

Study on the metaphorical nature of textile fiber artworks of non-heritage

-- Taking the twenty-four solar terms as an example

Jing Pan

Wuhan Textile University, Wuhan, China

Abstract. Fiber art is closely related to human life, modern fiber art on the basis of the performance of traditional fiber art, from the material, form and color to break the traditional mode, pay more attention to the spiritual connotation of fiber art works themselves, pay more attention to visual resonance and Starting from the basic theory of metaphor, the metaphorical expression methods in different Starting from the basic theory of metaphor, the metaphorical expression methods in different fields are analyzed and elaborated. The metaphor of contemporary fiber art is extremely important and forward-looking for inheriting and carrying forward China's traditional culture. Taking the connotation of the traditional culture of the 24 solar terms as the starting point, this paper Taking the connotation of the traditional culture of the 24 solar terms as the starting point, this paper explains, summarizes and studies the presentation and expression forms of traditional Chinese folk art on the traditional culture of the 24 solar terms. and conducts in-depth research and detailed analysis from the perspective of the artistic display of fiber works, and integrates the design concept of the project is based on the concept of modern fiber works to reproduce new vitality and charm of traditional culture.

Keywords: Fiber art; Metaphorical expression; Contemporaneity; Twenty-four solar terms; Traditional culture.

1. Introduction

The charm of fiber art does not only lie in the beauty of the patterns; fiber material itself is a unique art language with special irreplaceable expressive power, and different fiber materials bring different psychological feelings to people. With the influence and spread of modernist literary and artistic trends, artists have gradually discovered that the use of various materials in fiber art can create new artistic forms and styles, the use of such means, in essence, is a breakthrough in the traditional art form of material in the subordinate position of the concept of bondage, in the invisible promotion of the artists on the traditional fiber art concept, the deepening of the understanding of the form, but also prompted fiber artists on the The unique language of contemporary fiber art has been widely explored, boldly explored and experimented, making the composition of fiber art forms present an open and diversified appearance.

2. Research background of the topic and the topic proposed

2.1 Background of the study

Modern art has gone through neo-realism, minimalism, conceptual art, abstraction, Dadaism, avant-garde art and Pop design, and has greatly expanded the space of fiber art. The development of art in human society is bound to have its own laws of existence and evolution and alienation. Once the development of fiber art forms has reached an extreme, it will be followed by a fission. Its development is from painting to loom reproduction, from the wall to space, that is, to the transformation of nature, from space to wall flat state.

Fiber art is closely related to human life. It uses natural, artificial, chemical and organic synthetic fibers to form soft or integrated material compositions through a combination of techniques such as weaving, knotting, wrapping, winding, sticking, tying, sewing and dyeing.

2.2 Topic proposed

It is worth considering and studying how to sort out the creation process, the psychology of creation and the meaning behind the contemporary fiber art works with the multidisciplinary theories of metaphor and psychology, and to summarize and organize the necessity of metaphor in the contemporary fiber art works.

2.3 The innovation point and research significance of the subject research

A study of contemporary fiber art from a metaphorical perspective. Regarding the concept of metaphor, there is little discussion and debate about contemporary fiber art. Although there are currently some research results in this area in China, there is no metaphorical perspective in analyzing and defining contemporary fiber art works.

2.4 Current status of domestic and international research on the subject

2.4.1 Current status of domestic and international research

The birthplace of contemporary fiber art is Lausanne, Switzerland. In China, if we talk about fiber art, artists and audiences will definitely mention the "From Lausanne to Beijing" International Fiber Art Biennale. In a modern society of rapid economic development and information expansion, artists need to think more broadly about the form, detail, quality and practical function of the products they express when creating artwork or designing products.

2.4.2 Status of foreign research on the subject

The fiber art form was first popularized and developed in foreign countries. The Bauhaus Academy, a famous art school in Germany, has been pursuing and exploring modern art with unceasing enthusiasm, and its open philosophy and inclusive design ideas have led to the integration of fiber art into the education system since its establishment, and this progress has brought a precedent for formal education in fiber art.

2.5 Research method of the subject

The completion of an article, including the organization of ideas, the formation of opinions and the construction of a thesis, is a difficult and complex process. In order to form and defend our own opinions, we must analyze them on the basis of existing theories and examples. Gathering first-hand information, searching for and finding problems in the field. The interdisciplinary approach uses multidisciplinary theories, methods, and results to conduct a comprehensive study of contemporary fiber art as a whole. We find the methods and principles that are really suitable for the study of contemporary fiber art, find the solutions and methods to the problems, summarize the theories, and enhance the scientific nature of the thesis. The case study method is used to extract typical works and cases for in-depth analysis and interviews, and to compile valuable experiences in the creation of fiber art.

2.6 The technical route and key difficulties of the subject research

The focus of this dissertation is to summarize and organize the metaphorical expressions in contemporary fiber art design, and to study and explore the expressions of contemporary fiber art works. Difficulties: There is relatively little information on the combination of metaphor and fiber art design, and it is difficult to refer to the information of the previous researcher, and it is also difficult to apply the metaphorical expressions to my graduation design. I hope that through the research of this project, the concept of metaphor and the creation of contemporary fiber art design can be studied and exchanged in an interdisciplinary and multidimensional way, so that the traditional understanding and knowledge of contemporary fiber art can be changed and the meaning behind the works can be thought and felt with the cognitive method of metaphor. The modern society's mass production brings us dullness and staleness, but through this art form of fiber art brings us touching and warmth, and makes it blend with the modern space, trying to achieve the effective combination and unity of

practicality and decorative, causing modern people to resonate and think about the society. Through sorting and analyzing the current situation of fiber art research at home and abroad, we propose the research content, research method and key points of the research, and organize the framework of the thesis.

3. The meaning of fiber art

3.1 The origin of fiber art

The origin of the term "fiber art" is, according to some research, derived from the English word "Fiber Art". In the 1970s, "Tapestry" wall-hanging art became active in the world of art as a traditional and unique European art form. Similar to it, there are also wall hangings in other countries. The most famous of them are the works of American artists, whose works are more fashionable and daring than the traditional ones, so American artists first proposed the concept of "Fiber Art" in order to distinguish the boundary between traditional and advanced European art. The strong artistic and cultural atmosphere infected American artists. This group of early artists shone in the field of fiber art and took their place in the art world with their unique and avant-garde design style. In the 1970s, American fiber art gradually transitioned to three-dimensional forms, and the fiber materials used in their works broke away from previous traditions, with more and more integrated materials appearing, rather than just the traditional cotton and wool used in wall hangings. The emergence of these new materials, such as chemical fiber and metal, catered to the inclusive and innovative thinking of the American art scene at the time. The diversification of fiber art, the inclusiveness of fiber materials, and the innovation of art forms were in line with the general trend of art development. It was against this background that the concept of fiber art began to be accepted by people.

3.2 Development of traditional fiber art

The development of traditional fiber art has gone through a long and tortuous process. According to the research of related documents, the use of fiber materials in Chinese history appeared very early, around 100,000 years ago. But people were in the primitive era, and in order to survive, people would go hunting to get animal skins and so on. As human society evolved and developed, they began to pay attention to the quality of life while also trying to use branches, roots and other long and thin things for knitting, making a variety of containers. In fact, this kind of creative behavior is already regarded as a relatively primitive and long-standing fiber art product today. According to historical evidence, the discovery of human weaving first appeared in the Nile and West Asia river valleys. After three thousand years of development, the art form of weaving tapestries using wool as a fiber material also began to appear. The texture of the weaving is superior to that of the original. The core of the embroidery culture is embroidery painting. Embroidery is a unique technique of embroidery, which has reached the level of a painting that is better than a painting. The historical status of embroidery was once on a par with that of painting, the most representative of which was Gu embroidery in the late Ming Dynasty. Although we did not use the term "fiber art" in the past, fiber art has been practiced in China for thousands of years. The traditional types of fiber art in China include hand-made weaving, embroidery, printing and dyeing, and diffusion stitching.

3.3 The influence of fiber art

In 1854, William Morris, as a world-renowned designer, also made his mark in the art of painting. He was good at using flowers, birds and plants as his creative elements. With the rise of fiber art, he innovatively combined his artistic designs with fiber tapestries. With his rich design experience and love for the art field, he grew bigger and bigger in the field of art fusion, and eventually established a tapestry weaving studio, which he founded and designed. The establishment of the studio symbolizes the increasing use and promotion of traditional hand weaving techniques. The Bauhaus Academy of Art is no stranger to us, as it is known in modern times as the pioneer of modern art and design and has produced numerous outstanding and famous designers and artists. In addition to

industrial design, which is the world leader in art, the Bauhaus education has also been an unprecedented success in the field of weaving art. Among the best artists, the most fascinated by fiber materials and weaving was the famous painter Paul Klee. Paul Klee. After a series of artistic trends, together with his own practice and love for fiber art, Paul created the tapestry art style of the Bauhaus Academy. This distinctive style and unique weaving techniques became the object of mutual admiration in the art world. Starting from the Bauhaus Academy, fiber artists tried to devote themselves to the innovation of fiber art, the continuous exploration of fiber materials, and the practice of fiber technology, which made the education of fiber art enter a systematic and comprehensive stage from the Bauhaus Academy. The development of fiber art gradually reached its peak after the famous tapestry artist Jean Luisa. Until the middle of the twentieth century, the development of fiber art was only slowly progressing, and the rapid development of artistic trends was evident, so it was clear that the development of fiber art lacked a leading figure. Throughout his life, Jean Luisa focused on the freedom and plasticity of fiber art materials, breaking the traditional constraints and perceptions of painting. Because of this open-mindedness, he began to create new design methods and to work with new materials. His teachings also influenced the director of the Lausanne Museum in Switzerland, Pierre Baurie. Through their constant communication and planning, and the cooperation and efforts of the artists, the International Center for Traditional and Modern Frescoes was established in 1961 in Lausanne, a city full of art. The establishment of this center provided a very good platform for the future development of fiber art and gradually expanded the influence of fiber art in the world. The exhibition of Jean Luisa's last work, "Song of the World" (Figure 1), was a great shock. In this work, he broke with traditional weaving techniques and used the colors he created to weave, following the idea of historical development, and it is also the most accomplished work of Jean Luisa. With the first Lausanne International Tapestry Biennale, more and more artists began to join the ranks of fiber art design research, and began to explore and practice the traditional flat fiber to the three-dimensional fiber field, which provided the right direction for the future development of fiber art.



Figure 1. Jean Luisa's "Song of the World" (image from the Internet)

4. Metaphors

4.1 Meaning of metaphor

Literally, metaphor is a rhetorical technique. Metaphor refers to a symbol of self-awareness, it is a metaphor in the figurative sense. It comes from the Greek word *metaphora*, which in terms of the rhetoric of a word represents a transformation of meaning in the Greek language and culture. The meaning is based on a rigorous study of the meaning. person

The ontology is relatively abstract and unfamiliar, and is the main object of discussion. The metaphorical source is more familiar and concrete, and the ontology is described by transferring the characteristics of the metaphorical source.

4.2 The artistic function of metaphor

When we understand a concept, we often do not know where to start or cannot understand it. This is where the function of metaphor comes into play. We can use metaphors to replace the concept we understand, making it easier to understand the concept in the simplest way possible. In this process, metaphor as a rhetorical device gives us a new and creative way of thinking. As we all know, metaphor has a rhetorical function that can be used in art and design. In art design, we often encounter some unsolvable problems, for example, when we have an inspiration, we do not know what kind of art form to use, or whether such art expression can really fit the original idea we want to express. In such cases, we usually incorporate the metaphorical art function into our design expression, and this combination often produces satisfactory results. The works guided by the metaphorical function make the viewers become closer to them and have a different viewing experience, etc. Metaphor as an artistic idea is not only a part of design thinking, but also an important part of cognitive function. So, what is cognition? In layman's terms, it is the process of thinking that we know and understand the world. In this process, many factors of our body and mind are taken into account, such as our emotions, conscious thinking and our purpose of cognition. In this series of activities, we become more deeply aware of the meaning of the artistic function of metaphor. So, what are the artistic functions of metaphor? We can summarize our experience and divide its functions into two parts. The first part focuses on the artistic cognitive function of metaphor. It can be understood as an important way to perceive the world, to gain insight into life or to design our thinking. The second part is about the meaning of metaphor in art and design. Our thoughts, our designs, can be processed and thought about in metaphorical terms, so that metaphor is not just a cognitive function. Metaphors can also be processed by our brain to convey new ideas and give new and deeper meanings to our artworks. These are the artistic functions of metaphors, and we need to reasonably and actively explore the real meaning behind these artistic functions, in order to provide new thinking for the creation of fiber art.

4.3 The social function of metaphors

Interpersonal communication is always a profound subject, and the language communication system is relatively complex for us. In this system, we usually use some words and phrases that we are good at or specific to accomplish our communication with others. In such a society where we need to communicate all the time, the social function of metaphor naturally arises. As we have discussed the artistic function of metaphor, when we try to know something we are not familiar with, through metaphor, we can not only know something quickly, but also think about it in a new way and explore the real meaning of the thing itself within our own cognitive scope. In this way, we can also easily find the meaning of things in themselves, helping us to communicate better with other people who have the same qualities. Let's explore another aspect of the social function of metaphors. Education, as an essential cultural resource in today's society, is becoming increasingly important to us. Throughout our lives, we encounter different learning problems and issues at different times in our lives, and it is difficult to understand and master them on our own. Here, we have to mention that metaphors as a way of thinking always play a significant role in the field of education. When we try to understand something unfamiliar, we can use metaphors to describe the unfamiliar, and this description and perception is usually better for us to understand and remember these new things. Each thing has a unique emotion behind it, and through the social function of metaphor, we can understand these things more deeply and give us inspiration for our lives.

It reveals the diversity of the presentation of digital fiber works and the way of communication media, so that it has a peculiar absolute advantage in the visualization of information. In today's development, whether the body we have is artificial or not, the flesh is not the whole human being. Archaeological evidence from the past shows that the twenty-four solar terms still have a significant

impact on the present day, and we live in the immaterial world, a world of mind, emotion and perception. Although the material world is different from the spiritual world, it is not unrelated. It is in our ability to look at traditional Chinese culture from the beginning with more confidence, and to reflect it in a new position, so that it can have a "chemical reaction" with contemporary life. The 24 solar terms, as the "World Intangible Cultural Heritage", have a meaning that speaks to our philosophy and makes us who we are. The meaning of the solar terms is everywhere in our daily lives and is inextricably linked to their use, but designers also use the 24 solar terms deliberately to inject the image of the 24 solar terms as reliable and strong into their products. The appearance of the 24 solar terms is part of the language of industrial design, symbolizing the revolution that brought about the age of mass labor and agriculture. Our ability to mass produce and shape the 24 solar terms has also shaped us. We look up to the 24 solar terms because they are our reliable, strong and powerful servants. Every time we get on a car or train, we see the wind blowing the wheat and the harvest of grains because of the 24 solar terms. Humanity has a long history, which makes it difficult to generalize our view of the civilization of the solar terms. We love the 24 solar terms for many reasons, such as the sense of industry, but we also hate them for the same reasons. Each of the solar terms has many meanings, so the adjectives I have chosen for the 24 solar terms in this book are not the only elegant answers.

5. Expression of the twenty-four festivals fiber works

In the fiber design of the Spring Equinox piece, I highlighted the pear blossoms and the kites flying in the wind to create a relaxing and vivid image for the viewer. In the fiber design of the Mango work, I intended to make the wisteria flowers sway in the wind and then focus on the ritual scene of sending the god of flowers. I started from the perspective of the butterfly. The image moves slowly. It gives people a sense of novelty and curiosity. We are all very good at perceiving the meaning of the 24 solar terms, sometimes clearly and sometimes inexplicably, and since all objects are composed of the 24 solar terms, the meaning of the 24 solar terms is omnipresent in our minds and bombarded by the external environment. Whether it is on the farm or on a special day of the year, we are constantly bombarded with the ideas of the twenty-four solar terms. This is true from the field to the farm. Others also show us their values in calendars, festivals, and celebrations. However, reinvention is not a one-way street. We want stronger, more comfortable, waterproof and breathable fabrics, and in order to create such designs, we need to understand the inner workings of the seasons. This has driven the scientific understanding of the 24 solar terms and the advancement of the science of the 24 solar terms. Thus, the 24 solar terms do reflect us, showing the needs and desires of human beings in a multi-scale structure. In the work of Autumn, I intend to represent the cicadas, the clusters of violet flowers, and the dewy oleander flowers. It looks smooth and delicate, but if you put a drop of water on the screen, the water droplet will be magnified and you will see that it is actually made up of tiny pixels and has three colors: red, blue and green. After the summer, the weather gradually into autumn, the leaves on the trees began to turn red, mountains and lakes show another scene, this time is quite suitable for autumn travel. In this season, the swallows start to fly from the north to the south, which is also the exchange of yin and yang qi as the old generation says. These tiny liquid crystals can be individually controlled, combined into all the colors visible to the human eye, and can be quickly switched on and off, so you can use to watch movies. Porcelain is also the result of mesoscopic structure changes, is another good example: from different glass and crystalline structure together, to create a strong, smooth and colorful digital technology. As you admire and touch the art, you walk around feeling the combination of these structures on the scale of tenacity. A cotton thread may look indistinguishable from silk or kevlar, but they are quite different in structure at the atomic, nano, micro, mesoscopic and pocket scales, making one strong enough to withstand a sharp blade and the other soft as butter. It is at this pocket scale that our sense of touch interacts with matter. Finally, there is the human scale. Once again, the appearance of these digital technologies appears neat and tidy, but we already know that this is not the case. But because the depth of these digital technologies had to be magnified to be

seen, it was not until the 20th century that we discovered this multiscale structure underneath all matter.

6. Contemporary Expression of Fiber Art

6.1 Contemporary expression of fiber art

6.1.1 Visual dimension

In addition to interpreting the multidimensional language of "form" and "material", modern fiber art design continues to play an important role in conveying the semantics of color. In the process of conveying emotional contexts, form and color are interdependent. Modern fiber art is an art discipline mainly based on plastic art, so the significance of interpreting the color context is self-evident. As an art medium that carries human spiritual civilization, the intervention of color is like a soft light that illuminates the direction of the "flexible" structure of modern fiber art. The correct understanding, interpretation and transformation can not only regulate the surrounding environment, but also reverse the distortion and indifference of people's spiritual space under social pressure. In the field of art and design, the first thing to consider in any art creation that is linked to or related to art is definitely their color relationship. From infancy to the present, we have been dealing with color at every stage and every moment. With the diversification of modern space, our perception of color is not only in terms of brightness or purity. The creation of fiber art is a creative way of thinking, and the role of color in the process of its creation cannot be underestimated. The rapid development of contemporary fiber art as a dark horse in the art world is, of course, also due to its mainstream decorative role in the spatial environment. It is true that today's steel and concrete buildings often give people a cold and icy feeling, and this feeling invariably affects us who are under the heavy pressure of society. Contemporary fiber art continues to explore and progress in color, increasingly taking into account the matching of color in space, so that the fiber artwork is perfectly integrated into the space. In recent years, the study and attention to contemporary fiber art color has become an important issue, how to combine the mood of color and the environment of space, artists through metaphorical art means to design and create works that can express people's thoughts and emotions, will be the mainstream direction of the development of contemporary fiber art design.

6.1.2 Tactile dimension

As we all know, the choice of materials is also crucial to the completion of an excellent fiber art work. Different materials have different texture and touch. Our generation is fortunate because we live in a time of rapid development, both in economy and technology, and its development is very fast. In this year's environment, some new materials and technologies have come into being. As an art discipline that deals with materials, this environment is also very favorable to the development of fiber art. The "expression", "range", "expression" and "infectiousness" of fiber art materials will be enhanced. We are surrounded by materials of all types, shapes and textures, and these materials can be used as forms of fiber art expression. This convenient and pure approach to design has brought us closer to fiber art. In today's society, when we reach a level of materiality, we begin to want to express our spiritual world. How to make the material in fiber art and its role in fiber art works fuller is what contemporary fiber artists need to think and explore more deeply.

6.1.3 Expression of ideas

Once we have the visual and tactile sense of fiber art creation, the next thought expression is the direction that artists have been pursuing. What we all know is that fiber art is closely related to our life, and some of the messages it can convey are rich in emotion. However, there are some contradictions in the development of society, such as the contradiction between the high speed of economic development and the environment, and the contradiction between the pressure of social life and the pursuit of freedom, all of which have become a major trend in the expression of contemporary fiber art. We are no longer simply pursuing the beauty and fun of artworks, but more about the

emotional resonance with artworks. This requires us to pay more attention to the development of society, to pay attention to the feedback of cultural consciousness in social groups, and to use metaphorical creation techniques to solve the contradictory transformation between spirit and culture, space and emotion.

6.2 Expressions of contemporary fiber art

Most of the flat fiber art forms that we encounter in modern fiber art courses exist in the form of weaving. This type of weaving is also known as gobelin weaving. The main principle is also familiar to us, the use of weaving techniques to make tapestry fabrics. Tapestry art is one of the most familiar and accessible forms of fiber art expression, and because of the wisdom of the ancient Chinese who created many knots and embroideries, the study of fiber tapestry art has continued to grow in popularity in the domestic art world. In China, the study of fiber art is clearly divided into the southern and northern schools. Tapestry art is one of the most popular among the famous artists of the northern style, Professor Lin Le Cheng. As a leading figure in Chinese fiber art, Lin's works have a strong and oriental color. In promoting and passing on Chinese culture, Lin has always been committed to promoting the development of fiber art in the Chinese art world. His main representative works include "Spring, Summer, Autumn and Winter" (Figure 2) and "Sunrise on Long". These works are magnificent and astonishing to the world. This is only the beginning of his fiber art career. After this, Professor Lin created a huge tapestry weaving work - "Mountain High and Water Long" (Figure 3) and became famous in the world of fiber art. This huge work uses a variety of weaving techniques, such as flat weaving, pile planting, and piece cutting. The result is a relief effect that resembles a real rock with both height variations and artistic layers. This work is a perfect blend of traditional and modern culture, and subtly incorporates both Eastern and Western cultures, which is not abrupt and adds to the work, expressing the author's love for the beauty of the Chinese landscape.

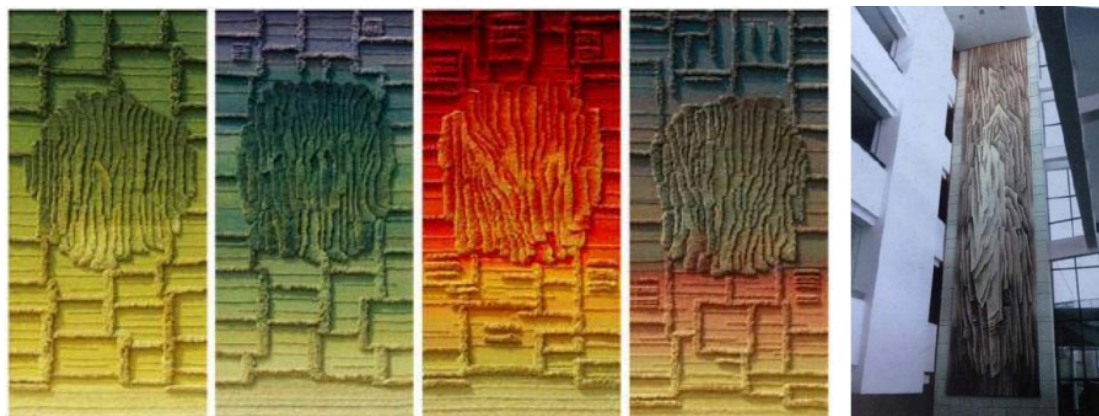


Figure 2. Lin Le Cheng "Spring, Summer, Autumn and Winter" **Figure 3.** Lin Le Cheng "High Mountain and Flowing Water" (picture from the Internet)

7. Conclusion

The metaphorical expression of contemporary fiber art is a complex creative process. This paper summarizes the development history of fiber art, the basic concept of metaphor, and the expression of metaphor in contemporary fiber art. This paper attempts to metaphorically interpret the classic contemporary fiber art works and analyze and sort out the metaphorical expressions in contemporary fiber art works. Through the analysis of these works, we will gain a deeper understanding of the artists' creative background and thinking. Through these works, the historical meaning behind the creation of the works is felt, and some ideas of metaphorical intervention in contemporary fiber art design are clarified. In this paper, we analyze and interpret the existence of contemporary fiber art, such as weaving art, installation art, earth art, feminism, etc. We also make our own understanding of the social function of contemporary fiber art. It also discusses the social functions of contemporary

fiber art. All the opinions in this article represent the author's personal views, and cannot be generalized to other artworks. Regardless of whether the theoretical concepts are correct or not, and whether the theoretical values exist or not, it is impossible not to acknowledge the difficulties and challenges in the research process. This thesis is a summary of my learning experience and theoretical thinking about fiber art since I studied and researched it, and I hope it will be useful for artists and researchers interested in fiber art. It is very variable and thought-provoking. There are quite a lot of works with this theme that are worth studying, and they are also very representative. I hope I can do my best to express my understanding of the 24 solar terms through the knowledge and drawing skills I have learned, and to revive the wisdom of the traditional knowledge that may appear frequently but is not clearly understood or ignored by people due to daily trivialities. Especially when I learned about the design process, each of the twenty-four solar terms, some of the different representative allusions and some of the food and food practices must be eaten in the solar terms, these knowledge points are familiar with, and get a sense of fun, a little bit of their own knowledge, no longer is that simply from the microblogging see the winter solstice eat dumplings, or simply do not know what day is the corresponding solar terms, it really is just right! Through this collection of information, access to relevant texts to understand more thoroughly and more detailed, from the origin to the changes, and then up to several years between the time change and the adjustment made in accordance with the times, are very worth me to explore the study. I really feel that some of the wisdom of the ancients is particularly thought-provoking, especially reasonable, organized, really smart, admirable, and these little knowledge are affecting us later, little by little, is not only a law of the season, used to master the sowing harvest time, but also now a lot of design people subject matter, ancient poetry and fiber works, classic stories and so on the endless forms in retrospect This cultural fruit of the ancient sages, and is also the content of my study, all forms are available, very happy in this era of the environment, everything is the best, you can make the best use of their ideas.

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