



VIII. INTERNATIONAL TRIENNIAL OF TEXTILE ARTS 2024

CALL FOR PROJECTS

The Cultural Foundation for the Textile Arts and the SAVARIA MUSEUM - SZOMBATHELY GALLERY will be holding the VIII. International Triennial of Textile Arts **between 21 June 2024 and 31 August 2024** at the Szombathely Gallery.

The theme and motto of the exhibition is: 'TOLERANCE LIMIT'

We call on artists to submit projects that explore the themes, concepts, life situations and phenomena expressed above, while focusing on the properties of textile or conveying their ideas in the language of working textile, without any restrictions on the raw materials and techniques used. Our objective is to soften the borderlines between the genres of applied and fine arts as well as to encourage artists to discover and walk the passages between them. The jury will only accept projects made between 2021 and 2024 and are either linked to or specifically made for the theme provided.

Projects can be submitted in three announced international categories by professional textile- fine- and applied artists; members of the art associations, students of higher educational institutions of art; those who create artworks satisfying the criteria laid out by the CALL FOR PROJECTS.

We would like to call the attention of students of higher educational institutions of art to the following: if they created their submitted project within the framework of the higher educational institution they attend, in accordance with the requirement of co-authorship copyright, it is mandatory to indicate the credit data in their application documentation – the name of the institution, the course, the supervisor and the theme of their academic assignment or diploma project.

The call for projects will be posted online on the homepage of the Cultural Foundation for Textile Arts ([International Triennial of Textile Arts Szombathely](#)), the [Association of Hungarian Creative Artists](#), the [Association of Hungarian Fine and Applied Artists](#), [Szombathely Gallery](#), [Savaria Museum](#), the [ETN European Textile Network](#).

Artists are awarded the prizes offered by our Sponsors in each category. Detailed information can be found about the donators of prizes and the award-winning projects of the 2021 exhibition on our webpage: [Award-winners 2021](#)

CATEGORIES

Miniature textile

Every artist can submit one project.

Dimensions: The completed work cannot exceed **20 x 20 x 20** centimetres.

No restrictions apply to the materials and techniques used.

Flag

Every artist can submit one project.

Dimensions: The height of the completed work cannot exceed **300** centimetres and its width cannot exceed **100** centimetres.

No restrictions apply to the materials and techniques used.

Ribbon

Every artist can submit one project.

Dimensions: The width of the completed work cannot exceed **20** centimetres and its length cannot be less than **200** centimetres.

No restrictions apply to the materials and techniques used.


THEME 2024

The philosophical analysis of the motto for the theme in 2024 was written by Attila Horányi PhD | Head of the Institute for Theoretical Studies | MOME Moholy-Nagy University of Art and Design Budapest. The essay can be read at the end of this Call.

APPLICATION PROCESS

The deadline period for submitting applications is from 15 September 2023 to 15 November 2023 midnight. Further details of submitting applications will be posted at the beginning of 2023 on all forums where the Call for projects was published.

Quality requirements and file name of the photographs to be submitted as part of the application:

 **3 photographs of the work:** one photo each of the two main side views and one showing a detail. The file name must contain the name of the applicant as well as the title and dimensions of the work. The order in which the dimensions must be provided: 1. height, 2. width, 3. depth. The photos of the work should not exceed ca 5,000 pixels on one side, resolution 300 dpi, JPG format, max. 5 MB. Please have the digital quality requirements of the photographs checked before submission.

☉ 1 portrait photograph of the artist(s)

The portrait should have a neutral background. It will be included in the Biographies section of the catalogue in a square layout. The name of the portrait must include the name(s) of the applicant(s). The portrait photo should not exceed ca 2,000 pixels, resolution 300 dpi, JPG format, max. 2-3 MB.

The catalogue will only include works with digital photographs that meet the above specified requirements of size and resolution. By submitting the photographs the artist(s) consent to these images to be published in the catalogue as well as other informative and promotional materials (media, Internet, periodicals, etc.), for which they are not entitled to receive any royalty, cost refund or other forms of remuneration at any time.

☉ **Datasheet:** The [datasheet](#) available for the application can be downloaded from our webpage.

Data of the submitted artwork to be provided:

- submission category
- the title of the artwork / project:
- dimensions in centimetres (*1. height, 2. width, 3. depth - strictly in this order*)
- material(s)
- technique(s)
- year of implementation
- personal message about the artwork / project - a few sentences (*The communication materials of the triennial provides the opportunity to upload information: 3D virtual tour, webpage, press releases*)
- in the case of projects made within the framework of an institute of higher education, please specify the semester: *e.g. MA2*
- in the case of projects made within the framework of an institute of higher education, please provide the name of the academic programme
- in the case of projects made within the framework of an institute of higher education, please provide the name and title of the supervisor
- approx. mass / weight of the artwork
- value of the artwork (*required for the insurance*)
- description of installation

Biographical data to be provided:

- name of the artist(s)
- place of birth
- date of birth - *only the year will be included in the catalogue*
- address(es) of the artist(s) - *will not be included in the catalogue*
- phone number(s) of the artist(s) - *please note if you do not wish to have it published*
- email address(es) of the artist(s) - *please note if you do not wish this to be published*

- webpage: not mandatory
- degree
- name of the institution
- date of obtaining the degree
- max. 6 references of exhibitions/prizes (*year, title of exhibition, place, country; please start with the most recent and strictly adhere to this chronological order*)

JURYING PROCESS

The jury will select the works for the exhibition based on the photographs. The decision of the jury cannot be appealed. The organisers reserve the right to exclude a work from the exhibition if it is not the same as the one shown in the submitted photographs, or its appearance differs from the photographs, or its quality is poorer than what is shown in the photographs. The artists whose works have been selected for the exhibition will be notified about the jury's decision as well as the time and place of submitting the works in Budapest between **1 February 2024 and 15 March 2024**.

SUBMISSION OF COMPLETED WORKS

The planned date for the submission and receipt of the completed artworks is **mid-April 2024**.

Works selected for the exhibition in the international categories and arriving from abroad should be submitted to the address of the Gallery:

Szombathelyi Képtár H-9700 Szombathely Rákóczi u. 12.

The 60 euro entry fee must be transferred to the following bank account:

Savaria Megyei Hatókörű Városi Múzeum

9700 Szombathely, Kisfaludy Sándor utca 9.

Unicredit Bank Zrt. 10918001-00000129-17340007

IBAN HU34 1091 8001 0000 0129 1734 0007

The works must be posted ready for installation, wrapped, labelled (name(s) of artist(s), category, title of work) and sent as a *sample without value*. If artists from abroad do not post their works with the designation *sample without value*, the works in question will be rejected and returned.

The Szombathely Gallery reserves the right to extend the exhibition by 60 days.

The works of foreign artists will be posted back to them from the Szombathely Gallery by 30 October 2024. (if the exhibition is extended, this date will also be put forward).



THEME 2024 | TOLERANCE LIMIT

We can take at least three approaches to the meaning of words. They have a dictionary meaning – collected in dictionaries and defined by dictionary makers – which provides their standardised, accepted use, based on which we put them in sentences and understand them in the sentences of others. At the same time, ever since Wittgenstein’s *Philosophical Investigations* (1953) it has been possible to think about the meaning of words in another way i.e. meaning is determined by usage, and a given community using the language can ‘decide’ (expressis verbis, or implicitly) what meaning they want to assign to a sequence of sounds besides, or perhaps instead of its customary meaning. The Hungarian use of the word design, especially in the adjectival usage meaning of sleek or trendy, has little to do with the original, dictionary meaning of the English word ‘design’, which means to draw a plan, and, similarly, with its definition referring to a special design thinking and practice that developed and became widespread in the first third of the 20th century. Of course the connection between them can be found as the contemporary use of design did not just spring up from nowhere, but from a certain point in time it became the dominant meaning obscuring almost all others. According to the third approach, the meaning of words is examined in the specific context in which it is being used, for example a sentence, and it focuses on the question of what other words could have been used and what significance it has the writer or speaker uses that particular word and not any other. He or she might use the word gap, for example, and not hole, crack, or lack.

All this could be elaborated far more in detail and in greater complexity, as the literature available on this topic could fill many libraries. But let the above suffice to just illustrate that the meaning of our words and the connections between their usage are extremely multi-faceted. It is easy to see that while the directions of our sentences and the distinct directions of their understanding (from left to right, from top to bottom) clearly serve a specific, discursive comprehension, words do not exist in this linearity in our languages and in our minds (nota bene: most often not even in our speech), and neither are they present in a two-dimensional plane that result from breaking up the lines. The majority of words are multi-layered (i.e. they do not move within a single plane), and their interactions arrange these layers into usual or unexpected configurations, especially when, taking associative leaps, we skip or conceal the discursive-logical gaps of our trains of thought. ***

Tolerance limit: this word is a compound and its analysis is not too difficult since it is made up of two nouns: tolerance and limit. The first noun is formed from the verb ‘tolerate’ and denotes the state or attitude which something or somebody goes through, or what they have to put on/force on themselves when they have to endure a (more typically negative) impact, either internal or external. We tolerate pain, we tolerate being pestered, and similarly, materials also tolerate (up to a certain point) the work that is done to them. “Up to a certain point” applies not only to (both rigid and elastic) substances but also to (highly resistant or extremely fragile) people too – and that is exactly where the limit is. The limit, which in this context, is a point or linear entity, while in other uses it works more like a zone (border zone, i.e. a transition) or sometimes as a surface (in the sense of an enclosing form). Viewed from this perspective, the tolerance limit not only denotes what something or somebody can still endure but also what/who they show themselves to be as a result – how much more can it/he/she take? – what they present through their form(edness) that is perceptible to the outside world.

Horányi Attila PhD

Head of the Institute for Theoretical Studies |

MOME Moholy-Nagy University of Art and Design Budapest



Applicant hereby accepts that projects with insufficient data or submitted past the deadline will not be entered in the competition.

Please follow the [webpage](#), [Facebook](#) and [Instagram](#) pages of the International Triennial for Textile Arts Szombathely. If you have any queries, contact us by email at textiltriennale2024@gmail.com

Attalai Zita
President
Cultural Foundation
for the Textile Arts

Csapláros Andrea
Director
Savaria Museum

Cebula Anna
Director
Szombathely Gallery

Budapest, 24th March 2022

The exhibition is organised and sponsored by:



**CULTURAL FOUNDATION
FOR THE TEXTILE ARTS**

