

Explore the humanistic care in fiber art

Zhixuan Chen *

Wuhan Textile University, Wuhan 430000, China

Abstract: Modern fiber art, as a form of art creation based on people's psychological feelings, is similar to the concept of humanistic care, which advocates people's free and all-round development. They are mutually inclusive and interrelated, which not only meets people's aesthetic needs, but also satisfies people's spiritual pursuit. With the development of the times, modern fiber art is exploring new art forms, while the concept of humanistic care is more and more valued by people. This paper starts with the study of the relationship between fiber art and human care design, and deeply explores the embodiment and expression of the concept of human care in fiber art, so as to provide more fiber artists with creative inspiration and direction, and promote the development and progress of fiber art.

Key words: Fiber art; humanistic care; spiritual pursuit; development

1. Definition of fiber art and humanistic care

1.1 Historical background of fiber art

Fiber art was developed from the wall hanging art in Europe. As early as the beginning of the 15th century, the wall hanging technology had developed more mature. The original wall hanging art was mainly about religion, history and mythology, with churches, royal families and nobles as the main service objects. With the passage of time and the changes of the times, the style and form of fiber art have changed to a certain extent. Modern fiber art has been integrated into the new spirit of the times, and a new way of expression has emerged. The traditional classification of arts and crafts has gradually been replaced by new creation methods. The comprehensive application of different art forms, materials and techniques has become a new situation of modern fiber art expression. It abandoned the single form of traditional wall hanging, transcended the plane limitation of the wall, and integrated sculpture, oil painting, printmaking, traditional Chinese painting and various folk arts and technologies. At the same time, combined with personal life perception, it produced three-dimensional or semi three-dimensional fiber art works to show a new spatial form.

1.2 Analysis of humanistic care design

The emergence of ergonomics is a major breakthrough in the history of design, which means the birth of the design concept of "design for people". However, with the rapid development of economy and society, people's psychological problems have gradually emerged. Today's

design needs not only to meet the needs of human comfort, but also to take into account the psychological needs of people. The 17th National Congress of the Communist Party of China put forward the idea of focusing on humanistic care and psychological counseling, which clarifies the focus and direction of design. In contemporary China, the essence of humanistic care is to establish human subjectivity in the relationship between people and other objects, so as to establish life value care and realize the free and comprehensive development of people. In this sense, humanistic care is not only economic and moral care, but also the full realization of people's political and spiritual values.

2. The influence of humanistic care on fiber art

2.1 Embodiment of humanistic care in fiber art

Embodiment in materials

Materials are an important part of the visual language of modern fiber art. They have rich varieties, different texture features and different structural forms. Through different combinations, they form rich and diverse visual effects. The psychological feelings caused by the differences between materials provide rich imagination and creative inspiration for design. People's aesthetic experience of modern fiber art is mainly obtained through vision and touch. Colorful colors and various materials have aroused people's inner resonance. This is because the contact between skin and the outside world directly affects people's aesthetic psychology. Different fiber materials have different visual beauty, including fine beauty, rough beauty, even beauty, neat beauty, clean

* Corresponding author: 852293484@qq.com

beauty, gorgeous beauty and natural beauty. Modern fiber art makes full use of the characteristics of fiber materials and fully demonstrates the texture beauty of fiber art. The beauty of texture makes fiber art have strong vitality and artistic appeal, so the beauty of texture has important significance and value in fiber art creation.

Embodiment in color

The use of color in modern fiber art is mainly decorative color. Because decorative color has a strong subjectivity, subjective color is a color with strong subjective knowledge after processing and refining the objective color through human visual perception and thinking analysis, which is the unity of subjective and objective colors. Among them, subjective analysis factors are in the majority, so the color tends to the color with strong subjective feelings of designers.

2.2 "Humanistic care" enhances the value of fiber art

Aesthetic value

The integration of humanistic theme content and diversified culture displayed in the practice of modern fiber art has made modern fiber art have strong vitality. In today's diversified culture, people's appreciation of modern fiber art not only stays at the level of traditional technology and modern technology, but also includes the appreciation of humanistic care, which has become the common aesthetic pursuit of modern fiber art.

Modern fiber art has developed to a new stage. With the emergence of new technology and new materials, in fiber art design, people no longer focus on expressing the artistic form and material aesthetic feeling of fiber, but pay more attention to personal psychological feelings and emotional expression; It not only pays attention to the texture expression and technique application of traditional fiber art, but also pays more attention to the current popular elements.

Modern fiber art works have gradually changed from the pursuit of pure handicraft to the pursuit of a high degree of unity with the living environment, mainly in order to break the single concept of the main body of fiber art, establish a creative concept based on humanistic care, and use a variety of techniques and diversified materials to express, and improve the aesthetic value of fiber art.

Humanistic value

If we say that the rise of humanism in the Renaissance was to get rid of the shackles of the dark fusion of politics and religion in the Middle Ages, then the contradiction between the concept of modern fiber art design and economic science and technology needs people to be liberated from rationality, which came into being with the development of economic science and technology. This can also be said to be a kind of "new humanism", a kind of humanistic concern for seeking the contemporary value of fiber art design. Fiber art design should not be a simple summary of the contemporary consumer economy, but should be considered for diverse consumer groups, integrating the feelings and cognition generated by different lives. The improvement of spiritual quality and quality of life has led to subtle changes in fiber art design, making its design theme more inclined to people's

psychological feelings. In the future, the object of fiber art design will change from "consumer" to "life person", which means that the focus of fiber art design will shift from direct market demand to more in-depth humanistic care. In the future, people will not only consume material goods, but also the spiritual significance and humanistic value behind them.

2.3 Summary

According to the analysis of the above two aspects, it can be concluded that modern fiber art design and humanistic care design are both dominated by people's psychological feelings and spiritual pursuit, and can reflect people's inner world. And there is another similarity between the two is that they both have an ancient history, which originated in a relatively early time. Therefore, the work created by combining the two can not only reflect the inner feelings of the creator, but also arouse people's resonance. This is also the advantage of fiber art, which can convey information very intuitively. At the same time, as an ornament, it is a very meaningful handicraft.

3. Design process of fiber art work Life

3.1 Analysis of creation background

Design ideas

The outbreak of COVID-19 has claimed many lives, and many families are also facing the pain of separation and death. In this social atmosphere full of fear and sadness, people urgently need emotional comfort.

The author hopes to create a group of works to encourage people to comfort the panic. Just as the works of Klari Reis inspire the author, colorful colors can bring people a happy mood, and colorful petri dishes also symbolize people's tenacious vitality. At the same time, the author also took into account that modern fiber art can bring people different visual feelings due to its rich materials and different textures, which can greatly meet people's psychological needs. So the author decided to use fiber materials to represent colorful petri dishes.

These three paintings were created by Klari Reis in a bacterial culture dish. The blood reacts with different drugs to form different texture lines. Klari Reis uses a new material, epoxy polymer, and mixes paint, acrylic resin and other materials in the pigment to fill these Petri dishes with brilliant colors.

Preparation in advance

By consulting the experimental data of cell reaction and referring to the culture dish works of Klari Reis, the author finds some rules of cell reaction morphology, and draws a sketch according to the law.

In terms of color selection, in order to reflect the diversity of life, the author chooses a variety of colors to match each other, which are not abrupt when combined together, and each has its own highlights when taken apart. The composition of each picture looks different, but there are similarities between each picture, so that it can be combined into a complete work.

3.2 Design and production of fiber art work Life

Selection of materials

1. Embroider and stretch, imitate the culture dish as the carrier.
2. Acrylic semicircle transparent cover protects the works from being damaged and increases the transparency.
3. Cotton, as a filling, creates a three-dimensional feeling.
4. Fabrics such as gold velvet, Ougen yarn, chiffon, laser, etc., different materials give people different feelings. Golden velvet is thick and heavy with sense of weight, Ougen yarn is light and thin with a sense of transparency, chiffon is soft and smooth with difficulty in shaping, and laser sequins have a sense of light.
5. Small beads of accessories are used to embellish decorative works and create a texture effect.

Problems in the production process

In the process of work production, the colors in the sketch do not echo each other, and the combination will still appear incomplete. And because of the deviation of manual measurement, the picture on the embroidery is not full enough after the production is completed. The fabric does not have the color used in the sketch. The hollowed out part is too small to operate.

Resolvent

In view of the above problems, the author made adjustments in the production process, and replaced local colors. In order to echo the colors of the patterns on other embroidery bandages, the circle in the middle was changed from green to yellow. Then the blank position was filled with cloth. At the periphery of the yellow background on the left side, half a circle of organza is added to fill the picture. The specific method is to cut a long and moderate length organza, fold it in half, thread and needle through it for pleating, and then sew it on the yellow fabric. When there is no watermelon red color, the author tried to use yellow velvet cloth as the bottom, and spread two layers of red organza on it to form a similar color. In the case of hollowing out, the author chose to embroider a dense texture effect with seed beating embroidery. Although the visual effects of hollowing out and seed beating are not the same, the two techniques have their own advantages.

3.3 Design significance

The living morphology of cells in culture dishes is displayed by splicing and assembling cloth. The extensibility and plasticity of cloth can well express the tension of "life". The meaning that I named this group of works as life is that the outbreak of COVID-19 this year has killed many people, but most people still fight against the virus tenaciously. This group of works not only shows the colorful and powerful life, but also gives people the courage and hope to live; It not only contains meaning, but also has certain aesthetic value, which is suitable for exhibition and interior decoration. This article focuses on humanistic care, which fully demonstrates the charm of fiber art from the combination of different materials, gives consideration to people's psychological feelings in content, realizes the unity of humanistic care and fiber art, and promotes the breakthrough and thinking of modern fiber art on the issue of humanistic care.

4. Conclusion

Modern fiber art is still seeking to integrate with the times and science and technology, and humanistic care design has returned to people's vision. With the progress of the times, the spirit of the times, artistic creation forms, and new materials are constantly pushing through the old to create new ones. Only by following the pace of social development and understanding the needs of society can we design satisfactory works. Therefore, we should look ahead at the fashion trend of design, give full play to the innovative thinking ability, take full account of people's psychological feelings, and design humanized works. The expression of art is inseparable from people and society, and it will certainly develop with the development of society. Therefore, fiber artists should also keep pace with the times, develop by leaps and bounds, and promote the development of fiber art and contemporary art under the guidance of advanced ideology and theory.

References

1. Lu Jingxian, Li Dan, Yang Lan. On the Characteristics and Innovation of Fiber Art [J]. Popular Literature and Art, 2020 (05): 113-114
2. Wu Yuli. Analysis of the Diversity of Materials in Fiber Art [J]. Modern Trade Industry, 2020, 41 (05): 215-216
3. Peng Yuxin. Analysis of Language Features of Modern Fiber Art [J]. Western Leather, 2019, 41 (23): 79
4. Zhao Na. Analysis on Innovation of Contemporary Fiber Art Design Language [J]. Art Research, 2019 (06): 132-133
5. Lin Xi, Wu Xiao The Future of Design: Humanistic Concern and Renewal of Aesthetic Consciousness [J]. New Art, 2014,35 (05): 124-126
6. Li Haibing, Wang Jiaqi. On the Expression of Image Language in Fiber Art [J]. Western Leather, 2019, 41 (17): 72+74
7. Jiang Xia, Zhi Yin. On Language Expression of Materials and Forms in Modern Fiber Art [J]. Art Education, 2019 (02): 205-206
8. Jiang Yifan, Jia Jingsheng. One Line, One World -- The Artistic Expression of Linear Materials in Fiber Art [J]. Beauty and the Times (I), 2019 (01): 4-8
9. Pan Minjian. Analysis of the Relationship between Modern Fiber Art Design and Color [J]. Research on Communication Power, 2018,2 (34): 130-131+143
10. Yuan Fei. Aesthetic Attributes of Fiber Art Materials [J]. Yihai, 2018 (11): 136-137
11. Xue Xia, Hu Tingting. Creativity and Expression of Fiber Art Design [J]. Drama House, 2018 (34): 112-113
12. Zhang Xiaodan. An Analysis of the Material Language of Fiber Art [J]. Journal of Hubei Normal University (Philosophy and Social Sciences Edition), 2018, 38 (04): 38-40

13. Repair the Rainbow On the Beauty of Texture in Fiber Art [D]. Jilin Art College, 2018
14. Zhang Wenjing Metaphorical Study of Contemporary Fiber Art [D]. Southwest Jiaotong University, 2018