

# The Aesthetic Expression of Fiber Art Material Language

Jingyu Wang<sup>1</sup>, Mengyao Wang<sup>2,\*</sup>

<sup>1</sup>Institute of Textile&Fashion Design, Luxun Academy of Fine Arts, Shenyang, China

<sup>2</sup>School of Sino-British Digital Media (Digital Media) Art, Luxun Academy of Fine Arts, Dalian, China

\*Corresponding author

**Abstract:** Materials are the material carrier of fiber art, the intermediary medium used in creation, and the specific expression of the final form. Materials are one of the important factors of formal beauty in design. In fiber art creation, materials play an extremely important role as the carrier and expression tool of content. Different material languages have different visual attributes, giving people different aesthetic visual experiences. Therefore, it has become the pursuit of designers and artists to fully explore and utilize the beauty of materials themselves to enhance the visual effect of fiber art works, and to enhance their artistic and aesthetic qualities.

**Keywords:** fiber art, fiber materials, material language, expression forms

## 1. Introduction

The beauty of materials in fiber art mainly involves a combination of visual and tactile sensing. The connection between touch and vision creates a sense of beauty. Developing the aesthetic characteristics of materials is a creative activity. In fiber art design, in addition to fully understanding the natural properties and aesthetics of the selected materials, secondary design of the materials should also be carried out based on the design purpose and function, and materials should be reorganized according to certain aesthetic principles, so that the materials can shine with unique brilliance[1]. The aesthetic feeling of materials can be reflected in many aspects, such as texture, texture, color, structure, light and shadow, and organizational form. Each aspect can become a visual element that attracts people's attention and stimulates human emotions, and can become a fundamental element of material aesthetics.

## 2. Discovery materials and cognitive materials

We live in a world of materials, and it is materials that form everything we can see and touch. Materials are present in every aspect of life, and broadly speaking, materials are everything that exists around us. Specifically, it can be tangible or intangible; it can be visible, can be touched, can also be smelled; It can be conventional natural materials that we are familiar with, or it can be new artificial materials; It can be ready-made items, it can also be used objects, or even "garbage"; It can be material things, it can be ideas and ideas, all of which can be used by designers and artists as so-called "materials", so materials are everywhere [2]. When we enjoy the convenience brought by the products created by materials, we are unconsciously infected and moved by the beauty of the materials and processes of the products. In order to better discover, understand and apply materials, but also to better select, use and design materials, we must always pay attention to all the materials that exist around us, we must pay attention to the invention and application of new materials.

With the deepening of designers and artists' understanding of materials, as well as the renewal and evolution of the concept of fiber art materials, they began to realize that materials are not only visible and touchable, but also smell and smell. From tangible materials to intangible materials, even ideas, can be regarded as the medium of artistic expression - materials. In other words, the concept of material in fiber art is quite broad, as long as it can be used to express design purposes and realize design intentions, everything can become available materials. At the same time, the materials suitable for fiber art design continue to expand under the background of the development of science and technology, different styles require different materials, and different materials can promote the birth of new styles. However, to recognize materials and attach importance to the value of materials, we must return to the

ontology of materials, return to the new starting point of art and design, and pay attention to the transformation of "physical properties" to "cultural properties" of materials, which is also a process of continuous deepening and constantly improving the expression of art and design.

The material has a certain linguistic element. By analyzing the form of fiber art design language, we will find that behind every new art language, a new material will be invented, discovered and applied. Material, as a linguistic factor, exhibits its own unique linguistic characteristics because of its color, shape, texture, structure and other interrelated factors. This linguistic factor plays a decisive role in the creation of designers and artists. As the medium and carrier of fiber art, materials are changed by the thoughts and will of designers and artists.

Materials themselves cannot be a language, and they have no language when they are outside of artistic design [3]. But when a material is chosen by designers and artists and placed in the context of fiber art design, it becomes a language. The special meaning of material language also depends on its rich cultural, artistic, technical and other factors. Each art material has a rich culture, and it is this culture that makes the material have special language significance. The importance of material language in design cannot be ignored. Its language communication power is not only reflected in visual communication, but also can realize communication with people through multi-directional perception system such as touch and smell, so as to give people a certain impression and experience, arouse people's association and resonate.

### **3. Classification of fibrous materials**

There are many kinds of fiber materials, such as smooth and rough, coarse and fine, soft and hard. Through the understanding and understanding of materials, we can better continue the research on the properties and performance of materials, better think according to materials, and find effective materials according to the design effect. The diversified use of materials makes modern fiber art show a new atmosphere in color, texture, texture and expression. The texture of different materials can change the texture of external and internal structural contours, thus enriching people's visual enjoyment. After the same material is processed by different processes, the texture and shape will also change greatly, and it will also form a visual beauty that is different from the past [4]. On the basis of rich fiber materials, the processing methods of material selection, conception and redesign have become the unique material expression methods of modern fiber art.

Natural fiber materials refer to animal fiber and plant fiber. Animal fiber mainly refers to hair fiber and silk fiber; Plant fiber mainly refers to cotton fiber, hemp fiber, bamboo and rattan fiber and wood fiber [5]. They have a simple, natural quality, it has been regarded as the most human characteristics of natural materials, its natural color texture, it has always been the artist for the love, intoxicating, performance of the driving force.

Artificial fiber materials are synthetic fibers of various polymer compounds, which enrich and expand the field of fiber materials with its own unique properties. Artificial fiber materials not only have heat resistance, flame retardant, insulation, sound insulation, heat preservation and other aspects of the performance, but also soft smooth surface and bright color. Chemical fiber materials are nylon, polyester, acrylic, polypropylene, vinylon, chlorylon and other types; Metal fibers are mainly made of iron, white copper, steel and other metal materials.

Comprehensive fiber materials include a wide range, including clothing accessories, accessory materials, decorative materials, leather materials, plexiglass, metal accessories (electronic hardware), plastics, chemical synthetic materials and materials that have been processed into finished products, etc., are listed in the category of fiber decorative materials [6]. Accessory decorative materials, such as beads, colored sequins, buttons, rivets, zippers, ribbons, lace or fabric, water-soluble lace, gauze, cord, pins, paper clips, tag hooks, etc.; Accessories such as hair accessories or jewelry accessories, silver accessories, shells, shoes and hats hardware, etc.; Leather materials such as leather fabrics (printed leather, PU leather, antler skin, fur, etc.), leather rope, leather strips, etc.

### **4. The expressive power of fiber materials**

#### ***4.1 Manifestation of materials***

Material representation requires certain expressive techniques to complete. According to different design concepts and requirements, designers choose suitable materials, borrow specific expression

techniques and complete fiber art works according to certain rules of form composition. The choice of expression method is directly related to the presentation effect of materials and works and the realization of functions, of course, the expression means of fiber materials must also use a certain processing technology and technical means, otherwise, many means of expression will not be realized.

#### ***4.1.1 Shape***

In addition to its own morphological characteristics, in a sense, the shape it constructs is an important content that reflects the designer's ideas. When the material changes in process, texture, texture, shape, etc., the form will produce rich changes. In particular, some of our familiar materials and their forms, when the folding, as well as surface fluctuations or creases, will make people feel novel.

Point, line, surface and body are important factors of form composition, and the expression of materials can use points, lines, surface and body elements to create rich forms. Point-like materials are relatively rich, such as beads, buttons, etc., it appears as an element in fiber art works, giving people the psychological feeling is generally light, rich, tense feeling, with a sense of space. Linear material elements such as silk, ribbon and other linear materials, most of them have the feeling of direction and trend, and the sense of order and flow is better. Planar material elements such as wood, leather, cloth, paper, etc., give people a sense of fulfillment. Block material elements can play a supporting frame, auxiliary modeling role, has a good visual impact.

#### ***4.1.2 Color***

Color is one of the important visual elements of fiber materials, and has the effect of setting off the texture. The color beauty and rich expression of materials is an important embodiment, and the collocation between different materials has different color visual feelings, mainly depending on the design intention and creative ideas of the author. The treatment of material color is generally divided into two situations, one is the use of the color of the material itself, without change, it can be a color or a combination of colors, or the color impression given by a certain material texture; The other is to change the color of the material itself through changes such as dyeing treatment, which can be processed according to the design intention of the material, so as to achieve the beauty of the color.

#### ***4.1.3 Texture***

Texture is the natural material's own organizational structure or a surface material effect designed by human organization. Any material surface has its specific texture to show its structural characteristics, and different textures will have different effects on psychological reactions. For example, the contrast between hard and soft texture produces a feeling of tension and relaxation; the contrast of fluffy and stiff texture creates a feeling of disorder and order. In traditional fiber works, materials and techniques do not have independent aesthetic value, while in modern fiber works that use a large number of comprehensive materials, the viewer is often attracted by the beauty of the texture and the material itself.

### ***4.2 Material design principles***

Formal beauty is first seen in natural beauty, and everything in nature has such things as order, proportion, balance, symmetry, rhythm, rhythm, link, overlap, repetition, and density. Change, harmony and other formal features, these formal features constitute the aesthetic sense. Studying the law of formal beauty can cultivate the sensitivity to the form, and can more consciously use the law of formal beauty to perfectly combine the art content and form. The application of the principles of formal beauty in fiber art and design can also play a role in emphasizing certain characteristics, but these principles are not fixed, and they subsequently develop with the development of practice.

#### ***4.2.1 Harmony***

Harmony in material design can be divided into the harmony of material, the harmony of shape, the harmony of material texture, the harmony of tone, the harmony of texture, the harmony of combination and composition form. Harmony can make people get quiet and peaceful satisfaction in vision and psychology.

#### ***4.2.2 Comparison***

Contrast is the most important formal law in art and design. It can be said that all art and design works have contrast, such as shape contrast, color contrast, material contrast, light and dark contrast, size contrast, position contrast, etc. The processing of these contrasts makes the works more vivid and eye-catching. The use of contrast technique helps to highlight the design image and theme content more clearly, and can bring strong visual effects to the works, which is an indispensable and important means

of expression in artistic works. In the design of fiber materials, each side of the material can be compared to make changes, and the specific content can be divided into the comparison of different materials and different elements of the same material.

#### 4.2.3 Symmetry

The concept of symmetry is very broad, in art design, the concept of symmetry is summed up from the law of formal beauty. Visually, it's the beauty of uniformity and psychologically, it's the beauty of harmony. Symmetry is the basic factor in the design form law, and other form beauty laws are its compound, cross and variation. It is a special expression of the law of balance and the core of formal beauty.

#### 4.2.4 Balance

Equilibrium is not a symmetrical balance or symmetrical equilibrium in weight, but a state of equilibrium in which a dynamic distribution is achieved. In material design, balance is achieved through the form, material, color, area size, weight, space and other aspects of visual balance, it pays more attention to psychological experience, compared with symmetry, balance is actually more varied, with the characteristics of liberalization and personality.

#### 4.2.5 Rhythm

Rhythm is the regular, orderly repetition of arrangements. The simplest rhythm is repetition, which has a mechanical beauty. In artistic design, the sense of rhythm is expressed in the dynamic force of the image arrangement organization, from large to small, then from small to large from quiet to moving, then from moving to quiet from curved to straight, and then from to melody, etc., the rhythm is formed, and the regularity is still very important.

In fiber material design training, there are usually two ways to handle rhythm: one is the repeated arrangement of the same material, and the other is the alternate repeated arrangement of different materials. The specific design methods include: the rhythmic treatment of material form, the rhythmic change of material texture and material color, and the rhythmic design of material combination.

#### 4.2.6 Metre

Metre is not a simple repetition, it is a certain change of each other, is the fusion of emotional mood in the metric, can produce an unusual beauty in the whole. There are two types of prosody: primary prosody and secondary prosody. Primary prosody refers to the form that changes repeatedly in the upper and lower, left and right directions. Quadratic prosody refers to the motion form in which the shape is up and down, left and right in multiple directions, and the position changes repeatedly at the same time. In the fiber art design, the rhythmic design technique can better reflect the order and visual beauty of the material, so that the work and its materials can reflect the dynamic beauty.

## 5. Conclusion

What really changes people in fiber art design is not necessarily expensive and rare materials, but the ingenious selection of materials and the innovative application of material language. Therefore, for designers, it fully understanding and exploring new application methods of various materials is the key to material design, which is also a process of exploration and practice. The essence of innovation lies in change, the innovative design and application of materials are not static, it can seek answers through imagination and practice, and try more.

## References

- [1] Wang Y N, *Analysis on the language of modern fiber art materials*. *West Leather*, 2020, 42 (14): 6-7.
- [2] Wu Y L, *Analysis of the diversity of materials in fiber art*. *Modern Business Trade Industry*, 2020, 41 (5): 215-216.
- [3] Zhang X D, *A brief analysis of the material language of the fiber art*. *Journal of Hubei Normal University (Philosophy and Social Sciences)*, 2018, 38 (4): 38-40.
- [4] Zhang N Y, Xu Y H, *A brief analysis of the formal language of modern fiber art in interior space*. *West Leather*, 2020, 44 (9): 35-37+45.
- [5] Zhen Y R, *Emotional Expression of Fibrous Tactile Texture in Artistic Creation*. *West Leather*, 2020, 44 (7):139-141.
- [6] Li X F, *Study on the Language Expression of Hemp Fiber in Fiber Art*. *West Leather*, 2023, 45(8):149-151.