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EXPLANATORY NOTE

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**Reminiscences of form formation in abstract art  
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## **Introduction**

When we walk into an art museum or gallery to enjoy an exhibition, we often come across some abstract works of art. Large museums also feature many exhibitions, with abstract artworks being a prominent part. In our daily lives, abstract-style designs are also quite common. In exhibition halls, hotels, cafes, and large shopping malls, you can often see abstract paintings used as decorations or some abstract sculptures on display. Even when shopping in supermarkets, we frequently see abstract patterns on product packaging. As we walk along the streets, it's easy to spot abstract-style designs in advertisements, posters, and large digital screens.

In the 21st century, our living environment is almost surrounded by abstract art. However, for most people, the concept of "abstract art" remains somewhat unfamiliar. Some may find abstract objects or artworks visually appealing, but when it comes to appreciating abstract paintings, people often feel confused—what exactly is the artist trying to portray? What idea are they trying to convey? Or is it an expression of emotion? Without these questions in mind, it can be challenging to understand abstract works. Many people are drawn to abstract art when they encounter it; even if the imagery is hard to decipher, they often feel that abstract works are filled with artistic and mysterious qualities, inviting them to explore further. In the process of understanding, one may come to appreciate the profound charm of abstract art.

In the long history of art, abstract art, as a unique and important form of art, has undergone an evolution from representational to abstract forms, becoming an



essential part of modern art. Abstract art is not just a form of expression; it is also a way for artists to present their unique understanding and interpretation of the world. From the rise of formalism to the diverse development of contemporary art, abstract art has continually pushed the boundaries of tradition, exploring new visual languages and expressive methods. This paper aims to explore the evolution of abstract art forms and their application in fiber art, providing an in-depth analysis of the value and significance of abstract form language in modern artistic creation.

First, this paper will start by exploring the origins and development of abstract art, discussing the transition from representational to abstract art, and examining the influence of formalism on abstract art. On this foundation, the paper will analyze the key elements and methods of abstract art, laying the theoretical groundwork for subsequent discussions.

Next, the paper will focus on the expression of the nostalgic theme in art, tracing the historical origins of the nostalgic theme, its methods of expression, and its effects. Through the visual interpretation and analysis of decorative compositions with "nostalgia," the importance of nostalgic emotions in artistic creation will be revealed.

Then, the paper will thoroughly explain the process of forming abstract art forms, defining the concept of form formation and its importance. It will introduce the techniques and methods involved in forming these abstract forms and use "nostalgia" as an example to explore the application and effects of form formation in abstract art.

Fiber art, as a unique art form, also deserves in-depth research into its development history and characteristics. This paper will provide an overview of the concept of fiber art, the evolution of traditional fiber art, and its modern development, analyzing the unique charm and artistic value of fiber art.

Building on this, the paper will further explore the application of abstract form language in fiber art, analyzing how abstract elements are expressed in fiber art, and discussing the design principles and artistic value of abstract form language within fiber art.

Finally, the paper will take a graduation project as an example, detailing the application of abstract form language in the graduation design. It will cover the entire creative process, from the establishment of the creative concept to the practical implementation of the design. This includes determining the theme, extracting design elements, integrating and reconstructing images, selecting materials, and more. The creative process and technical applications will be fully demonstrated through the presentation of the graduation project, concluding with the post-production phase, providing a comprehensive summary of the importance of abstract form language in modern artistic creation.

By discussing the topics outlined above, this paper will offer a comprehensive view of the evolution and application of abstract art forms in modern artistic creation, particularly highlighting its unique role in fiber art. The hope is to provide readers with a new perspective to understand and appreciate the unique charm and value of abstract art.

## **1. Evolution of Abstract Art Form**

### **1.1 From Representational to Abstract: The Origins and Development of Abstract Art"**

#### **1.1.1 Early Stages and Development of Representational Art**

In the early stages of art, people tended to use representational techniques to express abstract ideas. Due to historical and technical limitations, they explored the mysteries of art by painting specific forms. Even though they could not realistically reproduce reality, they found mystical rules and aesthetic satisfaction in simple form drawings.

With the advancement of human society and the improvement of painting skills, artists began to be able to realistically reproduce everything they saw while expressing their intended themes through representational techniques. During this period, art became rich in form and content, with clear themes and profound meaning.

#### **1.1.2 The Impact of Photography and the Emergence of Impressionism**

In the 1830s, the invention and widespread use of photography brought a great impact on traditional representational oil painting. People began to use photography to record reality, which rendered the traditional realistic oil painting less unique in function and value. Against this backdrop, Impressionist painting emerged. Impressionist painters no longer focused on "realism" or "perspective" but instead paid more attention to the light effects and color expression in painting, exploring new forms of expression in oil painting.

#### **1.1.3 The Origins and Development of Abstract Art**

The origins and development of abstract art can be traced back to the late 19th century and saw rapid expansion in the early 20th century. Below is a chronological summary:

#### Late 19th Century: Early Exploration

Symbolist and Impressionist artists such as Paul Gauguin and Vincent van Gogh began to challenge traditional realistic art by emphasizing subjective emotional expression, using bold colors and non-naturalistic forms. These explorations laid the foundation for the later development of abstract art.

#### Early 20th Century: The Formal Birth of Abstract Art

##### 1. 1900-1910s: Early Avant-garde Explorations

Wassily Kandinsky is widely regarded as one of the pioneers of abstract art. Around 1910, he began creating completely non-representational works, abandoning concrete objects in favor of the pure expression of color, form, and line. Kandinsky's work, *\*First Abstract Watercolor\**, is a significant milestone in the history of abstract art, marking the emergence of a new art form without representational elements.

Meanwhile, Cubist artists such as Pablo Picasso and Georges Braque took crucial steps toward abstraction by simplifying and fragmenting forms. As early as 1910, Picasso's works began to distance themselves from naturalism, combining multiple perspectives in a way that made the subject almost unrecognizable. For example, in *\*Nude Woman\**, the subject is nearly impossible to identify without the title's clue. Georges Braque further contributed by exploring landscapes, portraits, and still life in fragmented forms, such as in *\*The Portuguese\** (1911),

where forms are broken into tiny planes, blurring the distinction between the image and the background.

## 2. 1910-1920s: The Expansion of Abstract Art

The De Stijl movement in the Netherlands, led by Piet Mondrian, embraced pure abstraction and order through geometric forms and primary colors. Mondrian's work, such as *\*Composition with Red, Blue, and Yellow\** (1930), used simple horizontal and vertical lines to express harmony and order, paving the way for minimalism.

In Russia, Suprematism and Constructivism made a significant impact on abstract art. Kazimir Malevich's *\*Black Square on White\** (1915) represented the ultimate in geometric abstraction.

## 3. Bauhaus (1919-1933)

The Bauhaus school promoted the integration of function and aesthetics. Artists like Kandinsky and Paul Klee further developed abstract forms during their time teaching at Bauhaus. Klee explored the relationship between abstraction and representation through color, symbols, and lines. His work *\*Ascending and Descending\** (1929) exemplifies his unique visual rhythm.

## 4. 1930s-1940s: The Rise of Abstract Expressionism

During World War II, many European artists fled to the United States, further developing abstract art. In the 1940s, Abstract Expressionism emerged in New York, becoming a major movement. Jackson Pollock's "drip painting" technique became emblematic of this period. His works like *\*Autumn Rhythm\**

(1950) exemplified the emphasis on spontaneity, freedom, and the expression of personal emotion.

#### 5. 1950s-1960s: The Diversification of Abstract Art

Minimalism emerged in the late 1950s and early 1960s, rejecting decorative complexity in favor of simplicity and geometric forms. Artists such as Donald Judd and Dan Flavin emphasized space, materials, and form, with Judd's works like *\*Untitled\** (1967) epitomizing minimalist concerns.

Op Art and hard-edge abstraction also gained popularity during this period, with artists like Bridget Riley creating visual illusions through simple lines and patterns. Riley's work *\*Current\** (1964) created a dynamic visual experience through the undulating movement of black-and-white lines.

#### 6. 1970s to Present: The Continued Evolution of Abstract Art

Abstract art continued to evolve, merging with other forms such as conceptual art, installation art, and digital art. Though representational and installation art gained prominence in contemporary art, abstract art remains a significant and innovative force in global art, with diverse styles and forms continuing to flourish.

**Conclusion:** From the late 19th century to the early 20th century, abstract art evolved from representational expressions to fully non-representational explorations. Artists of each period contributed with their unique styles and ideas, fostering the diversification of abstract art. Whether it was Kandinsky's spiritual pursuits, Pollock's process-based approach, or Minimalism's exploration of pure

form, abstract art continually broke traditional boundaries and laid a crucial foundation for modern art.

## **1.2 Rise and Influence of Formalism**

### **1. The Rise of Formalism**

Formalism, as a theory of aesthetics and art criticism, emerged from the modernist movement of the late 19th and early 20th centuries. Its rise in fields such as art, literature, design, and architecture was closely related to the social, cultural, and technological transformations of the time. Formalism emphasizes the form, structure, composition, and techniques of an artwork, rather than its content or social background. The main background for its emergence includes:

#### **1.1 Rebellion against Traditional Artistic Concepts**

In the late 19th century, artists began to rebel against the realism and romanticism of traditional art. Realism focused on depicting social issues and human life, while romanticism emphasized the expression of emotions and individual experiences. The rise of formalism was a challenge and subversion of these traditional artistic concepts. Artists started to explore the form of art itself, particularly visual elements such as color, line, shape, and proportion, rather than solely pursuing narrative or realism.

#### **1.2 The Birth of Modernist Art Movements**

The modernist art movements of the early 20th century, such as Cubism, Futurism, Constructivism, and Suprematism, directly contributed to the development of formalism. These movements sought to break away from figurative representation and began to explore new forms of expression, such as

geometric shapes, abstract composition, and the relationship between dynamic and static elements. For example, Cubist founders Pablo Picasso and Georges Braque decomposed objects from different perspectives, attempting to showcase the diversity of form and structure rather than focusing on mere representation.

### 1.3 The Influence of Technology and the Industrial Revolution

The Industrial Revolution from the late 19th to early 20th century introduced numerous new technologies and materials, changing the way society produced goods and how people lived. Fields like architecture and industrial design were affected, leading to the gradual rise of formalist design principles. Technological advances prompted a demand for simple, functional design, aligning with formalism's pursuit of simplicity and structured aesthetics.

### 1.4 The Development of Art Theory

The rise of formalism was driven by several art theorists, particularly in early 20th-century art criticism, where it became a dominant mode of analysis. The Russian formalist school, including figures like Viktor Shklovsky, emphasized the “defamiliarization” effect of art, arguing that the purpose of art was to disrupt habitual ways of perceiving through novel forms. In the West, prominent art critics like Clement Greenberg further popularized formalism, especially in analyzing Abstract Expressionism. Greenberg emphasized the autonomy of art, asserting that art should not rely on the external world but should be defined by its form, material, and medium.

## 2. The Influence of Formalism

Formalism, as an artistic and design concept, had a profound impact on



various fields in the 20th century. It changed how people understood and created art, driving the development of modern art and design.

### 2.1 Formalism Promoted the Development of Abstract Art

Under the influence of formalism, artists no longer sought to represent external reality through their works but focused on the expression of form itself. Abstract art pioneers like Wassily Kandinsky, Piet Mondrian, and Kazimir Malevich gradually abandoned figurative representation and turned to abstract expressions of geometric shapes and colors.

### 2.2 Modernist Design and Architectural Innovation

Formalism had a significant impact on design and architecture, especially through its widespread application in the Bauhaus school. Bauhaus design emphasized the unity of function and form, with design serving the needs of life while still maintaining aesthetic importance. Bauhaus principles greatly influenced later industrial design, furniture design, and graphic design.

Architecture: Famous architects like Le Corbusier and Mies van der Rohe applied formalist principles in their designs, emphasizing simplicity, the use of geometric forms, and the "less is more" philosophy. For example, van der Rohe's "Barcelona Pavilion" is a formalist architectural masterpiece, showcasing the beauty of pure form through clean geometric lines, open spaces, and elegant material combinations.

Industrial Design: Bauhaus principles emphasized the integration of function and form, discarding unnecessary decoration to create products that were simple, practical, and aesthetically pleasing. This concept drove the development of

modern industrial design and influenced minimalist design in the latter half of the 20th century.

### 2.3 The Advancement of Modern Art Criticism through Formalism

In 20th-century art criticism, formalist theory dominated. Critics like Clement Greenberg argued that art should distance itself from narrative and external world imitation, with the value of art lying in its medium. Greenberg particularly praised Abstract Expressionist artists like Jackson Pollock, asserting that Pollock's "drip painting" was a thorough exploration of formalism, completely breaking away from traditional representational painting and focusing on the canvas surface, the fluidity of color, and the materiality of painting.

### 2.4 Minimalism and Postmodern Art

Formalism influenced the Minimalist movement that emerged in the mid-20th century. Minimalism emphasized simple geometric shapes and clear structures, with key figures like Donald Judd and Dan Flavin using repetition, symmetry, and industrial materials to express pure formal aesthetics. In minimalism, formalism is embodied in the ultimate pursuit of form itself, where the significance of the artwork lies in its shape and materials rather than added narratives or symbolic meanings.

The rise of formalism fueled revolutionary changes in 20th-century art, design, and architecture. Under its influence, artists and designers began to focus on the internal structure and form of works, abandoning traditional narrative and figurative expressions. It not only gave birth to modern art movements like Abstract Art and Minimalism but also had a lasting impact on industrial design,

architecture, and art criticism theory. Formalism reshaped the aesthetic rules of art and design, making the study of form a core aspect of creating and evaluating works.

### **1.3 Major Elements and Expression Methods of Abstract Art**

#### 1. Major Elements of Abstract Art

##### 1.1 Color

Color is one of the most important expressive tools in abstract art. It is not only used to represent objects but can also directly convey emotions, atmospheres, and inner meanings. In abstract art, color is no longer used to represent objects from the real world, but instead affects the viewer's emotional response through changes in hue, saturation, and contrast. Kandinsky believed that color could evoke a spiritual resonance, creating emotional rhythms similar to music through the combination of different colors.

##### 1.2 Line

Lines are used in abstract art to define space and express the forces of movement or stillness. Lines can be straight, curved, or wavy, and abstract artists convey the fluidity or stillness of form through different arrangements of lines. Mondrian focused on horizontal and vertical lines as core elements, using geometric shapes to express order and balance.

##### 1.3 Shape

Shapes in abstract art often appear in geometric forms such as rectangles, circles, triangles, etc. The abstract nature of shapes emphasizes the non-representational quality of the artwork, and the viewer must perceive the

internal structure of the artwork through the arrangement, contrast, and combination of shapes. Malevich's Suprematism centered on pure geometric shapes, attempting to achieve spiritual transcendence through the simplification of form.

#### 1.4 Texture

Texture is an important element in abstract art, especially in mediums like painting and sculpture, where it highlights the materiality of the work. Through the use of different materials, thicknesses, and surface treatments, artists can endow their work with tactile richness. Jackson Pollock's "drip painting" creates complex visual and physical textures through the thickness and fluidity of paint.

#### 1.5 Space

Space in abstract art refers to the visual depth and dimensionality on the canvas. Space in abstract art often lacks the use of perspective and is instead created by the distribution of colors, shapes, and lines to create a sense of flatness or illusory depth. Space can be dense, open, layered, or even express "infinity" through contrasts in visual elements.

## 2. Methods of Expression in Abstract Art

### 2.1 Pure Abstraction

Pure abstraction no longer depicts objects or forms from the real world, but instead constructs works entirely through the basic elements of art, such as color, lines, and shapes. Wassily Kandinsky is a representative of pure abstraction, believing that art could detach from figurative objects and express emotions and ideas directly through visual elements.

## 2.2 Abstract Expressionism

Abstract expressionism focuses on the direct expression of emotions, often using dynamic lines and the free use of color to portray the artist's inner world. Jackson Pollock's "action painting" is a typical example of abstract expressionism, emphasizing dynamic expression in the process of painting, with the random flow of paint reflecting the artist's emotional state.

## 2.3 Geometric Abstraction

Geometric abstraction emphasizes the use of regular geometric shapes and proportions to create visual order and balance. Piet Mondrian and Kazimir Malevich are key figures in geometric abstraction, and their works explore order, symmetry, and rational aesthetics through pure shapes and color combinations.

## 2.4 Minimalist Abstraction

Minimalism is an important branch of abstract art, emphasizing the simplification of form and color. Minimalist artists like Donald Judd used simple geometric shapes and limited colors to create pure visual effects, removing all unnecessary elements and reducing art to its essential forms and structures.

## 2.5 Material and Process Abstraction

Some abstract artists emphasize the use of materials and techniques during the creation process to showcase the materiality and dynamic expression of their works. For example, Pollock's drip painting and German artist Anselm Kiefer's thick application of paint and mixed media works highlight the direct expression of materiality.

Conclusion: Abstract art, through the basic elements of color, line, shape, texture, and space, along with various methods such as pure abstraction, geometric abstraction, expressionism, and minimalism, breaks away from the constraints of traditional figurative art, creating a new visual language. Artists no longer aim to represent the external world but instead explore the infinite possibilities of emotion, thought, and visual experience through these elements.

## **2.Expression of Nostalgia Theme in Art**

### **2.1 Historical Origins of the Nostalgia Theme in Art**

Nostalgia, as a form of emotional expression, has a deep historical origin in art. The emergence of nostalgic feelings is closely related to the changes in human society, technological advancements, and cultural evolution. Nostalgia originally stems from human longing for the past, for cherished times, and lost things and cultures. Throughout different historical periods, the way nostalgia is expressed in art has varied, but its core remains an emotional reflection on the past.

Nostalgia in the Classical Period: As early as Ancient Greece and Rome, nostalgic emotions were centered on a recollection of the heroic age and the re-enactment of ancient myths. This form of nostalgia often came with a pursuit of cultural ideals and moral virtues, such as praise for heroism, reason, and natural order. Artists, by depicting myths and ancient figures, sought to evoke memories of past glories.

The Renaissance: Nostalgic themes resurfaced during the Renaissance when artists rediscovered and reinterpreted the art and philosophy of ancient Greece and Rome. This form of nostalgia was not only a reflection on the grandeur of past civilizations but also a pursuit of idealized society and human virtues. Artists like Raphael and Michelangelo often revived classical forms to express admiration for these timeless values.

The Romantic Period: Nostalgia reached its peak during the Romantic movement of the 19th century. Romantic artists expressed longing for the lost human spirit and the beauty of nature in the face of industrialization by depicting vanishing landscapes, decaying ancient cities, and mysterious ancient cultures. Romantics believed that modern society's technological progress eroded human emotions and spirituality. Through their art, they conveyed a deep nostalgia for primitive states, personal emotions, and nature. Caspar David Friedrich's landscapes are often seen as iconic representations of the nostalgic sentiments of the Romantic era, especially for their attachment to nature and inner emotions. For instance, his work *\*Wanderer above the Sea of Fog\** (1818) not only depicts a longing for the past and nature but also conveys a yearning for distant history and untouched nature through the solitary figure. This expression of nostalgia is rooted in the Romantic artist's reflection on and escape from the Age of Enlightenment, showing a longing for a purer, simpler time.

20th-Century Modern Art: With the acceleration of industrialization and modernization, nostalgia became a central theme in many 20th-century art movements. In movements like Abstract Expressionism and Surrealism, nostalgia

manifested as introspection and psychological projection of past emotions. The development of technological civilization led to a longing for the pre-modern era, and many artists expressed a renewed interest in traditional culture and craftsmanship through their works.

## **2.2 Expression Methods and Effects of Nostalgic Emotions**

Nostalgic emotions in art are often expressed through various methods, combining visual elements, narrative techniques, and symbolic imagery to evoke emotional resonance in the audience.

### **2.2.1 The Use of Visual Symbols**

The expression of nostalgia often relies on visual symbols with symbolic meanings, such as objects, scenes, or images associated with the past. These symbols can include old photographs, vintage furniture, decaying buildings, and retro clothing, which immediately trigger memories in viewers, evoking feelings of nostalgia for a specific era. Artists often depict these symbols to elicit a shared sense of longing for the beauty of bygone times. For instance, many photographic works use black-and-white or faded tones to convey a nostalgic atmosphere.

### **2.2.2 The Treatment of Color and Light**

Color and light play an important role in conveying nostalgic emotions in art. Nostalgic works often use soft, muted, or faded tones to evoke a sense of time passing. Artists may employ warm colors like beige, brown, and golden yellow to create a feeling of warmth and comfort from the past, or use blurred, diffused lighting to create a dreamy effect, conveying gentle memories of the past. In



painting, photography, and film, soft lighting effects are often used to enhance the expression of nostalgia.

### 2.2.3 The Symbolism of Time and Space

Artists often express nostalgia through the symbolic representation of time and space. The passage of time can be symbolized by depicting seasonal changes, sunrises and sunsets, or worn-out objects, while spatial transitions are often represented by rural landscapes, old streets, or abandoned ruins. Romanticist painters like Caspar David Friedrich expressed nostalgia for past glories and melancholy through depictions of dilapidated buildings and deserted landscapes.

### 2.2.4 The Reconstruction of Emotion and Memory

Nostalgic emotions in art are not only about recalling specific events or eras, but also involve a subjective reconstruction of emotions and memories. Artists may exaggerate or idealize the past, amplifying its beauty while overlooking its real-life pain or unpleasantness. For example, 19th-century Romantic painters often depicted idealized natural landscapes to express their longing for a primitive way of life, even though the actual natural environment may not have been as perfect.

## **2.3 Visual Interpretation and Significance Analysis of Decorative Composition**

### **"Nostalgia"**

Nostalgic emotions are expressed not only through the choice of themes and elements but also permeate the composition and visual form of artworks. Decorative compositions play a significant role in reinforcing themes and eliciting emotional resonance in viewers.

### 2.3.1 Visual Characteristics of Decorative Composition

Decorative composition creates a calm and stable visual effect through the repetition, symmetry, and harmonious arrangement of elements, aligning with the reflective and serene qualities of nostalgia. Decorative elements often borrow from specific design styles of the past, such as Victorian patterns and geometric designs from the Art Deco movement. These visual elements evoke aesthetic memories of past eras through their specific arrangements. For instance, the decorative designs of William Morris feature intricate botanical patterns that showcase a nostalgia for medieval craftsmanship and lifestyle. His works, such as *\*Branches and Roses\**, combine nostalgia with social movements of the time, conveying a critique of industrialization and a love for traditional craftsmanship through delicate textures, complex patterns, and rich botanical themes.

### 2.3.2 Reproducing Traditional Styles

Nostalgic emotions in decorative compositions are often achieved through the reproduction or imitation of classical styles from historical periods. For example, Neoclassical architecture is based on the decorative styles of ancient Greece and Rome, using columns, carvings, and symmetrical layouts to recreate past grandeur. In decorative painting, artists may employ typical patterns or compositional methods from earlier times to express their longing for these styles. This imitation of traditional styles represents not only a formal inheritance but also a preservation and celebration of cultural memory.

### 2.3.3 Interaction between Nostalgia and Personal Memory

Decorative compositions often evoke personal memories through their

richness and intricacy in expressing nostalgic themes. Nostalgic visual representations are not merely historical reproductions; they blend personal emotions with collective memory. Viewers can find elements that resonate with their own memories through these decorative details, thus generating emotional resonance. For instance, in many domestic scenes or personal portraits, the decorative backgrounds or details often contain specific temporal markers. Through these symbolic elements, viewers can trace back to similar memories in their own lives, evoking nostalgia for the past.

#### 2.3.4 Nostalgic Aesthetics in Decorative Arts

Nostalgic themes in decorative arts are often linked to traditional craftsmanship. Artists express their longing for pre-industrial traditional crafts through exquisitely handmade patterns. The delicacy and uniqueness of handcrafted items impart a sense of history to decorative works, especially in the context of modern industrial production, which is large-scale and standardized. Handcrafted art becomes a symbol of nostalgia. This nostalgic emotion manifested in decorative arts is both a reverence for traditional skills and an idealized representation of past lifestyles.

Conclusion: The expression of nostalgic emotions in art has deep historical roots and is richly manifested through symbols, colors, temporal and spatial symbolism, as well as decorative compositions. Decorative compositions not only evoke memories of the past through form but also express a longing and representation of past cultures and lifestyles through visual language. Nostalgic artworks closely intertwine personal memories with collective history, creating

visual effects that are both emotionally profound and aesthetically decorative.

### **3. Formation Process of Abstract Art Forms**

#### **3.1 Definition and Importance of Form Formation**

**Definition:** Form formation refers to the process in artistic creation where the artist utilizes visual elements such as lines, shapes, colors, textures, and space to construct an artistic expression that has independent meaning. Unlike figurative art, the form in abstract art does not rely on the representation of specific objects but conveys emotions and thoughts through the form itself. Therefore, form formation is a crucial step in abstract artworks; it not only lays the foundation for visual imagery but also determines how the work expresses themes and emotions.

**Importance:** In abstract art, the formation of form directly influences the emotional depth of the work and the viewer's experience. Abstract artists deliberately adjust and combine forms to control the visual effects and emotional tension of the artwork. In the context of nostalgia, the simplification or deformation of forms can convey feelings related to the past in a deeper way, such as the passage of time, the blurring of memories, and the recollection of cherished moments. This expression of emotion relies not just on the content of the imagery but is achieved through subtle variations in formal elements like shapes and colors.

#### **3.2 Techniques and Methods of Form Formation**

In the creation of abstract art, the formation of form involves various techniques and methods that allow artists to express complex emotions and ideas

through simplification, exaggeration, and abstraction, freeing themselves from the constraints of concrete imagery and instead utilizing pure visual elements. Below are several common techniques and methods:

### 1. Simplification and Abstraction

One of the cores of abstract art is the simplification and abstraction of figurative forms, stripping the essence of things from details. For example, Mondrian's works simplify real buildings and natural scenes into geometric lines and color blocks, creating a new visual language. This approach eliminates unnecessary details, making the form and emotional expression of the work more direct and pure.

### 2. Symbolic Use of Color

Color is one of the primary tools for expressing emotions in abstract art. Color serves not just as a visual effect but also carries symbolic emotional meanings. For instance, blue is often used to convey feelings of melancholy or nostalgia, while red may express passion or anger. Artists can enhance the emotional atmosphere of their works through the use of color contrast, gradients, or large areas of flat color, allowing viewers to perceive the passage of time or emotional fluctuations through color.

### 3. Expressive Lines and Shapes

In abstract art, lines and shapes no longer represent the outer contours of specific objects but serve as mediums for conveying emotions and movement. For example, Kandinsky believed that different types of lines, such as curves and angular lines, possess different spiritual characters, with curves conveying softness

and flow, while angular lines evoke power and conflict. Through dynamic combinations of these lines, artists can express the complexity of nostalgia, such as the longing for the past and the contradictions of present reality.

#### 4. Construction of Space and Use of White Space

The sense of space is equally important in abstract art. Artists create emotional atmospheres through various compositional arrangements, contrasts between solid and void, or extensive use of white space. For instance, large amounts of white space can convey a sense of tranquility, loss, or absence, suggesting the passage of time or memories of the past. In contrast, a compact composition may express feelings of oppression or an inability to break free from emotional constraints.

### **3.3 Application and Effects of Form Formation in Abstract Art with the Example of Nostalgia**

In discussing the theme of nostalgia, abstract artists do not need to directly depict past scenes or specific objects. Instead, they evoke the viewer's inner emotional resonance with the past through abstract formal language. Below are several classic cases that demonstrate the unique application of form creation in the theme of nostalgia.

#### Case One: Wassily Kandinsky

Kandinsky is considered one of the pioneers of abstract art. He believed that form and color in art could convey emotions without relying on concrete objects. In his work "Improvisation 31" (1913), Kandinsky uses dynamic lines and vibrant

color combinations to express intense and emotional inner experiences. Although this painting does not depict a figurative scene or figures, viewers can still feel a sense of excitement and nostalgia from it. Kandinsky's free use of color and non-figurative forms allows nostalgia to become a potential emotional experience, especially a vague recollection of certain beautiful things from the past in the context of modern societal changes.

#### Case Two: Kazimir Malevich

Malevich's Suprematist masterpiece "Black Square" (1915) is a profound practice in abstract minimalism. While the work does not directly express the theme of nostalgia, it reflects a break and reflection on past artistic traditions through its extreme simplification of form, thus provoking viewers' nostalgic feelings toward traditional art and modern society. "Black Square" liberates itself from all constraints of figurative art, leaving only pure form. This admiration for minimal forms makes nostalgia, to some extent, a result of the viewer's self-projection. The conflict between the viewer's attachment to past forms and the challenge of new forms is itself an expression of nostalgic emotion.

#### Case Three: Yves Klein

Yves Klein's "Monochrome Blue" (1960) series explores the extremes of minimalist form and emotional expression through a single blue tone. In these works, Klein uses blue as a symbolic emotional carrier, evoking viewers' perceptions of endless time and infinite space, akin to the deep attachment and sense of loss associated with nostalgia for the past. Klein's monochrome paintings convey not only the infinity of space but also symbolize the boundless expanse of

past memories. This way of evoking deep emotions through a single form is a typical expression of nostalgia's abstraction.

**Conclusion:** These cases demonstrate that form creation in abstract art is not merely a visual operation but a tool for the concretization of emotions and thoughts. In expressing the theme of "nostalgia," the simplification of form, the symbolism of color, the dynamics of lines, and the construction of space profoundly affect the viewer's emotional experience. Artists guide viewers' inner emotional reflections through abstract forms, making nostalgia a personalized and complex emotional journey. This combination of form and emotion allows abstract art to transcend the limitations of the figurative, providing deeper expressive possibilities for the theme of nostalgia.

#### **4. Overview of Fiber Art**

Fiber art is an art form based on the use of fiber materials, employing techniques such as weaving, knitting, and embroidery to combine craftsmanship with visual art. Historically, it has been closely linked to practical functions, but in modern art, it has evolved as an independent form of expression. Fiber art encompasses a wide range of works, from functional textiles used in daily life to complex art installations and sculptures, offering a rich variety of expressive techniques and a unique artistic language.

##### **4.1 Concept of Fiber Art**

Fiber art refers to visual artworks created using fiber materials as the core, employing techniques such as weaving, sewing, dyeing, spinning, and embroidery. Fiber materials include silk, cotton, linen, wool, synthetic fibers, and more. Unlike



other art forms, fiber art is not only a visual experience but also a unique medium through which artists convey emotions and ideas via touch, materials, and space.

The origin of fiber art can be traced back to early human needs for textile materials, initially serving practical purposes such as clothing, blankets, and fabrics. However, as textile techniques advanced, fiber was not only used for decorative items but also became an important carrier of cultural symbols and identity. In the 1960s, with the liberation of modern art concepts, fiber art gradually emerged as an independent art form, breaking free from its functional constraints and focusing more on creative expression and the transmission of ideas.

## **4.2 Traditional Fiber Art**

Traditional fiber art originated in the early stages of human civilization and was primarily used in daily life and ritual activities. Through techniques such as weaving, embroidery, and dyeing, traditional fiber art produces decorative and functional textiles. These works often feature complex patterns and symbolic meanings, serving not only as everyday items but also as cultural symbols and markers of identity.

**Weaving and Textile Production:** Weaving and textile production are among the most common techniques in traditional fiber art, widely applied in cultures around the world. For instance, the textile crafts of ancient Chinese silk culture, linen in the era of Egyptian pharaohs, tapestries from medieval Europe, and weaving techniques of the Inca civilization in South America. These traditional fiber works not only carry functional purposes but also express local culture, beliefs, and lifestyles through patterns, colors, and craftsmanship.

**Embroidery:** Embroidery is a craft that involves stitching thread into fabric, and there are rich traditions of embroidery worldwide. China's Suzhou embroidery, Shu embroidery, Cantonese embroidery, and Hunan embroidery are known as the four famous embroideries of China, showcasing the highest level of exquisite techniques in traditional fiber art. These embroidered works often depict landscapes, flora and fauna, historical figures, and mythological stories, highlighting the significant role of fiber art in cultural heritage.

For example, Persian carpets are among the most representative traditional fiber art pieces in the world, known for their intricate patterns, exquisite craftsmanship, and rich cultural connotations. In the process of making Persian carpets, artists not only create visual beauty through fine weaving techniques but also incorporate elements of religion, mythology, history, and daily life into their works, resulting in a perfect blend of culture and art.

### **4.3 Modern Fiber Art**

Since the 1960s, with the redefinition of the boundaries between craft and art in the art world, fiber art has undergone a transformation from traditional craft to modern art forms. The characteristics of modern fiber art include viewing fiber materials as the core of artistic expression, breaking free from the constraints of traditional functionality and decoration through various innovative techniques and forms, and integrating more conceptual and expressive content.

**Innovation in Form and Materials:** Modern fiber artists have begun to use non-traditional fiber materials such as plastics, metal wires, and recycled textiles, expanding fiber art from two-dimensional textiles to three-dimensional sculptures

and installation art. Artists create contemporary abstract artworks through the unique textures of these materials, exploring new elements such as space, light and shadow, and texture.

**Conceptual Focus:** Modern fiber artists incorporate personal emotions, social issues, and environmental concerns into their creations, breaking through the decorative limitations of traditional fiber art. For example, some artists create installation art using discarded textiles to reflect their concern for environmental issues, while others express personal emotions or social critiques through the interweaving, binding, and deconstruction of fiber materials.

**Integration of Installation Art and Performance Art:** The expression forms of modern fiber art are not limited to traditional static artworks; they also include combinations with installation art and performance art. For instance, large fiber installation works create interactive art spaces through spatial arrangements and the hanging and intertwining of fibers, allowing viewers to walk within the space and perceive the relationship between the artwork and the environment.

For example, Sheila Hicks is one of the representative figures of modern fiber art. Her works combine textiles, sculpture, and installation art, imbuing fiber art with strong emotional impact and visual force through her exploration of color, texture, and form. She often creates large-scale installations using fiber materials, suspending them in architectural spaces, allowing audiences to walk among the works and experience the interaction between the fibers and the space.

Polish artist Magdalena Abakanowicz is renowned for her massive fiber sculptures and installation works, which break traditional forms of fiber art,

creating pieces with strong visual impact and emotional depth. Abakanowicz's works explore the fragility and loneliness of human existence through the twisting, binding, and deformation of fabric, making her creations highly representative in modern fiber art.

#### **4.4 Characteristics of Fiber Art**

Fiber art occupies a unique position in visual arts due to its distinctive materials, techniques, and expressive characteristics compared to other art forms.

##### **1. Diversity and Texture of Materials**

Fiber art utilizes a variety of fiber materials, including natural fibers (such as cotton, silk, and wool) and synthetic fibers (such as nylon and polyester). The texture and plasticity of these materials enhance the tactile and visual experience of fiber artworks. For instance, the softness and sheen of silk convey different emotions and visual effects compared to the roughness and simplicity of burlap.

##### **2. Handcrafted Techniques and Precision**

Fiber art often relies on manual craftsmanship, with artists transforming materials into expressive works through techniques such as weaving, spinning, embroidery, and sewing. The handcrafted nature of these works gives them a unique personality and warmth, making them more approachable and emotionally resonant.

##### **3. Spatial and Interactive Nature**

Modern fiber art frequently transcends the limitations of flat and static forms, moving towards three-dimensional and installation art. Many fiber artworks break traditional display methods by suspending, draping, or integrating with the

environment, allowing for viewer interaction. For example, fiber art can invite audiences into its space, enabling them to walk through, touch, and observe, thus experiencing the fusion of material and space.

#### 4. Cultural and Historical Continuity

Fiber art carries profound cultural histories worldwide, serving as an important form of human cultural expression from ancient religious rituals and tribal symbols to contemporary social issues. Each fiber artwork often embodies the artist's reflections on cultural identity, traditional craftsmanship, and contemporary society.

#### 5. Subtle Expression of Emotions

The tactile quality and softness of fiber materials allow for a more nuanced transmission of emotions, especially when addressing themes such as nostalgia, family, and feminism. The flexibility and warmth of fibers often resonate with viewers. Through the texture and tactile experiences of fibers, artists can transform complex emotions, social concepts, and historical memories into visual expressions. This form of expression is particularly pronounced in modern fiber art, as artists convey emotions not only on a visual level but also through the physical properties of fiber materials—such as softness, roughness, fineness, and resilience—enhancing the emotional depth and conceptual expression of their works. Every line, knot, and seam in fiber art carries the artist's delicate emotional projection, allowing viewers to perceive this richness of feeling both visually and tactilely.

Summary: Fiber art has evolved from traditional handicrafts into a contemporary art form, showcasing immense creativity and artistic value. Whether

in the use of materials, innovative techniques, or the expression of concepts, fiber art exhibits a trend of diversification. In contemporary art, fiber art serves not only as an artistic medium but also as an important means of expressing cultural, historical, and social issues. By inheriting and innovating traditional fiber techniques, fiber art will continue to play a vital role in the contemporary art scene, providing artists with a significant avenue to express ideas, explore materials, and create visual experiences.

## **5. Application of Abstract Form Language in Fiber Art**

Abstract formal language has a profound impact on fiber art. Artists convey rich emotions and concepts through the use of abstract visual elements such as shapes, colors, lines, and textures within fiber materials. This language abandons representational expression and emphasizes the independence of form, opening up vast possibilities for fiber art. It breaks free from traditional functional limitations, endowing fiber art with greater artistic value.

### **5.1 Artistic Value of Abstract Form Language in Fiber Art**

The abstract formal language has brought more freedom and innovative expressive techniques to fiber art. In traditional fiber art, many works are based on representational and practical purposes, but the introduction of abstract formal language allows fiber art to break free from the constraints of representational objects. Through lines, colors, and textures, it directly conveys the artist's subjective emotions and ideas. This not only enhances the pure artistic value of fiber art but also expands its influence in contemporary art.

## 1. Breaking Free from Representation, Reshaping the Expressive Power of Fiber Art

Abstract formal language enables fiber artists to move away from dependence on representational objects, allowing them to focus more on exploring form itself. This gives fiber artworks greater freedom and subjectivity in content, reflecting the artist's inner emotions and thoughts. For example, the crisscrossing and overlapping of lines not only represent physical structures but also convey psychological tension.

## 2. Interaction Between Material and Form

The uniqueness of fiber art lies in the close interaction between material and form, and the use of abstract language makes this interaction more rich and diverse. The softness, toughness, and fragility of fibers are expressed through abstract forms, becoming the intrinsic language of the artwork. For instance, the contrast between rough and smooth textures represents the oppositions and harmony in nature. Artists create complex sensory experiences through the subtle combination of materials.

Example: The work of Polish fiber artist Magdalena Abakanowicz embodies the characteristics of abstract formal language. Through her large tapestries and fiber installations, she expresses reflections on human existence and the natural environment. Her works often feature irregular shapes filled with complex textures and colors, using abstract forms to convey profound emotions and philosophical meanings. She elevated fiber art from traditional functional objects to a refined form of abstract art, influencing many fiber artists who followed.

## 5.2 Application of Abstract Elements in Fiber Art

The abstract elements in fiber art are primarily expressed through the use of shapes, lines, colors, textures, and construction. Artists combine these visual elements freely, endowing their works with greater expressiveness and emotional depth.

### 1. Shapes and Structure

The shapes in abstract formal language often break away from the forms of representational objects, instead utilizing geometric, curved, wavy, or irregular forms. In fiber art, these shapes are fully expressed through the flexibility and plasticity of the materials. Through complex weaving, winding, and layering, fiber materials construct organic shapes and unique spatial structures. For example, the arrangement of geometric shapes can give a sense of balance to the work, while curves and twisted forms convey movement and tension.

### 2. Lines and Textiles

Lines are one of the fundamental elements of fiber art. Artists use various weaving techniques to create straight, diagonal, or wavy lines, forming richly layered works. In abstract fiber art, lines often have symbolic significance, representing movement, flow, and emotional fluctuations. For example, Lenore Tawney's piece "Cloud" uses delicate fiber lines to weave abstract forms, expressing the dynamic beauty and intangible power of clouds in nature.

### 3. The Combination of Color and Texture

Color and texture are essential expressive tools in abstract fiber art. By combining fibers of different materials, artists create rich contrasts and layers of



color, enhancing the visual tension of the work. Colors are not only visual expressions but, when combined with the tactile nature of fibers, convey complex emotions and ideas. For example, Claire Zeisler's work uses bold red and metallic-textured fibers to express the contrast between strength and fragility.

Case Study: Ghanaian artist El Anatsui creates abstract fiber tapestries and installations with strong visual impact by using recycled materials such as bottle caps and metal fragments combined with fibers. He weaves colorful discarded materials into large tapestries, exploring themes of globalization, consumerism, and cultural heritage. Though Anatsui uses unconventional materials, the complexity of color and texture, as well as the abstract sense of form in his work, perfectly exemplify the abstract formal language in fiber art.

### **5.3 Design Principles of Abstract Form Language in Fiber Art**

When applying abstract formal language in fiber art, artists typically follow certain design principles to ensure that their work achieves optimal artistic quality, visual impact, and emotional expression.

#### **1. Harmony Between Form and Function**

Although abstract art emphasizes the freedom of form, fiber art still needs to balance form and function. The design of the work must consider the physical properties of the materials, such as the toughness and softness of the fibers, ensuring that the aesthetic expression and physical structure complement each other. For instance, suspended fiber installations must account for the stability of

the work in space, as well as whether the material is suitable for long-term hanging and display.

## 2. Contrast and Unity

One of the design principles in abstract fiber art is to create visual impact through contrast while maintaining unity within the overall piece. Contrast can be expressed through color, material, or shape. Artists often use the contrast between rough and smooth, dark and light, regular and irregular to enhance the visual effect of the work. At the same time, these contrasting elements must achieve harmony within the composition to avoid appearing visually chaotic.

## 3. Simplicity and Expressiveness

The simplicity principle in abstract formal language emphasizes the reduction of shapes and lines to highlight the core elements of the work. In fiber art, artists simplify unnecessary details and representational content, focusing on the expressiveness of lines, colors, and textures. For example, Sheila Hicks' works are often characterized by simple lines and block colors, yet her minimalist designs create strong visual impact and spatial sense.

## 4. Dynamics and Spatiality

The dynamic quality of fiber art is realized through the flexibility of the material, the fluidity of the lines, and the variation in shapes. Abstract formal language conveys a sense of movement through the suspension, unfolding, or contraction of the work in space, as if the piece is constantly evolving. For instance, Miriam Schapiro combines fibers with installations to create fiber works that

exhibit a strong sense of space and dynamics, showcasing the limitless possibilities of abstract formal language in fiber art.

Case Study: Sheila Hicks is a renowned fiber artist whose works are distinguished by minimalist abstract formal language. Hicks excels in using colorful fibers combined with simple geometric shapes and lines to create highly impactful works. Her fiber installations are not only decorative but also explore color, space, and material through abstract forms.

Conclusion: The application of abstract formal language in fiber art provides artists with a wealth of creative tools and allows for a more diverse means of expression. By skillfully combining shapes, lines, colors, and materials, fiber artists can create expressive abstract works that convey deep emotions and ideas. Artists like Magdalena Abakanowicz, Lenore Tawney, El Anatsui, and Sheila Hicks exemplify the diversity and expressiveness of abstract formal language in fiber art. By adhering to design principles, these artists achieve a perfect balance of form and function, contrast and unity, simplicity and expressiveness in their works, enhancing the artistic value and social significance of fiber art in contemporary art.

The application of abstract formal language in fiber art not only breaks traditional craft boundaries, transforming fiber materials from functional objects into mediums of emotional and intellectual expression but also elevates fiber art's status in contemporary art. Through the exploration and practice of classic artists like those mentioned in the case studies, abstract formal language in fiber art showcases boundless creativity and expressiveness, making this field vibrant and diverse.

Fiber art, as a unique art form, has undergone significant changes with the introduction of abstract formal language. The use of abstract elements breaks away from traditional modes of expression, allowing artists to create fiber works rich in artistic value through the diversity of materials, freedom of form, and technical innovation. These works are not only a visual feast but also serve as carriers of emotion and thought, deeply reflecting contemporary artists' unique understanding of form, space, and material. By deeply exploring abstract formal language, fiber art demonstrates broader possibilities on the stage of contemporary art, becoming an important form of artistic expression.

Fiber artists, by combining traditional and modern techniques, continue to push the boundaries of material and form, creating diverse and rich artistic works. In the future, abstract formal language will continue to play a crucial role in fiber art, guiding artists to explore new means of expression and pushing fiber art further into the expansive world of art.

## **6. Application of Abstract Form Language in Graduation Design**

### **6.1 Creative Concept**

The title of my design work is "Memories in the Depths of Blue." The creation concept is mainly derived from the following points:

1. Imagination of the Deep Sea and Mysteries of Life: The artwork, dominated by shades of blue, profoundly portrays the boundless imagination of the deep sea and a profound exploration of life's mysteries. Blue not only symbolizes

the vast ocean and infinite universe but also signifies inner tranquility and peace.

2. Spirit of Exploration and the Guardian Figure: The central figure, wearing a colorful headpiece and striped clothing, resembles a brave explorer or guardian of the ocean. This figure leads the viewer into the mysterious depths of blue, embodying a spirit of adventure and a deep respect for marine ecosystems.

3. Rich Diversity of Marine Life: The vibrant fish and marine creatures surrounding the scene add liveliness and vitality, symbolizing the rich diversity of marine ecosystems and the thriving energy of life. These creatures swim freely in the blue ocean, as if telling the ocean's stories and conveying the mysteries of life.

## **6.2 Design Practice**

### **6.2.1 Theme Determination**

The inspiration for *\*Memory in the Depth of Blue\** comes from a deep reflection on the profound, mysterious, and fragile characteristics of the ocean. In human memory, the ocean has symbolized purity, vastness, and vitality, but with the accelerated pace of industrialization, the marine environment has suffered unprecedented damage. This painting aims to raise awareness about ocean conservation by combining the beautiful memories of the ocean with concerns about its current state, conveying a deep love and responsibility for the ocean.

During the process of determining the theme, I conducted in-depth research on the evolution of marine ecosystems and the impact of human activities on the marine environment. By collecting relevant materials and literature, I realized the importance of protecting the ocean and decided to integrate this theme into the painting, using art to call on people to collectively safeguard this blue home.

### 6.2.2 Extraction of Design Elements

In the stage of extracting design elements, I focused on the following key points:

**Color:** Blue, as the main color of the ocean, is widely used throughout the painting. Through varying shades of blue, I created a sense of the ocean's depth and mystery. Additionally, I skillfully employed warm tones, such as yellow and orange, to adorn the composition, symbolizing the vitality and hope of life in the ocean.

**Form:** I extracted natural elements like marine life, waves, and coral reefs. By creating rich layers, the painting reveals the diversity and complexity of the ocean. These elements not only enrich the content of the painting but also imply the complexity and fragility of marine ecosystems.

**Emotion:** When extracting emotional elements, I focused on combining personal emotional experiences with the theme of ocean conservation. Through the depiction of the ocean's tranquility and turbulence, beauty and sorrow, I express a deep affection for the ocean and concern for its future.

### 6.2.3 Integration and Reconstruction of Images: Artistic Interpretation of Geometric Abstraction

In the stage of integrating and reconstructing images, I deeply explored the methods of geometric abstraction and incorporated the design elements into the painting in a highly simplified and refined way, creating an artwork that is rich in visual tension and profound meaning.

**Geometric Composition and Spatial Construction:**

I employed strict geometric composition principles, transforming natural elements like marine life, waves, and coral reefs into simple geometric shapes. Through precise proportional control and spatial layout, I created an effect that is both orderly and dynamic. These geometric shapes not only enhance the structural stability of the painting but also, through their interlacing and overlapping, construct a visual space full of layers and depth.

#### Abstract Colors and Emotional Expression:

In terms of color usage, I abandoned traditional realistic approaches and instead adopted abstract color processing. By using varying shades of blue and skillfully contrasting cool and warm tones, I created a color atmosphere that is both mysterious and emotionally charged. These colors not only enhance the visual impact of the painting but also, through the contrast and blending of colors, convey a deep love and responsibility for the ocean. Additionally, the use of abstract colors gives the painting more symbolic meaning, such as blue representing tranquility and depth, while the contrast between cool and warm tones symbolizes the vitality and hope of life.

#### Detail Treatment and Overall Coordination:

When handling details, I focused on combining geometric shapes with abstract colors. Through rich color layers, I depicted the expressions and movements of marine life, as well as the textures of waves and the shapes of coral reefs. Meanwhile, I paid attention to the coordination and unity of the overall painting by adjusting the proportional relationships between colors, shapes, and composition, ensuring that the painting, while maintaining its geometric abstract

feel, also presents a harmonious and balanced aesthetic. This coordination between details and the overall composition not only enhances the artistic appeal of the painting but also allows viewers to experience a unique visual sensation as they appreciate it.

#### Fusion of Emotion and Geometric Abstraction:

In terms of emotional expression, I used geometric abstraction to closely intertwine personal emotional experiences with the theme of ocean conservation. By depicting the ocean's tranquility and turbulence, beauty and sorrow, and the interaction between marine life and their environment, I convey a deep love and responsibility for the ocean. At the same time, the use of geometric shapes and abstract colors imbues the painting with symbolic meanings, such as the wave-like geometric lines symbolizing the ocean's vastness and freedom, and circles representing the cycle and eternity of life. This fusion of emotion and geometric abstraction makes the painting more vivid and impactful, guiding viewers to engage in deeper thought and exploration.

In summary, *\*Memory in the Depth of Blue\** uses the artistic method of geometric abstraction to incorporate design elements into the painting in a highly simplified and refined way, creating an artwork that is both visually dynamic and rich in meaning. It not only showcases the beauty and sorrow of the ocean but also conveys a deep love and responsibility for it, as well as the urgency and importance of protecting the marine environment. This painting also offers space for further reflection and exploration, encouraging us to collectively protect this blue home.

#### 6.2.4 Material Selection



#### 6.2.4 Material Selection

Because the theme of my thesis is "Reminiscences of Form Formation in Abstract Art (On the Example of the Decorative Composition 'Nostalgia')," my design work is based on a piece I painted and transformed into a decorative tapestry. I chose wool yarn as my material because it is warm and gives a sense of comfort. As a decorative artwork, I studied the weaving techniques of Gobelin tapestries. I selected colors that match the tones of my artwork and purchased a variety of wool yarns for weaving.

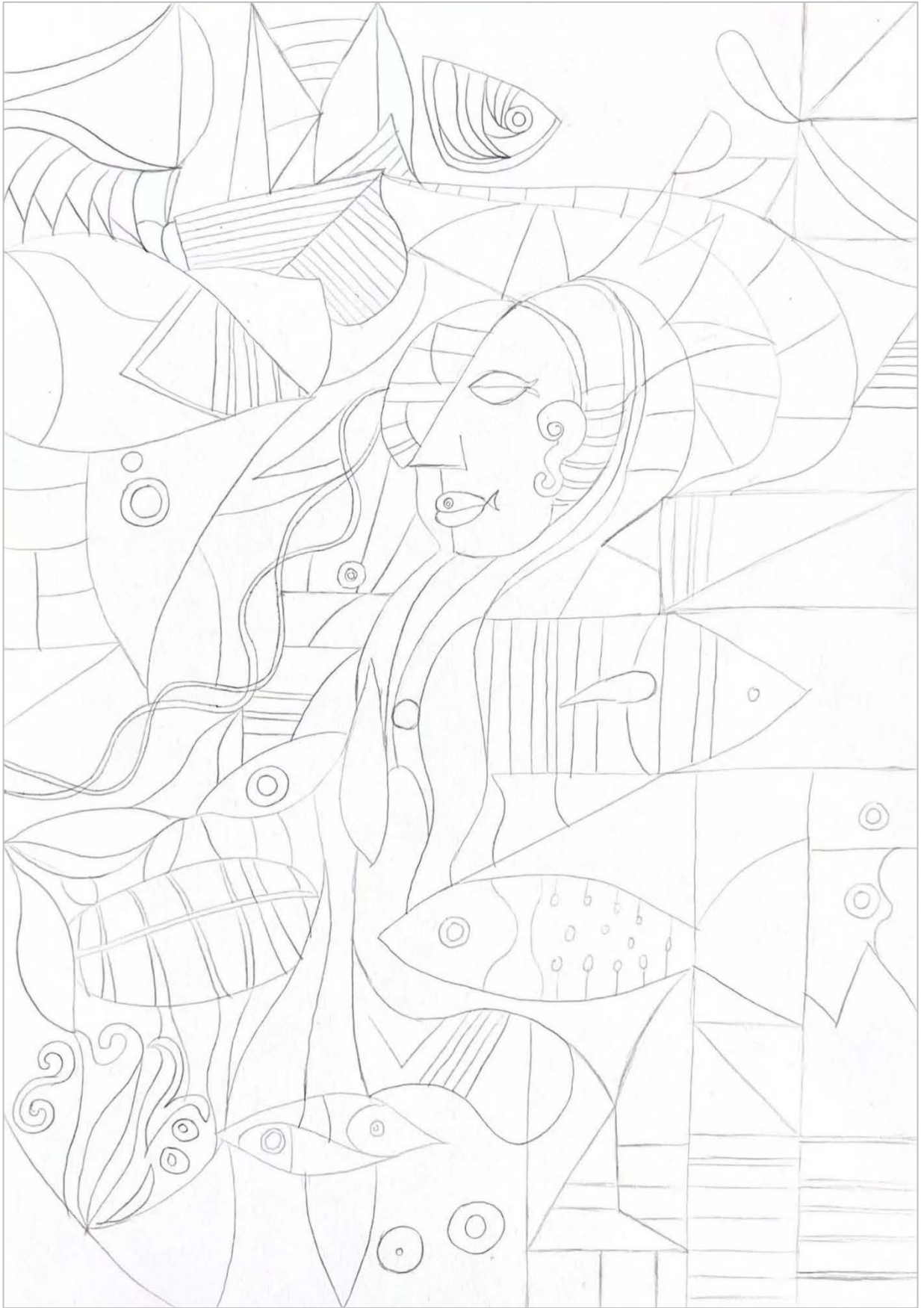
### **6.3 Creation of Graduation Design**

The process of my graduation design is as follows:

From April 16, 2024, when I started drawing the sketches, to August 30, when I completed the design work, it took a total of four and a half months, or 136 days. From May 7, when I built the weaving frame, to August 30, when I finished the piece, I spent an average of 12 hours each day working on the project. The weaving and production process took approximately 1,392 hours.

#### **6.3.1 Production Process**

1. Sketching began on April 16.

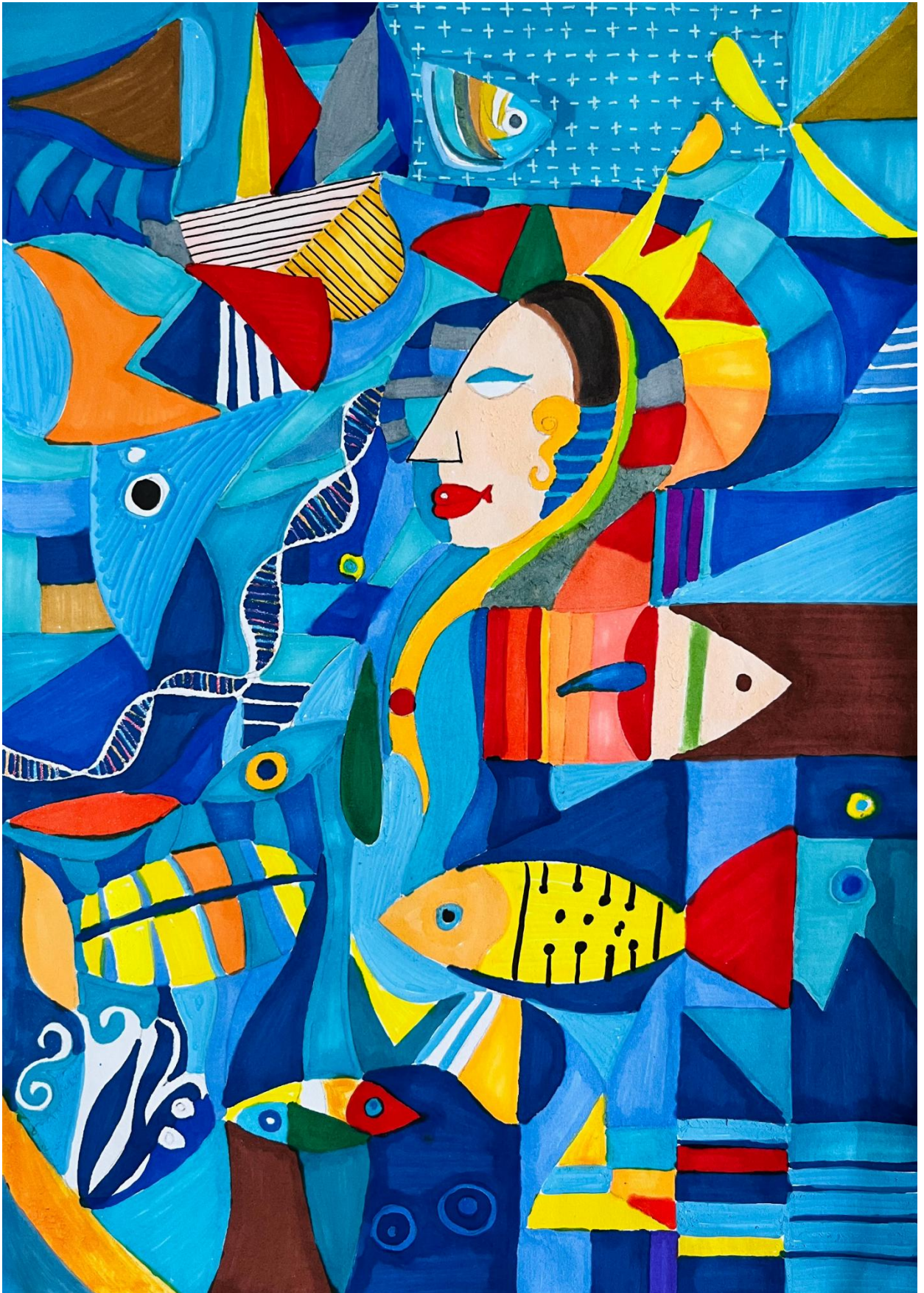


2. Colored the sketch on April 26.



3. Completed coloring the sketch on April 27.



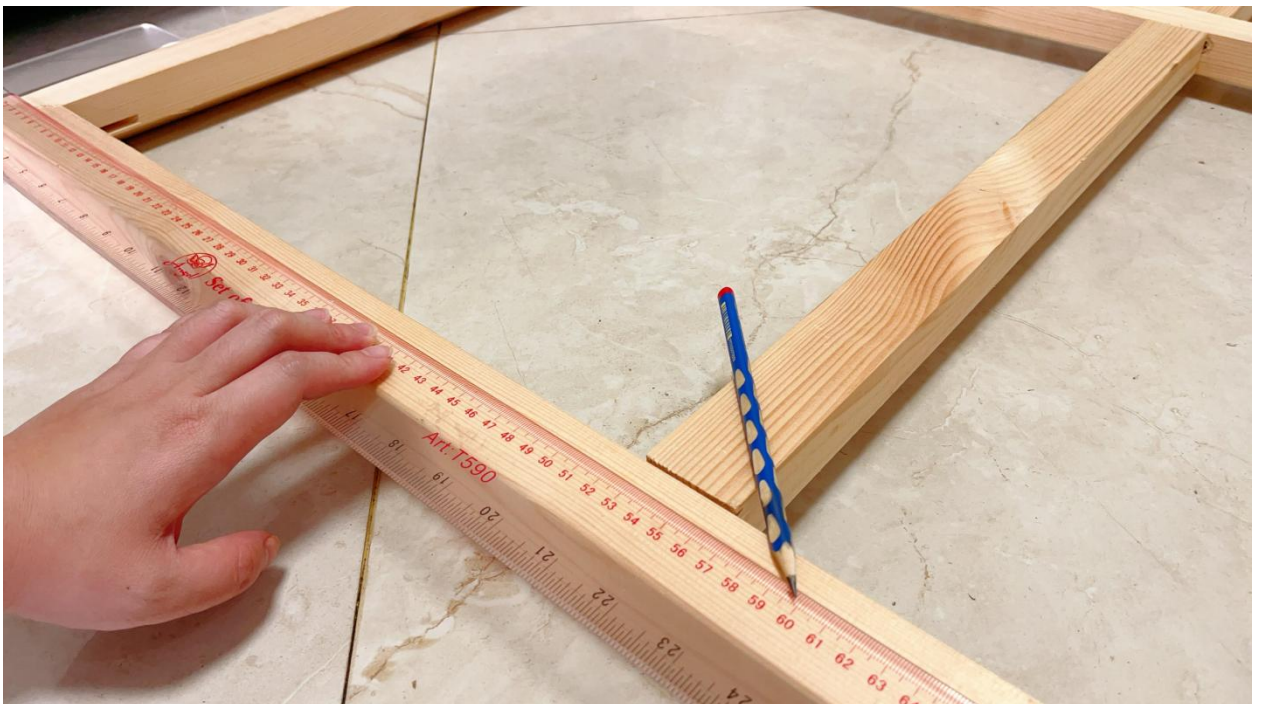


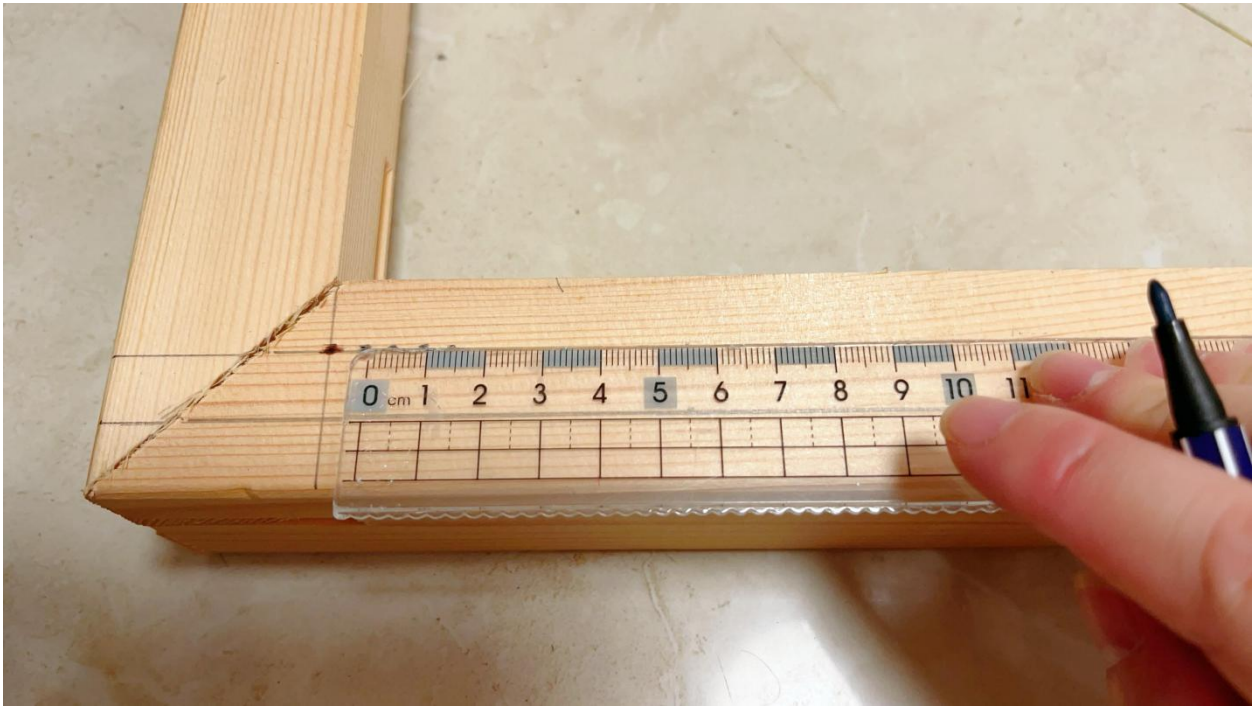
4. Built the weaving frame on May 7.





5. On May 7, marked the positions for the nails on the weaving frame.



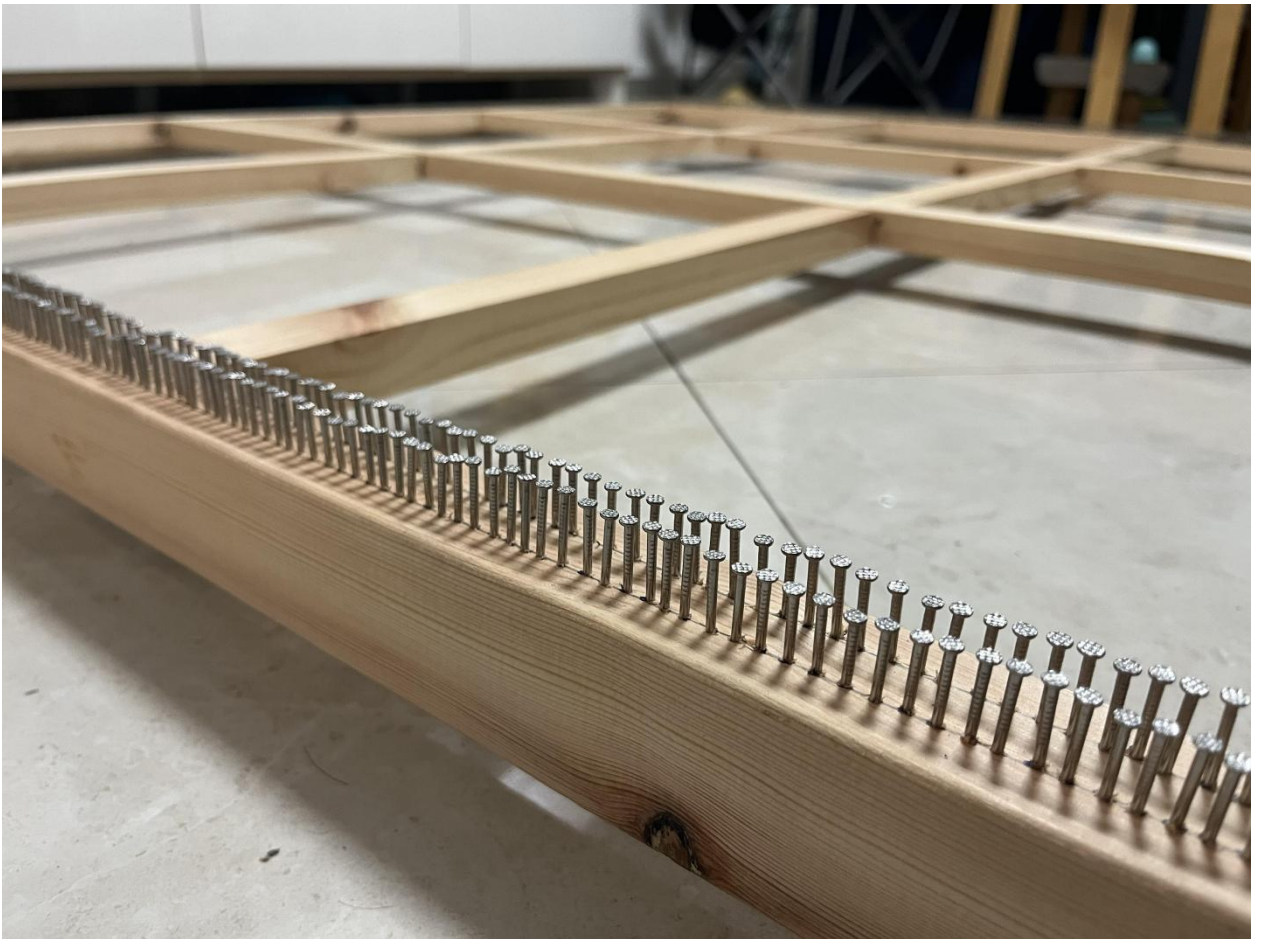


6. On May 7, drilled holes using a power drill.



7. On May 7, nailed the pegs in place.





8. On May 7, installed the custom footrest.



9. On May 10, hung the 1:1 scale print of the artwork in advance.





10. On May 14, the purchased yarn arrived.







11. On May 14, the color codes for the yarn were determined based on the color blocks on the painting.







12. On May 14, the warp threads were hung.



13. On May 14, the 2mm warp threads were hung, but later it was discovered that the warp threads were too thick, so 1.5mm threads were purchased instead.

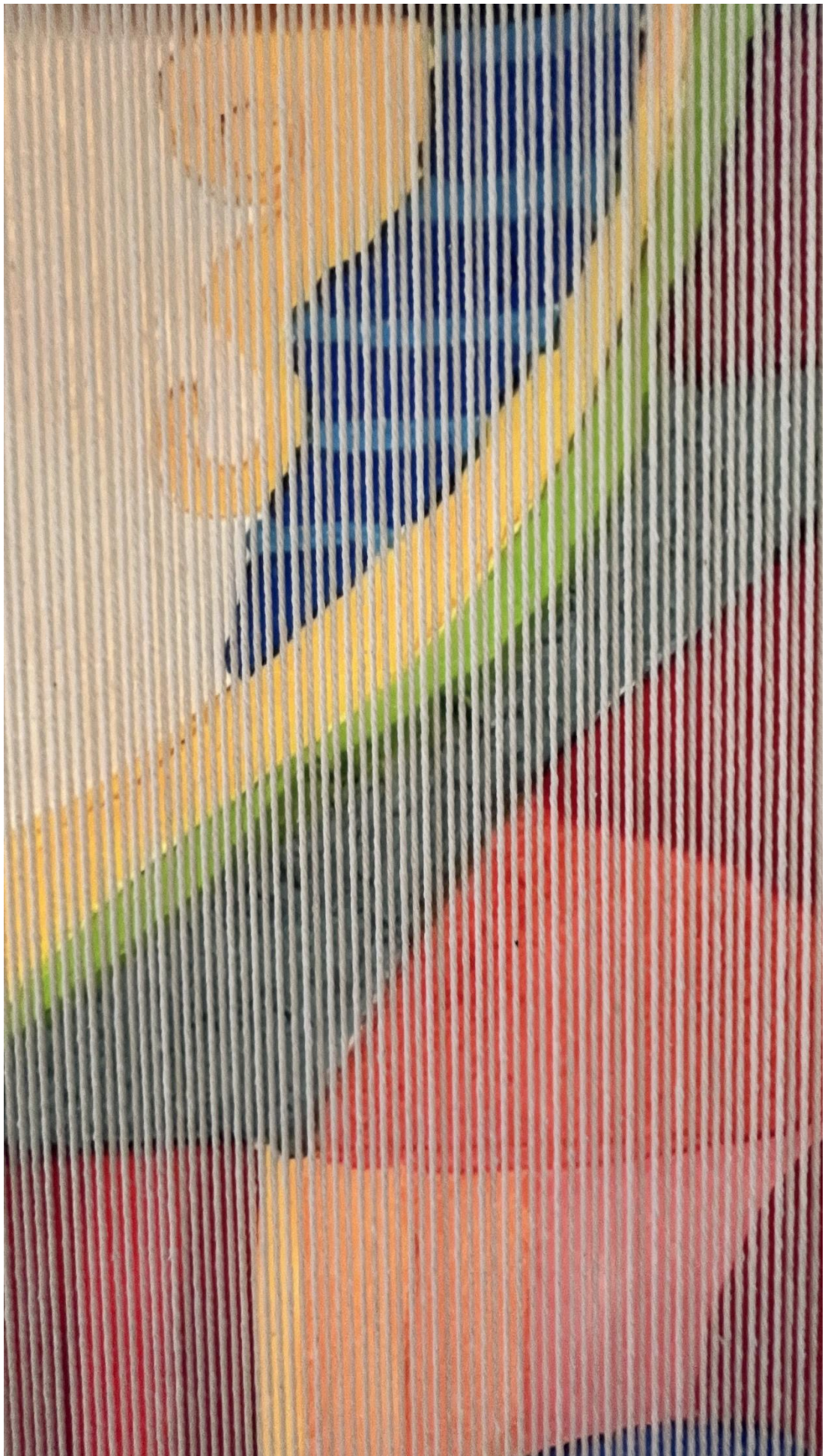


14. On May 20, the 1.5mm warp threads were replaced.



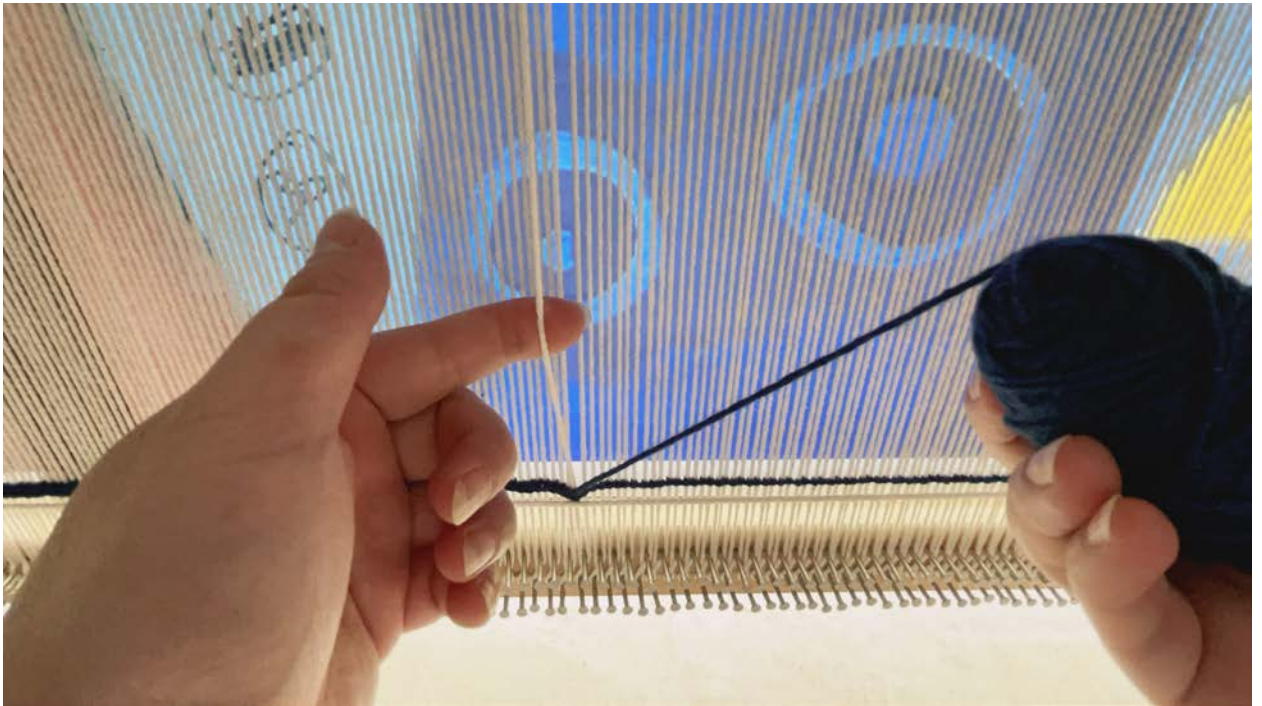




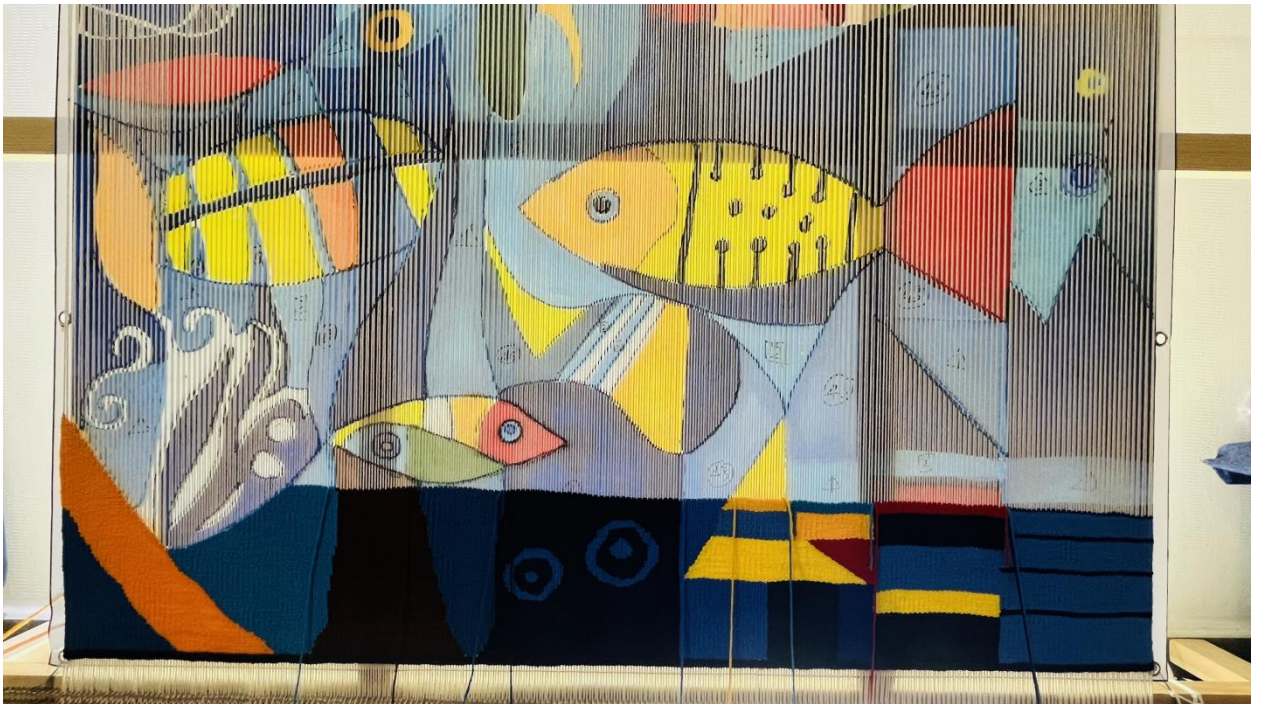




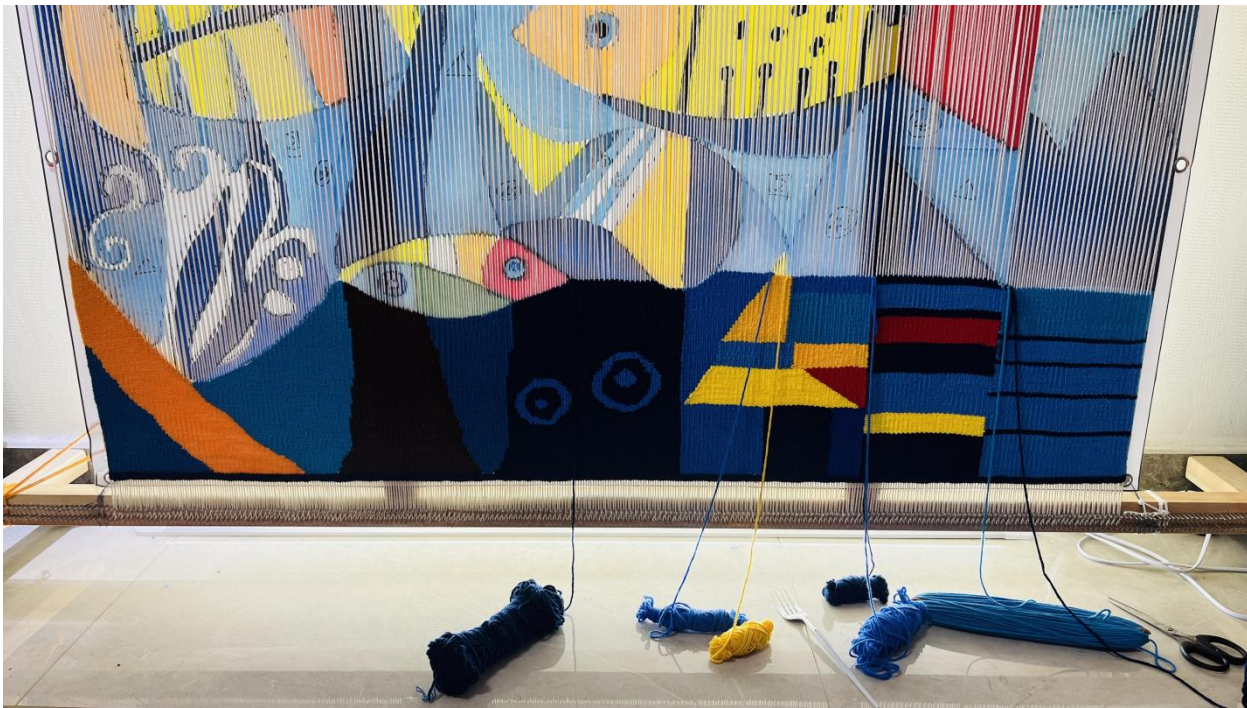
15. .On May 20, the bottom edge was locked.



16. On June 1, the progress of the weaving was documented.



17. On June 4, the progress of the weaving was documented.









18. On June 11, the progress of the weaving was documented.

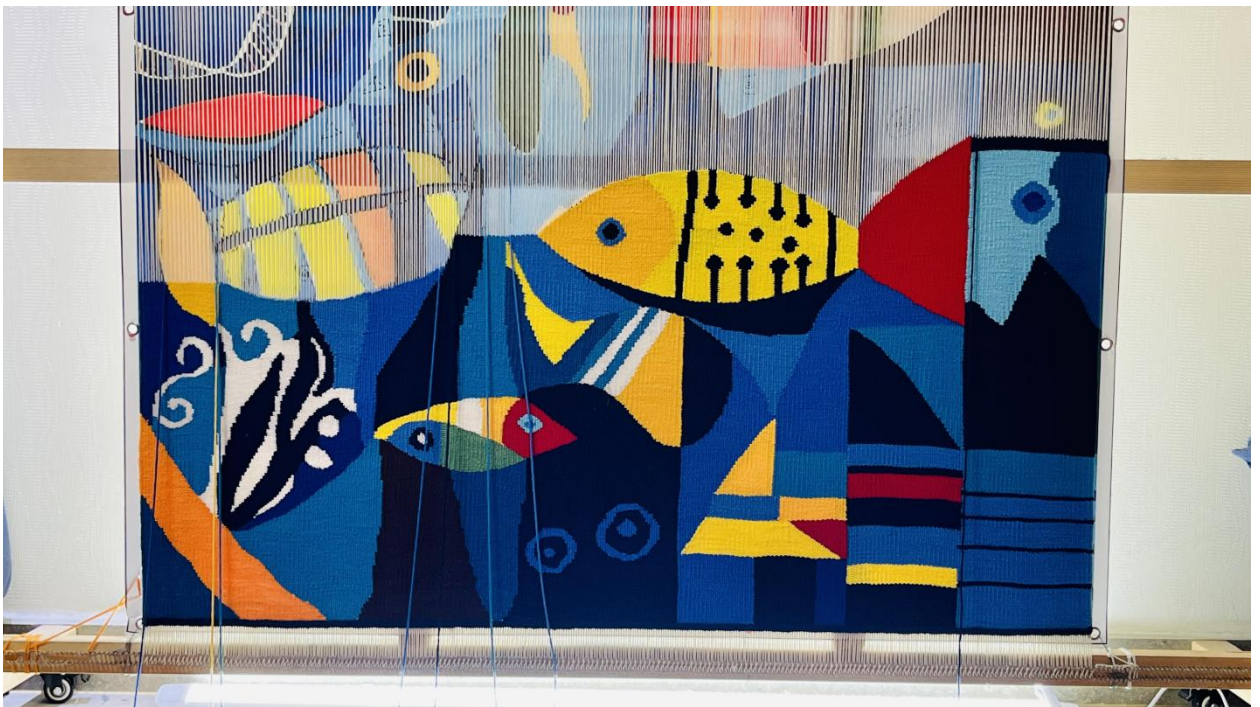


19. On June 17, the progress of the weaving was documented.





20. On June 22, the progress of the weaving was documented.







21. On June 29, the progress of the weaving was documented.









22. On July 4, the progress of the weaving was documented.



23. On July 14, the progress of the weaving was documented.



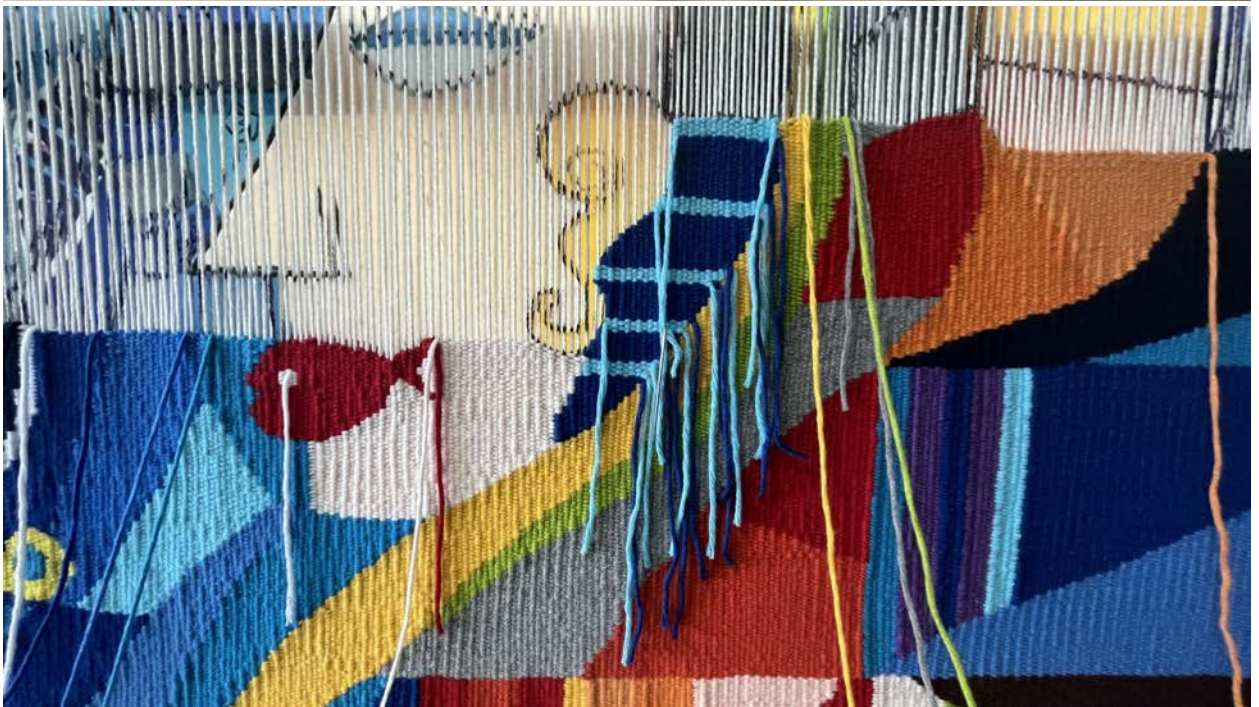
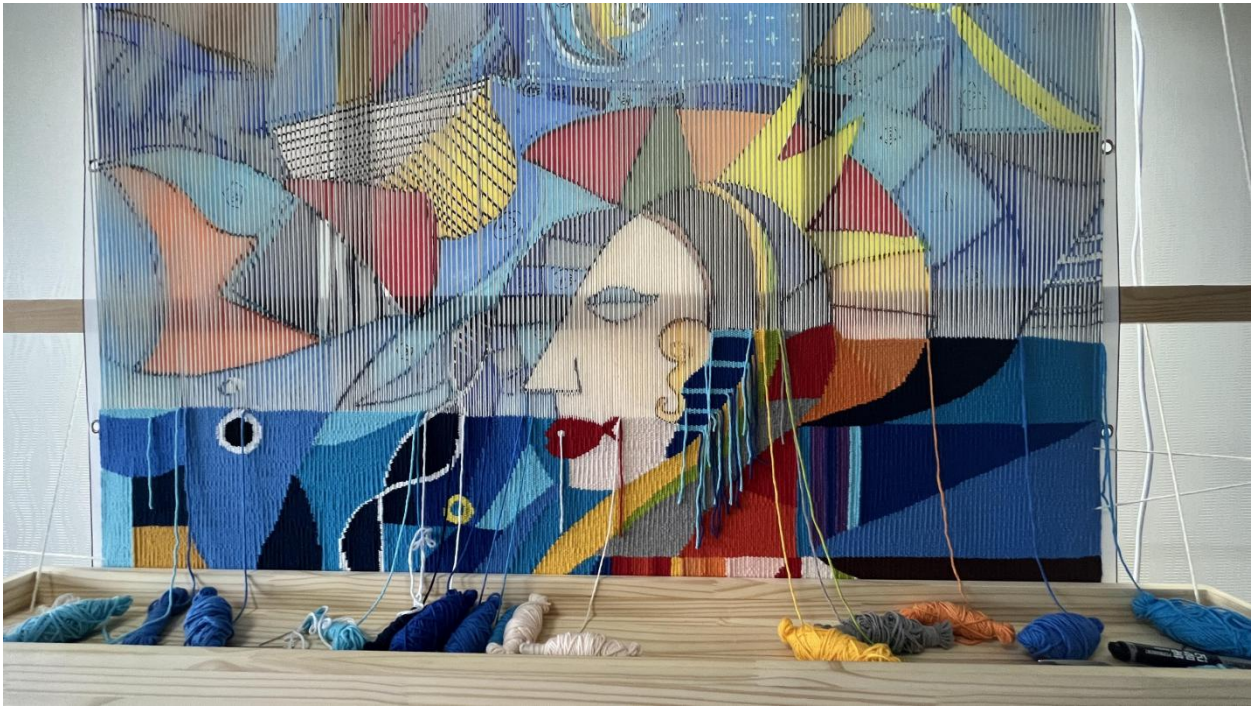


24. On July 29, the progress of the weaving was documented.



25. On July 30, the details of the weaving were documented.





26. On August 1, the progress of the weaving was documented; it was getting higher, so I could only weave while standing.







27. On August 7, as the weaving got higher, I could only weave while sitting on a bar stool that was over 1 meter tall.







28. On August 14, the progress of the weaving was documented.







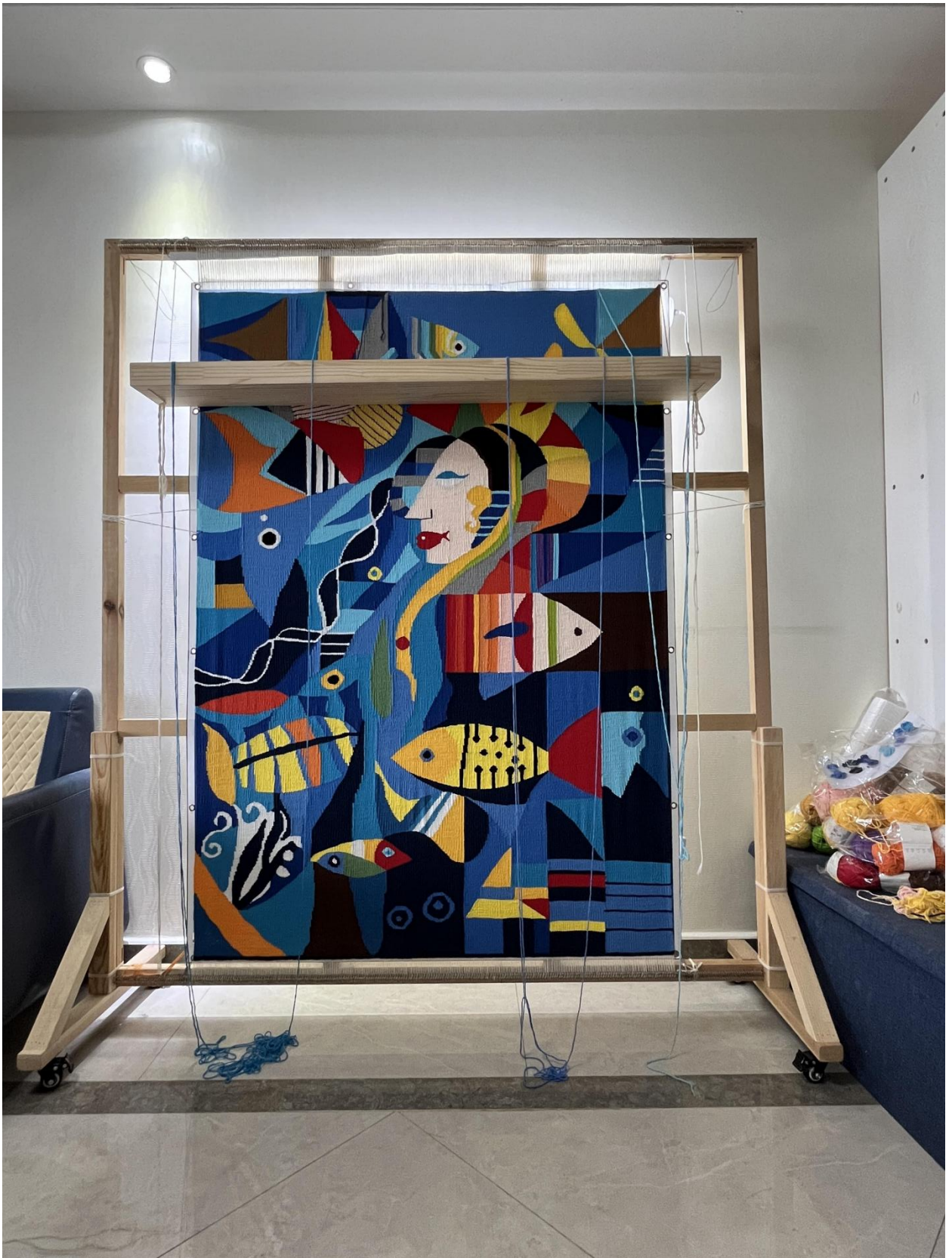


29. On August 19, the height of the weaving required standing on a chair to continue.









30. On August 20, the printed image at the back of the work was removed.

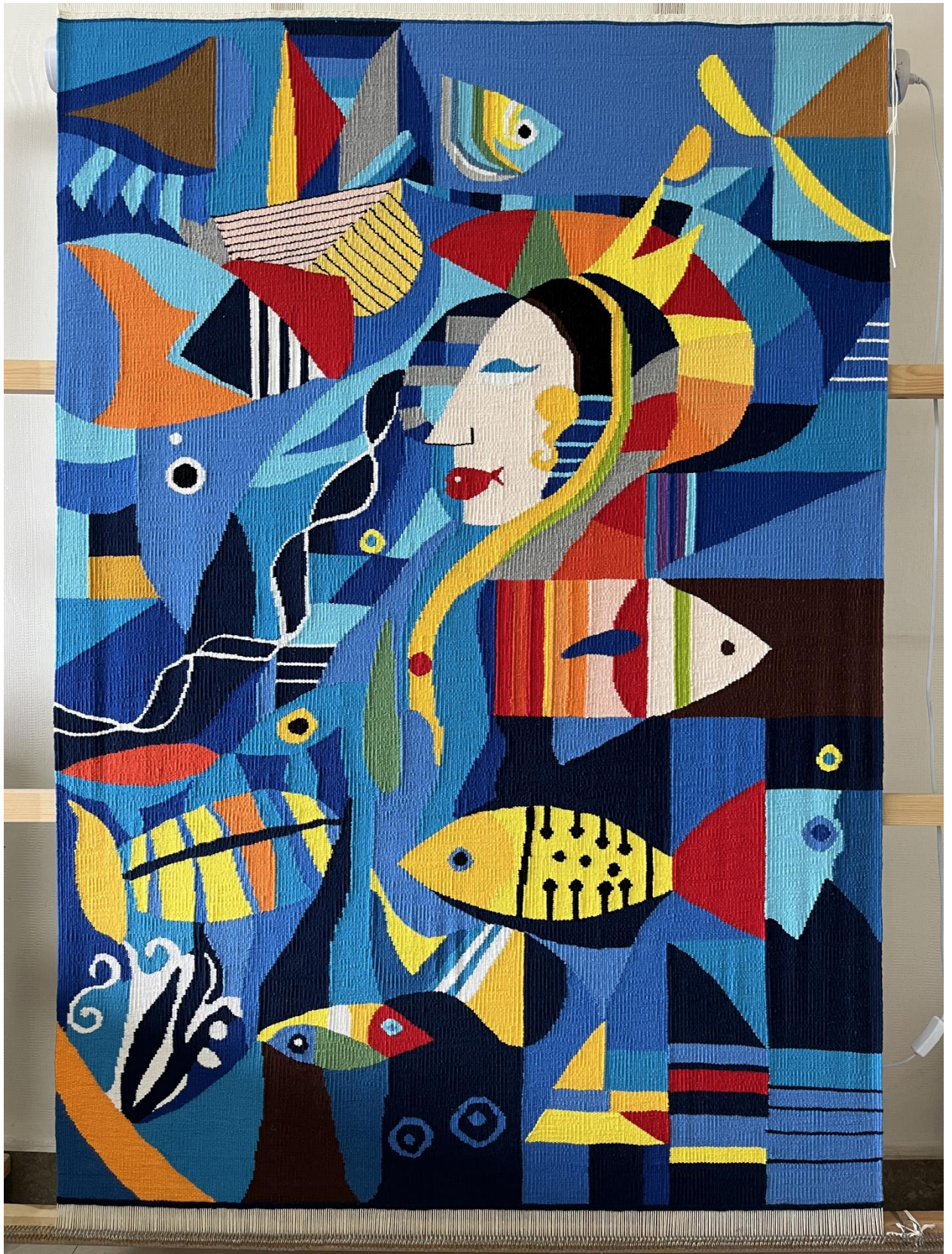






31. On August 23, the top two layers of white edges were woven.





32. On August 23, the plus and minus signs were embroidered with a needle.





33. On August 26, the colorful lines of DNA were embroidered.



34. On August 28, the bottom warp threads were tied.





35. On August 29, a hanging rod was installed on the artwork, and gaps were crocheted closed.





36. On August 30, the artwork was removed and ironed to smooth it out.







### 6.3.2 Application of Techniques

Before weaving, the following tools need to be prepared: yarn balls, crochet hooks, scissors, and stainless steel forks.



1. Use the figure-eight winding method to hang the warp threads; the winding method for the upper and lower nails is the same.





2. Use a cotton thread at the bottom to pull and position the line.



3. The method for winding the yarn is as follows: by winding the yarn in this way, the yarn can be pulled out during the weaving process without tangling easily. As shown in the picture, use the figure-eight method to wind the yarn into a candy-shaped ball.







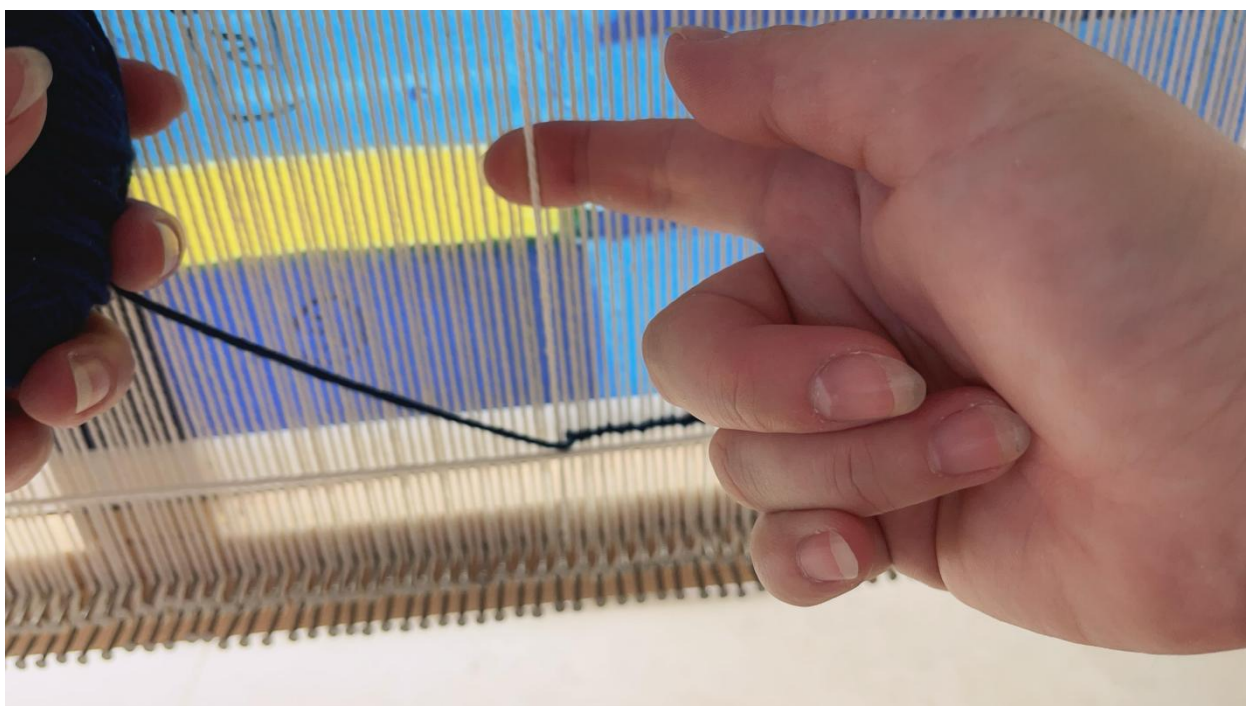
4. Weave four rows of locking stitches using the C-knot method. The locking stitches serve to support the entire artwork, and at the end of the piece, additional locking stitches are needed to secure the threads. Therefore, I documented each step of the locking stitch process:

01. To begin weaving the first row of locking stitches, start from the right side and tie a knot on the first warp thread on the right.





02. Use your right hand to lift one thread.

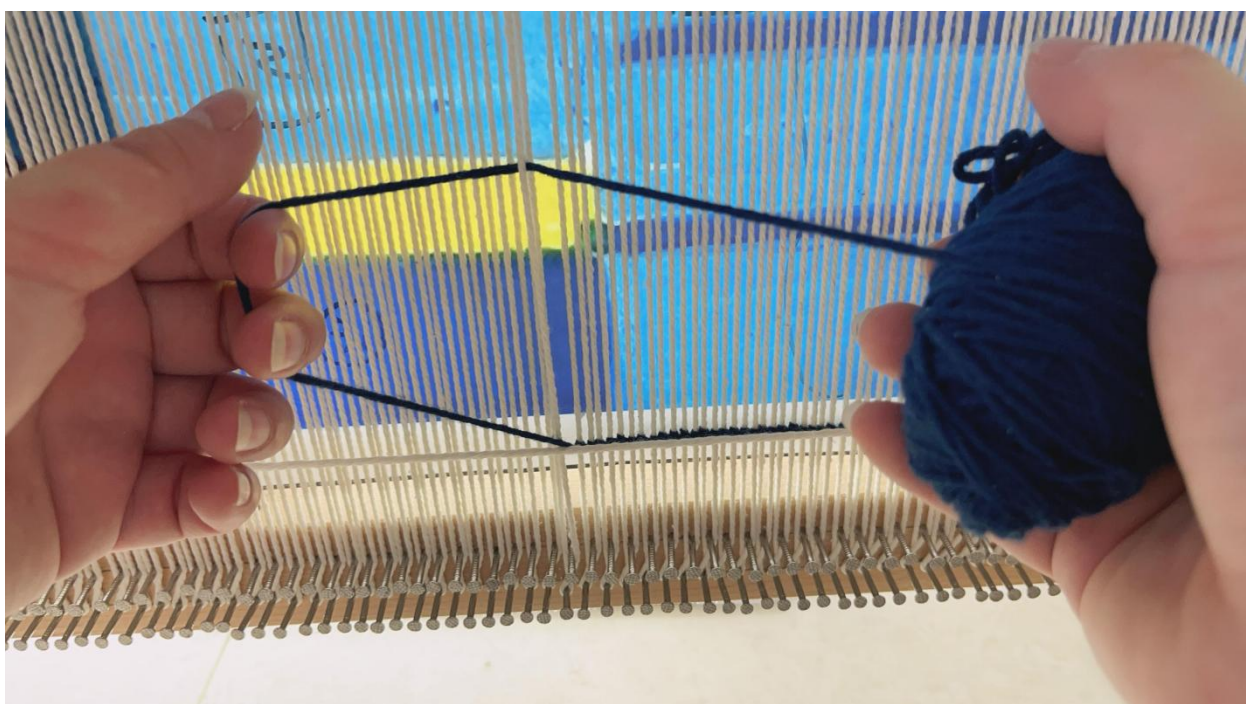




03. Use your left hand to wrap the yarn behind the thread and hand it to your right hand.



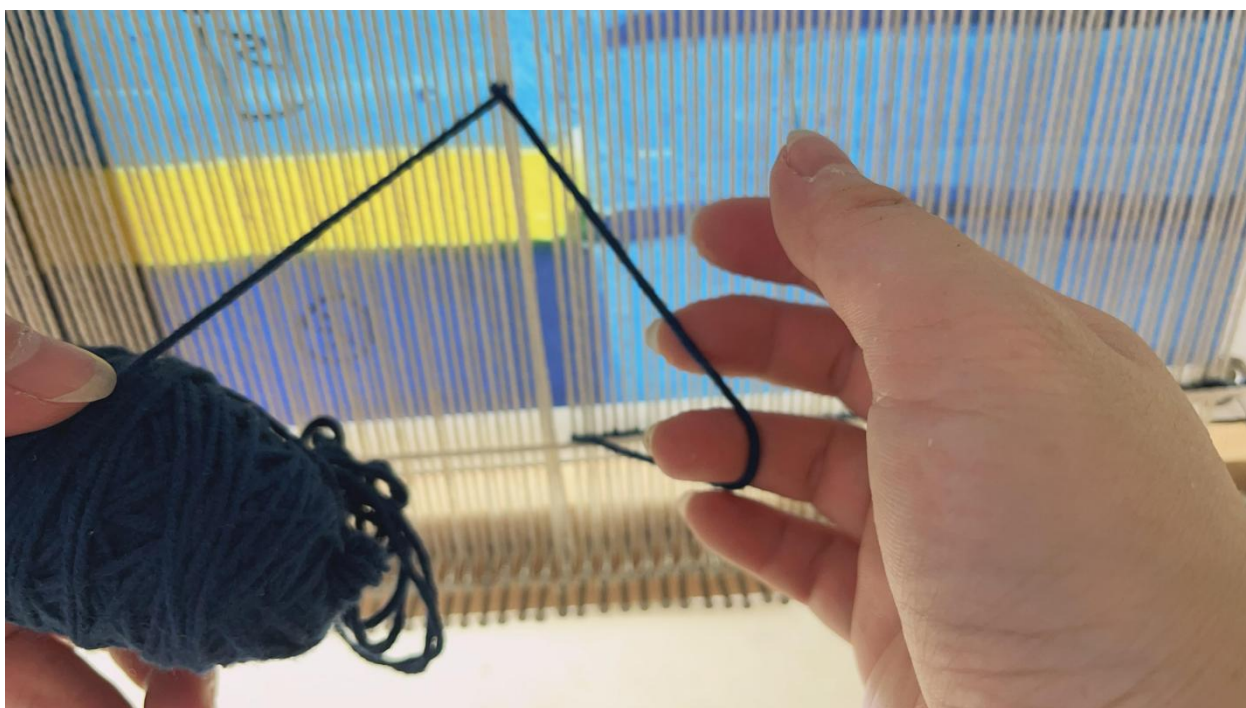
04. Hold the yarn ball with your right hand and form a "C" shape with your left hand.



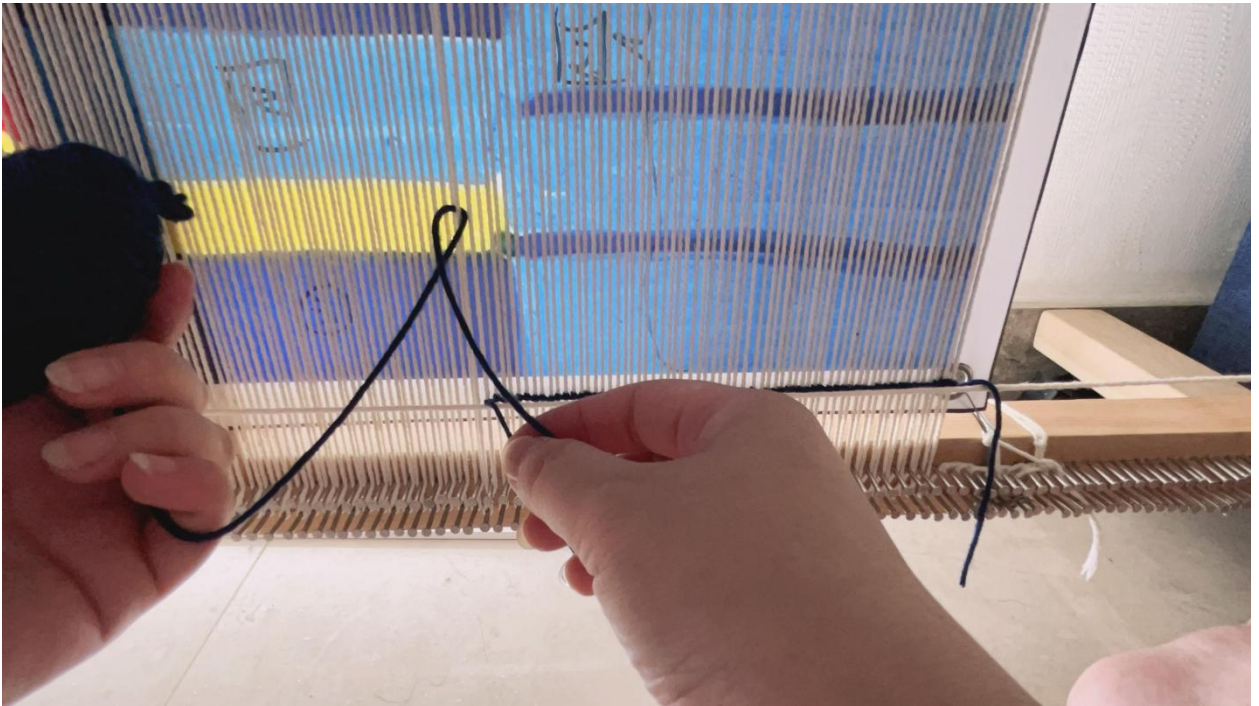
05. Pass the yarn ball through the "C" shape with your right hand and let your left hand hold it.



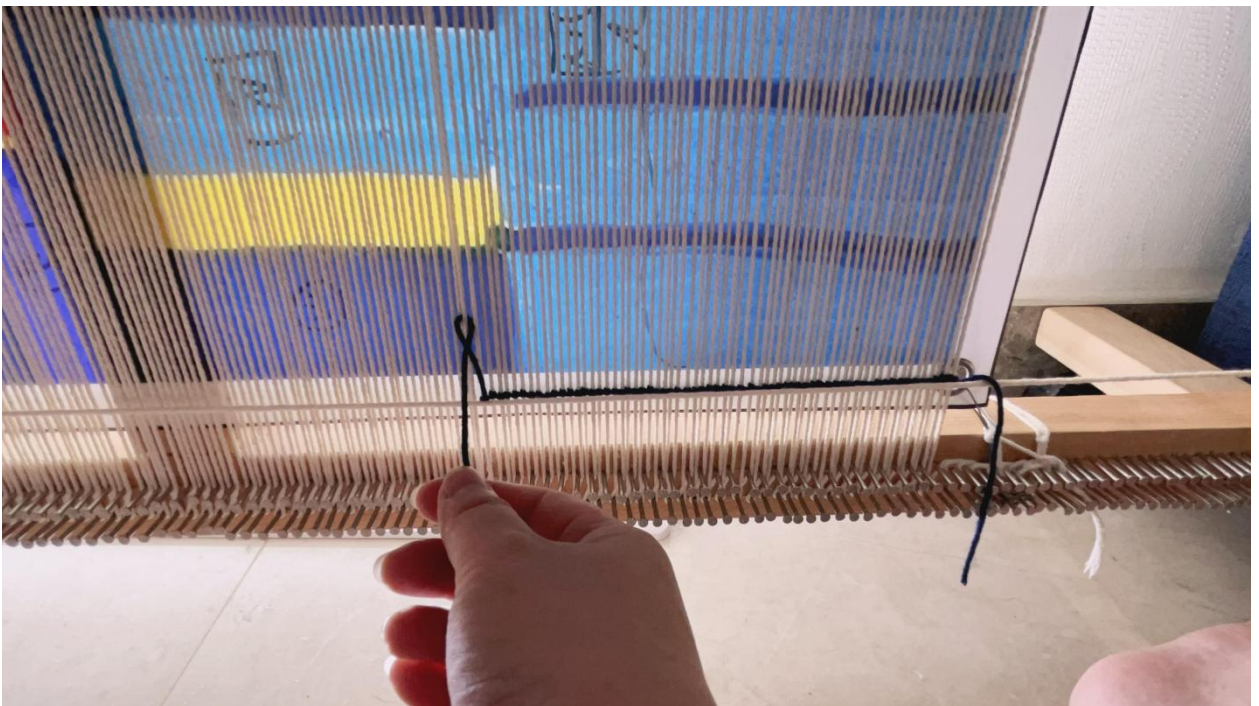
06. Let your left hand hold it.







07. Pull the thread down tightly; the subsequent warp threads are woven using the same method.

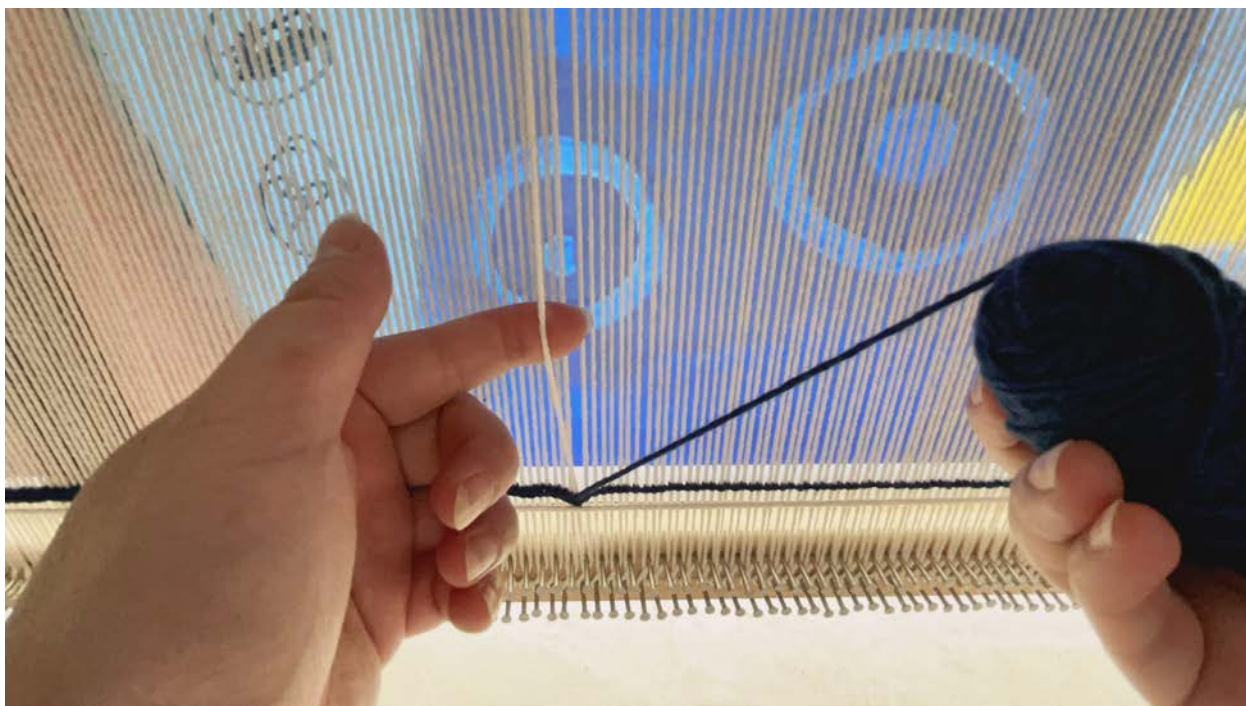


5. To weave the second row of the lock stitch, start from the left side. Since the first row has already been completed, tie 2 C knots on top of the first warp thread on the left. Then, weave the second row. The weaving method is the same as the

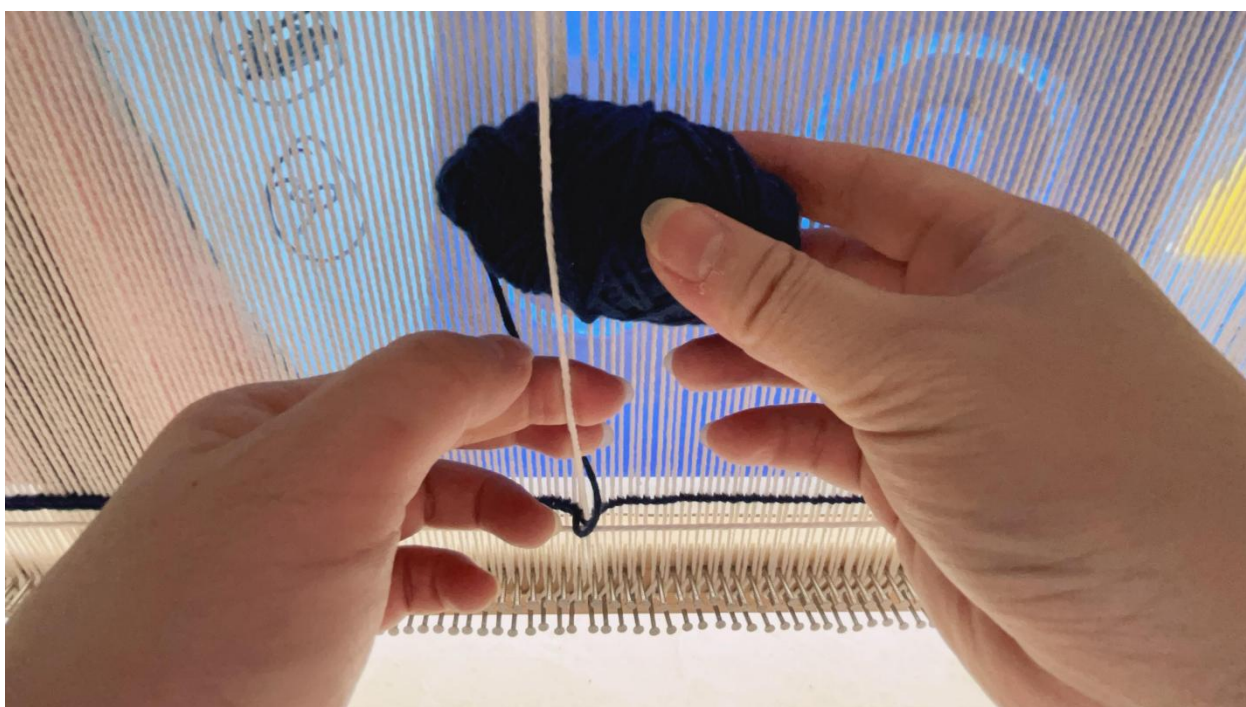


first row, except that the direction of holding the thread is reversed. Please refer to the detailed steps illustrated below:

01. Use your left hand to lift a warp thread.

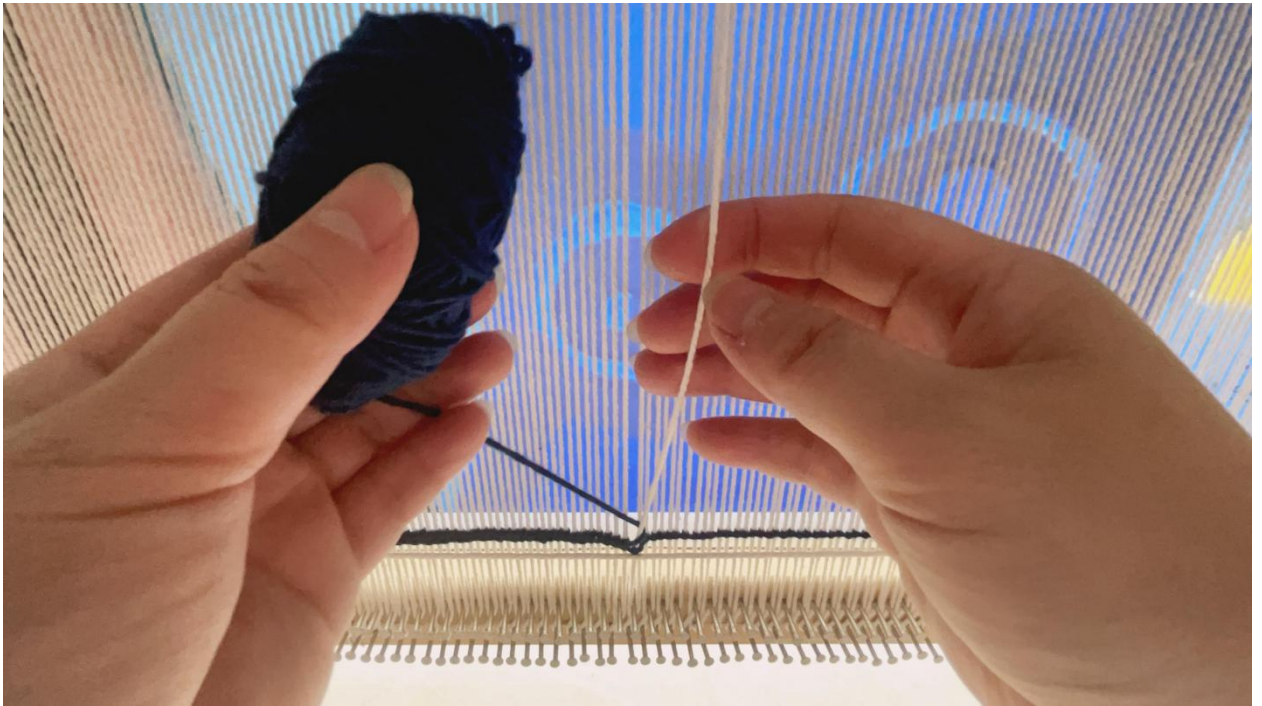


02. The right hand wraps the yarn around the back and hands it to the left hand.

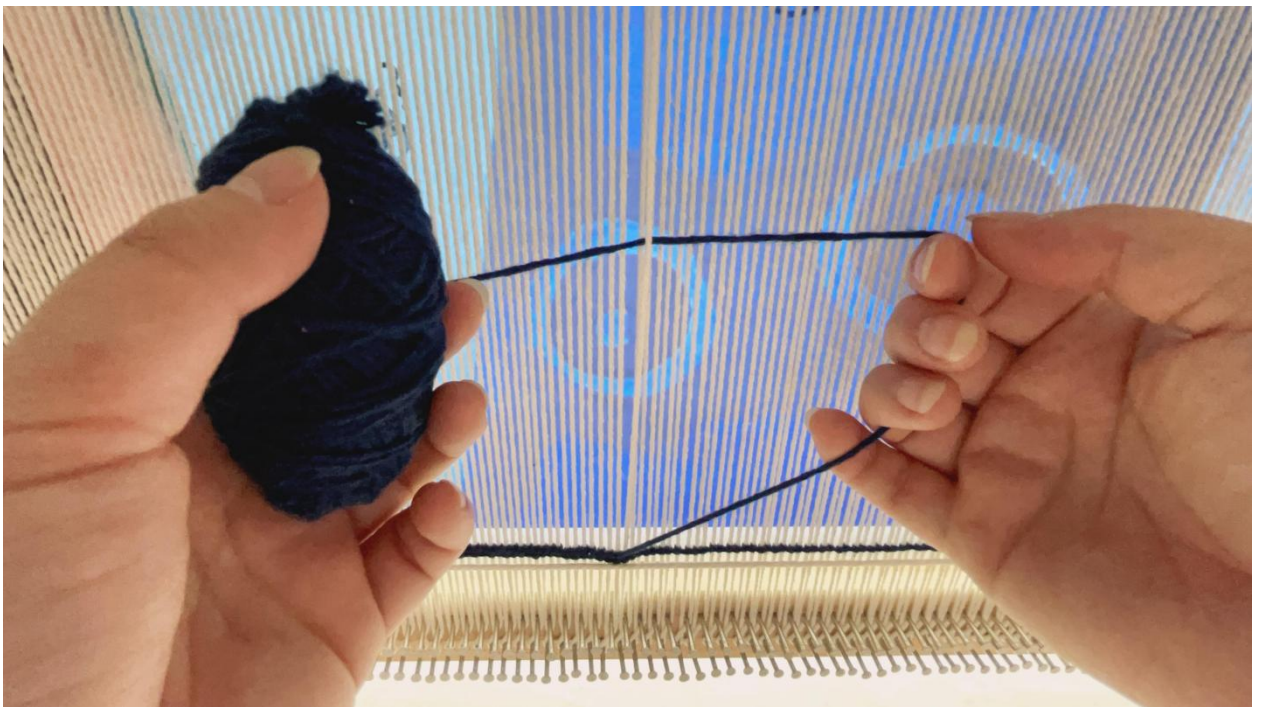


03. The left hand catches the yarn.





04. The right hand forms a C shape.

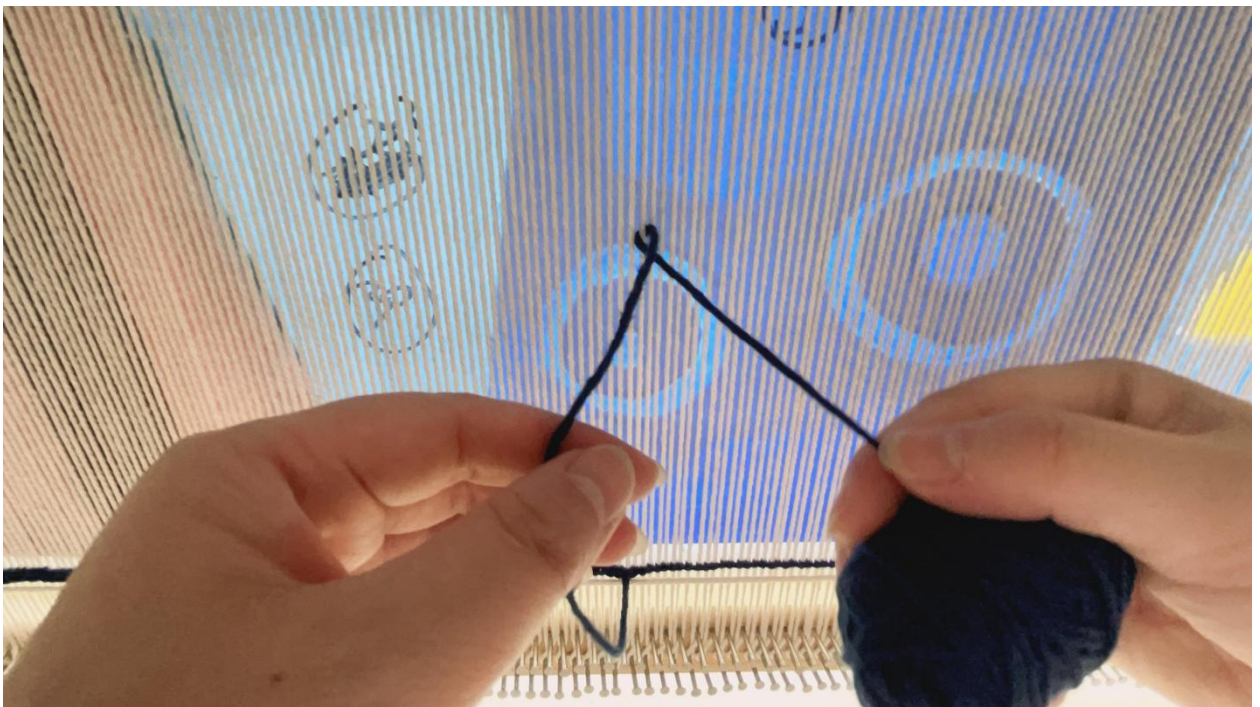


05. Pass the line to the right hand.



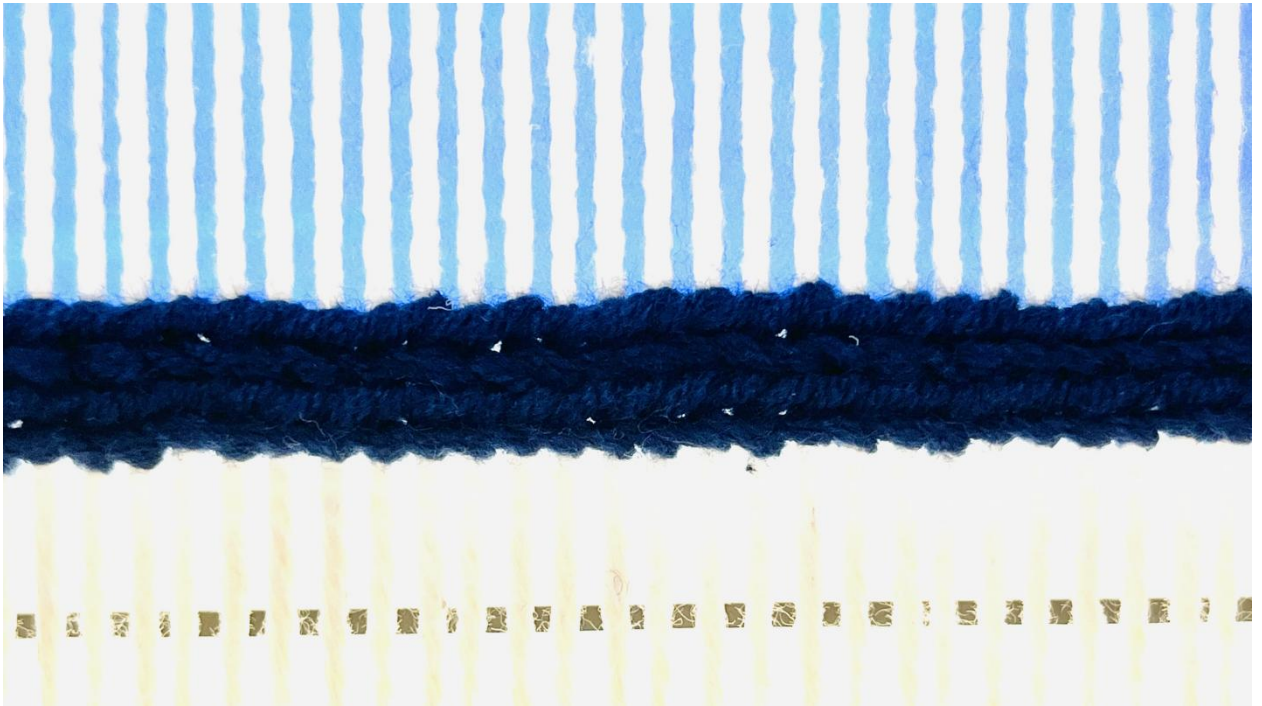


06. Pull the line down to tighten it.



A total of 4 rows of locking edges were woven as shown in the figure below:

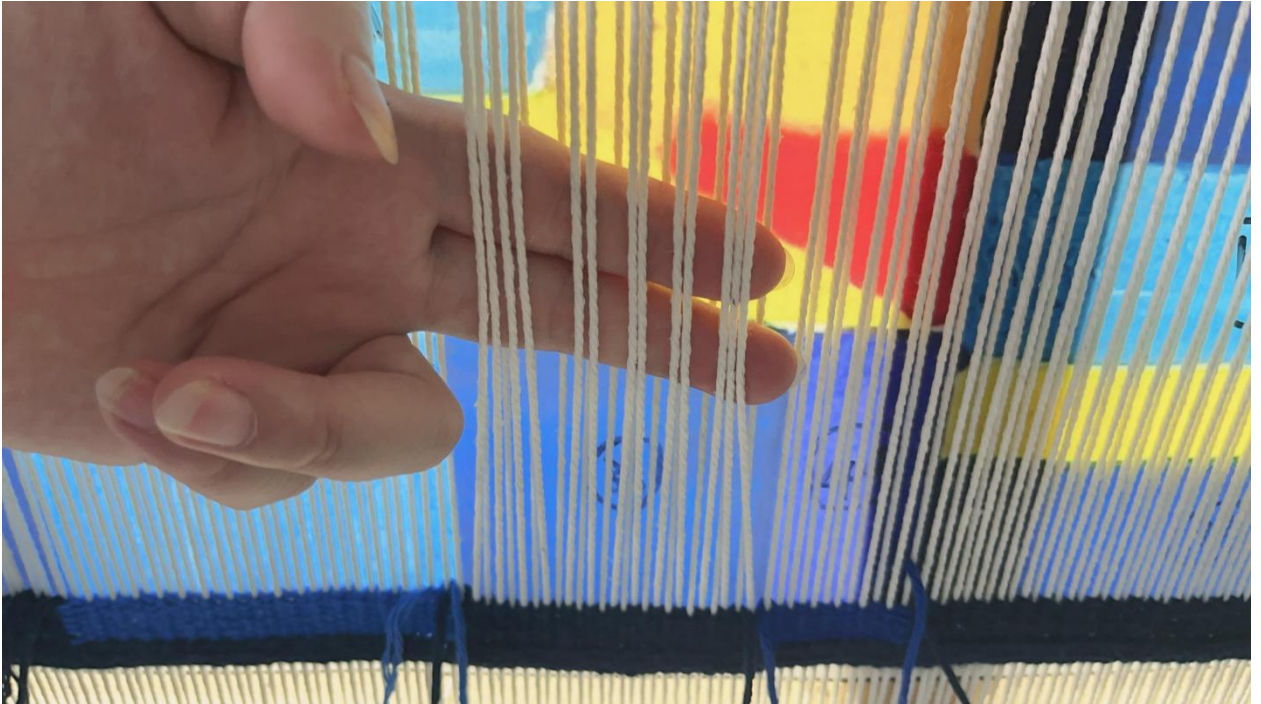




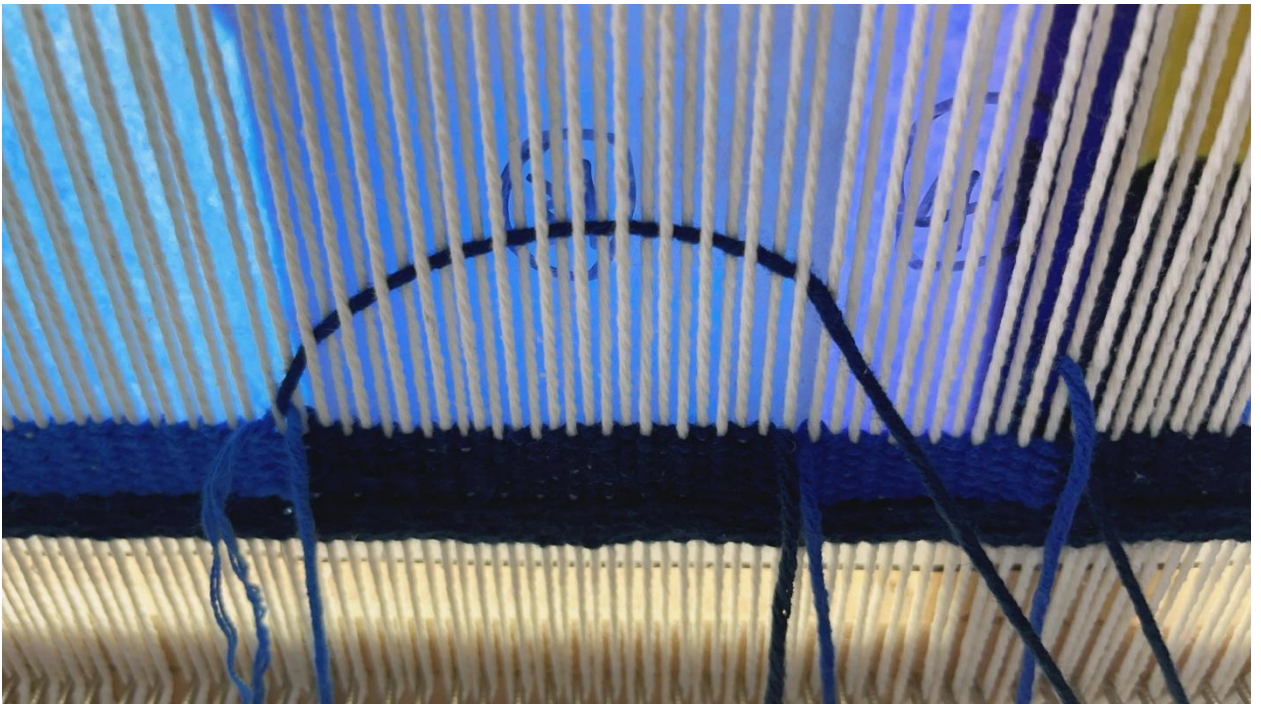
6. After weaving the edge, a smooth PVC pipe is needed to separate the front and back warp threads. This allows for a more efficient weaving process.

7. To make the woven surface smoother, the tension and curvature of the lines play a significant role. During the weaving process, try to keep the curvature of the lines consistent; they shouldn't be too loose or too tight. Gaining experience through practice and having patience is essential. The methods are as follows:

01. Lift the warp thread.

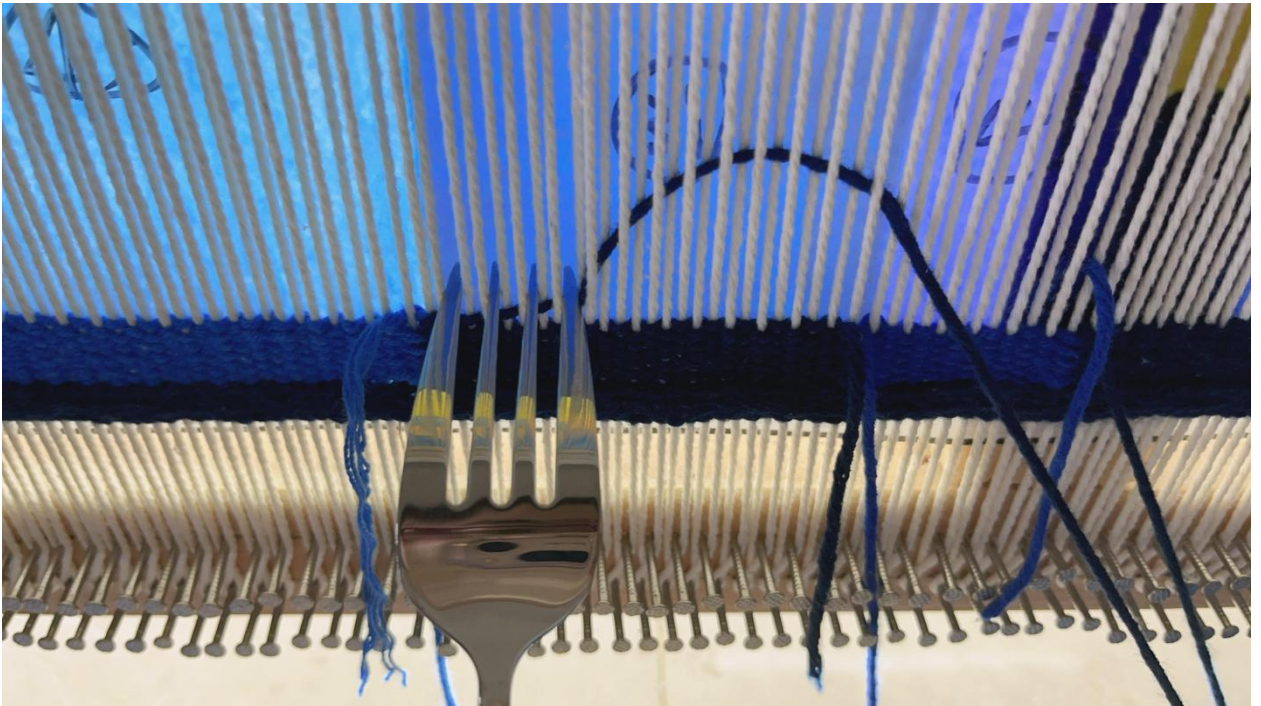


02. Pass the yarn through the warp thread, creating an arc with the weft thread.



03. Then use a fork to press the yarn firmly. This step is crucial; if not pressed properly, the tapestry may develop gaps.





8.To improve efficiency while weaving, I used a container to organize the yarn in various colors, making it easier for me to access the yarn as needed.



9.I labeled the small yarn balls with the color numbers to prevent mixing up the yarn colors.

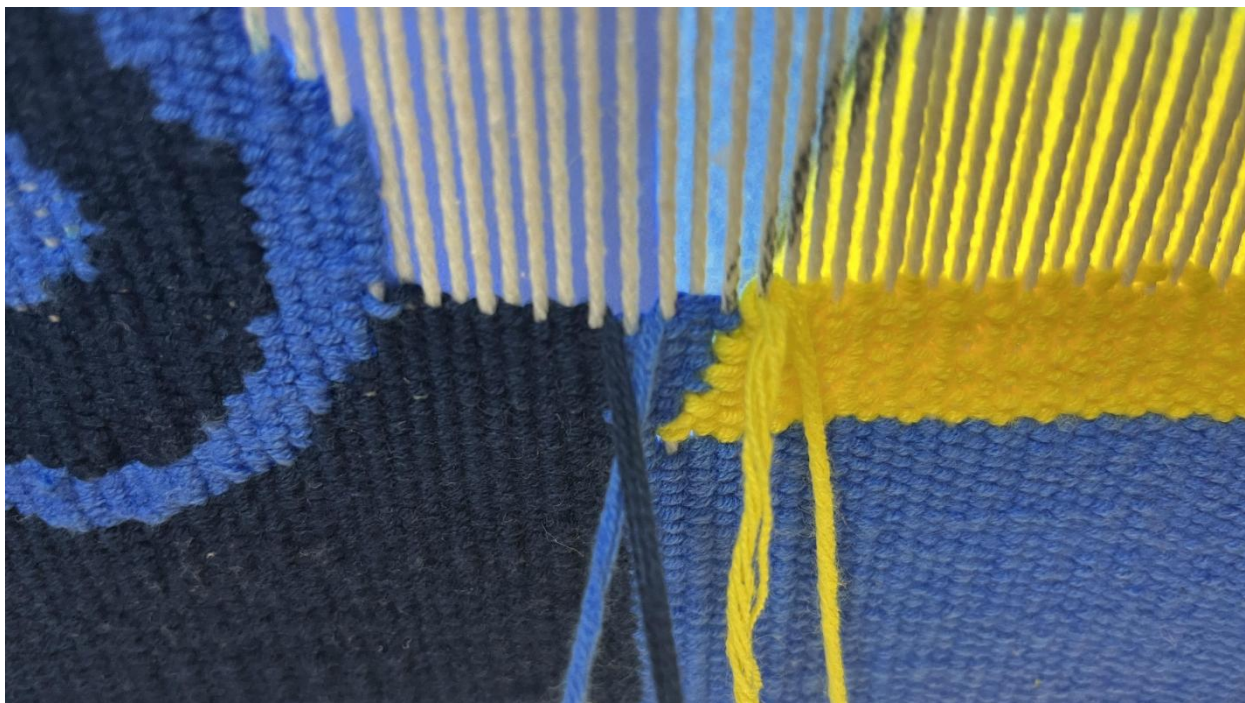




10. There are two methods for changing yarn at the junction of color blocks::

The first method is suitable for changing yarn in large areas of color block splicing.

01. The line on the right is wrapped underneath the line on the left.

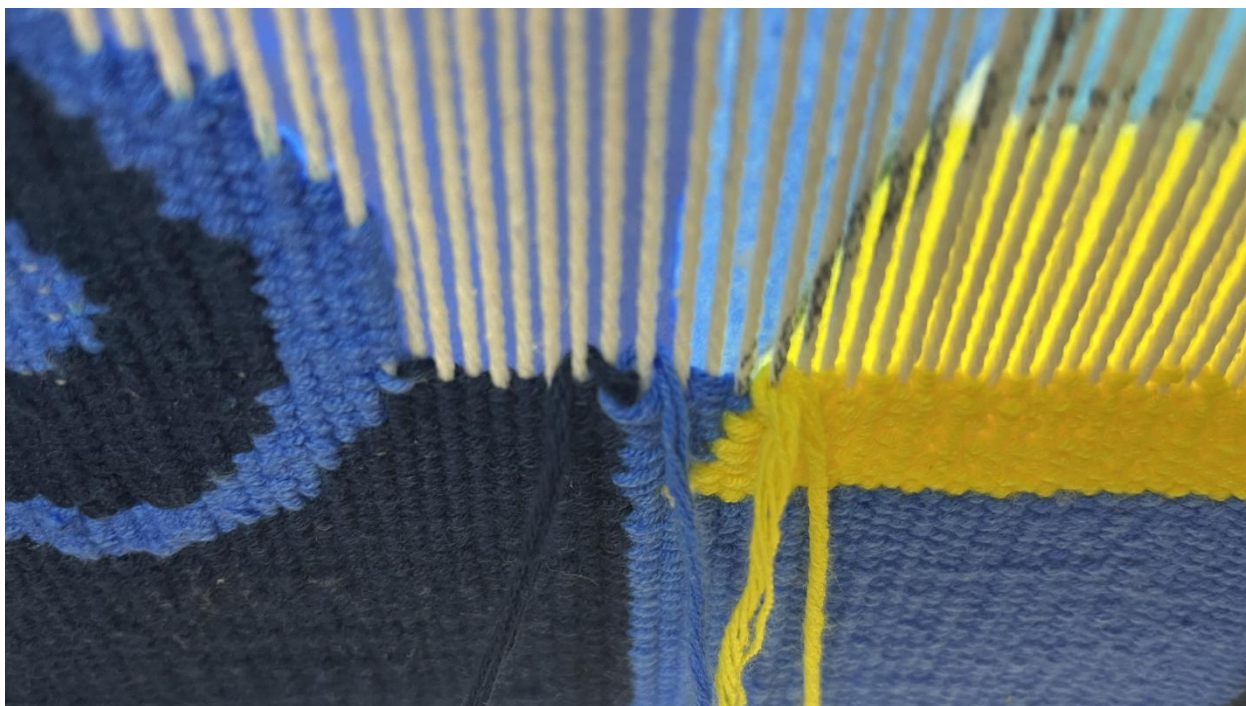


02. Then, wrap it around the warp thread.





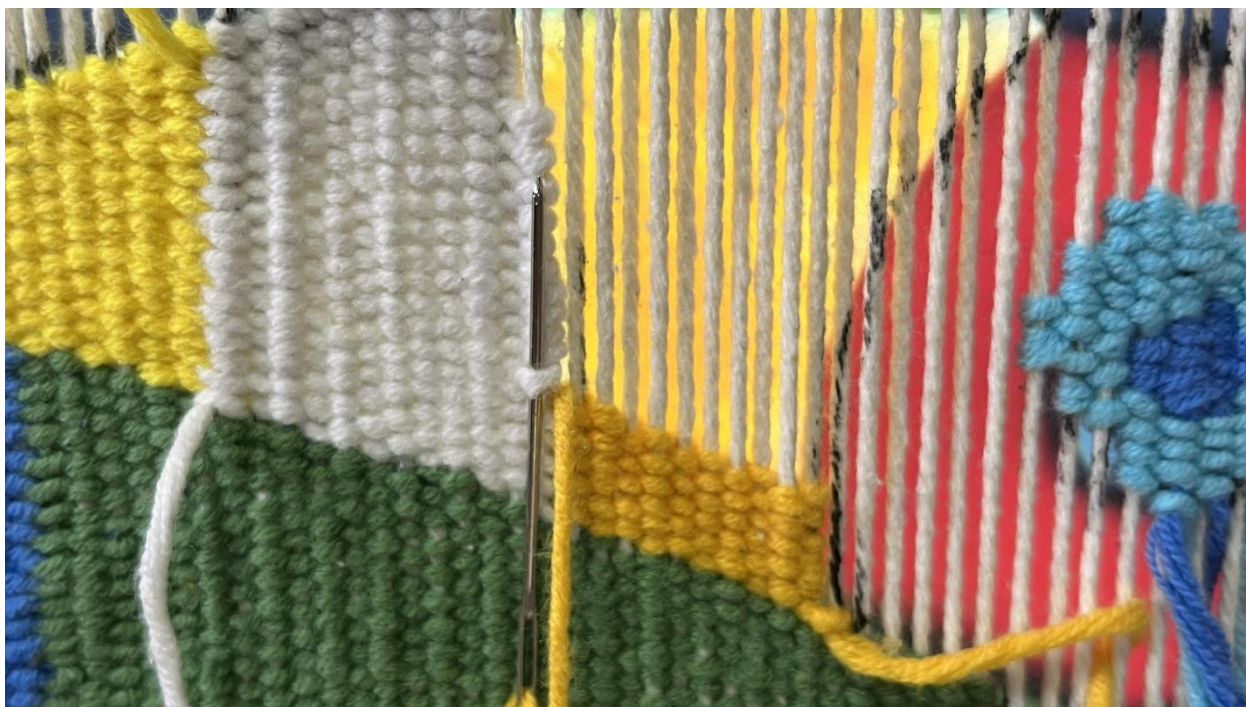
03. The left thread is wrapped around the left warp thread to complete the color block joining.



The second method: Suitable for joining small color blocks.

First, weave the white color block, then weave the orange color block. At the joining point of each row, use a needle to pass through the last stitch of the white block before continuing to weave.

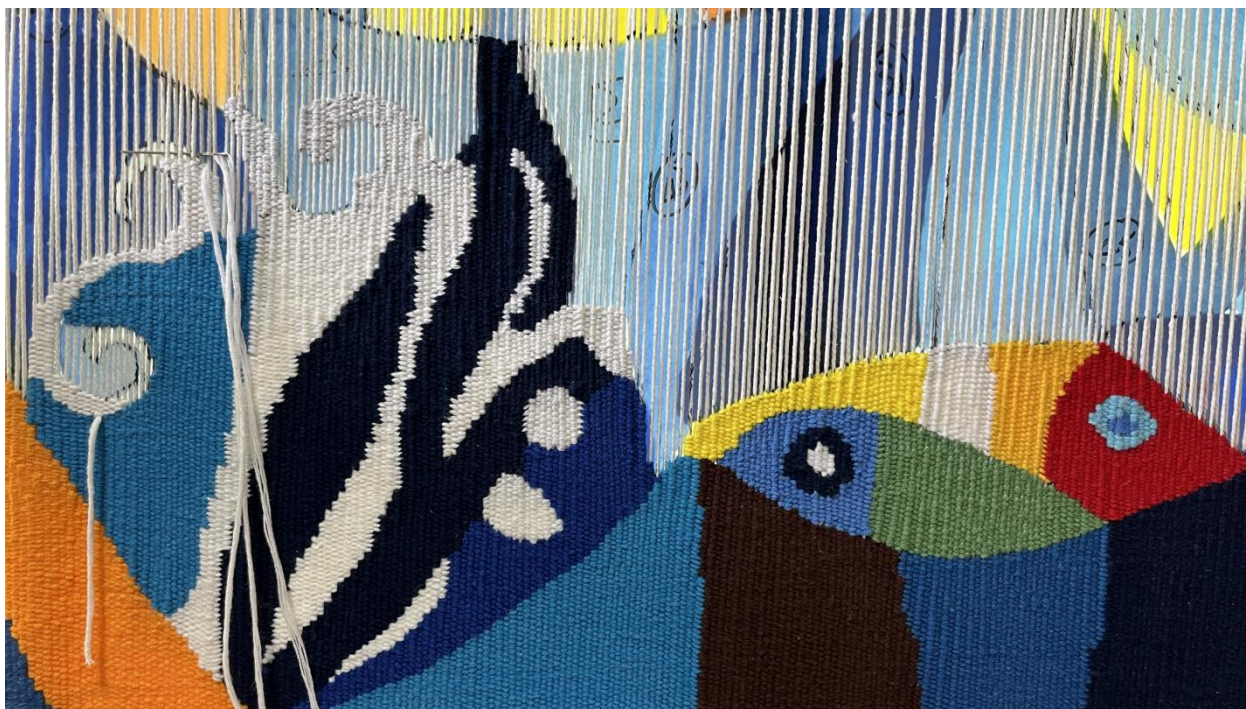




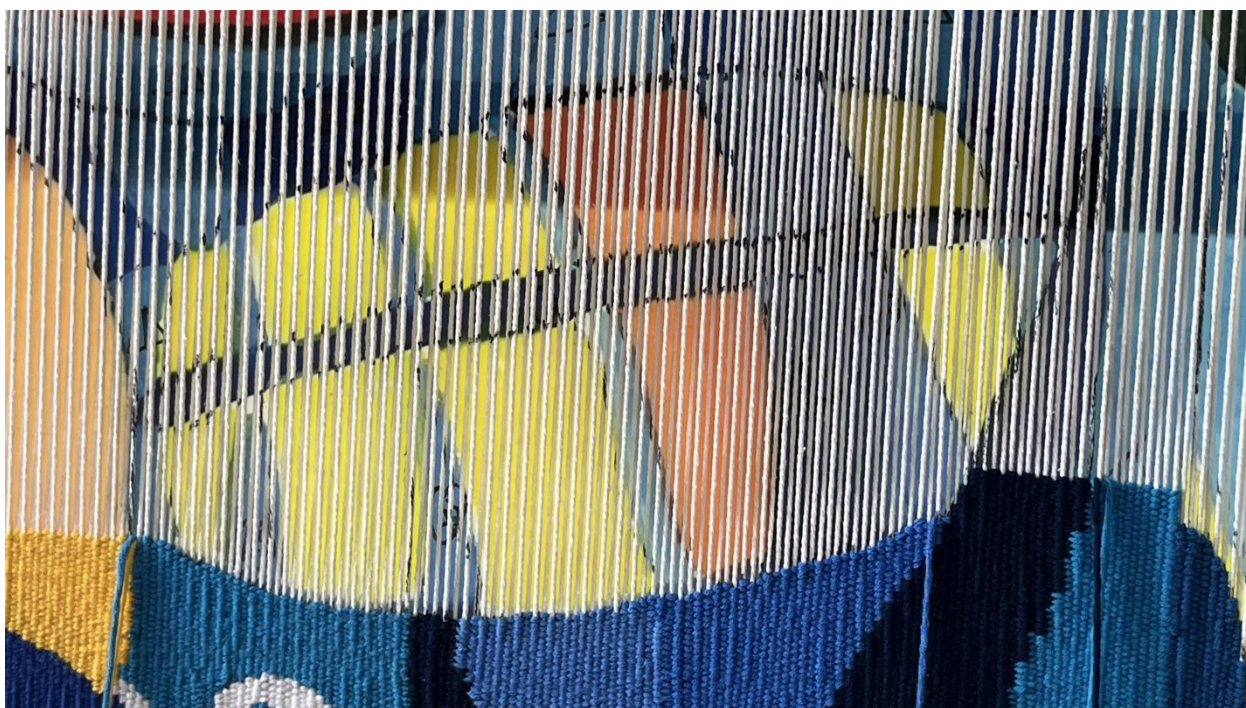
11. When encountering curves and small areas in the weaving, use a needle to pass the thread for weaving.





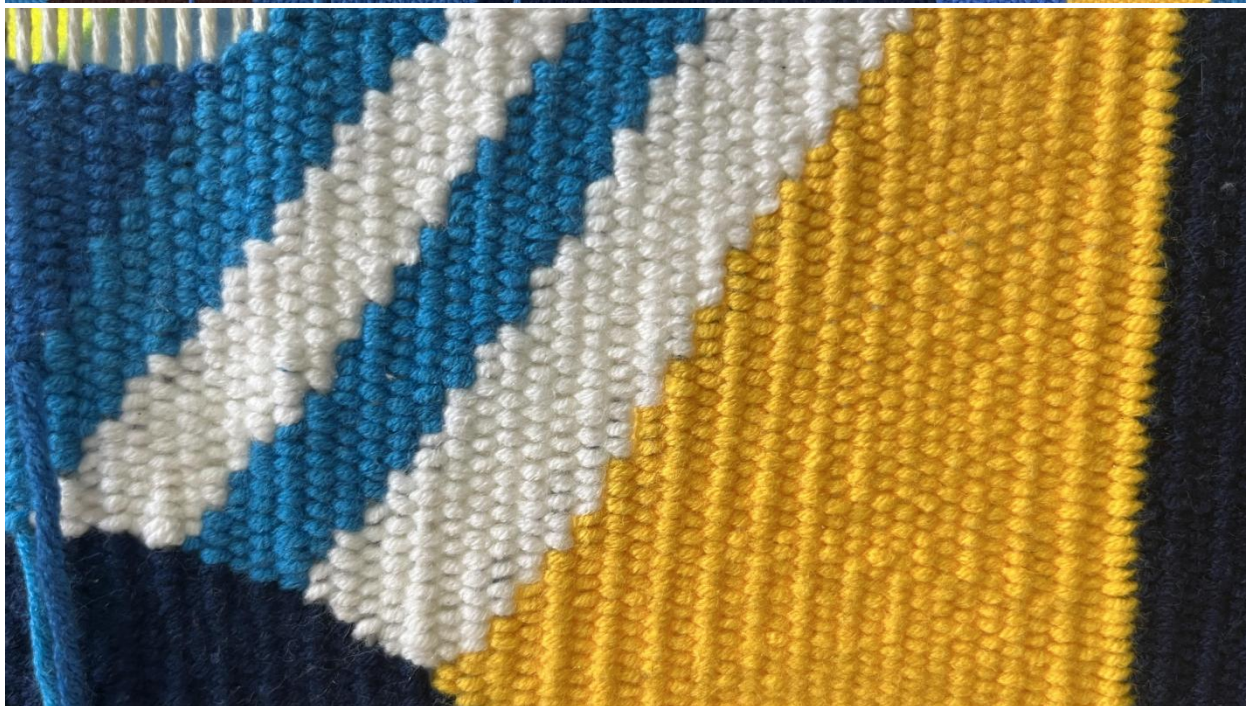
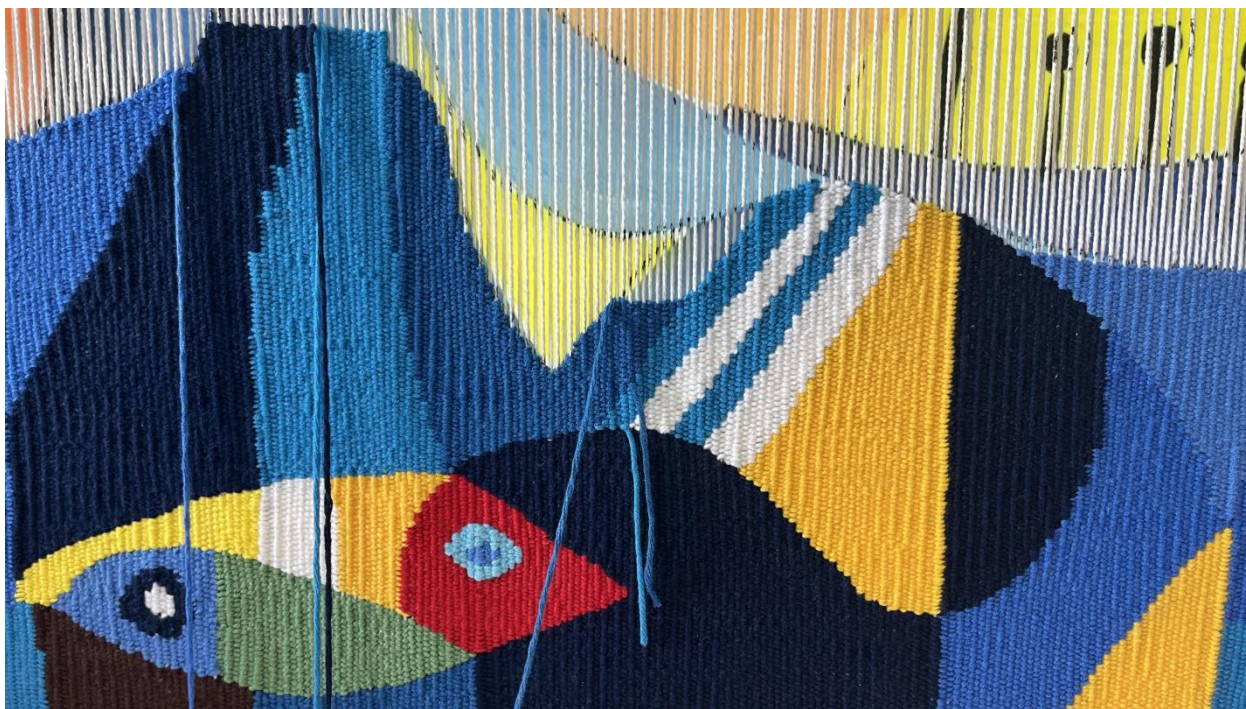


12. When encountering curved patterns in the weaving, make sure to leave room for the angle of the curve.

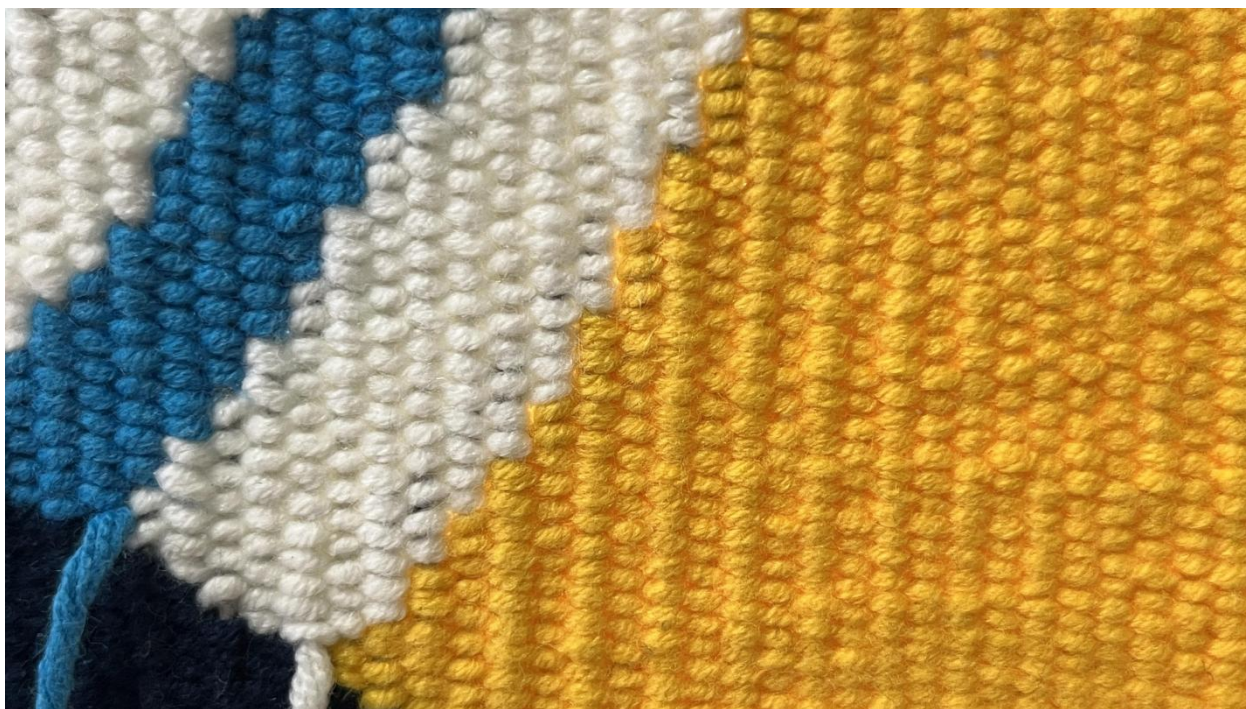


13. When weaving diagonal color blocks, the method is as follows: stagger the weft threads by 2 or 3 layers during the weaving process to create the diagonal pattern.









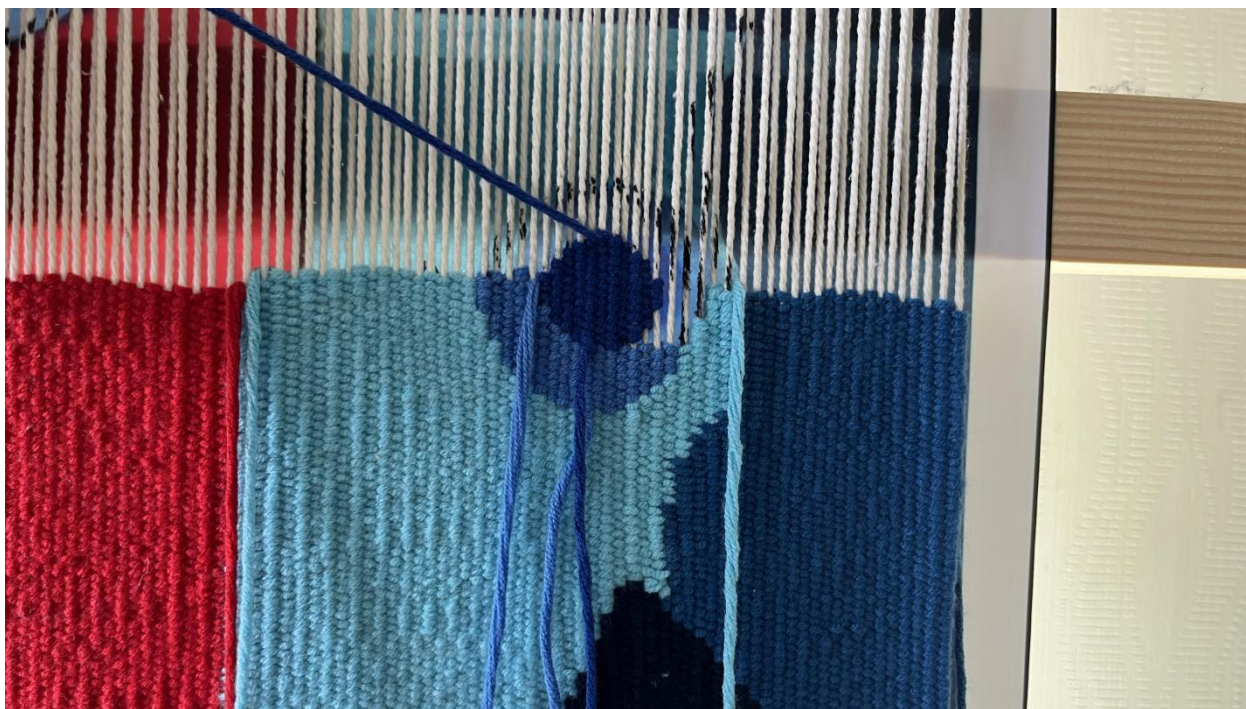
14. When weaving a single-colored circle, you can simply weave from the bottom to the top following the curvature. For weaving a two-colored circle, the method is as follows:

01. First, weave the lower left part of the circle.

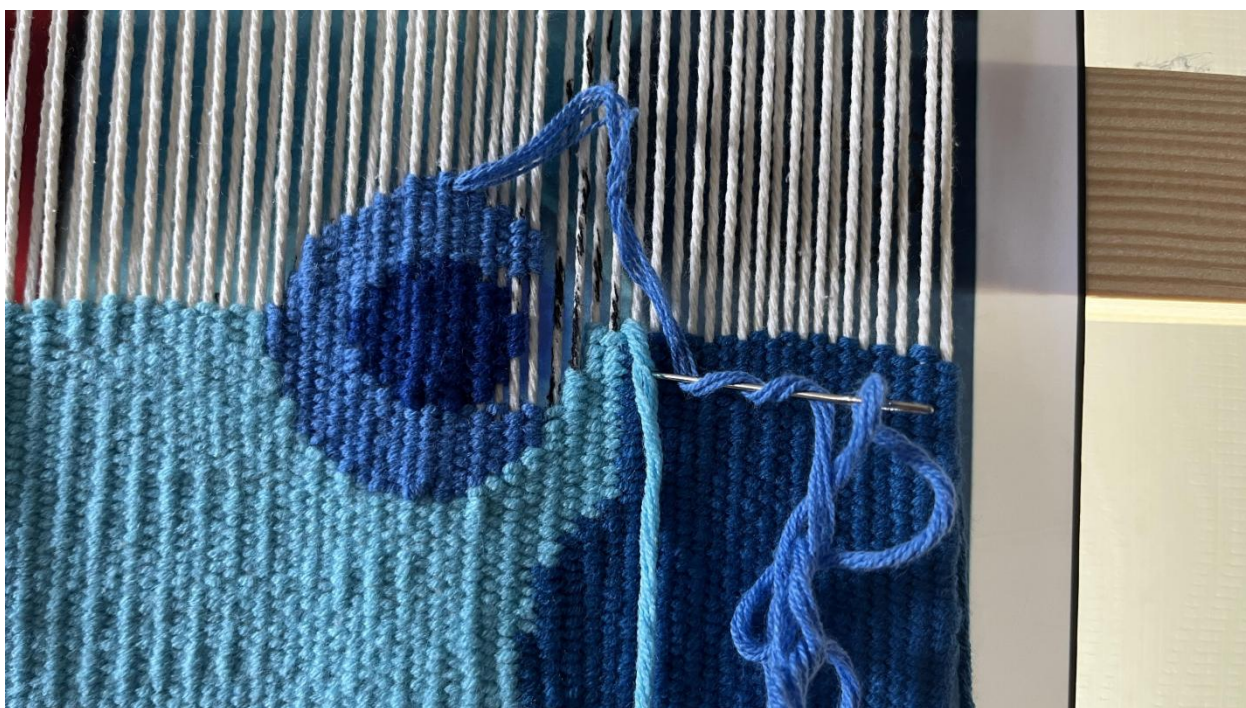


02. Then, use a needle to weave the entire circle at the center.



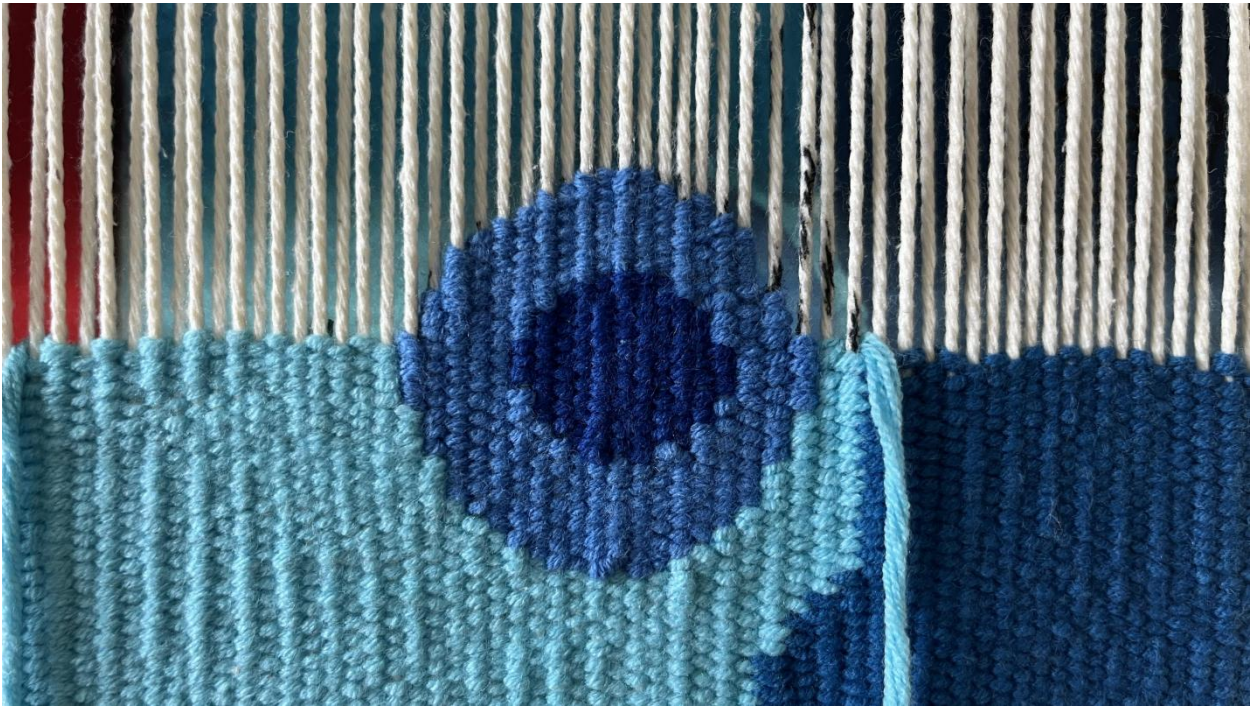


03. Then, continue weaving the upper part of the circle.



04. Next, weave the right side to complete the circle.





#### 15. The method for hiding loose ends:

In the process of weaving, it's important to hide the loose ends as you go to ensure the tapestry remains smooth and that the front and back designs are consistent. There are two methods for hiding loose ends:

01. The first method involves weaving the loose ends along with the top design, treating them as part of the warp threads. However, after trying this method, I found it less efficient and less aesthetically pleasing than the second method I came up with.

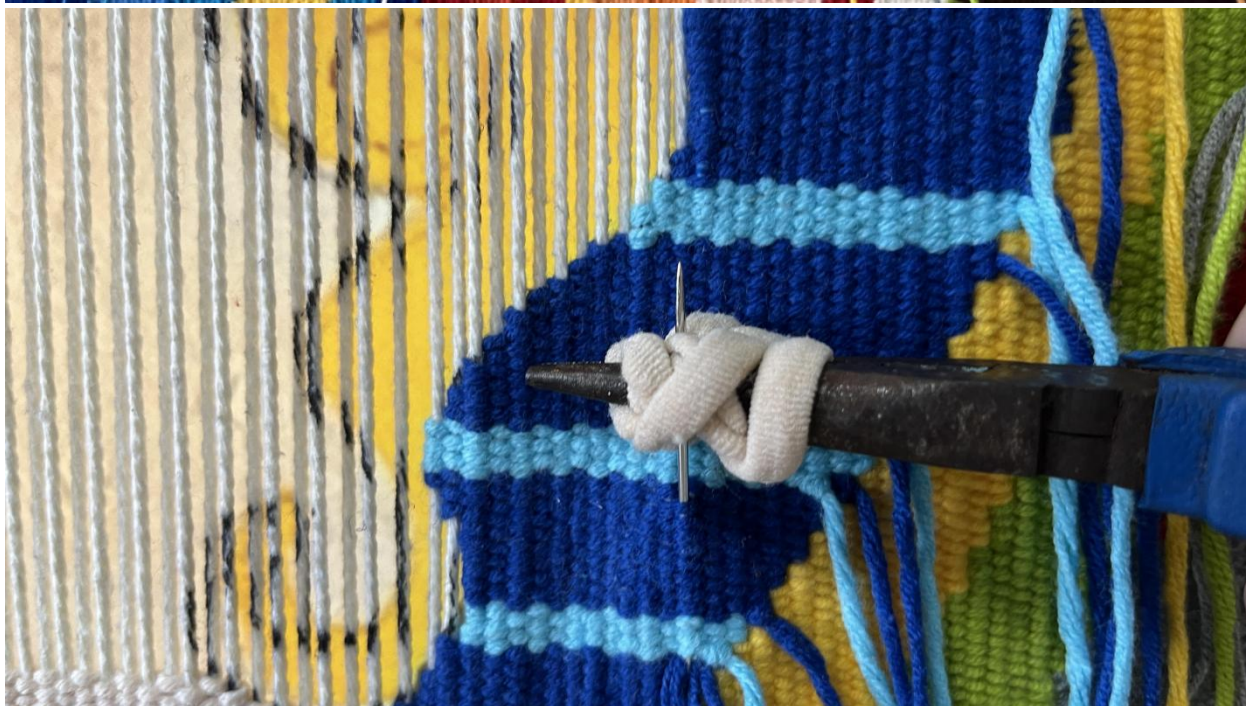
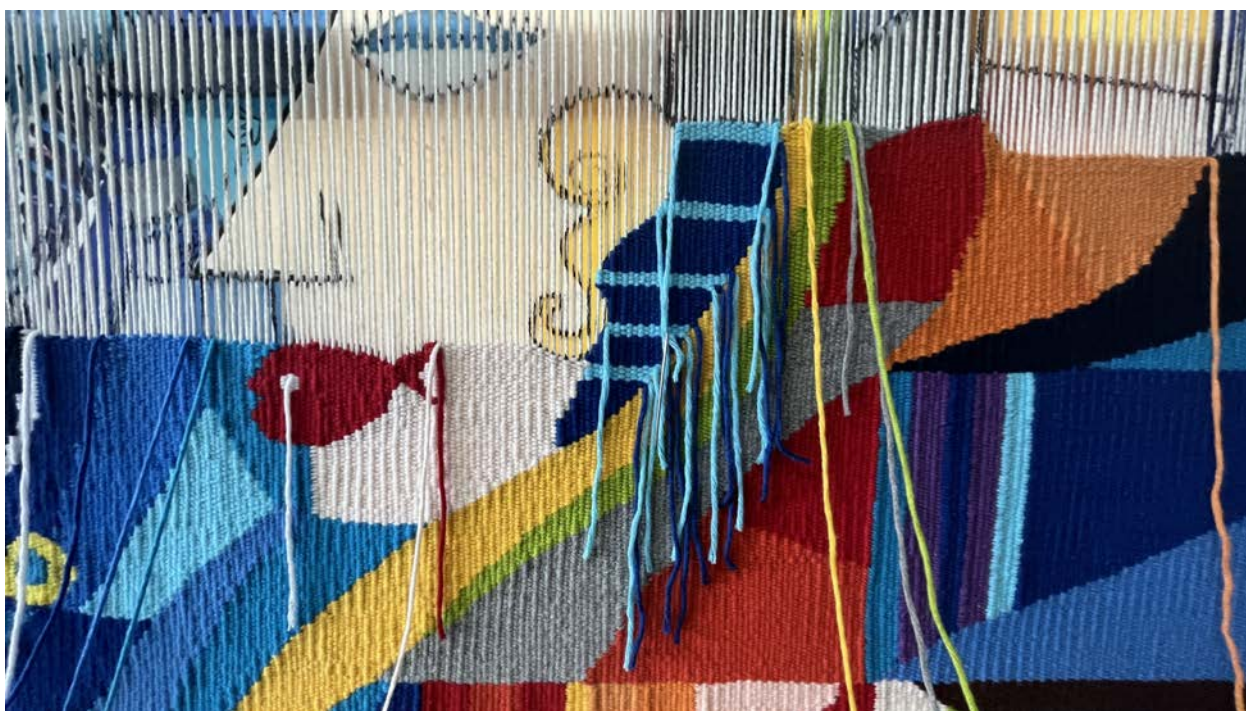
02. In my second method, after finishing a color block, I cut the thread, leaving around 8-10 cm of loose end. Then, I use a large needle to thread the loose end through about 2.5 to 3 cm of the same color block, pull it tight, and trim the excess. Different needle sizes work for different threads, so you can choose the size that best suits your work. This method is more efficient and creates a cleaner result, as shown in the diagram:





When there are too many loose ends, pulling the needle repeatedly causes hand pain, so I had to come up with a solution by using tweezers to pull the threads instead.





16. Due to the limited space at the top, I used a 15 cm long needle for weaving.





17. When encountering some intricate diagonal patterns, I used a needle and thread to stitch them on.

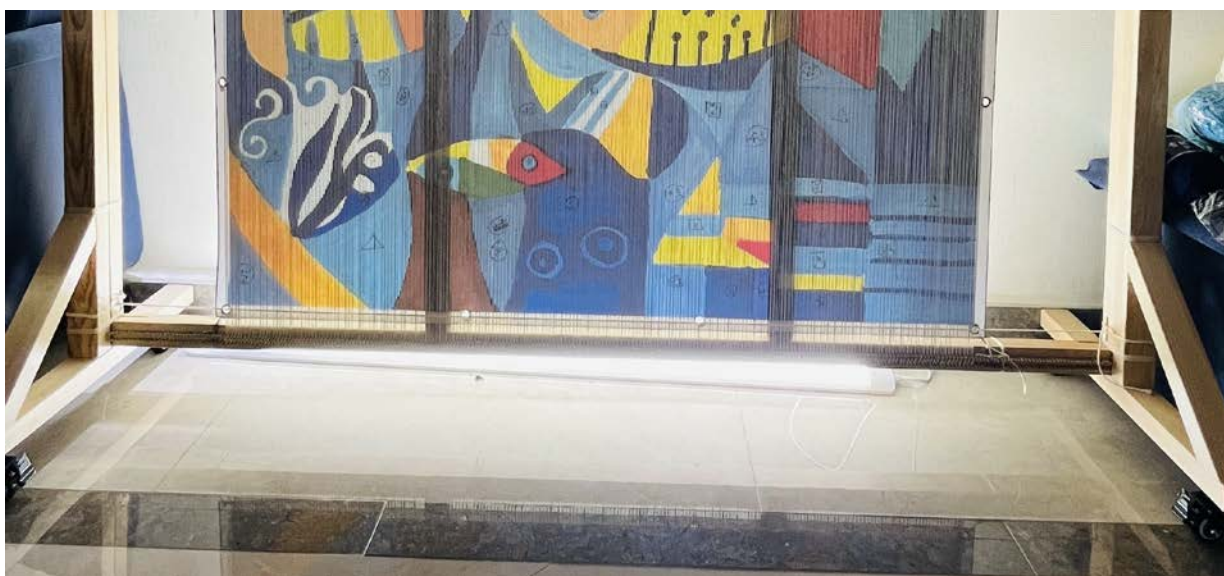




18. In the weaving process, I invented three methods to facilitate weaving:

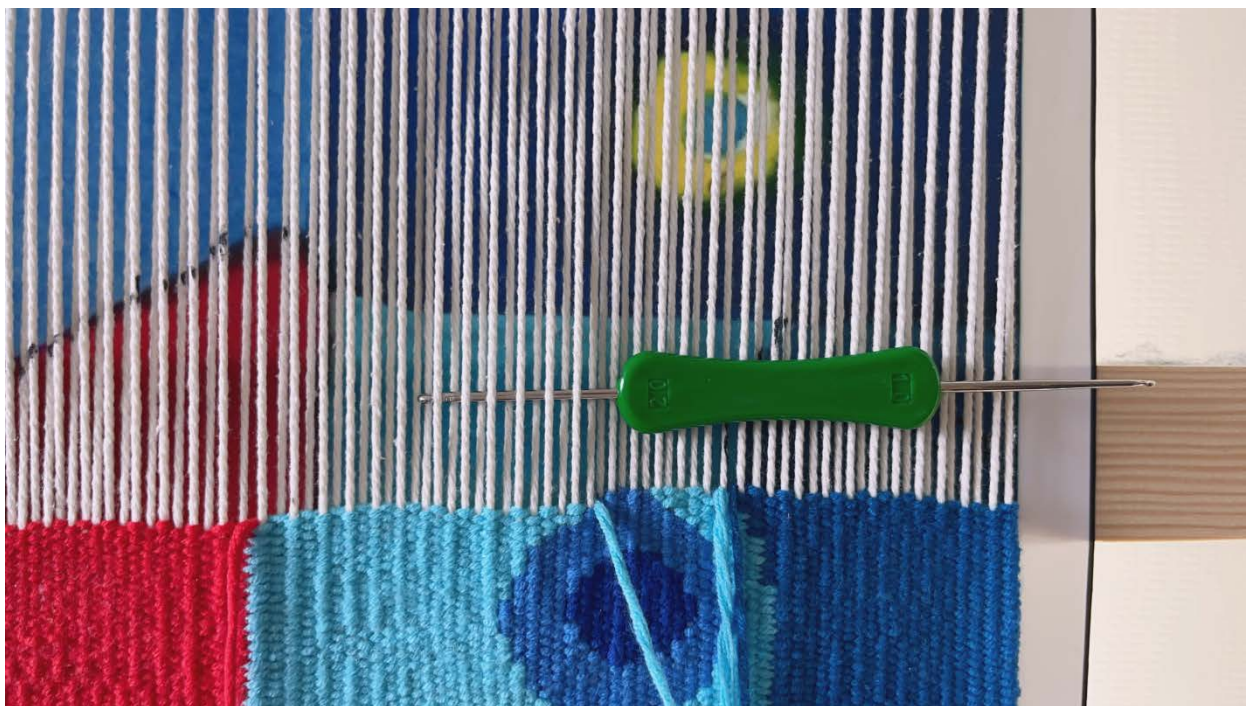
The first method I used while weaving was a LED light, which provided illumination for my printed work. This allowed me to clearly see which color blocks I needed to weave, enabling me to select the yarn I required specifically.

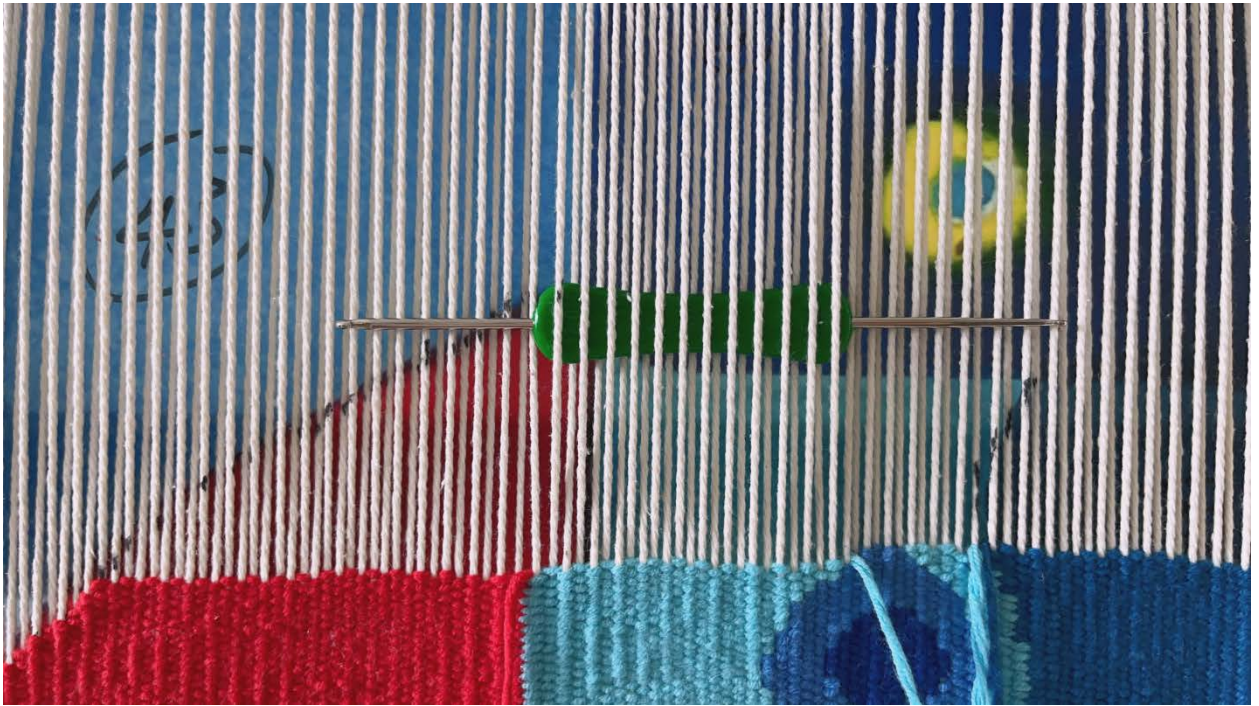
The LED light was adjusted according to the height of my weaving:





The second method involves using a crochet hook to lift the warp threads, which significantly increases my speed. Although I used a PVC pipe to separate the front and back warp threads, the back threads still needed to be lifted manually one by one to proceed with the weaving. Initially, my speed was quite slow when I was lifting the threads by hand, but later, by using a crochet hook, I was able to increase my weaving speed by at least three times.





The third method I devised involves addressing a challenge I encountered while weaving at higher positions. I noticed that when there are many yarn balls, placing them on the ground resulted in longer lengths of yarn being pulled out. Even with a yarn winder, only a small amount of yarn could be secured, and the threads would often slip off, which was frustrating as it required frequent organization of the yarn balls. This significantly hindered my weaving speed. To solve this problem, I customized a long wooden box where I could store all my yarn balls and weaving tools. I made holes at both ends of the box and threaded yarn through the holes to secure it above the weaving frame. As I wove higher, I could easily adjust the height of the box, which greatly improved my efficiency during the weaving process.









### 6.3.3 Display of Graduation Design Works

I used the Gobelin tapestry weaving method, ensuring that the patterns on both the front and back of the work are identical, though oriented differently. To achieve this level of beauty on both sides, I concealed approximately 2,000 yarn ends. The finished dimensions of the piece are 1.6 meters by 1.13 meters.

01. The front view of the piece, with the main character facing left.





02 The back view of the piece, with the main character facing right.





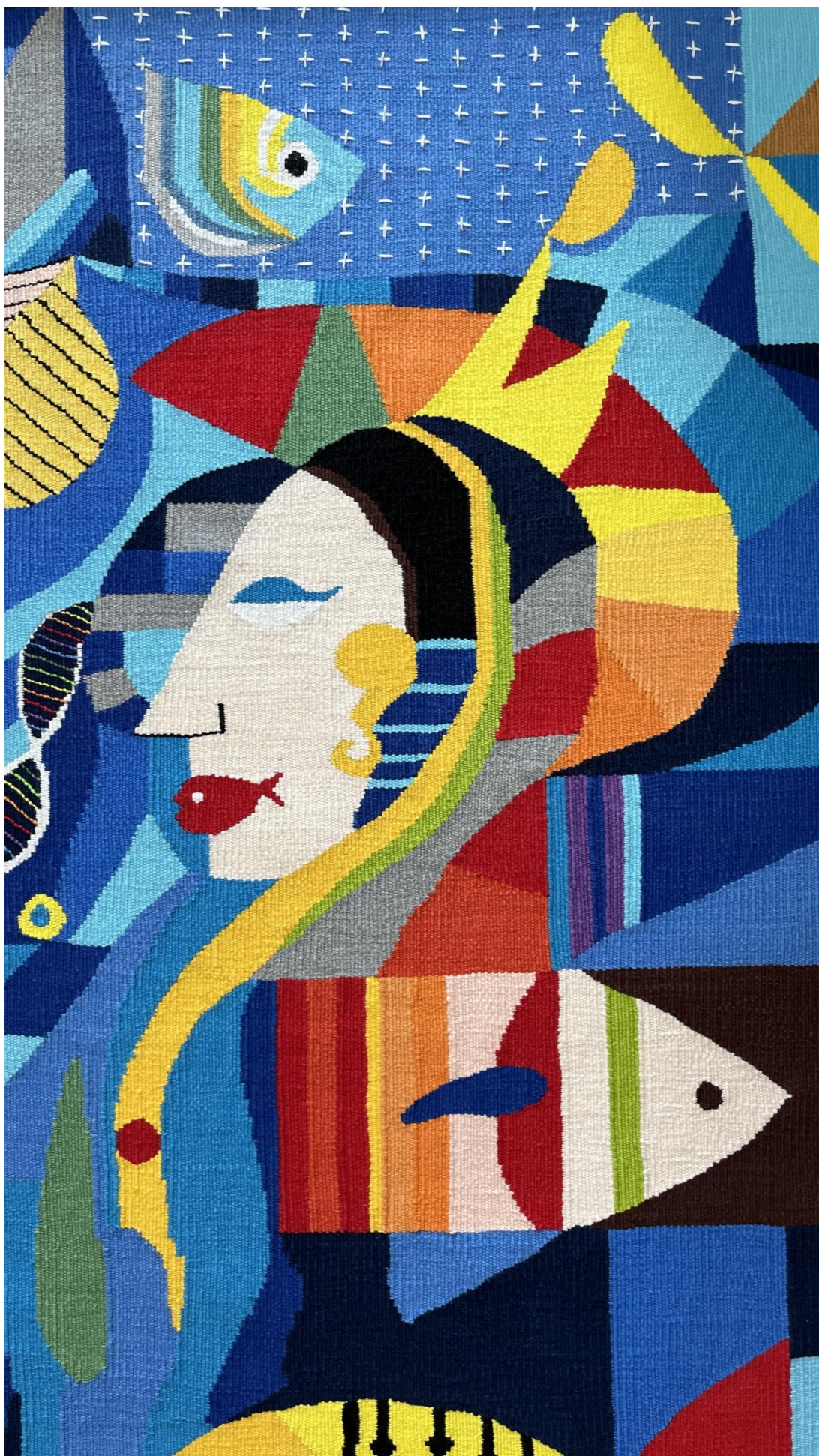
The completed image of the artwork.



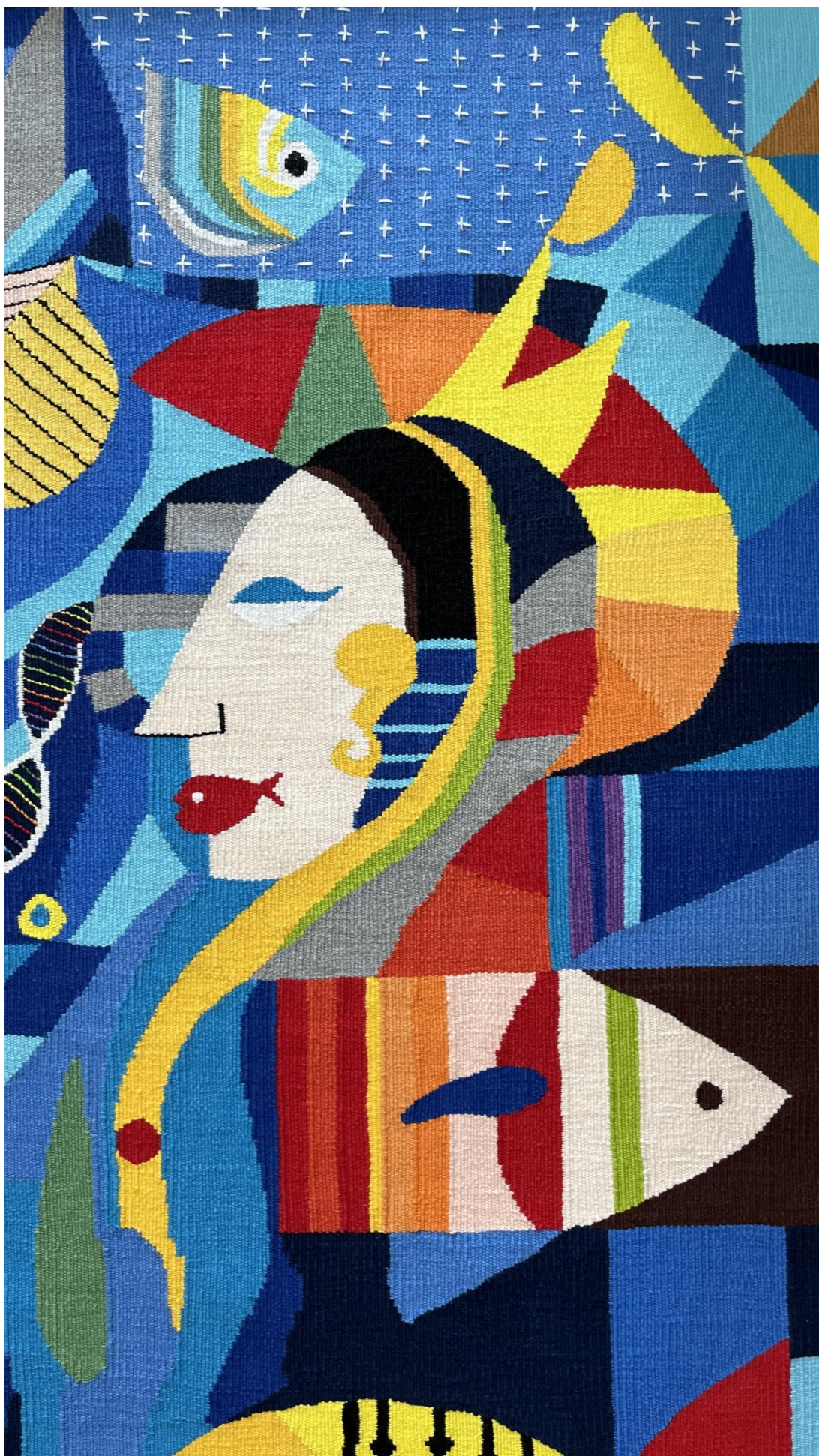


Here are some detailed images:

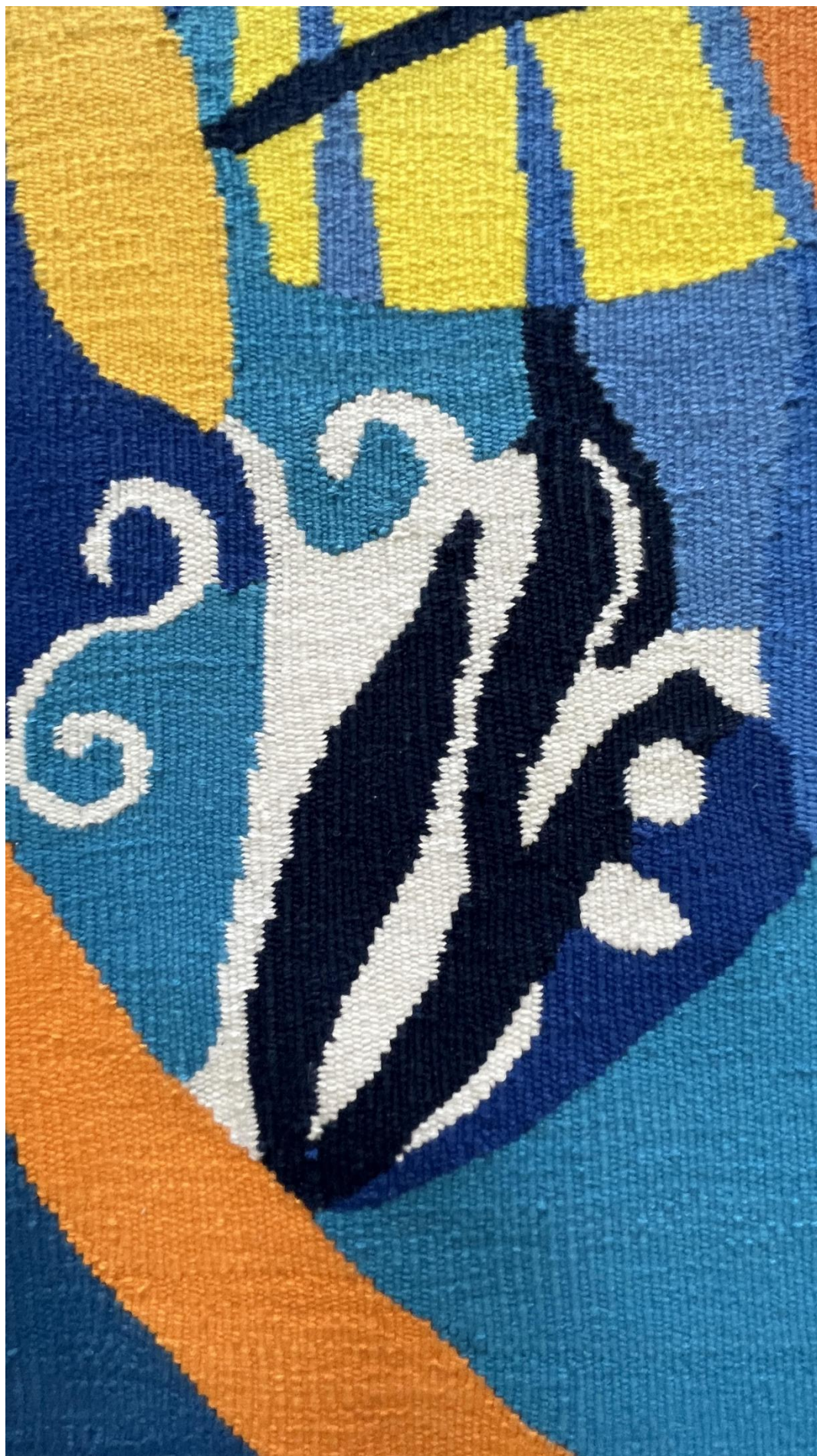




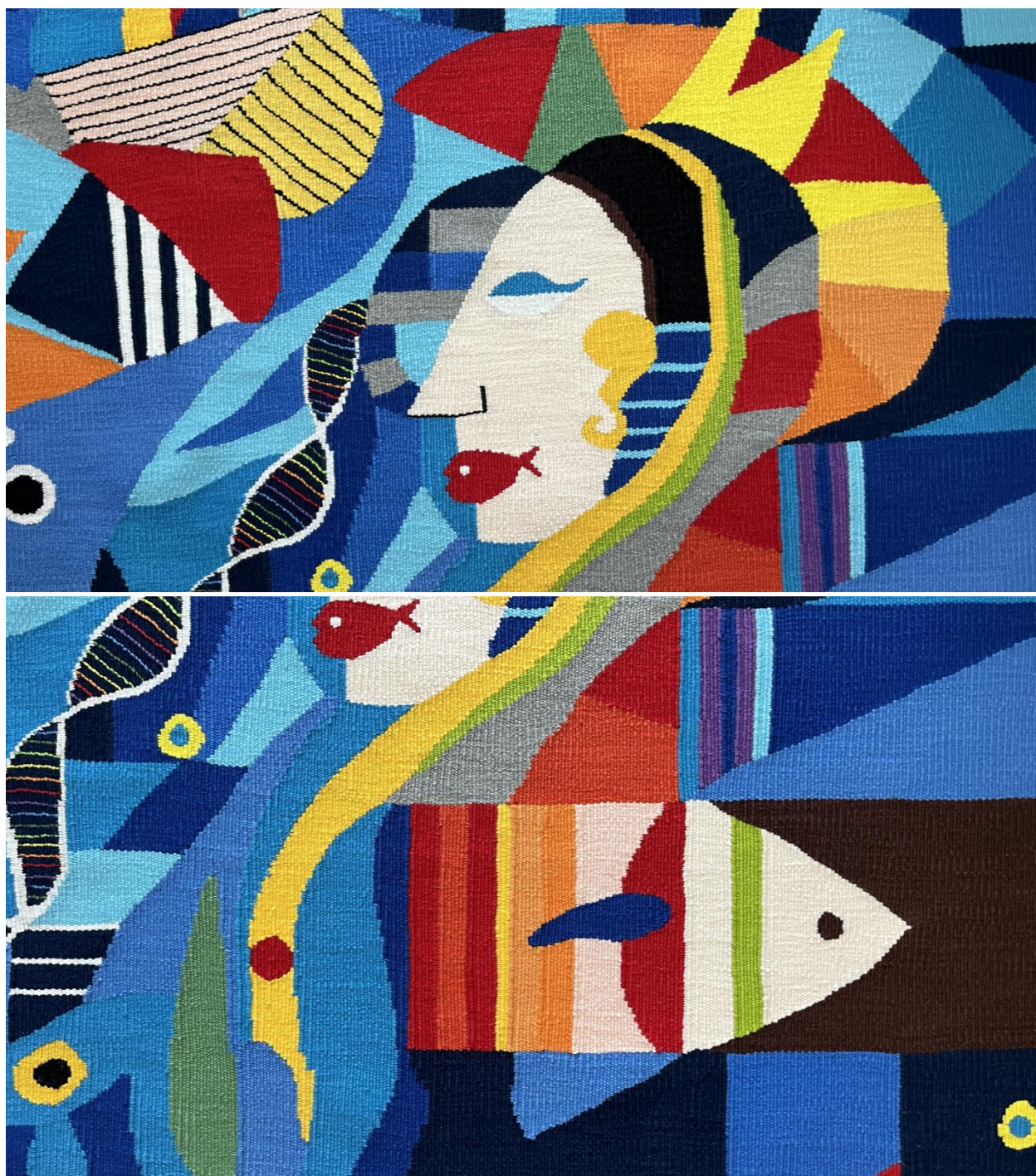








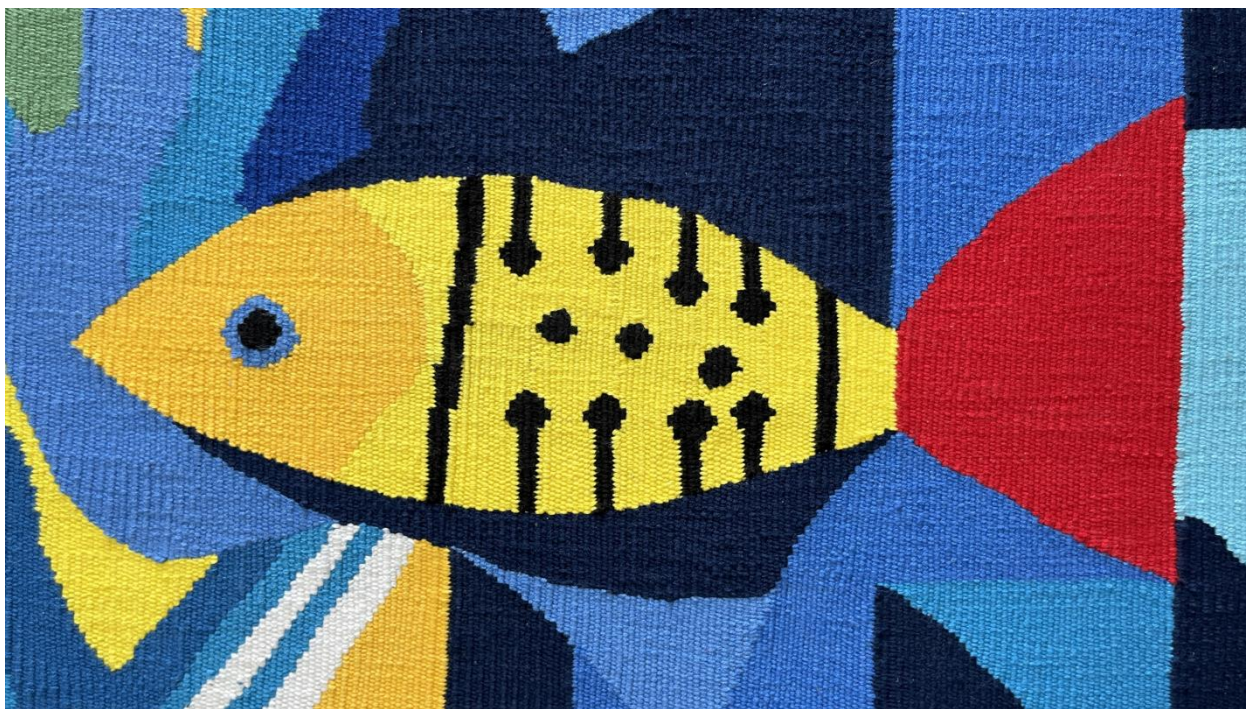




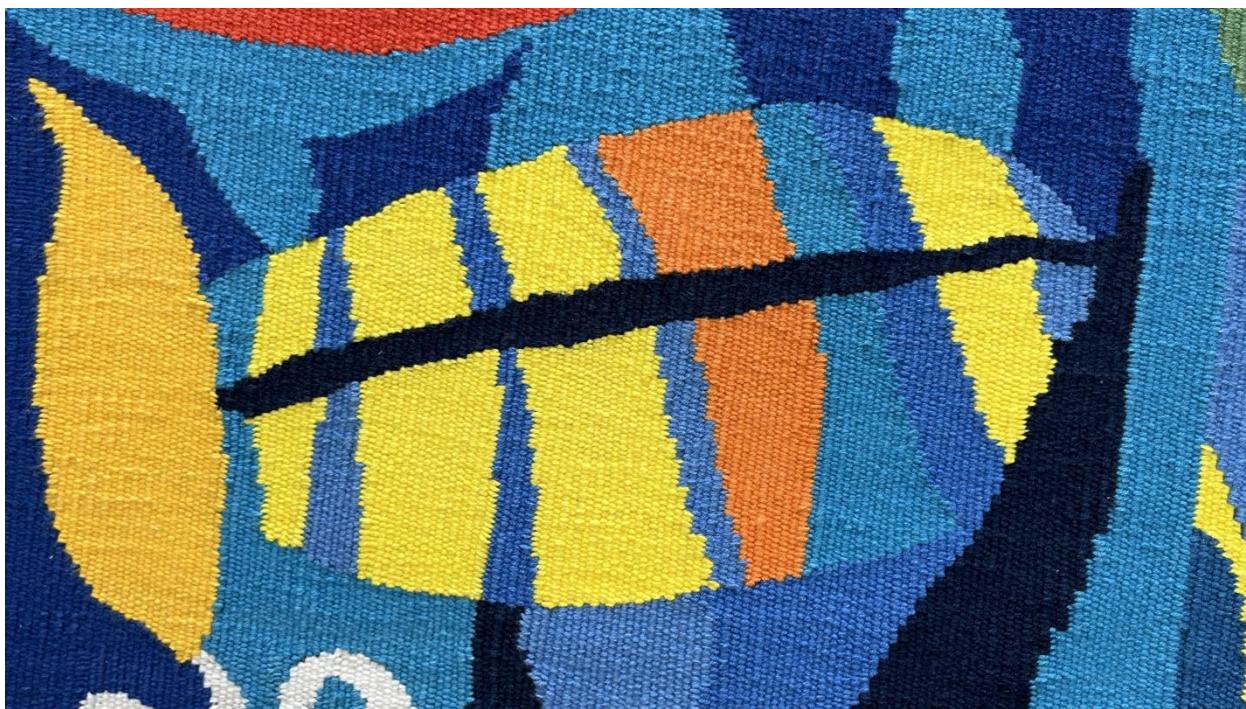












A photo of me with the artwork:





### 6.3.4 Post-Production Organization

During the completion of my graduation project, I organized all the photos documenting the entire process of creating my work. I categorized and sorted them chronologically, starting from the sketch phase, to coloring the sketch, then to the printed work, customizing the weaving frame, hanging the warp threads, and weaving from the bottom to the top until completion. All the photos captured the progress of the weaving at different stages, details of the weaving process, techniques, records of challenges encountered and how I solved them, as well as the new weaving methods I invented.

### **Conclusion**

In this paper, the theme of "nostalgia" in the field of art is explored in depth, focusing on the expression of nostalgic emotions, the visual interpretation in decorative compositions, and the application of abstract forms in fiber art. Firstly, nostalgia, as a form of emotional expression, has a long-standing tradition in art history. It not only conveys emotions in artworks but also showcases a rich aesthetic experience through diverse forms of language. The expression methods of nostalgia are varied, capable of shaping specific emotional atmospheres through elements such as color, composition, and material, evoking emotional resonance in the audience.

Secondly, abstract artistic forms, as a visual language that breaks traditional representations, demonstrate artists' high-level exploration of form and intrinsic emotional expression. By analyzing the expressions of nostalgic emotions in fiber



art, abstract painting, and other modern art forms, the study finds that abstract forms can present emotional states, historical memories, and cultural symbols more freely, granting works broader interpretative space. Moreover, the research showcases how fiber art, as a specific domain, experiments and innovates in material, texture, and structure through abstract formal language, providing a new perspective for the development of contemporary art.

The significance of shaping abstract art forms in contemporary art lies in their infinite possibilities for expression and breakthrough potential. In traditional figurative art, artists rely on the representation of the real world, while abstract art transcends the constraints of concrete objects, exploring deep expressions of emotion and concepts through the reconstruction of lines, colors, and shapes. The language of abstract forms allows artists to delve into the abstract dimensions of emotions and experiences, elevating art from a singular visual presentation to a multi-sensory and spiritual experience.

Future research directions could further explore abstract art forms in different cultural contexts, especially how abstract art reflects the intersections and collisions of various societies, histories, and cultures in a globalized environment. Additionally, the innovation and development of abstract formal language in the field of fiber art provide more materials for future research, examining how materials and techniques can further promote the application of abstract forms in art.

This paper, through the study of nostalgia, abstract forms, and fiber art, demonstrates the importance and rich expressiveness of these artistic elements in

contemporary art creation. Nostalgic emotions, as a theme that runs through history and the present, are presented more freely and profoundly through abstract forms. Fiber art, as a unique form that combines traditional and modern techniques, offers a rich medium for abstract art expression, particularly in terms of experimental aspects of material and structure, holding unique artistic value.

With the continuous development of technology, the expressive forms of abstract art will become more diverse, and interdisciplinary artistic creation will become more frequent. The integration of fiber art with digital technology and interactive technology will provide artists with broader creative spaces. Future artistic creations will focus more on the multidimensional expression of emotions, breaking the limitations of traditional media and promoting the innovation of artistic expression forms. Meanwhile, abstract art will continue to serve as an effective tool for exploring inner worlds, cultural memories, and social issues, becoming an important medium for cross-cultural dialogue in the context of globalization.



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### **Appendix**

**附录（素描、插图、构图设计、完成作品照片）**