

The evolution of fibre mural representation in public space

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Abstract: The use of fibre materials plays a pivotal role in the composition of fibre mural elements, and fibre murals rely on the use of fibre materials to showcase the meaning and connotation of their works, while the diversity and buildability of fibre materials also provide a good material basis for the creation of fibre mural elements. The meaning and connotation of their works, while the diversity and buildability of fibre materials also provide a good material basis for the creation of In the long history, we can count the cultural connotations of fibre frescoes from the use of fibre materials in each stage of the work left behind at home and abroad, and the materials are the cultural carriers of fresco creation, the historical carriers bearing the social culture, artistic spirit and historical civilisation of the time the materials are the cultural carriers of fresco creation, the historical carriers bearing the social culture, artistic spirit and historical civilisation of the time, while each evolution of materials is a manifestation of a cultural change, and each cultural change is an important driving force in the development of mural art. Contemporary fresco art has entered a new era of artistic development, and unlike historical fresco works, the diversity of culture has created The artwork is an important driving force in the development of mural art. but more concerned with the people themselves, the voice of the works themselves, and the spatial expressions of the works have also become diverse, with fibre frescoes in public space The forms of expression of fibre murals in public space have also moved from the 'palace' of history to the 'public space' of the general public, from the traditional 'two-dimensional space' of hanging on the wall to the 'three-dimensional space' of standing in public space." It has been given a multi-layered humanistic meaning. This paper takes the change in the expression of fibre mural as the starting point, exploring the development of fibre mural art, experiencing the humanistic sentiments conveyed in the development of fibre art, and digging deeper into the spiritual connotation of the dimensional mural art in public environments due to the material technology, bringing realistic meaning to the modern murals that exist in architectural spaces.

Keywords: Fibre mural; Public art; Public space; Expression; Humanism.

1. Introduction

1.1. Background of the study

From the perspective of the long history and contemporary development of fibre mural art and the mutual exchange between countries, this paper elaborates on the development and evolution of the language expression of fibre mural art, and on this basis, clarifies the connotation and In this way, the connotations and extensions of 'fibre' and 'fibre mural' are clarified, and new forms of expression for mural painting are expanded. The study of modern Chinese fibre mural art is both a part of the fundamental theoretical study of the discipline of mural painting and an effort to broaden research horizons for an overall strategy for the further development of culture and art in China.

The study of materials and processes in the creation of modern fibre murals has led to the diversification and diversification of traditional single materials, broadening the expression of mural art and adapting to the needs of the times. The study of the aesthetics of fibre materials will enrich the study of materials in mural art, and is bound to bring more new space to the development of modern mural art.

Through in-depth and systematic research on the expression of fibre mural painting and creation time, for modern fibre mural painting on space expression, space modelling, public space conversion expansion, for the introduction of the broad sense of "spatiality" into the fibre mural painting teaching and creative practice research, free from the fibre mural painting of the "wall" It is a forward-

looking and experimental exploration of the limitations of the carrier of fibre mural painting, extending it into the broad sense of space and broadening the carrier of fibre mural painting expression.

By linking the creation of fibre murals to contemporary social life, and by treating materials, people and ideas as a whole, and exploring the correspondence and relationship between the works and the real world, their creative dimensions are related to nature, society, science and ethics, and their diverse forms are the result of humanistic drive and inspiration, expressing the humanistic concern and critical spirit of the creators, thus transcending the traditional arts and crafts decorative, becoming a new way of reproducing artistic life rich in humanistic qualities at the present time. It expands our visual experience and enriches our psychological feelings, giving the materiality of fibre mural painting a unique humanistic significance.

1.2. Overview of research

1.2.1. Overview analysis of domestic and international research on fibre murals

Modern fibre mural painting in China began in the 1980s, a late start compared to other countries, and received less fibre theoretical knowledge and ideology, and in the process of development there were also problems of monotonous forms, conservative ideas and lack of creativity. The new century required us to open our doors, to go out and invite in, to send outstanding talents abroad to study intensively, and to invite fibre artists to lecture and study in domestic institutions, which objectively opened up the research horizons of

domestic fibre art at that time, updated the creative concept, broke the boundaries of fibre art creation, expanded the space for fibre art research and creation, emerged in international exhibitions, inherited The traditional essence of weaving, but also the bold artistic practice of seeking newness and change.

The creation of fibre murals is rooted in national culture, following traditional weaving techniques and guided by modern design concepts, creating a genre of artistic style with a national flavour, making its expression free from homogeneity and gradually presenting a diversified development trend. Fibre mural art style from figurative to abstract, expression from two-dimensional plane to three-dimensional, multi-dimensional space performance, and gradually evolved into the art on the wall. At the same time, the innovation of creative forms and means has placed greater emphasis on the aesthetic theory of artistic spirit and more diversified development possibilities, not only promoting the unique aesthetic influence of fibre mural painting, but also concerning human ideals, reflecting the unique aesthetic value and humanistic sentiment, thus writing a beautiful sociological significance.

1.2.2. Analysis of the shortcomings of existing research on fibre murals

(1) The understanding of the term 'fibre mural' is relatively ambiguous, with the nature and scope of the work remaining mostly in the two-dimensional wall hanging, and the understanding of the fibre mural towards space, although not strongly controversial, has a direct impact on the clarity and topicality of the thesis research on the art of pen painting, as well as the experimental and innovative nature of the fibre mural artwork. innovation.

(2) What is really lacking in the current stage of fibre mural painting in China is the distinctive regional characteristics in terms of cultural tradition, aesthetic value orientation, expression and practical application, not the simple appropriation and accumulation of certain national element symbols, or the haphazard selling of electronic technology, or the blind following of the popular style of foreign art in a certain period, these shortcomings in creation have, to a greater or lesser extent, occurred in domestic exhibitions All these creative shortcomings have occurred in domestic exhibitions to a greater or lesser extent, and they are the hardest part of artistic creation.

1.2.3. Some countermeasures on the development of fibre mural art research

Exploring the scientific understanding and innovative representation of fibre murals. The correct understanding of the concept of fibre mural painting, the premise is how to determine the boundaries of the fibre, at present, the fibre can be understood as all tubular linear materials, covering a greatly increased range, a multi-angle, comprehensive understanding of the material will help the artistic effect of fibre mural painting, and the unique texture effect of fibre mural painting, but also need to design the corresponding process techniques, the use of process techniques, is to emphasise the use of formal language This is the unique language of fibre mural art. The formal aesthetic of fibre mural painting is distinct from other types of painting, relying on fibre materials and techniques together. Fibre mural painting is an art form of mural painting, which has long since moved away from the wall and towards public space, and has been transformed time and again by the development of contemporary forms of materials and techniques.

1.2.4. Outlook on the development of fibre mural art

In terms of historical evolution and heritage, people often name the various forms of mural painting after different materials, such as egg-coloured murals, lacquer murals and fibre murals, which means that material change plays an important role in the artistic process of mural painting. The changing materials, techniques and forms of fibre mural painting have followed the progress of technological civilisation, and its diverse formal language has presented an open and diversified artistic style and direction of development. Modern fibre murals inherit the woven language of traditional wall hangings and integrate the modern modelling elements of a new era, with abstract and figurative modelling techniques. Combining new science and technology, contemporary values, contemporary lifestyles, reflecting the characteristics of new craft culture and combining it with public applications, modern fibre murals are bound to lead to the development of innovative enterprises. The new results of the combination of science and art are changing the form of the cultural ecology and the structure of the creative industry chain, and are building a more integrated landscape. The creation of art in the context of the humanities and natural sciences is about life, about the meaning and connection of the world, and the warm emotions and wise thoughts of humanity lurking in the surface between warp and woof, a new birth and regeneration on top of the traditional soil, expanding a new creative dimension of fibre mural painting and becoming a new starting point for future development.

1.3. Purpose and Methodology of the Study

1.3.1. Purpose of the study

This paper takes the multiple visibility of fibre materials in the spatial modelling and formal changes of fibre murals as the basis for the study of expression, focusing on the diversification of fibre materials from the traditional single wool, cotton, linen and silk to the extensive use of modern integrated materials, reflecting the creator's examination of the current situation of life, the alienation of human living space and the various manifestations of the real society. Ultimately, in a warp and weft expressive structure, the flexible art language is shaped with a vivid life, a living material art, a material art with a humanistic spirit, a precious artistic wonder.

It is in the face of these problems that this paper gives a contemporary interpretation of fibre mural art, from the rich development of tradition to modernity, the current situation of fibre art development at home and abroad, the expression of themes and forms, the analysis of the characteristics of the language and context of fibre mural art, the means of dissemination of spiritual and aesthetic values, etc. The main purpose is not the symbolic composition of the language of fibre mural art itself, but to reveal its creativity and expression from multiple angles, fields and directions. As a branch of contemporary mural art, fibre mural painting has the reason and responsibility to face the reality of society, as a special medium, and to innovate in terms of concepts, methods and perspectives, the core issue around which art creation revolves is ultimately the issue of people, the relationship between people and society, the relationship between people and nature, the relationship between people and people, the relationship between people and material The relationship between man and society, between man and nature, between man and man, between man and matter, between man and

consumption, between man and technology, and so on, may seem unrelated to the creation of many of these issues, but in modern fibre mural works can find traces of these issues, which is also the contemporary historical mission and responsibility of the creator.

1.3.2. Research Methodology

Image collection method: By collecting and comparing a wide range of image works, we ensure that the shape and colour of the images of the works are accurate and that we get the most authoritative visual effect avoiding wrong research due to distorted images.

Literature collection method: mainly by systematically collecting and collating a wide range of academic literature and books on fresco art, fibre art and aesthetics, enriching one's understanding and making the thesis more authoritative and enriching through extensive access to theoretical materials that are in line with the theoretical content of the study.

Comparative Analysis: The main focus is on the sixteen editions of the International Biennale of Lausanne, held in the Swiss town of Lausanne from 1962 to 1995, comparing and analysing the themes, the number of works exhibited, the main participating countries, the representative artists, the representative works and the artistic characteristics, etc., and concluding that the Lausanne Biennale The international exhibition is the beginning of an era of change for fibre mural painting. The thesis is based on a rational judgement and continuous refinement to arrive at a theoretical basis that is compatible with the theoretical system of this thesis. The theoretical basis of the thesis will be made more rigorous by avoiding "patchwork".

Argumentation by example: By giving appropriate examples of theoretical content that is not easily understood, the reader can better understand the ideas presented in the thesis. At the same time, the use of suitable examples also reaffirms the representativeness and authority of the theory, so that it is not empty but practical.

The inductive method: based on the contemporary interpretation of the basic concept of 'fibre mural', the research is conducted using a comprehensive analysis method, with the expression of fibre mural as the dominant factor, from the development of fibre mural art, the composition of modern fibre mural elements, fibre mural and modern art trends, fibre mural and humanistic spirit, respectively. The study reveals the diversified development of fibre mural expression from flat to space, from static to dynamic, from decorative to expressive, and from practical to experimental.

1.4. Research innovation

By linking the materials, concepts and human feelings of fibre mural painting, and by intervening in public and public space from the very beginning of creation, we have freed ourselves from the limitations of the 'wall' carrier of fibre mural painting and extended it to a wide range of spaces, broadening the expression carrier of fibre mural painting, without limiting it to the original formal framework of flat or three-dimensional, and in the specific spatial environment. In the specific spatial environment, feel the form of fibre mural itself, the form for the content of the service, the two are closely linked, is the current fibre mural art creation of a sustainable development of the road.

2. Overview of the development of fibre murals

2.1. The origins of fibre mural painting

In ancient times, traditional frescoes were mostly concentrated in temples, palaces and castles, and their subject matter was mostly related to religion, with political characteristics of propaganda, edification and religiosity; the main forms of expression were mostly flat and two-dimensional; the materials used to paint frescoes were mostly mineral or vegetable pigments; the techniques were mainly wet frescoes, repainting, wood carving and stone carving; their form and expressive content were relatively homogeneous and bounded by painting techniques. Contemporary fibre murals are used in a large number of environmental spaces, forming a visible element of modern architectural space with their unique sense of light, texture and texture, regulating the rigid and monotonous spatial feeling of modern architecture, making modern architecture more culturally significant compared to other environments. The use of the mural's unique expressions, whether in figurative or abstract form, is an aesthetic integration into urban life with its own transmission, interpenetrating and interacting with the environment, people and artwork, finding the ultimate dream of the mural in the weaving of warp and woof.

2.2. The constituent elements of fibre murals

2.2.1. The formation of plural forms

The expression of fibre material in space, because of its elasticity, its presentation in space as stretching from plane to interior, compressing from plane to interior, from the surface to the roof and then from the roof to the floor, presents the dynamics of fibre material, texture and spatial expression in the collision and contradiction of various forms. Thus, in terms of the link between structure and form, the contemporary art forms of fibre-optic murals can be divided into three main types: wall decoration forms, three-dimensional forms and installation forms.

(1) Wall wall decoration forms

They are mainly decorated on walls in the form of wall hangings in spaces, using fibre materials and weaving techniques, and are produced in figurative, semi-figurative, abstract and semi-abstract styles, with flat forms and an emphasis on surface texture.

(2) Three-dimensional three-dimensional form

Due to the versatility of the modern architectural environment space, for the three-dimensional form of the fibre mural found more display space, the plasticity and drapability of the fibre material characteristics, the use of winding structure, supporting structure, enclosure structure methods, so that the surface form can be arbitrary deformation and distortion, with the framework or without the use of frame structure, the use of the material itself weaving method to make it "standable" This allows the material and the form to be closely intertwined, forming a three-dimensional form, enabling the modern fibre mural to complete the transformation from flat to three-dimensional, from wall to space.

(3) Integrated device form

Modern fibre mural painting began to experiment with newspaper, plastic, old tapes, silk screens, various packaging bags and common ready-made materials, such as clothes, ceramic ware, plastic flowers and other comprehensive

materials. The work's artistic process of material reconstruction presents a new form of beauty and texture, enriching the expression and creation of modern fibre murals.

2.2.2. Use of multiple materials

Since the mid-20th century, a great deal of creative material has emerged in China's artistic creation, and fibre is an emerging form of fresco creation that has been widely valued for its significant differences from other materials of painting.

(1) Popular creative materials. Fiber mural art is named for the material art, fiber materials used include: plant fibers (such as cotton, linen, cloth, soybean fiber, wood pulp fiber, etc.), animal fibers (such as wool, rabbit hair, silk, etc.), mineral fibers (such as asbestos fibers, etc.), metal fibers (such as copper wire, wrong wire, etc.), chemical fibers (such as polyester fiber, polypropylene fiber, polychlorinated ethylene fiber, etc.), light-conducting fibers, nano-fibers The fibres can be used to weave tubular fibres and some physical materials, etc. According to its own performance, it can be said that it is a kind of cold-proof, moisture-proof, sound-absorbing, sound-insulating and other practical art materials. The raw materials for the production of fibre murals are the most common, ordinary and commonplace fibre materials, which are closely related to human production and life. Thus, from the source of materials, fibre murals have popular characteristics.

(2) Variety of texture expression. Modern muralists according to the needs of mural creation, design a fibre mural works either flat form or three-dimensional form, explore its process techniques is in inheritance of traditional weaving, weaving, embroidery, printing, dyeing, etc. on the basis of extensive use of new technology innovation, the use of printing, dyeing, turning, pressing, spraying, being and other means to change its original warp and weft structure, smooth, rough, soft, hard, raised, dense, with rich texture The changes, which integrate contemporary art concepts and technological innovation, reflect a craft technique that keeps pace with the times, a new means and a new way of interpreting traditional weaving techniques in contemporary times, are the main artistic features that distinguish fibre murals from those of other materials.

2.3. The development of fibre mural art

2.3.1. Tracing the art of ancient fibre mural painting

Weaving and weaving techniques were one of the earliest civilisations in history, predating even the making of pottery, and the reason for man's fascination with weaving was that it allowed him to make different household items. In ancient times, when the main focus was on hunting, the use of animal skins and fibres to make simple clothing played an important role in keeping people warm and protected them from cold and flu, and was an effective way of prolonging their lives. Ancient people tried to use grass or hemp fibres to make grass or hemp ropes, which were knotted to record what was happening today, whether it was hunting or war, and were a cultural vehicle before the invention of writing. The knotting of ropes, the making of clothing or costumes, the weaving of mats, all these fibre products are closely related to the production and life of ancient people, and even in contemporary society some primitive tribes still run around the vast African grasslands wearing grass and leather skirts.

2.3.2. Diverse modern fibre mural art

The 'Arts and Crafts Movement' of the mid-nineteenth century and the 'Art Nouveau' movement of the late nineteenth century were influenced by a variety of new ideas

and schools of thought, and the impact on the field of art and fresco art is evident, most directly in the late nineteenth century The rise of the modernist art wave in the early 20th century, and the influence of modern artists and modern art and design practices, drove fibre mural art towards a modern course of development.

It reflects the characteristics of the times that are embedded in the murals. With the close connection between the times, concepts and materials, fibre mural painting presents an expressiveness and diversity that continues to play its original functional and decorative role, it continues to stimulate its own creativity and gradually departs from the original wall form, promoting the innovation of fibre mural painting expression, in the completion of the artistic form from flat to three-dimensional, to space, to the free expression of ideas, to the free creation of materials and forms In completing the transformation of artistic form from flat to three-dimensional, towards space, towards the free expression of ideas, towards the free creation of a close combination of material and form, the artist gained innovative inspiration and established the artistic concept of modern fibre mural painting, realising a series of 'warp and woof' transformations and fusing them into the contemporary era, thus reaching a new leap.

3. The development of a spatial vehicle for fibre murals

3.1. Fibre murals move from two-dimensional to three-dimensional space

With regard to the relationship between architecture and artwork, the Bauhaus Manifesto states that all artistic acts have a building as their ultimate goal, and that modelling is an important form of architecture. It is clear that fresco art, as one of the plastic arts, is subject to the constraints of its vehicle, architecture. "The 'wall' has a direct relationship with architecture, being a particular type of building, structure, space and surrounding architecture, either in the form of an internal wall corner converted into another wall, or from the roof to the ceiling, or on the floor of a space; or by using the corners of external walls around the whole building; or even various types of building components, doorways, window openings, etc. can be seen as places for a mural to be displayed; in the modern context of time and space, these 'walls' are made up of different shapes of walls that "These 'walls' can be found in a variety of enclosed, open, semi-open and semi-open spaces. It is the diversity of the 'wall' that gives the painter a greater challenge and scope to develop his talent, allowing him to fulfil his mural's function while paying more attention to its deeper connotations, such as its social function and aesthetic significance.

Hanging off the wall, wall-hanging art is thrown into the space in a soft sculptural form, seeking a relationship with contemporary architecture with its unique softness and connection to nature. At the same time, the soft nature of the wall form and the variability of the form become a part of the overall environment, enriching the space with a free-flowing artistic expression. Hanging off the wall is both a challenge and an opportunity for fibre murals to enter the movement of building a new age living environment, according to Mr Wanman: "The art of mural painting is a fusion of the richness and freedom of contemporary architecture, while overcoming its cold and rigid drawbacks; it is a spiritual communication that brings human emotions back again, creating the kind of living environment that modern people want, and the way it

can be integrated with modern architecture."

Ultimately, the fibre mural brings the language of traditional weaving techniques to the architectural space of modernity based on its own fibre material, constructing the soul of the modern architectural space with traditional culture and art, perfecting itself while stepping into the environmental space with an important role. As a decorative art with both practical and decorative meanings, it is a new form of creation rich in the spirit of experimentation, from flat to three-dimensional, to space and to the freedom of shape.

3.2. Fibre murals move from indoor to outdoor spaces

The reorganisation of the fibre structure produces a very different texture, essentially breaking away from the subordinate position of materials in traditional weaving forms and completely breaking away from the reproduction of paintings. The artist gains the freedom of the entire creative process, and in this process of weaving and knitting achieves a perfect combination of personal artistic style and environmental atmosphere, and pushes the modern fibre mural into outdoor public art, becoming a wonderful finishing touch in environmental art. "The 'towards' of the 'fibre' mural extends the space of the building, seeking its own artistry while at the same time expressing its artistic significance in the space in which it is used, compensating for the coldness of the hard-architectural space and inspiring the most primitive emotions towards nature. The artist transforms material beauty with different attributes into visual beauty with rationality, so that the fibre mural has a more spiritual""dynamic and intimate relationship with the architectural space, making the whole architectural space full of human feelings and enhancing the humanistic atmosphere of the public space.

Modern fibre mural painting has never been satisfied with the traditional fibre materials and forms of expression, and the sense of 'small space' brought about by the traditional understanding of the wall, but has attempted to pursue a variety of new ways of expression, as well as a new understanding of the 'wall' surface, turning to the practice of exploring large spaces This process represents the emergence of a new spatial art. It should be said that this concept of large space is a way of making full use of the environment in which it is located, building bridges in the form of spatial media, combining mural painting, environmental space and humanistic concerns into a whole, focusing on the human experience and cultural presence of a new place of experience. In this large space, the fibre mural exists as a material form and art form in the space, with a kind of co-temporal and historical relationship with the architectural space, where the fibre mural is always in a kind of disintegration, combination and variation, lacking an independent and monolithic existence. However, as a kind of individual work with the artist's distinctive personal mark, symbol and character, how can the fibre mural fully release its own vitality, or embody a more meaningful release, flat or Wang Wei's fibre works of expression can create a process in motion, a visual reproduction of dynamic forms, adding time to a large spatial consciousness, thus producing a temporal existence The four-dimensional spatial form brings the artists a new sense of creation and spatial awareness, adding an extra layer of dimension to the presentation of the works, recording the whole process of their creation and once again bringing the creator closer to the viewer.

Therefore, under the comprehensive influence of many aspects such as the scale of architectural space, functional use, spatial form, expression and cultural attributes, it can be said that no single fibre mural can truly adapt to the needs of different spaces, and this series of fibre murals is based on the profound thinking of human life and quality of life, the higher requirements of the cultural and emotional attributes of space, and also the exchange between the painter's personal thoughts and modern space This series of fibre murals is based on a profound reflection on human life and quality of life, a more demanding cultural and emotional attribute of space, as well as an exchange between the artist's personal thoughts and the modern space, and the social consciousness of the community.

4. Expression of the human spirit in fibre mural painting

4.1. Traditional cultural transmission of fibre mural painting from artisan to artist

Culture is a living emotional vehicle, and one can feel one's nation and ethnicity in any kind of art. A powerful trend in contemporary art and design is the recognition of regional art, reflecting its national character and the pursuit of its own identity. The design should take into account the cultural context and environmental factors, highlighting the 'humanistic roots' of the design. From an artistic point of view, linking art to the current society, cultural background and history inevitably leads Chinese design into a realm of 'no thinking', which is like a fertile piece of land; the better the soil, the more luxuriant the roots will become, and we often make the mistake of stripping our own We tend to make the mistake of stripping the land of its own soil and just taking care of the leaves. Chinese design culture is a collection of the wisdom of Chinese life, and its philosophy is reflected in form and spirituality. In form, various patterns, colours, materials, forms, structures, motifs, techniques, words and other symbols carry the message of the cultural lineage that conveys Chinese characteristics, or use various composite structures to express certain special meanings, while some symbols will convey a unique Chinese culture with a unique cultural soul that is different from others, which is what we "advocate for the cultural lineage This is what we "advocate for". In terms of cultural affiliation and identification with design, Professor Ling Weiyao points out that "there are two dimensions of cultural identification and identity, namely the temporal and spatial dimensions". A piece of artwork carries the message of a culture and slowly becomes a cultural symbol. When this symbol is used in every corner, people will naturally think of their own nation and develop a feeling of affinity. The historical culture of Chinese cultural development is reflected in the traditional carriers and, over time, the character traits of each nationality are reflected in their respective ethnic designs. It is a natural, unadorned, living creature that continues to reorganise and integrate as humans evolve, making it stronger and richer. In essence, it is a process of cultural fusion, incorporating human subjects, ideas and cultural contexts in the traditional weaving of warp threads into works that become a communication tool for peoples, greatly influencing the artistic expression and creation of murals that convey the emotions of the artist while also incorporating culture and cultural touches into the work, as in the case of Scandinavian Finland, whose walls are known for their Scandinavian classic and has long been known around the world. China is a country with a long

history and civilisation that encompasses both national and literate attributes, leading to various forms of art forms, including fibre arts. For example, Qin embroidery, Mei embroidery and Hunan embroidery were mostly practised by folk artists, whose figures use distortion and exaggeration, and are richly coloured with a strong sense of local royalty. At the same time, Chinese Taoist thought and Confucianism permeate our daily lives and artistic creations, and many works of art present an ethereal, Daoist philosophy. In the process of global integration, the love of major artists for their own culture and place of birth; a kind of collision between different cultures, an increasing cultural exchange between different countries and regions, presents itself in an intertwined way, where there is no cultural difference, no distinction between strong and weak cultures, mainstream and non-mainstream cultures, but rather, in this interweaving process the two cultures complement, respect and develop each other. Due to the ease and speed of communication, painters will incorporate various complex elements of tradition, modernity, emotion and imagination into their wall coverings, thus creating many modern contemporary murals, some of which we love, some we don't, some we can accept and some we can't. With mutual respect, we follow our own aesthetic philosophy and allow it to inspire our own in greater freedom of creation, savouring the profundity of culture in its various art forms, best displayed in the space of architecture, which is also a good thing for expansion and continuity.

4.2. The zeitgeist of fibre mural painting from 'palace' to 'public space'

Mr Yuan Yunfu said: Over the past hundred years or so, public art, represented by murals, sculpture and public decorative art, has played a special social function in the face of the great social changes and transformations in our country, the achievement of national independence, the establishment of a new China and modernisation. He suggests that popular aesthetics attaches particular importance to the reconstruction of our culture, as it is our most valuable cultural coordinate and source! Tradition and authenticity, heritage are inseparable. However, art is always in pursuit of innovation and creativity, and the creation of new works comes from the true life and soul of the times. Contemporary Chinese artists, faced with more opportunities and challenges, try to tell their ideas about the present from the perspective of culture and art, while here, the older generation of artists ponder various possibilities in terms of materials and forms; sensitive issues such as politics, economy, culture, education, environment, colonialism and globalisation have always been the most concerned topics for Chinese artists; while young artists, more focused on observation of the small details of things, people and life around them, in order to reveal their own reality and presence. Modern art strives to build up a complete artistic system, searching for the highest form of expression that belongs to the artistic dimension.

It is not a coincidence that contemporary artists take 'social issues' as their subject matter; they are in tune with the times and social development. Professor Ni Yuehong points out that art should be centred on reality, and that failure to do so will lead to the demise of art. We say that art is the art of the masses, the art of the people, the art of life, and that it should be combined with reality and not be bound to high theories. In real life, various problems often arise due to economic, political, cultural traditions and environmental factors, and the hot social issues of different regions are often the focus of

local painters. As a group of individuals, it creates a closer connection between people, but also reflects the painter's reflection and enquiry into nature, as well as an outpouring of feelings between the painter and the viewer. Ongoing wars, racial discrimination in various countries, the problems of women and children - these are all issues that concern the painter. The various daily news from society not only gave the painters a wealth of material to work with, but also directly and indirectly expressed their creations, drawing the attention and reflection of society as a whole.

Through the above-mentioned changes in the forms of "spatial carriers, formula colours, material techniques and formal styles", fibre art turns to a multi-dimensional reflection on humanity, society and the world, sublimating it from a "thing" to a meaningful and living form, which is not only an artistic It is not only a form of art, but also a carrier of social ecology, a new carrier of humanistic concepts. The space created is linked to nature, society, science and ethics through a comprehensive discourse on materials, people and concepts, and presents a new contemporary atmosphere. In the 21st century, at a time of unprecedented abundance of material resources and in the face of today's realities, it has emerged as a powerful force in modern Chinese mural painting in a special way. The humanities are the essence of the artistic form of contemporary fibre-optic mural painting's expression, the most intuitive manifestation of its cultural values, and the direct social significance of the diversity of contemporary fibre-optic mural painting's creative forms, presenting more academic topics and development space for modern fibre-optic mural art to face today's creative industries that are worthy of in-depth study.

5. Conclusion

This article starts from the materials and techniques of fiber mural art, and from the surface to the inside, analyzes the rich development of fiber mural art from tradition to modernity, clarifies the rich development of fiber mural art from tradition to modernity, clarifies the current situation of fiber art development at home and abroad and the expression of creative subjects and forms, focuses on the analysis of the linguistic and semantic characteristics of fiber mural art, the dissemination of spiritual and aesthetic values The aim is to use the interpretation of the language and symbols of fibre mural art to delve into the issues of fibre mural painting and environmental space, fibre mural painting and modern art trends, and fibre mural painting and humanism, to explore the social and humanistic meaning behind fibre mural art forms from multiple angles, fields and directions, and to present the material form and profound humanistic character of fibre mural art. Throughout the manifestation of fibre mural art, from borrowed textile tools to random weaving, from abstract decoration to abstraction and experimentation; from flat to three-dimensional, from knotting, weaving, vivid silk, tapestry to today's fusion of painting, printmaking, sculpture, installation, earth art, digital and other artistic and technical forms, all manifesting the creative thought and art-in-the-ground nature of mural art, which is exactly what contemporary artists hope to create This is precisely the kind of art form that contemporary artists wish to create, led by a variety of modern artistic ideas, with a strong traditional cultural heritage, yet far from the constraints of traditional practicality, but also reflecting modern art and design concepts, and with creative, conceptual, participatory and modern aesthetic characteristics as a body of art forms. In the

diverse development of contemporary art, dialogue and exchange between different types of artworks will inevitably lead to a variety of different art concepts, thus creating infinite possibilities for artistic expression and development.

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