

# Discussion on the Fiber Art Works and Their Spatial Attributes In Art Exhibition

Zhenzhu Wang

Shanghai University, Shanghai, China

\*Corresponding author. Email: 1603175449@qq.com

## ABSTRACT

As one of the numerous art forms in public art, fiber art has been paid more and more attention by artists, who have attracted more public attention with new ideas and innovative forms. This paper takes some of the exhibits in Hangzhou fiber art triennial as examples to illustrate that fiber art is affecting people's life in a fresh state.

**Key words:** fiber art; exhibition space; plane; stereoscopic space

## 1. INTRODUCTION

The clothes we wear, the paper we use, all reveal the intimate relationship between fibrous materials and people. Compared with the cold building facade, the diversity of fiber materials not only highlights the tender qualities in the vision, but also acts as the spiritual sustenance of people through the technique. In modern living space, fiber art not only plays the role of transmitting family affection and temperature, but also as a good medicine to intervene more and morespaces to adjust the tedium of architecture. With the progress of science and technology and the mature development of arts and crafts, the fiber art which originally stayed on the plane began to extend to the spatial dimension. At the same time, the creators use the unique characteristics of fiber materials and the language ability of space to give back to the public rich visual and psychological feelings.

## 2. THE EXPRESSIVE SUPERIORITY OF FIBER ART—THE CHARM OF MATERIALS

Materials are the key to the creation of fiber art. Sources of fibrous materials generally fall into two categories. One is a naturally formed material, such as cotton, hemp and other plant fiber, silk, wool and other animal fiber. The other is man-made fibres, a synthetic material made by human extraction of natural fibres. It may be soft, heavy, sharp, silky, or bright in color, simple and mellow, and the various forms of the materials themselves exudes infinite charm [1]. The unique properties of the fiber materials themselves endow the creation with rich feelings. Artists use techniques, by plane or three-dimensional works, to convey to the audience thought. Different materials have different uses, cotton and linen texture soft, suitable for embroidery transmission of spiritual civilization, such as Abdoulaye Konaté's works "L'initiation" (figure 1), responded to his thinking of initiation rite and adult ceremony, the ceremony in Africa is the test of a man to be adult. Konaté uses traditional west African symbols and widely recognized

national cultural symbols to show visitors the influence of different social customs on personal growth.



Figure 1 L'initiation

The sensory impact of different fibrous materials is also different. Japanese artist Agano Machiko loves the installation art works created from various materials, including silk organza, bamboo, fishing line, stainless steel wire, paper papersonetia paper pulp, clay, resin paste, expanded polystyrene, etc. The exhibition of the



Figure 2 Unytitled

knitting art work "Unytitled" (figure 2), 8 meters wide, more than 11 meters long, made of paper mulberry bark mulberry pulp, by stretching some places to show the wave shape, hanging from the ceiling. Agano Machiko hopes that in the midst of her work, the audience can feel a natural atmosphere that everyone can experience

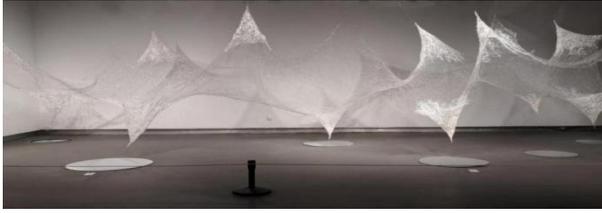


Figure 3 Searching Time

Now, based on the development of science and technology, the traditional fiber art material language is constantly sublimating. The creator integrates different fiber materials and adds the contemporary artistry of the fiber art works with more advanced modern techniques. Combining art forms such as sculpture, painting, installation art, tradition and modern technology, the static fiber art has gradually begun to transform into more vivid and vital forms such as sound, light, electricity and atomization.

"Searching Time"(figure 3) is a hand-woven digital jacquard that interweaves two contrasting images -- desert and vitality. The cotton thread and the reflected light, though they both act as weft threads, present different scenes. Under natural light, the pattern formed by grey warp thread and black warp thread is normally displayed. What the viewer sees directly is a scene of desertification. Under the illuminate of lamplight, woven from the light and a vibrant picture. The author, Huang Wenyong, hopes that through the light of the lamp, the audience can find the scene of the past prosperity hidden behind the surface and reach the inner resonance.

Artists use the affinity of materials to convey the understanding of life through shaping works. Revealing the true feelings will often arouse the resonance of the audience who are enjoying the works. This is the keynote of fiber art creation and the reason why fiber art has gradually entered the public eye.

### 3. Fiber Art in Space

In the space, the fiber art is no longer independent, it can skillfully deal with the connection with the architectural background. The planar works weaken the sense of cold and silence of the wall, and the works with spatial extension directly affect the internal layout of the building.

#### 3.1. Fiber art works in flat form



Figure 4 Autobiography III

The flat form of fiber art first appeared in people's vision as wall decoration. The wall serves as the main body of the building, besides interior space is used for people, the

adornment way that wall face hangs also is used by people rise. Tapestry, fabric serves as wall to hang decorations, and dimension can agree with wall, the union of both makes the space more harmonious [2]. The artist also gives full play to the texture of the fiber material and highlights the morphological beauty of the plane works, greatly enriching the spatial background, softening the straight architectural outline and bringing comfort to people's hearts."Autobiography III" (figure 4) is the first work of Ornella Ridone selected for this triennial exhibition of fiber art in Hangzhou. It shows the interaction between her mother and her brother at home when she was just an adult. During the series, Ornella stared at the empty white bag for a long time, allowing images to emerge from the subconscious. "In the process, I gained clear insight, as if opening a few pages of my personal history book, looking for the hidden dynamics of people and situations, as well as the intuition of the underlying forces in my life." The artist makes use of the creation to let the audience understand her rich emotional world, at the same time, the audience will also have a psychological resonance.



Figure 5 Archivo Nativo

Over time, people began to pursue complex patterns and more diverse visual effects. Artists have further developed a richer artistic language, which not only controls the details of materials and textures, but also puts forward new requirements on the creation techniques of colors and layers. In addition, the traditional realism technique has also made a great change, and the imagistic presentation form has gradually been widely concerned. Using visual software based on visual nodes, Carolina Estrada found that the color of the rainbow mountain is affected by global warming, oxidation, and time. Works in the Archivo Nativo (figure 5), Carolina apply software to generate data to textile design, with round loom, copper wire and natural dyeing of wool ball as a means of creation and the raw material, through rethinking the destructive impact of climate change, will these ancient knowledge combined with the current context, to actively significance.

#### 3.2. Three-dimensional fiber art works

In the three-dimensional shape of fiber art creation, works no longer constrained by fixed on metope, it began to half a relief - half the plane to the three-dimensional space to extension "soft sculpture"[3]. The emergence of three-dimensional fiber art attaches to and decorates the space, bringing unique personality and rich emotions to the space

at the same time. It can be independent or auxiliary space facilities reflect the overall beauty and harmony of the environmental space, so that the people in it feel happy and relaxed. In the "Hand to Hand" (figure 6), an installation to show the relationship, the wishing paper shows people's inner wishes. The red lines are intertwined from all directions, symbolizing the connection between time and space. When visitors are immersed in it, they often want to explore the direction of the winding line back and forth (figure 7), which is layered on top of each other, revealing the ingenuity of the creator. In addition, this creation is



**Figure 6 Hand to Hand**

integrated into the interaction with the public. Exhibition, many audience members are invited to write their inner thoughts and ask them to write them on paper as a part of the work.



**Figure 7 Hand to Hand**

Whether three-dimensional or planar fiber art works are located in space, they will be more or less related to space. At the same time, as an important medium to adjust people and space, space and space, how to give full play to the characteristics of fiber itself, and make it interesting to contrast with space, is also the further goal pursued by artists at present.

#### **4. THE OVERALL RELATIONSHIP BETWEEN FROM BEAUTY AND SPACE**

Nowadays, there are emerging material materials, skilled technical skills, and updated creation concepts, which combine different forms of space, and all kinds of novel fiber art works emerge in an endless stream. In a word, the morphological beauty of fiber art depends on the harmonious beauty formed in a specific space, which not only helps to highlight the spatial function, but also enables the users of the space to obtain psychological satisfaction. All of these relationships can be artificially changed to balance the space, and even the most complex interspersed

combinations can achieve ingenious unity. The tension shown by the rich fibrous materials is suitable for various spatial expressions, such as flat, curved, extended, stretched, suspended in the air, etc. No matter for decoration or practical purposes, it can achieve harmony and unity with the space it is located in. Moreover, the material characteristics and color beauty of fiber art enrich the spatial vision, promote people's psychological induction, and further sublimate the spatial expressiveness[4]. When everything falls into place (2019) (figure 8) this installation



**Figure 8 When everything falls into place (2019)**

fills the room, bringing a variety of sensory shocks in addition to visual effects. The silence was thick and warm. Walking in the installation works (figure 9), it is as if you are in a greenhouse, a mangrove or a primeval forest. The light was filtered in some places, but there were also bright spots and heavy shadows. The edges of the individual pieces crisscross each other, seemingly connected by the pale green of the matte fabric. The audience will gradually realize their obvious differences in size, volume and detail, and gradually develop an overall feeling of installation fiber art.



**Figure 9 When everything falls into place (2019)**

#### **5. CONCLUSION**

Fiber art goes beyond the traditional art forms of painting and sculpture and pays close attention to people's emotional needs [5]. Under the fast pace and high pressure of life, people need to add emotional fiber artworks in the living and working environment to ease people's nervous mood. In addition, in the artistic creation, the creators actively use various performance techniques, materials and textures combined with rich cultural heritage, rendering a strong emotional atmosphere, which can also better arouse people's emotional resonance.

#### **REFERENCE**

[1] Niu Tianyue. Transregional and decorative -- a tentative discussion on the intervention of fiber art in

modern public space [J]. *Creativity and design*, 2018 (03) : 71-78.

[2] Feng Yu. Discussion on the integration of modern fiber art and commercial space [J]. *Journal of science and technology innovation*, 2017,14 (33) : 143-144.

[3] Feng Nahui, Li Bo. Research on the application of fiber art in interior space [J]. *Furniture and interior decoration*, 2017 (07) : 120-121.

[4] Xu Baijia. On the overall relationship between the spatial beauty of fiber art [J]. *Decoration*, 2006 (12) : 111-112.

[5] zhan Lei, Li Lin. Influence of fiber art on space and people in interior design [J]. *Furniture and interior decoration*, 2019 (09) : 116-117.