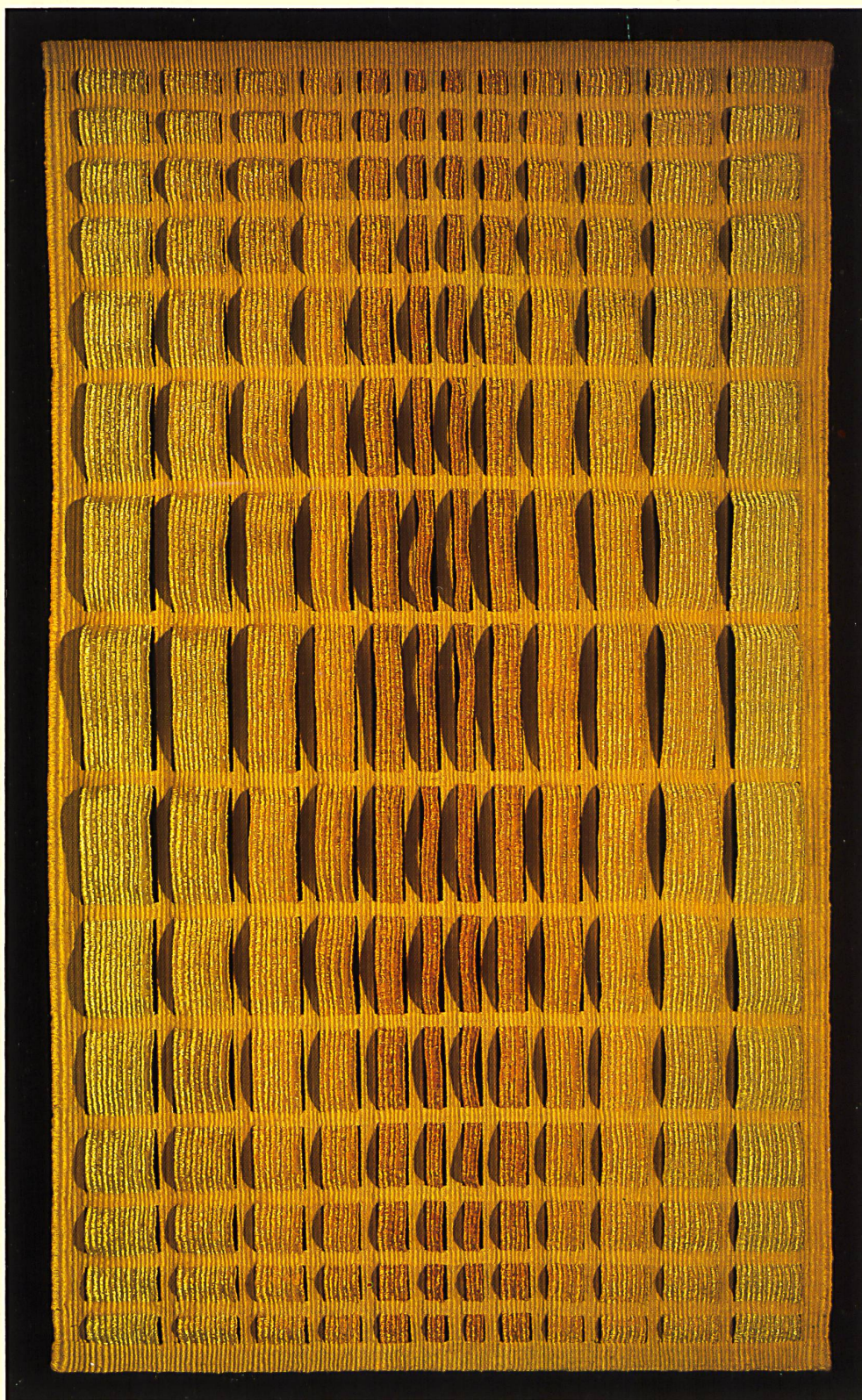


Pointers towards new possibilities in tapestry making are the numerous experiments of a three-dimensional nature. A good illustration of these is the « Psychedelic Cathedral » by the Swiss Arthur Jobin, and a particularly attractive « Neptune » by Teresa Muszynska of Poland; while Elsi Giauque, who lives in Ligerz, goes a step further with her transparent tapestry of cubic construction entitled « Elément virtuel spatial », which recalls the painting « Die Fallen », by the Israeli Mordecai Ardon, in the Stedelijk Museum, Amsterdam.

The onlooker is constantly invited to make comparisons with modern painting, though the techniques of painting and of manual skill in textiles of artistic design are very different. The exhibition confirms the opinion of the jury, which noted with satisfaction the following facts:

1. that the art of tapestry-making is progressing with increasing vitality;
2. that there is a marked trend towards experiments of a three-dimensional nature, which are making a positive contribution to traditional techniques;
3. that the International Biennial of Tapestry is fulfilling the role allotted to it by its founder, Jean Lurçat: « At this international crossroads of Lausanne, the exhibition is an attempt to make people of all colours and all social classes familiar with the attitudes of hundreds of artists in relation to the « wall », that is, with their architectonic wealth of design and lyrical expression ».

R.H.



MOIK SCHIELE (Switzerland) — «Textile Raumstruktur»
(1969, mixed technique 300 × 200, executed by Moik Schiele)