

# EMBER/ÖLTŐ INTERWOVEN /GENERATION 2027

IX. NEMZETKÖZI  
TEXTILMŰÉSZETI  
TRIENNALE  
IX. INTERNATIONAL  
TRIENNIAL OF  
TEXTILE ARTS

IX. INTERNATIONAL TRIENNIAL OF TEXTILE ARTS

CALL FOR ENTRIES 2027

THEME: INTERWOVEN/GENERATION

Author: **Horányi Attila PhD** art historian and critic. **MOME**

## EMBERÖLTÉS

*You spend forty years moving a porcelain clock and  
garniture of two vases and a pair of candelabra.  
You put this here and set off small chords, echoes and  
repeats and caesuras.  
It is what I do in my studio. I make my porcelain  
vessels and I'm keeping a phrase from a poem or the  
shape of a fragment of music in my hands and head.  
Edmund de Waal Letters to Camondo. XXII*

### EMBERÖLTŐ.

In Hungarian, the compound word for generation/lifespan (emberöltő – its semantics will be explained in some detail later) is a curious one. It feels familiar at first sight, yet as I began to use it in recent months, it seemed to recede, losing contour, its meaning becoming less certain.

I am not alone in this. For over a century, scholars have debated exactly what Hungarian poet, writer, translator and journalist János Arany meant when he first introduced the word from his own regional dialect into literary Hungarian when writing the Prologue to his epic poem *Toldi*:

*"So on an autumn night a herdsman's fire / Across the sea-like prairie flashes higher.  
/ So Nicholas Toldi to my gaze is cast / Out of his time, ten generations past."*

The question is whether the word in question refers to the span of an (average) human life, or rather to the length of a generation. Simply put, does it refer to sixty or twenty to twenty-five years? Or less simply put, does it define an individual in his/her wholeness, or in relation to others, to the shared traits of a given age group? And again simply put, should I be speaking of the human condition in this text or of generations X, Y and Z – perhaps even Alpha? Should I include, for instance, our relationship to the digital realm? Or adopting the spirit of the Textile Triennial, should I focus on how the decline of industry, and the devaluation – and then renewed appreciation – of craftsmanship impact the different generations? Should I weave in technological, economic or social threads?

The elements that make up the Hungarian word for lifespan – emberöltő – offer little guidance. The first half of the word 'ember' denotes an individual, any one of us, and also the human race of conscious beings that are neither angels, nor beasts. And as for the other half of the compound, 'öltő', there is a whole series of meanings: 'ölt' (to stitch), 'öltés' (a stitch) and 'öltő' (one who makes stitches). Whether that leaves me any clearer, I cannot say.

\*\*\*

So, as always in times like these, let us set out with what we have. First of all, let us savour the word a bit. Let's sense all that it conceals, what it compresses into itself.

\*\*\*

No matter how long I savour it, its focus will remain the same: man.

"But what is a man?" I might ask, dramatically, but instead of providing a definition, I will provide examples to illustrate the different 'flavours' of this word.

Hungarian writer and poet Imre Madách wrote: "Why strive I greatness to achieve in Man, Who kneaded is of sunlight and of dust, / A dwarf in knowledge, and in blindness great." (The Tragedy of Man, Scene 15); poet Endre Ady said: "I am, like every human: 'flavours'" (No heir, no happy ancestor...); and in another Hungarian poet Attila József's words: "I say that man is not grown-up yet / but, fancying he is, runs wild, / May his parents, love and / intellect watch over their unruly child." (Ars Poetica).

The Son of Man is the second person of the Trinity; there are those from whom "a man must be made"; and perhaps, at some point in our lives, all of us have been shouted at: "Man, what are you doing? Are you out of your mind?!" Some people are referred to as a 'man' because they are not a woman; while some others because they are not a child; one may be a 'man of words'; another "a good man" ('my good man), who may also be my man, if I'm his wife. There is the man who came from afar; and in the Hungarian version of the English proverb "birds of a feather flock together" sounds like this in Hungarian: you can tell a bird by its feathers, a man by his friends; and as we all know "Clothes do not make the man."

The Son of Man is the second person of the Trinity; there are those of whom it is said that "a man must be made"; and perhaps, at some point in our lives, all of us have been shouted at: "Man, what are you doing? Are you out of your mind?!" Some are called a man because they are not a woman, others because they are no longer a child. One may be a man of words; another a good man / my good man, who may also be my man if I am his wife. In Hungarian, the proverb "birds of a feather flock together" takes the form: You can tell a bird by its feathers, and a man by his friends. And, as we all know: Clothes do not make the man.

The stem of the second element of the compound noun 'emberöltő' is the verb 'ölt', which, according to the Hungarian dictionary, means <insert, thread through or stick a thin sharp object into something and typically move it in a different direction.> or <make a stitch with thread threaded into a needle>. But there are many other, nuanced meanings too: 'put one's arm into another's arm', 'attach one object to a body part or tool by inserting, pushing or hooking it onto that part or tool', 'slip a cloak onto one's arm', 'thread straw onto a spit, fork, or sharp stick', 'link one word to another', 'stick out one's tongue at someone or something', 'don a garment by slipping the arm into its sleeve', 'put on a mask', 'assume a certain face, image, colour' and 'embody, assume a form.'

Perhaps the essence of all this is the act of linking together different things, these things being linked, which creates a new situation, a new form, a new quality that others can also see. Like when we don a suit (ölt+öny), or simply get dressed (fel+ölt+öznünk) or dress up (ki+ölt+öznünk), putting on the appropriate attire for the soirée and 'become' ladies/ gentlemen for that evening.

(Let us resist here the easy but etymologically unfounded resemblance between öltő (meaning the one who makes stitches) and ölt/öl (meaning killed/kill), though perhaps, somewhere deep down, irrationally, it may add to the complexity of the many 'flavours'. Let us not ask: Who kills whom? Bitterness kills the soul? The slow killing of poison? But let's leave the killing to others, even if a thin sharp object would make it easy.)

The peculiar twist of the Hungarian language is that in 'emberöltő' the first element donned the second: man donned stitching/linking/donning/embodying, suggesting a kind of reshaping of the image of man (seeing a man/person in his/her connections, not as isolated individuals), but also the revaluation of an individual's presence in his/her physical and/or sensual/aesthetic and/or cultural and/or social-economic experience of stitching/donning/dressing.

\*\*\*

Our chosen theme tells us something about man/humanity and is a tool that facilitates our discourse about humanity. Since it belongs to the Textile Triennial, it invites us to speak about the human condition by engaging with textiles, and about textiles through engaging with people.

But what does it mean to speak about the human condition with textiles? Threads, weaving, materials, colours, patterns, shapes and seams, if any are placed in contexts – on the body, on the wall, on the table, in the pocket, in space, in a book. They cover, separate, bind, protect or reveal and mark. They seduce, challenge aesthetic norms, conceal or display. They clothe. And why is this a conversation at all? Perhaps it is not, at least not as spoken words are; yet, it is a form of speech: a confession about the human condition (the condition humane) and about the unique life of the individual about situations and absences, communities and connections, desire and fulfilment, everyday and festive days.

And what kind of confession is born within a person about textiles: about material, objects, processes and ideas? The technical or technological aspect is not 'born', because it is ready-made or reflections developed by those who work in the field. What is born is sensations and their reflections – experiences conveyed through – at times faltering – metaphors: a scarf being worn (and giving a sense of safety / protection), the grin of a frill (a tiny gentle subversion within order, the immaculate whiteness of a dress (unstained by others/the world/sensuality), the cheerfulness of a tapestry (but how? for it is we who become cheerful, not the tapestry as it cannot feel), the way a fabric 'falls' (although it doesn't really fall anywhere) or its stiffness (though it never swallowed a stick). These brief, half-glimpsed 'stories', their words, similes and metaphors, the language at the service of expression, the richness of experiences and knowledge thus evoked all reveal that textile is interwoven into our culture.

In contrast, lacking some or all of the above could also speak of the absence of being interwoven. What, for instance, does/can an alpha- or even a z-generation member know of wall-hangings and fabric handicrafts, damask table-cloths, overcoats, burlap and silk in today's world of 3D printing, globalised production, fast-fashion and commercialisation? And, of course, they don't/cannot know what they should: that the state of technology and economy in the early third millennium has shifted the focus and rendered the culture of stitched clothing and textiles obsolete. But even so, the depletion of resources and the emergence of the circular economy, our longing for what is lasting, reusable, crafted and authentic seek to recreate the need for the state of being interwoven.

\*\*\*

But what does this textile discourse about humanity – and this human discourse about textiles – reveal about stitching/donning/dressing and the ones carrying out these? About being interwoven or its absence? About its possibility or our longing for it?

And what does it reveal about the human lifespan? The sixty or seventy years? The twenty or twenty-five? A single life? A generation?

It reveals so much – and that is precisely the challenge.

At the end of my tentatively unfolding and occasionally faltering exploration, I want to highlight the significance of connecting: partly in the spirit of belonging, which endows each individual with a new quality, and partly in the interest of interweaving generations (and cultures and knowledge). Our fragmentation and atomisation have grown so strong in our deeply felt individual freedoms that they have nearly crushed many of us, while generations have become helpless in the face of the conditions that thus emerged and were created.

Let us connect then and be interwoven!

This essay was commissioned by the Cultural Foundation for Textile Art.  
All rights reserved © Attila Horányi PhD

# EMBER/ÖLTŐ INTERWOVEN /GENERATION 2027

IX. NEMZETKÖZI  
TEXTILMŰÉSZETI  
TRIENNALE  
IX. INTERNATIONAL  
TRIENNIAL OF  
TEXTILE ARTS

IX. INTERNATIONAL TRIENNIAL OF TEXTILE ARTS

Dates:

**1 October 2027 – 19 March 2028**

Organiser and artistic curator:

**Cultural Foundation for the Textile Arts** H-1061 Budapest, Andrásffy út 6.  
email: [textil.kuratorium@gmail.com](mailto:textil.kuratorium@gmail.com)

Primary professional partner and exhibition venue:

**Savaria Museum and its branch, the Gallery of Szombathely**  
H-9700 Szombathely, Rákóczi u. 12.  
email: [textiltriennale2027@gmail.com](mailto:textiltriennale2027@gmail.com)

CALL FOR ENTRIES 2027

THEME AND KEY CONCEPT:  
INTERWOVEN/GENERATION

We invite artists to submit works that explore this theme as well as the concepts, life situations and phenomena it evokes. Works may refer to the material qualities of textiles, or express ideas in the language of textile-making, without restriction on materials or techniques. Our aim is to blur the boundaries between the applied and fine arts, and to highlight the possible crossovers between the two. The jury will accept only completed works made between 2024 and 2027 that relate to the theme above or which have been made specifically for it.

Applications are open in the three announced categories to professional textile artists. Fine and applied artists, members of artistic organisations, and students of higher education institutions in the arts, provided that their work complies with the present Call for Entries.

The Call for Entries 2027 is published on the webpages of the *Cultural Foundation for the Textile Arts* and the *European Textile Network*.

Prizes, offered by our Sponsors, will be awarded in each category. Detailed information about the awarding of prizes at the VIII. International Triennial of Textile Arts and the award-winning works are available on our website: [Award winners 2024](#)

## CATEGORIES

### WALL AND SPATIAL TEXTILE

Professional artists residing and working in EU Member States may submit one work. Permitted size: minimum 1 m<sup>2</sup>, maximum 250 × 250 × 250 cm. Entries may be two-dimensional or three-dimensional works executed in unique techniques. In addition to one-of-a-kind artworks created using the techniques and technologies of textile traditions, experimental works employing alternative materials and individual methods are also welcome. There are no material or technical restrictions.

### TEXTILE DESIGN

Professional artists residing and working in EU Member States may submit one work. Maximum size: 250 × 250 × 250 cm. There are no material or technical restrictions. Eligible entries include hand-crafted or industrially produced home textiles, garments, garment accessories, objects and spatial installations. These may be unique pieces, small-series items or prototypes suitable for mass production. Applications may be submitted individually or collectively, with one entry per applicant. A group of one-to-three-piece garments, a sample collection, a product line and a collection is considered a single work. Regarding collections, the organisers reserve the right to decide on the number of items to be exhibited.

### MINIATURE TEXTILE

Professional artists, both domestic and international, may submit one work. Permitted size: minimum 20 × 20 × 20 cm, maximum 30 × 30 × 30 cm. There are no material or technical restrictions. Miniature textile is the genre for free experimentation.

## APPLICATION

### SUBMISSION OF APPLICATIONS

**From 11 January 2027 to midnight on 8 February 2027,**  
exclusively online via the website: [www.textiltriennale.hu](http://www.textiltriennale.hu)

We draw the attention of students in higher education in the arts that, if their submitted work was created within the framework of an academic course, it is compulsory – in accordance with co-authorship rights – to include credit details at the time of application: institution, year of study, project supervisor, and the title of the course or degree project. Applicants can indicate if their project was made in the form of artistic co-production, with a co-author/co-authors or in group collaboration. In the case of joint works, each artist must submit a separate online application with their own personal details, as participation in the Triennial is linked to the given individual.

**The following materials must be prepared for submission:**

- 3 retouched photographs of the artwork: one full view and two details from characteristic angles. The file name must include the applicant's name, the title of the work, and its dimensions. The order of dimension data should be: 1. height, 2. width, 3. depth. For example: SampleAuthor\_INTERWOVEN\_150x150x150cm
- Image requirements: 2000–5000 pixels on the longer side, resolution 300 dpi, JPG format, maximum file size 5 MB. Please check the digital quality data of your photographs before submission.
- Only photographs of completed works will be accepted. Designs (e.g. 3D models, AI-generated visualisations) will not be considered. Only works with retouched digital photographs meeting the above size and resolution requirements will be included in the catalogue; images of inadequate quality will be excluded.
- 1 retouched black-and-white portrait photograph of the artist: This will appear in the Biographies section of the catalogue in a square format. The portrait should preferably not resemble an ID photo, but rather reflect the artist's personality. The file name must include the applicant's name. For example: SampleAuthor\_portraitphoto. Image requirements: up to 2000 pixels on the longer side, resolution 300 dpi, JPG format, maximum file size 2–3 MB.

By submitting the application documentation, the artist grants permission for the submitted artwork and portrait photographs to be used not only in the catalogue but also for event communications and promotional purposes in both online and offline media, without any present or future claim by the artist or photographer to royalties, expenses, or any other form of remuneration.

**Guidelines for completing the online form:**

#### Artwork details:

- Category of the work
- Title of the work in Hungarian
- Title of the work in English
- Dimensions in centimetres (1. height, 2. width, 3. depth – please keep this order). Works not meeting the size criteria in the Call will not be considered by the jury.
- Material(s) of the work
- Technique(s) used
- Year of completion
- Name of the photographer
- Personal statement about the work (maximum 700 characters), in both Hungarian and English (for publication)
- For works created as part of an arts higher-education project: current semester (e.g. MA2, BA1, etc.)
- For works created as part of an arts higher-education project: name of the academic course
- For works created as part of an arts higher-education project: name and title of the project supervisor
- Name of sponsor, if the work was produced with support
- Approximate weight of the work (not for publication in the catalogue)
- Value of the work in EUR (not for publication in the catalogue)
- A description of the work's installation is required even if there are no special requirements, in which case please provide a short explanation for this, e.g. "to be hung on a wall" (not for publication in the catalogue)

#### Biographical details:

- Artist's name
- Place of birth (country, city) (only the country will be published in the catalogue)
- Artist's nationality (optional)
- Date of birth (only the year will be published in the catalogue)
- Residential address (not for publication in the catalogue)
- Telephone number (mandatory, but please indicate if you do not want it to be published)
- Email address (mandatory, but please indicate if you do not want it to be published)
- Website (optional)
- Educational qualifications(s)
- Name of institution(s)
- Name of degree programme(s)
- Date of graduation (not for publication in the catalogue)
- Diploma number (will not be published in the catalogue)
- Exhibitions and awards (List in the following order: Year, Exhibition title, Venue, City, Country. Use a reverse chronological order, starting with the most recent. Please follow the order. The biographical text to be published in the catalogue may be a maximum of 1,100 characters, excluding name and birth data.)

## JURYING

The works selected for exhibition will be chosen by a professional jury on the basis of the submitted application documentation and the photographs included in them. If a work submitted for consideration does not comply with the dimensions stipulated in the call, the application will be deemed invalid. The jury's decision is not subject to appeal. Artists will be notified of the jury's decision and of the deadline for submitting the completed works (those approved for exhibition) by 31 March 2027.

## DELIVERY AND RETURN OF SELECTED WORKS

**Delivery of selected works:** from 9 August 2027 to 3 September 2027.

**Delivery location:** Szombathely.

The postal address for submission and detailed shipping instructions will be provided to the selected artists in the notification letter. The organisers reserve the right to exclude any work from the exhibition if, upon receipt, it does not correspond to the photographs submitted with the application, if its appearance differs significantly, or if its quality does not meet the standard represented by the original entry. No works will be returned during the course of the exhibition. Removal of works before the official dismantling is not permitted. Artists are responsible for arranging the delivery of their works to and their collection from Szombathely. Further details and dates will be communicated in due course.

## DATA PROTECTION MEASURES

The Organiser undertakes to ensure the security of personal data and will implement the necessary technical and organisational measures as well as procedural safeguards to protect stored and processed data from destruction as well as unauthorised use and alteration. The Organiser will require the Data Processor to comply with the same data security requirements. The Data Controller guarantees that all data processing is carried out in full compliance with the applicable legal provisions. Further information on data processing is available in the Privacy Policy on the website of the Cultural Foundation for the Textile Arts ([textileartstriennalehungary.com](http://textileartstriennalehungary.com)).

Applicants are reminded that incomplete applications, applications containing false information, works with dimensions that deviate from those stated in the Call for Entries, or submissions received after the deadline will be disqualified. The organisers reserve the right to make changes.

For enquiries, please contact us by email at [textiltriennale2027@gmail.com](mailto:textiltriennale2027@gmail.com) and the staff of the Szombathely Gallery will be happy to respond. Please follow the [website](#) and [Facebook](#) page of the *International Triennial of Textile Arts* for updates

Budapest, 25 August 2025

SÖPTEI ESZTER

Elnök  
Kulturális Alapítvány  
a Textilművészeti

CSAPLÁROS ANDREA

Igazgató  
Savaria Múzeum

CEBULA ANNA

Igazgató  
Szombathelyi Képtár

