

# **The 10th Beijing International Art Biennale, China 2025 Calls for Submission**

2025-06-17

In 2002, following international art biennale conventions and procedures, the China Artists Association established the non-profit Beijing International Art Biennale (the Beijing Biennale) with official approval of the State Council. By 2022, nine sessions have been successfully held, jointly organized by the China Federation of Literary and Art Circles, the People's Government of Beijing Municipality, and the China Artists Association, with the China Artists Association serving as the implementing body. The exhibition has established connections with 150 countries across five continents, received submissions from over 130 countries and featured participation from nearly 120 countries. Throughout its history, more than 5,000 artists have been involved who contributed nearly 6,000 artworks, attracting millions of visitors in total. After over 20 years of development, it has evolved into China's largest-scale international platform for artistic exchanges and exhibitions.

The Beijing Biennale is committed to fostering mutual artistic appreciation and cultural integration, and actively promotes the vision of "building a community with a shared future for mankind." By inviting and organizing artists from various countries to engage in open-themed artistic creation and academic exchanges, the event encourages and advocates innovation, and highlights new developments in contemporary painting and sculpture worldwide while encompassing emerging contemporary art forms represented by digital art, video, installation, and new media. The Beijing Biennale continuously explores innovative concepts in global artistic creation, discovers and promotes outstanding new artists and exemplary artworks, and enhances China's contemporary art discourse power and leadership in the international art world.

Held in Beijing, the capital of China, the Beijing Biennale possesses unique geographical advantages and cultural strength that are less prevalent in other Chinese cities: convenient transportation, numerous attractions, abundant universities, frequent cultural events, excellent public security, and a rich cultural atmosphere, all of which consistently provide participating artists with memorable experiences. The event has also evolved and improved continuously thanks to the attention, response, and recognition of participating artists from nearly 120 countries, adapting to changes in both China's and the world's artistic landscape. It promotes the creative transformation and innovative development of art, which is transitioning from traditional to contemporary forms on a global scale, while consistently conveying a shared artistic vision to the international community-- displaying humanity's aspirations for peace, development, and prosperity through art.

Starting from this edition, the Beijing Biennale will be reorganized under the joint sponsorship of the China Federation of Literary and Art Circles, the Publicity Department of Beijing Municipal Committee, CPC, and the China Artists Association.

### **I. Exhibition Title**

The 10th Beijing International Art Biennale, China (Abbreviated: The 10th Beijing Biennale)

### **II. Organizational Structure**

Hosts:

China Federation of Literary and Art Circles,  
Publicity Department of Beijing Municipal Committee, CPC,  
China Artists Association

Organizer:

China Artists Association

Co-organizer (Supporter):

(To be determined)

Partners:

Chinese Embassies in participating countries,  
Embassies of participating countries in China,  
Cultural institutions from participating countries

Organizing Committee: Composed of honorary chairpersons, chairpersons, vice-chairpersons, and committee members.

Curatorial Committee: Comprised of leaders from hosts, renowned Chinese art theorists, curators, artists, scholars, and appointed international curators.

The Beijing Biennale Office of the China Artists Association serves as the dedicated department in charge of all exhibition operations, coordinating with other relevant departments to execute specific preparatory tasks.

### **III. Exhibition Period, Venue, and Number of Works**

Exhibition Period: December 31, 2025 -- February 1, 2026 (tentative date)

Venue: Beijing Exhibition Center

Planned Exhibition: Approximately 500 works in total (the final number is subject to actual selection results), including approximately 300 domestic works and up to 200 international works.

## **IV. Exhibition Theme**

### **(I) Exhibition Theme: Coexistence**

**Theme Interpretation:** Peace stands as the sublime ideal of human civilization. It represents the tranquil serenity that arises in the absence of warfare, and the path of coexistence built on mutual respect among different peoples, faiths, and cultures. Whereas war brings suffering, peace nurtures hope.

The year 2025 marks the 80th anniversary of victory in the World Anti-Fascist War. As we reflect on history, we are reminded of the profound significance of peace and justice for economic prosperity, technological innovation, and social progress. Peace is not merely the absence of war; it serves as the cornerstone for global collaboration in creating and sharing prosperity. Today, the international community still confronts significant challenges such as terrorism, regional conflicts, and even nuclear threats. Nevertheless, humanity never abandons the pursuit of peace. It is imperative that we jointly celebrate peace and safeguard this rightful blessing that belongs to all humanity!

The harmonious coexistence of humans and nature-- whether through the ancient Chinese wisdom of “following the natural way” or today’s concept of “intergenerational equity”-- remains a fundamental question concerning the sustainability and advancement of civilization. Today, amid rapid technological transformation and the empowerment of all aspects of social life through technology, coupled with the swift development of artificial intelligence and big data alongside the extreme expansion of instrumental rationality, how can human independence and dignity avoid marginalization and hollowing out? How can we achieve greater subjective confidence and identity than ever before? The common prosperity of the human-machine relationship has become a major challenge that our collective human wisdom must confront today. Art’s role is not retreat, but engagement and reflection-- what an exhilarating and inspiring opportunity this presents!

### **(II) Sub-theme Sections**

Five sub-theme sections are proposed: **Fission, Growth, Flow, Tempering, and Harmony.**

These elements are interconnected through the “Five Elements structure”-- the Five Elements generate each other and foster harmonious coexistence. This exhibition will construct multi-layered dialogues spanning from the past to the present, from individuals to civilizations, and from nature to society, highlighting art’s contemporary mission of seeking vitality amid great transformations.

The sub-themes respectively focus on the conflicts and reconciliation between war and peace, technology and tradition, industrial civilization and natural ecology; explore the coexistence between natural ecosystems and human development; metaphorically address the exchange and integration of civilizations in today’s globalized world; present reconstruction and hope following social upheavals and

conflicts; and examine contrasts and reconciliation in issues of identity, cultural roots, and other related topics.

**(Artists from China and abroad are required to strictly comply with relevant domestic and international copyright laws during the creation process.)**

## **V. Exhibition Structure**

The 10th Beijing Biennale's main venue content structure comprises three components: the Thematic Exhibition, Special Exhibitions, and the Country-specific Exhibition.

**(I) Thematic Exhibition-- Coexistence.** The exhibition will be structured around five main sections: Fission, Growth, Flow, Tempering, and Harmony. In accordance with the exhibition theme, domestic and international artworks will be collected globally through curatorial committee nominations and invitations, institutional recommendations, and open artist submissions. All submissions will undergo evaluation before being selected for exhibition.

**(II) Special Exhibitions. Three special exhibitions will be organized concurrently with the thematic exhibition.** Serving as effective supplements and extensions to the thematic exhibition, these will be curated through proposals submitted by curators or applying institutions, all requiring evaluation before concurrent display with the thematic exhibition. Starting from this edition, a special exhibition with a “Beijing Theme” will be permanently established.

### **1. Digital Art Special Exhibition**

Showcasing domestic and international digital artworks created by applying cutting-edge technological achievements and presented in innovative forms, it will focus on demonstrating new creativity, new technology and new propositions in contemporary digital art.

### **2. Beijing-Themed Special Exhibition**

Through specialized artistic creation, this exhibition aims to tell “Beijing stories”, enabling the global audience to witness a more beautiful, vibrant, and charming Beijing through the international platform of the Beijing Biennale.

### **3. Special Exhibition of International Contemporary Ink Art**

Displaying the globalized development and localized tensions of contemporary ink art, this exhibition integrates video, digital technology, calligraphy, and installation to explore ink art as an embodiment of eastern aesthetics in its internationalized expression within the digital age.

**(III) The Country-specific Exhibition.** The country-specific exhibition will be established alongside the thematic and special exhibitions, showcasing representative and distinctive contemporary artworks from the country. These exhibitions require

proposals submitted by curators or applying institutions, with evaluation required before concurrent display with the thematic exhibition.

Additionally, the possibility of establishing parallel exhibitions in satellite venues will be fully considered based on actual circumstances. Applications require proposal submissions from organizing institutions, which must be approved by the 10th Beijing Biennale Curatorial Committee before concurrent exhibition with the thematic exhibition.

## **VI. Requirements for Participating Artists and Artworks**

The 10th Beijing Biennale receives artworks from five continents worldwide, and selects representative works of influential artists from participating countries. The exhibition balances tradition with openness, encompassing new developments in contemporary global painting and sculpture as well as new categories of contemporary art including video, installation, and other new media works, plus digital artworks (for submission, see “VII. Participation Procedures”).

1. Submitted works should generally be new creations from the past three years, emphasizing aesthetic merit and artistic quality while avoiding multiple submissions of the same work. If selected works are already under representation or in collections, artists are responsible for communicating with representatives or collectors. Should communication fail, resulting in inability to exhibit in Beijing, this will be considered forfeiture of exhibition rights. Artists may not unilaterally replace selected works; any replacement requires curatorial committee approval, and the committee reserves the right to reject artists' requests for work substitution. The materials of selected and exhibited works must be consistent with information submitted in participation forms.

**Paintings, sculptures, and other easel works:** Paintings should generally be no smaller than 1.2m × 1.2m (including frame) and no larger than 3m × 3m (including frame), with individual works weighing no more than 50kg (including frame). Sculptures should generally have a minimum volume of 0.5 cubic meters, with combined length, width, and height dimensions of no less than 1.5m (excluding base), and a maximum volume with combined length, width, and height dimensions of no more than 6m (no single dimension exceeding 2m, excluding base); individual works should weigh generally no more than 150kg (including base), with all components securely connected, and maintaining color stability, shape integrity, and solid construction.

**Videos, installations, and other new media works:** This covers video works, static and kinetic installations, and related works involving sound, light, electrical elements, etc. For works with variable dimensions in two or three dimensions, adaptation to basic venue conditions is required, with weight requirements following sculpture guidelines, and materials must be sturdy and safe. For videos, artists must provide complete playback equipment. Audio works must achieve optimal exhibition effects according to venue conditions while avoiding interference with other works. Electrical

works must have power parameters compatible with electrical conditions at the venue and ensure normal operation (switching on/off) for stable, safe exhibition throughout the exhibition period (30 days). Works and equipment must not present fire, flammable, explosive, or other safety hazards.

**Digital artworks:** This includes but is not limited to CG paintings, digital videos, interactive art, mixed reality (AR, VR, MR), generative art/ artificial intelligence art/ AIGC, and other works deeply integrated with digital technology. Specific requirements for dimensions, weight, equipment, power supply, and safety follow new media work guidelines.

**Other categories:** Requirements for other forms of works will be determined based on specific circumstances while following the aforementioned guidelines.

Please ensure the installation feasibility of works at the Beijing Exhibition Center. For any special requirements, participants must contact the organizing committee before November 2025.

2. The organizing committee reserves the right to refuse exhibition of works that do not match information in submitted forms, exceed size or weight limits, produce excessive noise, show mold damage, emit harmful gases, leak fluids, cannot be transported or installed, or are deemed harmful to audiences and venues.

3. Artworks must be original creations by artists (or teams). In the event of plagiarism being discovered, both selection and exhibition qualifications will be immediately revoked. Once selected works are found to involve sensitive issues such as historical legacies, major international disputes, promotion of violence, and violation of public order and morals, the organizing committee reserves the right to immediately revoke all qualifications including selection, exhibition, publication, and participation at any time. The organizing committee holds interpretation rights regarding related matters.

## **VII. Participation Procedures**

**The thematic exhibition accepts curatorial committee and institutional recommendations as well as open submissions from domestic and international artists. Special exhibitions and the country-specific exhibition are launched based on curator or institutional recommendations.**

1. Registration Method: Each artist submits registration materials of **one work** for the Jury evaluation: Domestic artists (including those from Hong Kong, Macao, and Taiwan) must mail the registration materials to the Beijing Biennale Office (please retain courier company name and tracking number for your own inquiry purposes).

**International artists must send electronic registration materials to the designated email address according to requirements (please see “XI. Contact Information” for email address) (Please mark your nationality in E-mail subject/theme).**

2. Registration Period: From now **until July 31, 2025**. Materials submitted after the deadline will not be accepted.

3. Registration Materials and Requirements:

A. Both domestic and international artists must complete the registration form for participating artists and the artwork information form downloaded from the Beijing Biennale official website (see “XI. Contact Information” for URL). Artists are required to fill out all content except signature on computer, ensuring no omissions, with electronic or handwritten signature. The registration form must include one color personal photograph.

B. Electronic personal photographs should be in TIFF or JPG format suitable for printing needs, with a file size of no smaller than 1MB and a resolution of no less than 300dpi.

C. Electronic photographs of submitted works should be in TIFF or JPG format suitable for printing needs, with a file size of 10MB-30MB and a resolution of no less than 300dpi. In terms of video works, video files in both MP4 and MOV formats should be submitted.

**Paintings, sculptures, and other easel works:**

(1) 1-5 images of the work that can fully demonstrate its form and detailed elements should be submitted.

(2) Works requiring assembly must include clear, detailed installation plans and corresponding installation drawings. Artists must organize their own teams to implement installation and deinstallation within designated timeframes according to venue and organizing committee requirements, with an advance notification. The exhibit state must match the display plan approved by the organizing committee. Installation, setup, and deinstallation costs should be borne by artists.

**Videos, installations, and other new media works:**

(1) 6-8 images of the work that can fully demonstrate its form and detailed elements should be submitted.

(2) Works should include clear, detailed installation plans and corresponding installation drawings. If any work involves elements of sound, light, and electricity as well as related equipment, artists should submit instructions on specific electrical equipment names, models, power consumption, and spatial condition requirements, with detailed installation plans and display drawings. Artists must organize their own teams to implement installation and deinstallation within designated timeframes according to venue and organizing committee requirements, with an advance notification. The exhibit state must match the display plan approved by the organizing committee. Installation, setup, and deinstallation costs should be borne by artists.

(3) For videos, please provide more than 10 static frame screenshots as electronic files with corresponding playback equipment types and parameters, and page numbers.

Please provide original files of exhibited works, which are saved as both MOV and MP4 H.264 formats.

(4) For interactive works, artists may provide documentary videos presenting complete work information, with video file submission requirements identical to those of video works.

**Digital artworks:**

(1) For pure two-dimensional static works: Please provide 1-5 images per group (no more than 5 images per series), with a file format of TIFF or JPG, a file size of 10M-80M, a resolution of no less than 300dpi, and pixel dimensions of no less than 3840p in width and no less than 2160p in height.

(2) For physical three-dimensional static works: Please provide 3-5 images from different angles per piece (format following two-dimensional work requirements), with assembly works requiring clear installation diagrams and technical requirement descriptions. If an additional video is needed, the specific format should follow the requirements for kinetic and interactive works.

(3) For kinetic and interactive works: The video file should be in MP4 format, with a resolution of no less than 1080p (or image precision of no less than 2K) and a duration of 2-10 minutes. The file format should use H.264 compression encoding standard, with pixel dimensions of no less than 1920p on the long side and no less than 1080p on the short side. Audio files should be 44.1kHz, 16bit, MP3 encoding. For digital interactive installations, interactive installations, VR, AR, MR, holographic and other interactive video works, please provide 360-degree panoramic videos, with pixel dimensions of no less than 3840p in width and no less than 2160p in height, and relevant technical specifications should be offered. If works are real-time generated, please submit compiled executable programs .exe.

For digital artworks, artists must organize their own teams to implement installation and deinstallation within designated timeframes according to venue and organizing committee requirements, with an advance notification. The exhibit state must match the display plan approved by the organizing committee. Installation, setup, and deinstallation costs should be borne by authors.

**Other categories:** For other types of works, please refer to the above category requirements based on actual work conditions and provide as detailed work information as possible.

D. Work information of submitted pieces should include artist name, artwork title, dimensions, materials, and creation year, with the artist name and the artwork title as the filename for work photographs.

4. Registration and participation in the Beijing Biennale require no registration fees, participation fees, or any other charges.



## **VIII. Notification of Selection Results and Related Rights of the Organizing Committee**

1. The jury will evaluate all submitted works according to the selection methods approved by the organizing committee. Domestic selection results (selection results of works of Hong Kong, Macao, and Taiwan artists will be announced separately) are scheduled to be published on the China Artists Association official website and the Beijing Biennale official website in August 2025. Selection results of works of Hong Kong, Macao, and Taiwan artists and international artists will be announced separately after completion of approval procedures. Meanwhile, the organizing committee will promptly send selection notification documents to selected artists, clarifying mutual responsibilities, rights, and obligations. The organizing committee will also send invitation letters to selected international artist representatives. Generally, non-selected artists will not be notified.
2. All the current timeframe is an estimate. The final timing for publication of selection results, notifications, and more will be arranged according to actual project progress. If there are changes to timelines involving selected artists' cooperation processes, separate notifications will be provided.
3. The organizing committee reserves the following rights: freely displaying specially invited and selected works; freely photographing participating works and publicly using such photographs free of charge; and publicly using personal information provided by artists in registration forms and websites free of charge for domestic and international publicity and the publication of exhibition brochures and catalogs.

## **IX. Framing, Packaging, Transportation, and Insurance of Participating Works**

1. The organizing committee covers round-trip transportation costs for international participating works (excluding the works of the country-specific exhibition).
2. Paintings must be framed by artists. Oil paintings' outer frames (if any) must be sturdy and secure, without exposed nails or sharp objects on the inner and outer frames. Print, watercolor, and pastel works should not use glass mirrors for frames; instead, organic glass or transparent plastic boards may be used. For sculptures with special display platform requirements, artists should prepare them by themselves. Other videos, installations, new media works, and digital artworks, must have materials, work and equipment composition, assembly, and presentation methods that comply with industry standards, arrangement designs, and venue requirements.
3. Insurance costs for round-trip transportation of selected domestic and international works should be borne by participating artists or parties themselves. Insurance for works during the exhibition period will be uniformly covered by the organizing committee.
4. The organizing committee will promptly notify international artists of designated transportation agencies through website announcements and emails. The

transportation agencies will arrange for their staff to contact international artists promptly. Before October 15, 2025, international artists must package participating works properly in fumigated packaging boxes and deliver them to the transportation agencies. Packaging boxes must clearly display the participation number provided by the organizing committee. For smooth customs clearance for the entry of works, if selected international works use raw wood as packaging materials (including all materials used for packaging the works, such as packaging boxes, wooden pads, and wedges), the raw wood materials must undergo fumigation treatment and bear IPPC markings (International Plant Protection Convention) of your country on at least two sides. Packaging boxes must be sturdy, reusable, and convenient for transportation, with boxboards connected by bolts and work information forms properly attached. Packaging costs should be borne by artists, and transportation agencies will not provide door-to-door pickup services.

Before December 1, 2025, domestic authors must send properly packaged participating works to the location designated by the organizing committee (works of special exhibition artists and Hong Kong, Macao, and Taiwan artists have round-trip transportation costs covered by the organizing committee). Packaging boxes must clearly display the participation number provided by the organizing committee and must adopt “door-to-door” transportation. Artists should bear the costs of shipping works to Beijing, and return shipping costs will be covered by the organizing committee.

Selected artists must ship corresponding works or deliver them to transportation agencies on time according to selection notifications. Works should not be substituted without the authorization of the organizing committee; otherwise, the organizing committee reserves the right to refuse the acceptance. If selected works fail to be delivered to transportation agencies on time or shipped to the location designated by the organizing committee on time, the organizing committee bears no responsibility for the consequences caused by the inability to display such works.

Non-selected works shipped by artists to the organizing committee or exhibition venue will not be accepted, and the organizing committee assumes no obligations for custody, returning, or other matters regarding such works.

5. If any participating works (including those of special exhibitions and the Country-specific Exhibition) are damaged during transportation due to improper self-packaging, suffer from breakage, detachment, deformation, or other changes due to inherent instability or insecurity, or are damaged during self-transportation, the organizing committee will promptly notify the artists without bearing any responsibility.

6. The organizing committee will be responsible for returning participating works. The return of selected international works that are not delivered through designated transportation agencies will not be handled by the organizing committee. If it is

necessary to be returned by the organizing committee, arrangements must be made with the organizing committee before December 31, 2025.

## **X. Other Exhibition Matters**

Prior to the opening of the exhibition, a press conference will be held as required to report the latest developments of the exhibition in a timely manner. The hosts will jointly hold an opening ceremony at the exhibition venue, in which Chinese and international guests, including artist representatives, will participate. An international academic symposium will be held after the opening ceremony. During the exhibition, a collection of participating works will be published, along with printed visitor guides, brochures, exhibition posters, and other promotional materials. The organizing committee will uniformly issue participation certificates to participating artists.

## **XI. Contact Information**

### **International Submission Email:**

beijingbiennale@126.com

**(Please mark your nationality in E-mail subject/theme)**

Phone: + 86 10-59759383, 59759382

Fax: +86 10-59759381

Website: www.bjbiennale.com.cn (for Chinese and English)

### **Form Download Website:**

<http://www.bjbiennale.com.cn/en/ParticipationWay/>

Organizing Committee of the Beijing International Art Biennale, China  
June 2025

**Please click to download forms:**

[\*\*Registration Form\*\*](#)  
[\*\*Information Form\*\*](#)

[\*\*Artwork\*\*](#)

Note: The above content primarily applies to the thematic exhibition, part of which also applies to special exhibitions and the country-specific exhibition. Final interpretation rights belong to the organizing committee. Regarding specific requirements for special exhibitions and the country-specific exhibition, particularly transportation and insurance-related requirements, the organizing committee will communicate and confirm with special exhibition and country-specific exhibition hosts in a separate manner.

**Scan the QR Code and pay attention to the official Wechat account of the Beijing International Art Biennale.**

