



The Symbol of Life

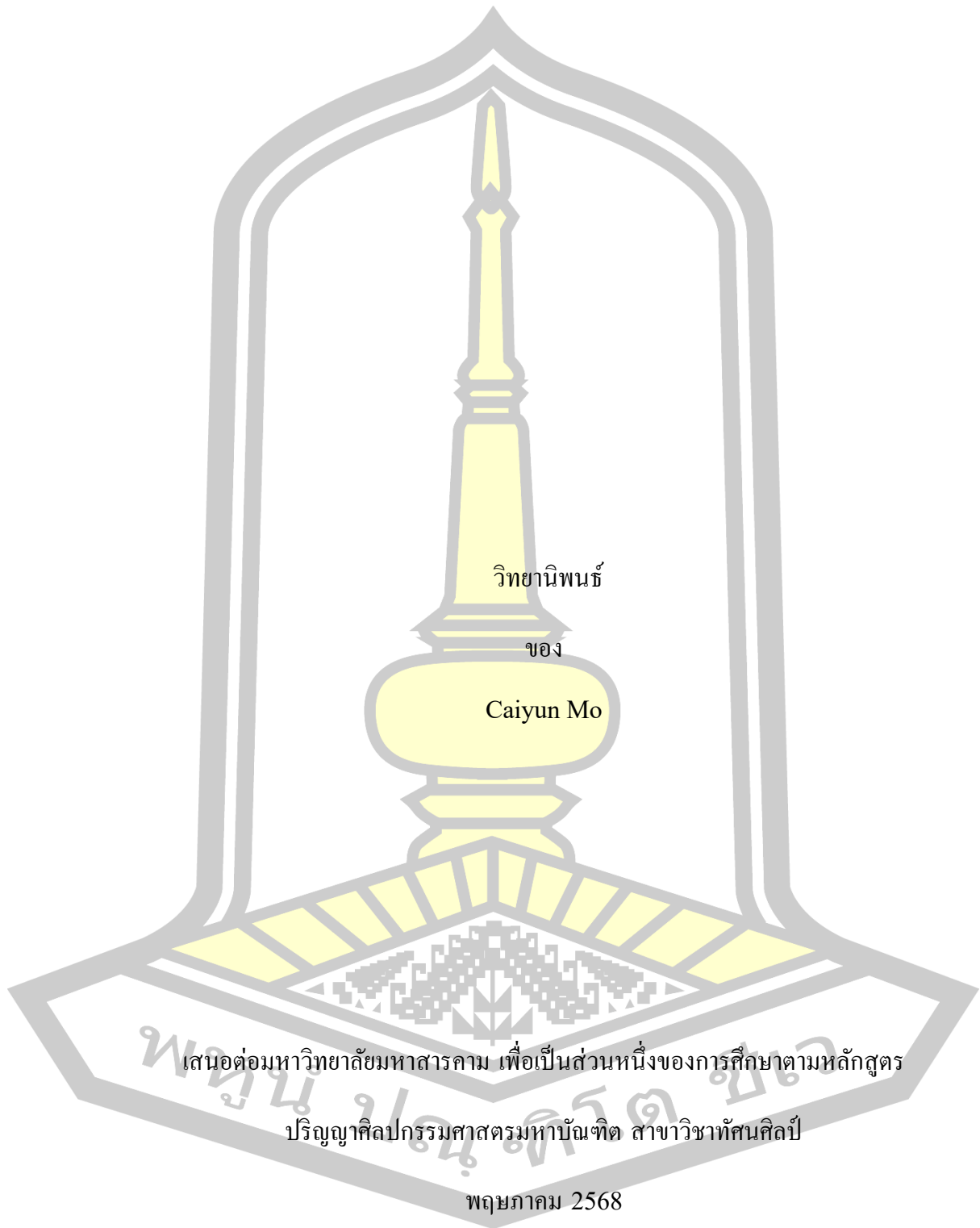
Caiyun Mo

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Fine Arts in Visual Arts

May 2025

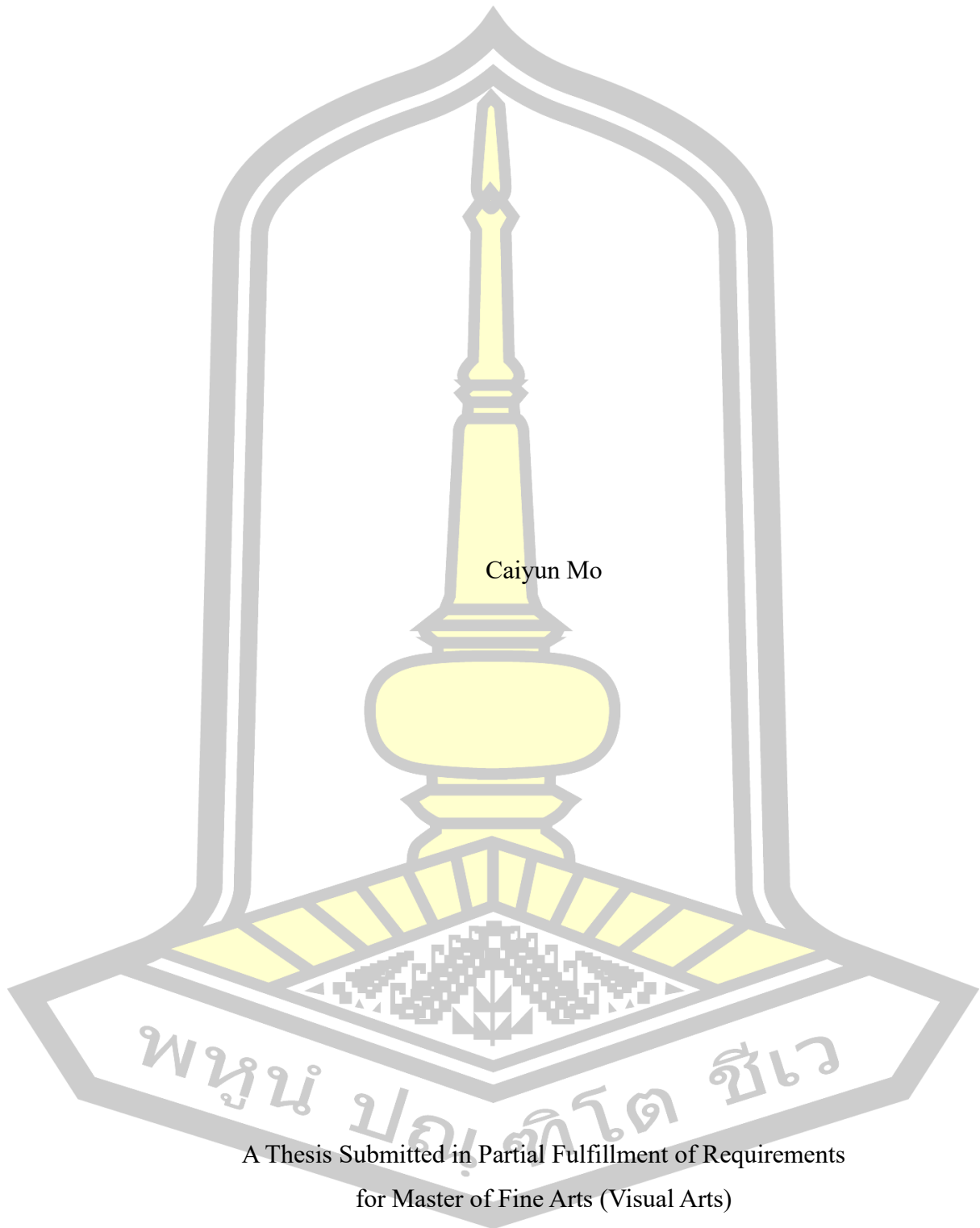
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The Symbol of Life



Caiyun Mo

A Thesis Submitted in Partial Fulfillment of Requirements
for Master of Fine Arts (Visual Arts)

May 2025

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DEGREE	Master of Fine Arts	MAJOR	Visual Arts
UNIVERSITY	Maharakham University	YEAR	2025

ABSTRACT

The visual arts creation thesis entitled “*The Symbol of Life*” was inspired by different perceptions of life. This study aimed to study the ideological concept, creative effect and aesthetic value of butterfly themed creative art works and to create visual art to present the symbol of life. The scope of conceptual creation of the study was feel rich emotions and our understanding of life in the present moment. The forms of the creation work included butterfly shaped and the techniques were tufting, embroid. This creative work was conducted by the data collected from the conditions of the environment, the date from documents and the data about the creation of related visual arts. The researcher analyzed the data to find the clarity of the theme, symbolic form and creation techniques. There were four artistic works with unique characteristics.

The results of the study and creation revealed that the philosophy of life can be expressed through visualization. The butterfly as an art carrier, can imbue it with more meaning.

In conclusion, these works themed around concepts such as freedom, vulnerability, love, growth and beauty, showcase the richness and versatility of mixed painting art in thematic expression. The pieces employ visual elements like color, texture, structure and space to create a rich visual experience and effectively convey the emotions and meanings of the works. In the future, further exploration of the integration of different materials and techniques can be pursued for example, combining painting, sculpture and installation art forms to create more innovative and expressive works.

Keyword : Symbol of Life, Butterfly, Mixed Painting

ACKNOWLEDGEMENTS

The thesis would not have been accomplished without the help of several individuals. First and foremost, I would like to thank Asst.Prof.Suchat Sukna, Asst.Prof.Kanokwan Nithirattapat, Asst.Prof.Adool Booncham and Prof.Sutee Kunavichayanont, Prof.Pongdej Chaiyakut.

I would like to thank my parents for their encouragement and support in my studies.

I am deeply indebted to my classmates for their company and help during the process of my creation.

Caiyun Mo

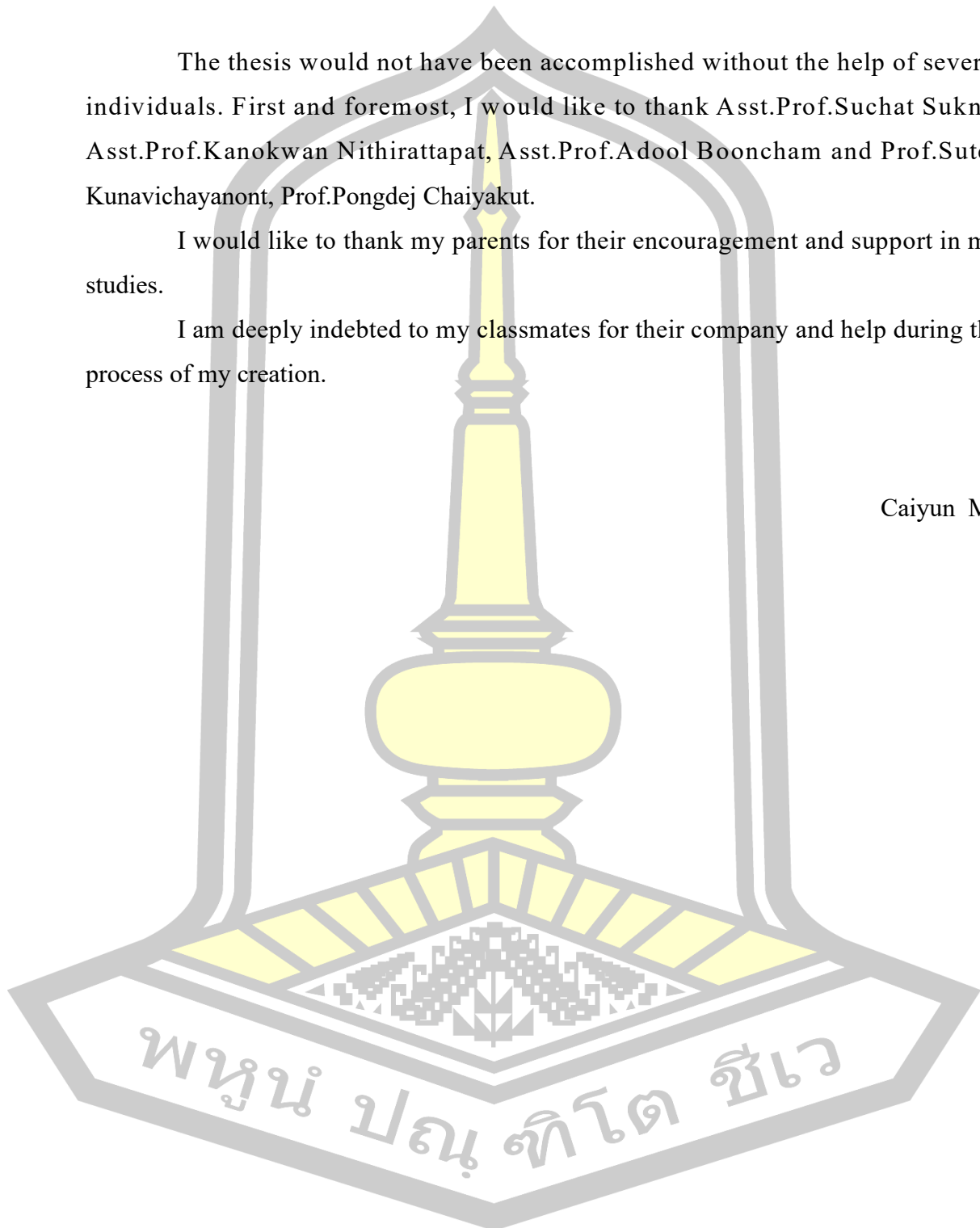
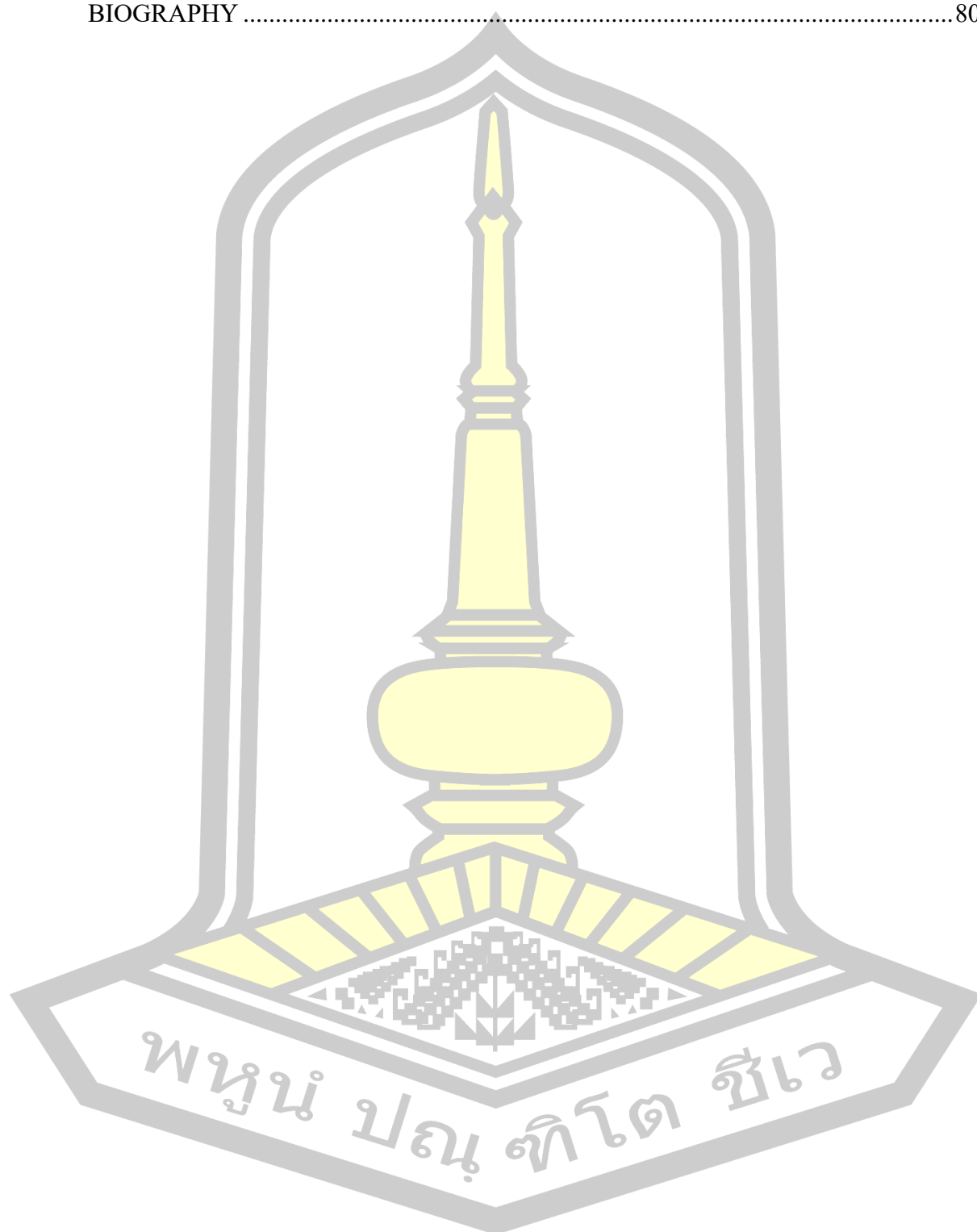


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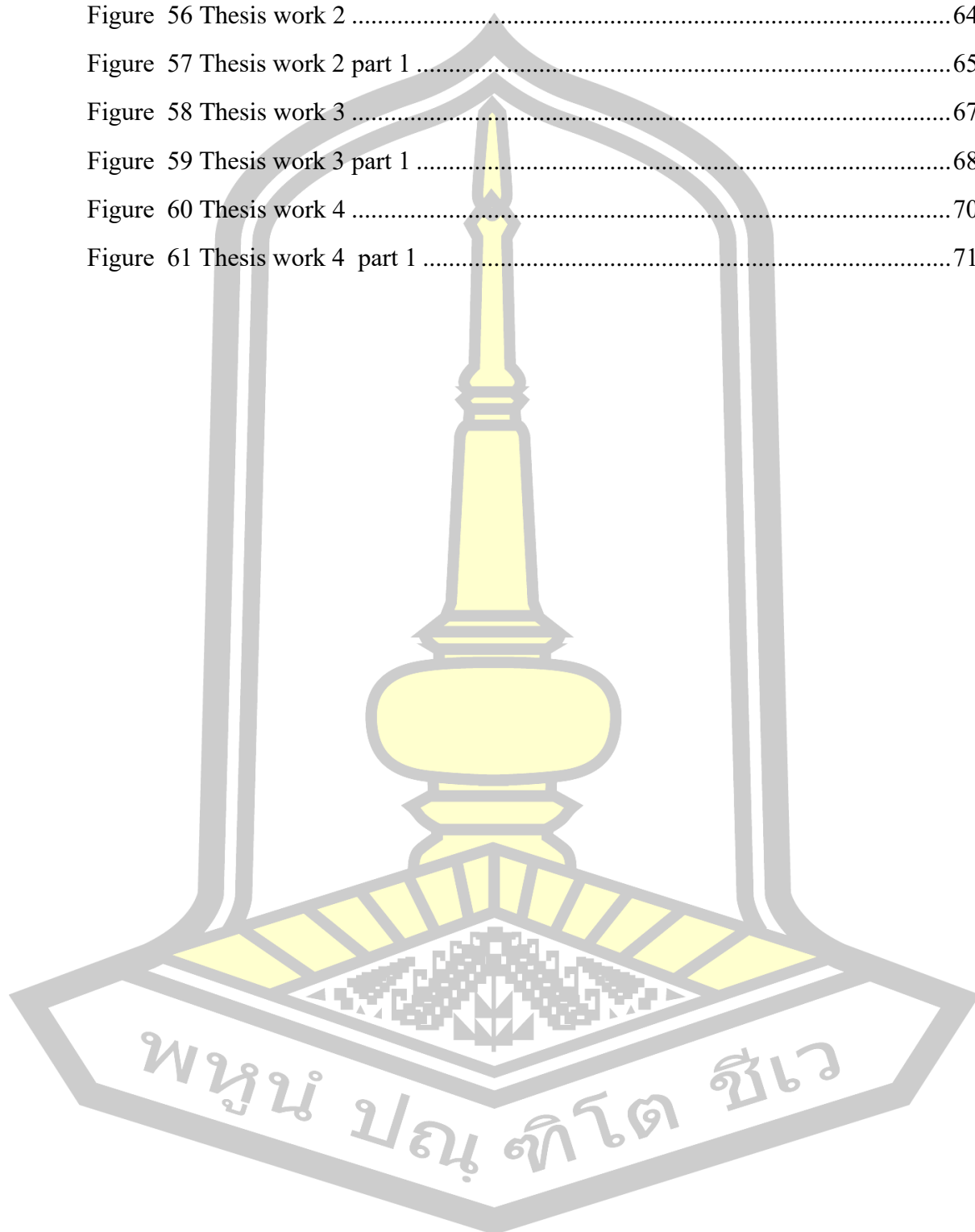


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CHAPTER I

INTRODUCTION

Background

Life is a unique journey, full of love, pain and growth. While we pursue our dreams, we must also learn to face setbacks and losses. Life is not just survival, but also experience and perception. Learn to cherish every moment and feel the beauty around you. Relationships between people give life profound meaning, and love and understanding make us more complete. Through reflection and exploration, we not only understand the fragility of life, but also realize its preciousness. Every day we live should be filled with passion and gratitude.

In different cultures, butterflies are given different meanings. In eastern culture, butterflies are often regarded as a symbol of love. The butterfly has a long history of love, which is related to its natural attributes. The butterfly has only one partner in its life, a symbol of loyalty. In Chinese literature, butterflies are often used to express the theme of love. The earliest existing poems can be traced back to the Northern and Southern Dynasties. The poet Xiao Gang wrote in his work "Ode to the Butterfly", From the phoenix butterflies, both flowers fly. Message to know each other, the end do not violate."Borrow butterfly speak love, show the pursuit of beautiful love. Liang Shanbo and Zhu Yingtai in the story of Liang Shanbo and Zhu Yingtai, one of the four major Chinese folk love stories. They end up in a butterfly after their death, and the butterfly expresses the author's beautiful yearning for freedom. In the folk, the butterfly flying paper-cut has already become a symbol of good marriage and deep affection (Wang, 2014)

In the myth of the Miao people, the maple tree turns into a butterfly, the butterfly mother hatched Jiang Yang, the ancestor of the Miao people, and the butterfly naturally became the "mother" in the eyes of the Miao people. This legend has a far-reaching influence, forming the unique cultural consciousness of butterflies, namely the worship and love of the ancestors. The traditional Miao custom of sweeping the village is to worship the mother butterfly. Butterfly worship reflects the

Miao people's awe and worship of their ancestors, and expresses the psychological demands of the Miao people to pray for protection, prosperity and peace. In the history of China, butterfly patterns in the Central Plains developed as auspicious patterns, mainly including butterfly pattern happy meet format, butterfly flower format, 100 butterfly pattern format, pattern format, homophonic auspicious format and the combination with various auspicious text symbols, which means good luck (He,2023)

In western culture, Psyche (psyche), the wife of the ancient Greek god of love, as the god of soul, image as a girl with butterfly wings. Greek (psyche) means breath, soul, and a butterfly. The ancients believed that butterflies were born out of the caterpillar, just as the soul was buried in the body, they all wanted to get rid of the bondage and fly to the freedom of poetry and dream. Therefore, butterflies symbolize life, reincarnation and soul. The Romans created a statue of a dead man with a butterfly flying out of his mouth, symbolizing the continuation of his soul. The Roman coins have images of Juno and butterflies overhead. Juno is the queen of the gods in birth, birth and marriage. These coins reflect the Roman symbolism of the butterflies, namely, marriage and wedding. An old Irish blessing says, "May the butterfly's wings kiss the sun, find your shoulder, and let it illuminate you." "Bring you luck, happiness and wealth, tomorrow and the future." "In the Irish mind, butterflies are undead. So much so that until the 1600s, it was illegal to kill white butterflies, because they were the soul of children. They can return to where they like in this form. The undead can also visit their loved ones and let them know that everything is well (Elena & Lazaros, 2017)

In Christian art, butterflies are often a symbol of the resurrection of the human soul. The butterfly is a powerful symbol of the soul transformation in the Bible. It is used to indicate the transformation of the soul from a evil state to a state of grace. In Isaiah, the butterfly is used to symbolize the transition of the soul from the state of death to the state of life. Butterflies are also used to represent the inner transition from a dark state to a light state. In the Encyclopedia, Diderot therefore interpreted the butterfly as a symbol of the soul, which has almost become a tradition in western literature and art.

1. Inspiration

My creative inspiration mainly comes from different perceptions of life. In life, I will feel love, confusion, pain, fragility, etc. The shape of my artistic works is mainly presented in the shape of a butterfly, combined with different cultural elements, such as the expression of love in Miao culture. Butterfly beliefs, Chinese calligraphy, Chinese auspiciousness When creating auspicious patterns, I hope that the artistic research will clearly express the content of the work and my own artistic thoughts and creative concepts, giving people different levels of psychological feelings and emotional experiences, thereby triggering viewers to think more deeply and interact with them. The author's thoughts and ideas resonate.

2. Significance of the Study

The symbol of life is the theme of artistic creation. In the short course of life, we have experienced the joys and sorrows, joys and sorrows, facing countless challenges and opportunities, feel the fragility and strength of life, we experience life while also feeling life, thinking about the meaning of life. As a part of the ecosystem, butterfly reflects the close connection between life and nature. The transformation process of butterfly from larva to pupa and then to adult reflects the change and growth in life, symbolizing the different stages and inner transformation of human beings. The creation of the works, combined with fiber art, through different colors, texture and abstract forms of expression. Through the color language, texture and texture language analysis, explore the fiber material in visual and tactile more possibilities, and the rich fiber tactile texture language, skillfully applied to the fiber art, not only can quickly close the distance between people and works, also can better transfer the creator of thoughts and emotions, cause the viewer perception of life in thinking, also makes the fiber art send out its unique charm.

Purpose of Creation

1. To study the ideological concept, creative effect and aesthetic value of butterfly themed creative art works.
2. To create visual art to present the symbol of life.

Scope of Creation

1. Content

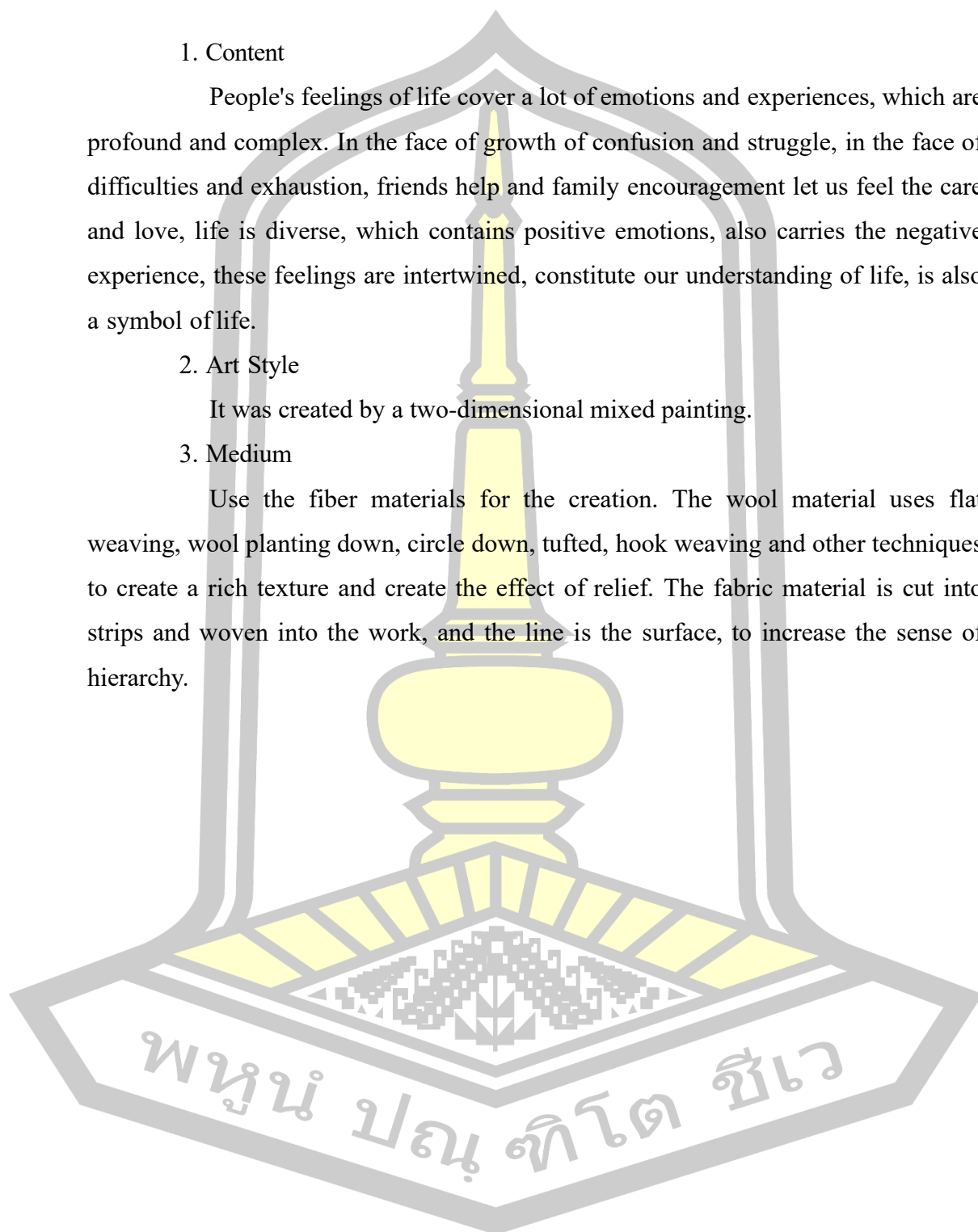
People's feelings of life cover a lot of emotions and experiences, which are profound and complex. In the face of growth of confusion and struggle, in the face of difficulties and exhaustion, friends help and family encouragement let us feel the care and love, life is diverse, which contains positive emotions, also carries the negative experience, these feelings are intertwined, constitute our understanding of life, is also a symbol of life.

2. Art Style

It was created by a two-dimensional mixed painting.

3. Medium

Use the fiber materials for the creation. The wool material uses flat weaving, wool planting down, circle down, tufted, hook weaving and other techniques to create a rich texture and create the effect of relief. The fabric material is cut into strips and woven into the work, and the line is the surface, to increase the sense of hierarchy.



Concept of Frame Work

Use art elements, color theory, aesthetics, semiotics and other theoretical knowledge to analyze the theme, concept, art form of the work, and finally create a life-giving work of art.

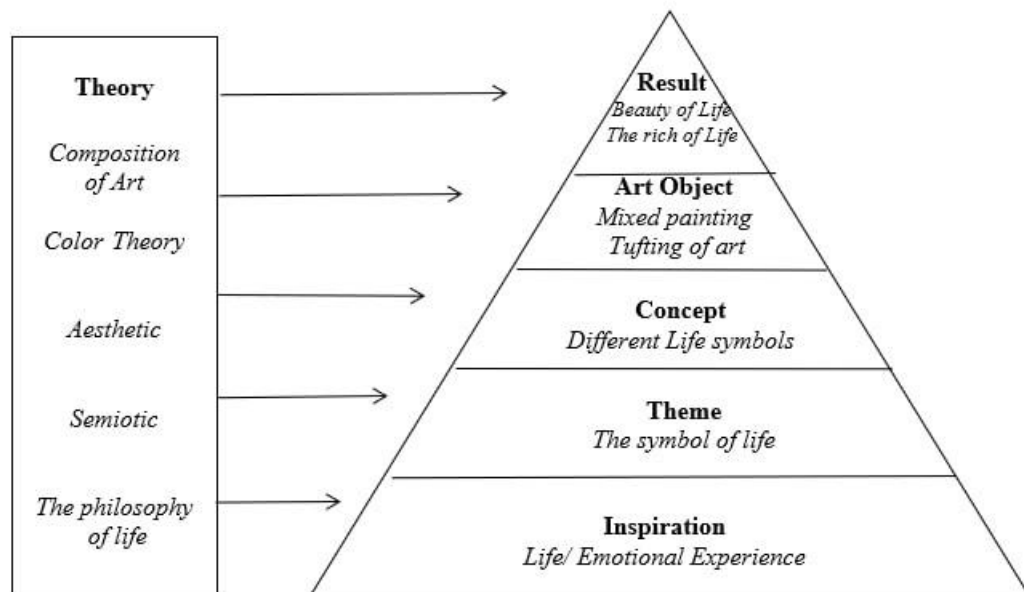


Figure 1 Concept of Frame Work

Definition of Terms

1. Symbol of life: It refers to the abstract concepts such as characteristics, meanings, values or powers of life represented by certain things, images and symbols. It can arouse people's thinking and perception of life and convey various information and emotions about life.

2. Mixed Painting: A painting method that combines multiple painting materials, techniques or forms. Through the comprehensive use of different elements, a unique visual effect is created.

3. Butterfly: It represents the value, growth, protection, vitality, richness and beauty of life.

4. Tufting: use manual or acupuncture machine to cut the wool out of the thick mesh gap, and cut the continuous thread to form a fluffy.

CHAPTER II

LITERATURE REVIEW

According to the purpose of the creation, this thesis study focuses on symbol of life. To support the study purpose, the framework of process is selected accordingly. This chapter reviews related literature, covering the following topics:

1. Data/ Related Influence
2. Theory
3. Related Visual Arts

Data/ Related Influence

1. Field Data

Through field trips, I watched different butterfly exhibitions, including butterfly art works created by mixed art forms, butterfly lamps and butterfly specimens. I was inspired to take photos and record them, which provided a good inspiration for my work.



Figure 2 Guangxi Nanning Installation Art Museum Works Exhibition
Title: Ten thousand butterflies dream, Photo by Caiyun Mo, Date Oct 17/2024



Figure 3 Guangxi Nanning Installation Art Museum Works Exhibition
Title: Whirlpool, Photo by Caiyun Mo, Date Oct 17/2024





Figure 4 Guangxi Nanning Installation Art Museum Works Exhibition
Title: Rebirth, Photo by Caiyun Mo, Date Oct 17/2024



Figure 5 Guangxi Nanning Installation Art Museum Works Exhibition
Title: This moment, Photo by Caiyun Mo, Date Oct 17/2024



Figure 6 Guangxi Nanning Installation Art Museum Works Exhibition
Title: Fetters and Handcuffs, Photo by Caiyun Mo, Date Oct 17/2024

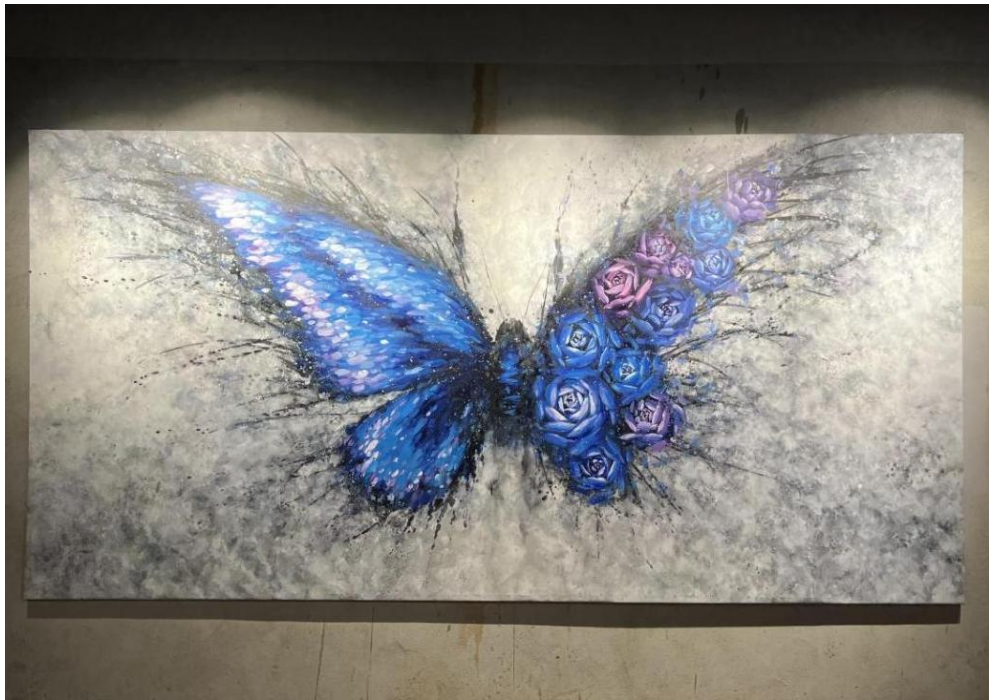


Figure 7 Guangxi Nanning Installation Art Museum Works Exhibition
Title: Butterfly oil painting, Photo by Caiyun Mo, Date Oct 17/2024

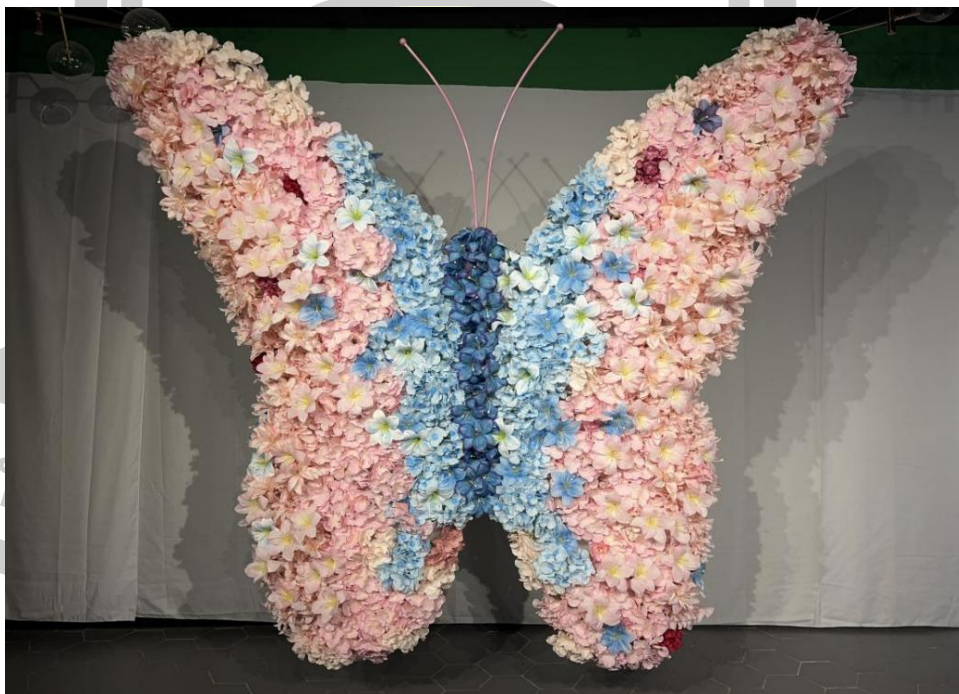


Figure 8 Guangxi Nanning Installation Art Museum Works Exhibition
Title: bloom, Photo by Caiyun Mo, Date Oct 17/2024



Figure 9 Guangxi Nanning Qingxunshan lights

Photo by Caiyun Mo, Date Aug 5/2024



Figure 10 Butterfly exhibition at Guangxi Natural History Museum

Photo by Caiyun Mo, Date Aug 28/2024

2. Documentary Data

2.1 The concept of butterflies in cultural society

Haynes (2013) The position of the butterfly in each scene allows the butterfly to fulfil a function of giving balance to the chaos of the hunt or attack. In this way, the butterfly functions in maintaining ma'at. Again this indicates a strong possibility that the butterfly conveys positive magical forces associated with life and re-birth. This would account for its presence in art where other animals are dying or being captured.



Figure 11 Ancient Egyptian murals

From: Xiao Hongshu (2025)

Elena & Lazaros (2017) The word for butterfly in formal Greek is psyche, thought to be the soul of the dead. Ancient Greeks also named the butterfly scolex ("worm"), while the chrysalis – which is the next stage of metamorphosis from a caterpillar – was called nekydallon, meaning "the shell of the dead". The

metamorphosis of the butterfly inspired many to use butterflies as a symbol of the soul's exit from the body. Thus, the myth of Psyche concomitantly signifies soul and butterfly. It has come to mean the story of the soul coupled with divine eros, but which must nevertheless endure tribulations before achieving immortality.



Figure 12 Psyche Revived by Cupid's Kiss
From: Xiao Hongshu (2024)

Yang (1992) The appearance of butterflies is beautiful. Butterflies appear during the season when plants grow lushly. Years with many butterflies usually have favorable weather and good harvests. These objective facts create an impression that butterflies are not only symbols of beauty but also bring all kinds of goodness to human life. For this reason, the Jingpo people weave butterfly wing patterns on their traditional skirts, making the girls as graceful and lovely as flying butterflies. The Bai people embroider butterflies on their sashes to symbolize women's beauty and competence.



Figure 13 White ethnic embroidery
From: Xiao Hongshu (2022)

Zhang & Kong (2012) In Chinese poetry and literature, the butterfly motif has been widely used since Zhuangzi's "Butterfly Dream." It can symbolize freedom, beauty, and love, serve as a metaphor for the unpredictable changes in life and the disillusionment of ideals, yet it also represents death and the soul. In Western literary works, while images of other animals are often mentioned, the presence of butterflies is rarely seen. The butterfly motif carries unique Chinese sentiment; its multiple symbolic meanings are closely linked to traditional Chinese thoughts such as the yearning for freedom, a carefree view of life and death, and the intertwining of reality and dreams.

He & Zhang (2023) The exquisite and varied butterfly patterns serve as a medium for the Miao people to express their ethnic sentiments. Their spatial distribution is free, and the ways of emotional transmission are diverse. This decorative beauty is the result of the integration of material and spiritual aspects, much like the Miao people's attitude towards all living beings, which embodies an

equal and balanced beauty. This open-minded design style imbues the overall butterfly patterns with a powerful decorative beauty.



Figure 14 Butterfly mother batik

From: Baidu (2025)

White (2025) In Japan, the butterfly has a rich symbolic history, appearing on family crests, in origami, on kimono designs, and in ukiyo-e woodblock prints of the Edo era. A symbol of the transition from girlhood to womanhood, butterflies are also tied to many aspects of female ritual and experience.

พหุ มั บณุ ทิ โด ชั โว



Figure 15 Katsushika Hokusai, Peonies and Butterfly

From: Daily Museum (2022)

Volkova (2016) The Butterfly in Amerindian understanding is “a very spiritual bug and represents the presence of good spirits. Butterflies signal change, metamorphosis, balance, harmony, grace, beauty, and spirituality. They are a good sign”.

Luo (2024) All cultural creations are deeply rooted in humanity's spiritual attachment to things. Since the totem worship period, this tendency has fostered the birth of spiritual symbols. The Miao people have a deep emotional and cultural connection with butterflies, regarding them as symbols of their ancestors, which is the origin of "Butterfly Mother." Therefore, for the Miao people, butterflies are not only creatures of nature but also beings intertwined with their bloodline and soul. Butterfly patterns For example, it has been sublimated from a simple decorative pattern into a cultural symbol. With the development of the times, it has formed rich and diverse cultural connotations and far-reaching significance, with profound emotional value, and has been continuously inherited and developed.

Chu (2011) People create art entirely based on a psychological need. It is this psychological need that internalizes the various life characteristics and activities of butterflies into human life, allowing humans to generate boundless imagination from body to mind. The transformation of butterflies and their metamorphosis reflect humanity's objectification of life in the form of butterflies. This also reflects people's desire to return to nature amidst the unsatisfactory world, as well as their fundamental self-reflection and negation.

2.2 Fiber Art Emotional Expression

Zhao (2008) The topic "How the female artists express the life pain and the anxious art" is very easy to let people induce it western feminine art. But I certainly do not want to induce female artist of this domain into that faction simply also do not want to apply mechanically some kind of theory to confirm some kind of conclusion, but use the method of critique and synthesis to study the art in this domain, and also, discuss the charm of the art in emotion expression, especially discuss the art influence of life pain and the anxiety to the contemporary and the societal significance in existence.

Song (2016) The emotional expression in artistic creation reflects the artist's subjective attitude towards the external world. Works of art are often known for emotion and are moving by emotion. The emotional tension in the art works is based on the visual tension. When the visual tension causes the psychological impulse of the viewer and causes a shock to his mind, the viewer's emotion will change accordingly. Fiber artists integrate their own psychological experience and emotional impulse into the creation of fiber art works, and endows them with infinite vitality and profound meaning of existence.

Zhen (2022) The inherent texture characteristics of fiber material determine the emotional expression advantage of fiber tactile texture in fiber art. The texture characteristics of fiber material itself, such as soft, skin-friendly, warm, etc, can not only bring people tactile experience, but also vividly trigger psychological association through touch feeling, so as to give people different degrees of psychological feeling and emotional experience.

Wang (2022) Color is undoubtedly one of the most important factors that can most arouse the viewer's mood, and it is without borders. In English, yellow

describes timidity, blue describes sadness and so on. In Chinese, there are also many idioms with color, such as: red in the face, disheartened and so on. People's feelings about color mostly come from their own experience. When we unconsciously analyze and observe the object, the inertia will trigger our unconscious association of a certain color. The grass is green, the sea is blue, the red fruit is sweet, and the green fruit is sour. These associations with color may not be true. Sea water is colorless, and green raisins are sweeter than red grapes, but these colors are the right experience in most scenes and are the most direct feelings of color.

Wang (2022) The progress of science and technology make the existence of emotional expression in installation art will become inevitable, installation art in bring emotional resonance at the same time, will be its real value, public space in the installation art creativity and diversity, will be with the development of science and technology play an irreplaceable role, and can improve the public aesthetic and creativity.

In Conclude, it studies the emotional expression of fiber art, combines the principles of psychology with the principles of design science, enhances the emotional value and aesthetic value of the works, and provides more design ideas for the creation of art works.

2.3 Material texture influence

Bai (2018) In modern fiber art, artists broaden the scope of fiber materials, not only using modern materials to enrich the expression form of fiber art, but also combining modern materials with traditional materials. The visual momentum brought by the combined use of two and materials is incomparable to a single traditional material work, which can give full play to the imagination of artists to express more complex content and open up new forms of expression.

Wang (2023) Because the fiber material has the characteristics of visual sense and tactile sense, the visual sense of the material forms the abstract visual elements, and the tactile sense of the material forms the abstract tactile element. The texture of the material forms the sensory properties of the material, thus dividing the visual and tactile texture. Visual texture is a kind of texture observed by eyes, there are many in nature, is also more common in life, such as bark rough texture, water ripples, but are two-dimensional plane texture, and tactile texture between different

objects and felt by the touch senses, experience is a semi-relief feeling, although it is not natural texture as intuitive is three-dimensional texture, need to savor.

Wang (2024) Comprehensive material fiber art is a work of art created by a variety of fiber materials. The main materials involved include woven belt, tie belt, twisting rod, glass wire, metal wire, optical fiber, various texture cloth and paper, etc. These different texture materials can present a rich variety of texture effects, which can make the artist's creation become more free and energetic, and are more widely used in modern fiber art works.

Li (2017) Space texture usually refers to the texture of fiber artworks with three-dimensional characteristics shaped by a variety of technological structures and other means. In the modern environment, artists through the free creation of materials and texture forms and language, breaking the single expression form of traditional fiber art and producing a separation from tradition. The appearance of plane texture language to space. Compared to the plane muscle texture although three-dimensional standing. The language form of body texture seems to have greater spatial freedom, but it is subject by indoor space and building components. And the influence of many factors of environmental tone, so the expression of space texture requires the artist to design and grasp the fiber art from multiple angles.

Zhang (2014) Different fibers in the way of the knot to present multiple appearance of texture expression language is rich and colorful. For example, the use of brown and hemp materials to show the rough tension, in order to achieve a strong and bold artistic style, shaping dazzling soft sculpture works: the use of wool fiber to create a dense fine texture effect, give people a subtle and hazy visual beauty and so on.

In Conclude, texture as one of the core elements of fiber art expression, explore the modern fiber art unique texture expression, and the fusion innovation materials, techniques, such fusion can not only create new possibilities for fiber art, more can bring the audience more colorful art experience.

Theory

1. Composition of art

1.1 Artistic elements

Liu (2023) Those objective exist in visual art to help people better understand the complex world can be called geometric figures, which explains why we always see geometric figures in visual art, geometric figures themselves represent a variety of emotions. The process of artistic creation is the process of emotional expression. Geometrical figures contain the unique attributes of various emotions such as the universe, which is also conducive to artistic creation. Through the analysis of the works of Kandinsky and artists of the same period, it is found that the use of geometric figures for visual creation in this period is influenced by profound philosophical thoughts. Artists constantly study the composition of geometric figures through actual combat, expressing the spiritual world and new thinking on art. Abstract geometric visual art works in this period of art history is a new breakthrough.

Gong (2014) The point is the simplest form, an inherent element of shape. Kandinsky believed that "points can be found in any field of art, so their intrinsic power will undoubtedly be gradually recognized by artists. The significance of points must not be overlooked." Different points have different expressions, primarily manifested in shape, position, quantity, size, clustering, density, and variations in reality and abstraction. Besides being circular, points can actually take on various shapes, even any form.

Wang (2018) Points, lines and surfaces are the basic elements that constitute the picture, and lines are particularly important. The line is a very intelligent painting language, the line used by the artist, is its own unique, is the reproduction of the artist's personality in the art works. In the art of painting, there is no identical lines, but Rembrandt's lines are strong, Angle's lines are slender, and his lines are bold, so many lines are as many painters in the world. For artists, the length of the line, density, virtual and real always have infinite possibilities, some of a few strokes, but meaningful, the words have been done and the meaning is infinite. Those lines with different shapes, lengths, arrangement and density, constitute the beautiful notes of painting.

1.2 Artistic principles

Yang (2022) The composition of things includes objective elements such as color and shape. These compositional elements are arranged according to certain rhythms or structural laws, forming the thing. Formal beauty is a study of the aesthetic characteristics embodied in these elements. The components of formal beauty consist of two elements: one is the objective elements that constitute formal beauty, and the other is the structural laws of these objective elements, or what can be called structural rules. The principle of formal beauty is an abstract and generalized aesthetic theory of beautiful forms.

Cui (2016) Many things in nature often exhibit orderly repetition and variation, forming a rhythm that frequently evokes aesthetic experiences. Rhythm is the sense of movement formed by objects in a picture, presenting regular and orderly changes during motion. The rhythmic variations in artworks inspire beautiful reveries. Works create visual rhythms through changes in color and form. Rhythm is a regular change in pace, where each part corresponds and connects with others, creating a harmonious beauty. There are various forms of rhythm, such as gradual rhythm, continuous rhythm, interwoven rhythm, and undulating rhythm, each producing different rhythms. The aesthetic quality of rhythm imbued with rich emotional hues brings people a beautiful sense of rhythm.

Zhao (2024) Balance is an important concept in the principle of composition, which plays a vital role in abstract oil painting creation. It refers to the work Various elements or visual symbols form a stable and harmonious relationship, creating a sense of balance and unity in the whole. This is achieved through the organization and arrangement of shapes, colors, lines, and other elements. Balance is not about equality; rather, it is a special relationship that is logical and reasonable in visual perception. While balance has a stable nature, it lacks variation, which means it cannot create or bring beauty to the work or its viewers. Balance can also be divided into two forms: symmetrical balance and asymmetrical balance.

Zhang (2020) Shocking, delightful, edifying, and enjoyable are the common attributes of excellent oil paintings. The driving force behind these feelings stems from color, especially its contrast. A single color cannot create beauty; only by juxtaposing multiple colors and allowing them to interact can a harmonious visual

effect be achieved. Different colors combined inevitably produce a contrasting effect. Artists use color contrast, in conjunction with their own aesthetic sense, to create visual disparities whether overt or subtle infusing rich inner worlds and emotional intentions into the colors. This makes the works more impactful, providing viewers with memorable emotional stimulation and aesthetic experiences.

Zhao (2024) Contrast and balance are inseparable concepts in the principle of composition. They interact and influence each other. Contrast can highlight the differences and conflicts in the picture, while the balance reaches a steady state in this difference and conflict. Through the comprehensive application of contrast and balance, artists can create rich tension, rich and diverse visual effects.

In subsequent artistic creations, elements such as points, lines, and planes will be utilized. The forms and dynamics of butterflies will be expressed through the contrast of warm and cool colors and the density of lines. Rhythms are formed by repetitive wool textures, and balance is achieved through asymmetrical layouts. A harmonious atmosphere is created through the unified and coordinated use of colors. Key elements, like the color of butterfly wings, are emphasized to highlight them. Various elements combine and transform, all adhering to artistic principles to complete the overall shaping of the work. The creation of artistic works should follow artistic principles, determining whether the expression is abstract or concrete, constructing a visual framework through lines and shapes, and also paying attention to composition and the choice of materials. Combining artistic principles to create works that are not only unique in form but also more expressive in conveying emotions and ideas.

2. Color theory

Bai (2016) The warmth or coolness of colors stems from people's impressions of light and their physiological sensations and psychological associations with colors. When people see the sun or fire, they feel warmth; when they see ice or the sea, they feel cold. Colors that evoke warmth, such as red, orange, and yellow, are called warm colors. Conversely, colors that evoke coldness, such as blue, green, and purple, are called cool colors. In the contrast of color warm and cold, warm color gives people the feeling of sunshine, enthusiasm, progress, expansion, dryness, strength; cold color gives people the feeling of shadow, calm, transparency, retreat, contraction.

Chen (2012) Echo is a common method to achieve unified and harmonious beauty in color composition. In the color coordination of an image, besides large areas of color within the frame, colors should not appear in isolation; they need to echo each other with similar or identical hues. In the composition of the image, different spaces and positions of colors should create a contrasting effect, maintaining their interconnection to avoid isolated colors, thus achieving balance, rhythm, and order in color coordination.

Bai (2016) The harmony of color is relative to the contrast of color. Without contrast, there is no harmony. The two are mutually exclusive and interdependent, complementing each other and enhancing each other. Contrast and harmony are also called change and unity, which is the key to obtaining beautiful color effects in painting. If the color contrast of the picture is chaotic and loses the relationship of harmony and unity, it will make people feel unstable visually and make them irritable; on the contrary, the lack of contrast factors will also make people feel monotonous and boring, and the infectivity of color cannot be brought into play.

3. Semiotic theory

Zhang (2019) Visual art semiotics, as an important branch of semiotics, primarily focuses on the study of visual meaning within non-verbal symbol systems. Contemporary art forms are diverse, making visual art semiotic language increasingly significant. The expressive power of formal semiotic language in artworks is more pronounced, thereby highlighting the artist's unique painting style. Visual art combines realism with the creator's imaginative consciousness through reorganized symbolic forms, generating visual impact and thus becoming more compelling and vibrant.

Xu (2025) Another category of symbols is abstract symbols, which use images that resemble yet do not fully represent reality to guide people's associative thinking and evoke certain visual experiences. This creates a kind of homologous relationship between human emotions and the symbolic composition. In other words, it achieves a certain degree of "alignment." However, the fundamental meaning of symbolism is "to indicate or suggest something invisible through an image that can be perceived or imagined." Thus, we see that people can achieve a certain level of alignment between the emotions generated from visual impressions and the meanings

conveyed by the abstraction and composition of symbols. The function of symbolism is thereby realized.

Rong (2017) Natural form symbols refer to the way animals and plants in nature exist in a form that can be intuitively perceived by people. These are forms that can be directly utilized in the human mind as symbolic representations. Natural form symbols can be divided into organic and inorganic symbols. Forms that cannot be directly perceived by people are emotional, musical, linguistic, action-based, or expressive, which have been artificially generalized, simplified, and abstracted into symbolic forms. These are known as artificial form symbols or abstract form symbols. They include points, lines, surfaces, and geometric shapes.

Yang (2022) Miao embroidery pattern is a kind of symbol. It is a concrete expression of religious belief and a carrier of the relationship between human and deities. Due to the emergence of religious belief, Miao embroidery becomes more mysterious and gorgeous, with more vitality, which has a profound impact on the real social life of local Miao people.

In the abstract two-dimensional embroidery art works themed around butterflies, color theory can be employed to create an atmosphere by selecting tones that echo or contrast with the natural colors of butterflies, such as using vibrant colors to highlight vitality and cool tones to convey tranquility; leveraging the emotional attributes of colors to convey thematic emotions. In terms of pattern theory, elements like the texture and shape of butterfly wings are deformed, repeated, and combined to construct unique patterns. Techniques such as symmetry, asymmetry, or gradation can be used to enhance visual effects, organically integrating color and pattern to ensure that the work not only has formal beauty but also expresses the essence and artistic value of the butterfly theme.

Related Visual Arts

1. The paintings take butterflies as the theme, which have rich meanings in Chinese culture, symbolizing freedom, beauty, auspiciousness and new transformation. By depicting different gestures and varieties of butterflies shuttling between flowers and plants, Yu province express their emotions, using butterflies and



Figure 17 Artist: David Kracov

Title: Book of Life

Size: 44x60x41 cm

Technique: Free Standing Metal Sculpture

From: Eden Gallery (2023)

3. In the The Kaleidoscopes series, Hurst arranges the butterfly wings in changing shapes similar to the kaleidoscope, cleverly implying the unpredictable and changing nature. The butterfly life cycle represents metamorphosis and change, and it becomes a symbol of the viewer's journey of change at all stages of life. Just as the pattern of a kaleidoscope originates from a simple rotation, life also changes its direction in seemingly small changes, bringing us infinite possibilities and challenges. The fragile, transient butterfly embodies the transient nature of life, while the kaleidoscope of design shows that there is an internal order under the superficial chaos.



Figure 18 Artist: Damien Hirst

Title: The Kaleidoscopes

Size: 85 x 140 cm

Technique: Diasec-mounted Giclée print

From: Heni(2024)

4. *Leave love behind* It is a clever fusion of ceramic sculpture and installation art. Manson Using ceramics, a traditional material, it is shaped into the form of natural elements such as butterfly, pupae and cabbage through exquisite skills. These ceramic sculptures are grouped together to form an organic installation artwork. The separated butterfly wings are made of thousands of porcelain tiles, which seem light to fly, but they actually have a contradictory texture because of the weight of the material. A giant ceramic cabbage provides shelter for the pupa. This way of combining different elements together makes the audience feel as if they are in a mysterious natural ecosystem, enhancing the sense of space and story of the work.



Figure 19 Artist: Rebecca Manson

Title: Leave love behind

Technique: Porcelain, glaze, adhesives, steel

From: Josh Lilley (2024)

5. Black Cloud is a large-scale space installation art, where thousands of paper butterflies are arranged on the walls and ceiling of the exhibition hall to change the space atmosphere and make the audience feel the impact of the work personally. The dense black butterflies form a surreal landscape, breaking the boundary between reality and imagination, creating a mysterious and uneasy atmosphere, and bringing a fantasy and scary visual experience to the audience.

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Figure 20 Artist: Carlos Amorales

Title: Black Cloud

Size: The whole church

Technique: laser cutting, paper

From: Design Window(2021)

6. This installation uses butterflies as the artistic medium to analyze the life and power of butterflies, and think about the plight and outlet of women. The work uses mixed materials such as wire, wool and paper. The shape and the mixed techniques of this art have inspired me, and my work will be created using a mixed material.

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Figure 21 Artist: Yuanyi Art Studio

Title: Cocoon Transformation Record

Size: 500 x 300 x 500 cm

Technique: mixed material

From: Xiao Hongshu (2022)

7. Swedish artist Alfhild Külper creates works of personal emotions by listening to the stories and dreams of others and injecting those feelings into his work. Her work is full of organic lines, shaped like maps, rivers, and islands, and each of them is rich in blue, green, and red. In some works, there will be abstract human forms, as if dancing in nature. Her soft, strange and gorgeous tufted textiles bring people a strong sense of freshness and stimulation. The color combinations and abstract patterns of her work inspired me.



Figure 22 Artist: Alfhild Külper

Title: Call it Angel Earth

Technique: tufting

From: Xiao Hongshu (2024)

8. Celia Xian is the director of the Fiber Art Studio of the White Leaf Plan. She refined the traditional cultural elements and symbols, and expressed the tufted pattern language, and created a unique style of tufted works. While inheriting Chinese traditional culture and giving national style vitality, she also added more profound

existence significance to the works. Inspire me to apply the traditional cultural elements to the creation of my works.



Figure 23 Artist: Celia Xian

Title: Dunhuang

Size: 120 x 110 cm

Technique: Tufting

From: Xiao Hongshu (2022)

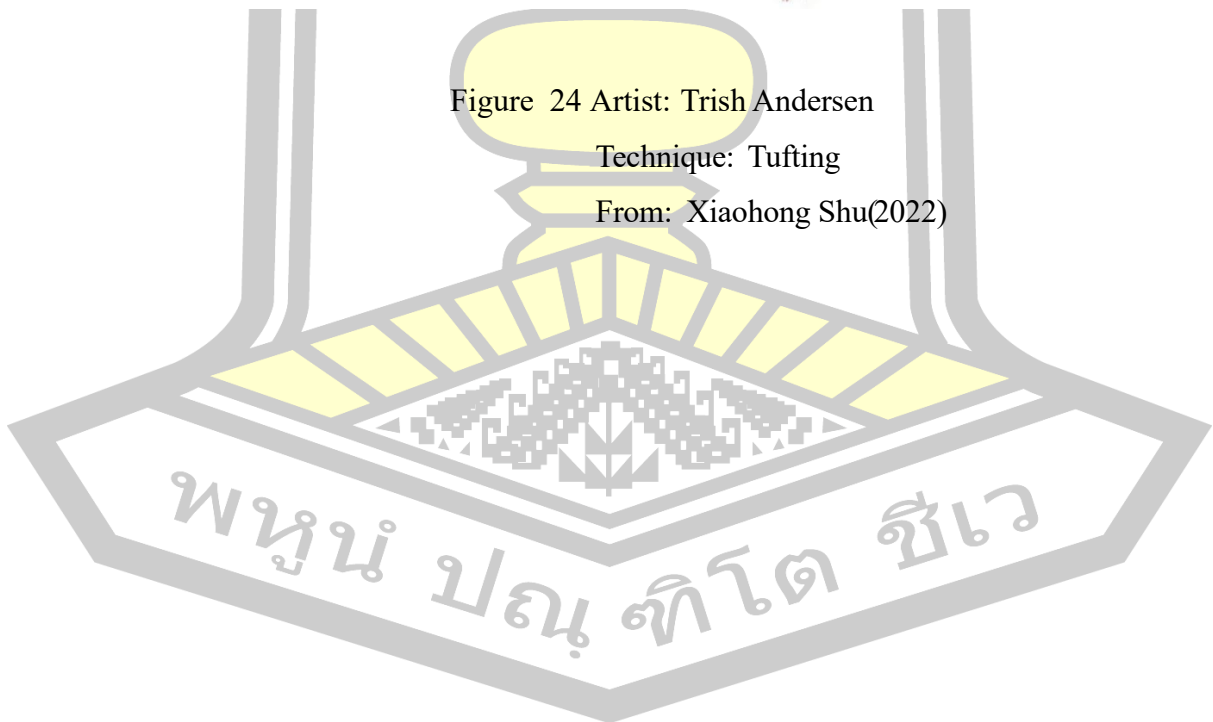
8. Artist Trish Andersen combines fibers collected from fields and flocks with those developed in factory workshops, demonstrating the spatiality between vibrant and understated, smooth and wild, cut and recycled, soft and accumulated, dense and rough textures. Her work allows people to experience different tactile expressions visually, leading to an emotional resonance. Andersen's work conveys the truth that boundaries inevitably shift and migrate, whether in time, culture, geography, or interpersonal relationships.



Figure 24 Artist: Trish Andersen

Technique: Tufting

From: Xiaohong Shu(2022)



CHAPTER III

METHODS OF CREATION

This chapter gives an outline of the study design and procedure.

The procedure of the study concluded from chapter two and other frameworks which involve with symbol of life. This creation will be presented according to the following topics:

1. Collection and Analysis Data
2. Creation Process
3. Visual Arts of Proposal

Collection and Analysis Data

1. Data Collection

Early through data sorting and field investigation, the theme related works preservation or filming, collect typical fiber art cases at home and abroad, summarizes their modeling, materials, color, texture form such as artistic characteristics, and rational analysis of advantages and disadvantages, learn from experience, provide evidence support for work creation.

2. Data Analysis

2.1 Analysis of theme

The symbol of life can refer to a specific someone's life, or life, can also refers to the whole human and its living environment, etc., it contains the feelings of life, can be happy, free, warm, and can also be confused, pain, fragile, we in the experience of life also in life, thinking about the meaning of life, the symbol of life is an abstract concept.

2.2 Analysis of form symbols

The main modelling symbol is the butterfly, butterfly shape represents the growth of all things, has rich meaning, can represent, animals, plants, butterfly as a part of the ecosystem, reflects the close connection between life and nature, the butterfly from larva to pupae, to the adult metamorphosis process, embodies the

change and growth in life, a symbol of the different stages of human experience and inner transformation.

2.3 Analysis of techniques

Using tufting, weaving, embroidery, winding, weaving and other techniques to form organic shapes through texture and structure, symbolizing the flow and change of life. Choose natural fiber materials (wool, cotton, linen) as the main material, because it comes from nature and has the characteristics of life, try to add plant dyes, such as in the choice of bright colors in nature, to show the vitality and vitality of life, the dark color expression of the concept of decay.

Creation Process

1. Sketches/ Model

First, the theme concept of the work is determined according to the inspiration obtained. This theme concept will guide the subsequent design direction and the emotional expression of the work. The second step is to draw a sketch to help organize ideas and explore different forms of visual expression, consider the colormatching of the work and the materials that may be used, and then refine the structure diagram, which is conducive to the production of the work.

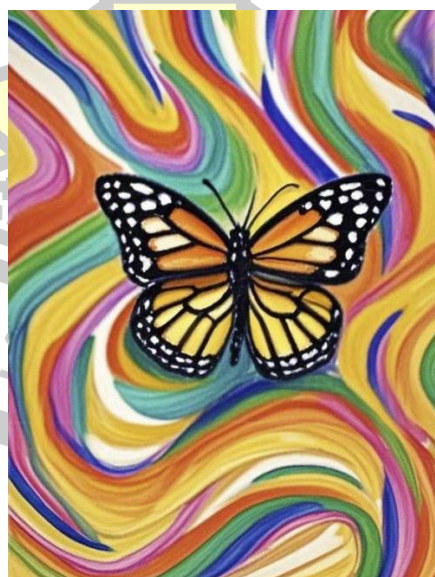


Figure 25 Sketch 1



Figure 26 Sketch 2



Figure 27 Sketch 3



Figure 28 Sketch 4



Figure 29 Sketch 5



Figure 30 Sketch 5



Figure 31 Sketch 5



Figure 32 Sketch 5



Figure 33 Sketch 5

2. Material and Equipment

Commonly used fiber materials include plush, wool, cotton, hemp, etc. The fibers of different materials provide different textures of texture and color, which are suitable for the expression of different creative concepts, and need to be selected according to the concept of works. The selection of base materials will

affect the stability and display effect of the work, such as canvas, grid cloth, wooden frame, etc. Adhesive Select hot melt glue, white glue or other adhesive suitable for fibrous material to fix the position of the fiber on the base. Tuft gun and needle poke are commonly used tools. Different types of tools can produce different texture effects, and the electric hair repairman can trim the three-dimensional tufted effect. Through the systematic preparation of materials and tools, the art creation can proceed smoothly, and at the same time can better express the artist's creative ideas. In this process, the materials and tools not only meet the needs of creation, but also have a profound impact on the final effect and presentation of the work of art.



Figure 34 Material



Figure 35 Equipment

3. Step of Creation

3.1 Step 1

firstly, create the design effect drawing, determine the pattern size of the fabric, set aside 10-20 cm space to tighten the base cloth on the tufted frame, mark the process selection and the wire information and the height of the color.



Figure 36 Draw the outline of the pattern

3.2 Step 2

The second step is to fill in the pattern completely. Fleece knitting is the most time-consuming part of the whole process, and other knitting techniques need to be added according to creative needs to enrich the work.



Figure 37 Manual fill



Figure 38 Machine filling



Figure 39 Trim to a different height

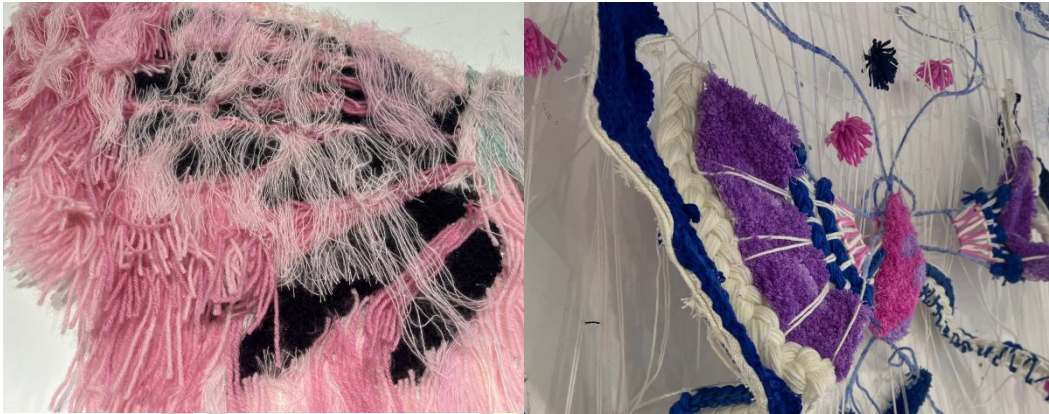


Figure 40 The effect of different techniques

3.3 Step 3

The final step is to install the work according to the desired effect, cut the pattern or frame it.



Figure 41 Cut and hang

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Figure 42 Mounting



CHAPTER IV

RESULTS

This chapter intends to *The symbol of life*. The focus of this chapter is to illustrate to the results. Thus, the results are shown into the following topics:

1. Pre-Thesis Creative Work
2. Thesis Creative Work

Pre-Thesis Creative Work

These works were created in the first three chapters and there are four art pieces.

1. Pre-Thesis work 1

1.1 Idea/ Concept: Inspired comes from the deep desire for freedom and the transmission of joy.

1.2 Form/ Art style: Creative works are presented in a mixed-art form. The whole work presents a colorful and dynamic visual effect. The background is a vortex pattern made of multiple color wool, with a natural transition between the colors, showing a flowing, vibrant feeling. The work adopts the central composition, and the butterfly works are placed in the center of the picture. The three-dimensional black butterfly and the bright colors of the background makes the butterfly become the visual focus and highlight the theme. The main material is wool of various colors, and the works are created through weaving, tufting and three-dimensional supports.

1.3 Interpretation: The work conveys the theme of "freedom" through visual elements such as color contrast, line dynamics and three-dimensional sense. The vortex pattern and the shape of butterflies are dynamic, symbolizing the diversity of freedom and infinite possibilities. Butterflies fly freely in the colorful background, symbolizing the desire to get rid of bondage and pursue freedom. It is hoped that the work can arouse the viewers' inner desire for freedom and stimulate their thinking and pursuit of freedom.



Figure 43 Creative Work 1

Title: freedom

Siz: 120 x 140 cm

Medium: wool

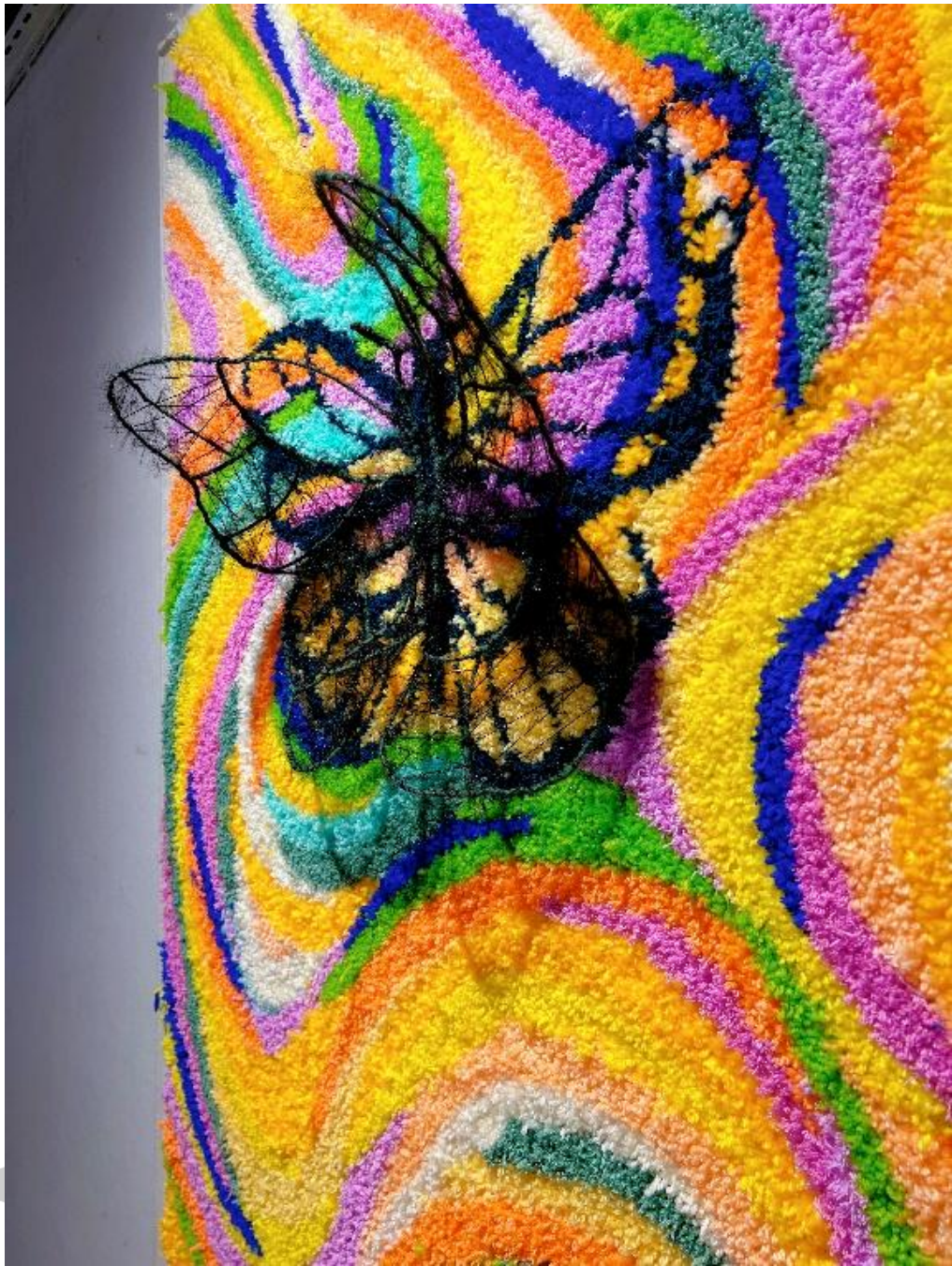


Figure 44 Creative Work 1 part 1

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2. Pre-Thesis work 2

2.1 Idea/ Concept: Using butterfly shapes trapped by spider webs to represent the concept of fragility.

2.2 Form/ Art style: Creative works are presented in a mixed-art form. At the center of the picture is a butterfly woven with wool, the butterfly's wings and body shape are slender and fragile. The butterfly is tangled by huge spider webs, with slender lines that present a sense of vulnerability and danger. In the middle of the picture are some pink and dark blue petals and leaves, further reinforcing the fragility of the work. The work adopts the central composition, and the butterfly works are placed in the center of the picture. The lines of the spider webs radiate, drawing the observer's view to the central butterfly, reinforcing the plight of the butterfly being trapped. The use of color is soft, purple, blue, pink and other colors all present a light, weak feeling, echoing the theme of the work. The main material of the work is various colors of wool, which is created through techniques such as weaving, winding and three-dimensional support.

2.3 Interpretation: This work conveys the theme of "vulnerability" through delicate wool weaving and abstract natural forms. The image of a butterfly trapped in a spider web symbolizes the struggle and fragility of life in distress. The delicacy and fragility of spider webs also symbolizes the danger and unpredictable of difficulties. It is hoped that the work can arouse the resonance of the audience, and the expansion of the twigs, but enhance a trace of vitality and hope in the fragility. It causes them to think about the fragility of life and how to survive in difficulties.

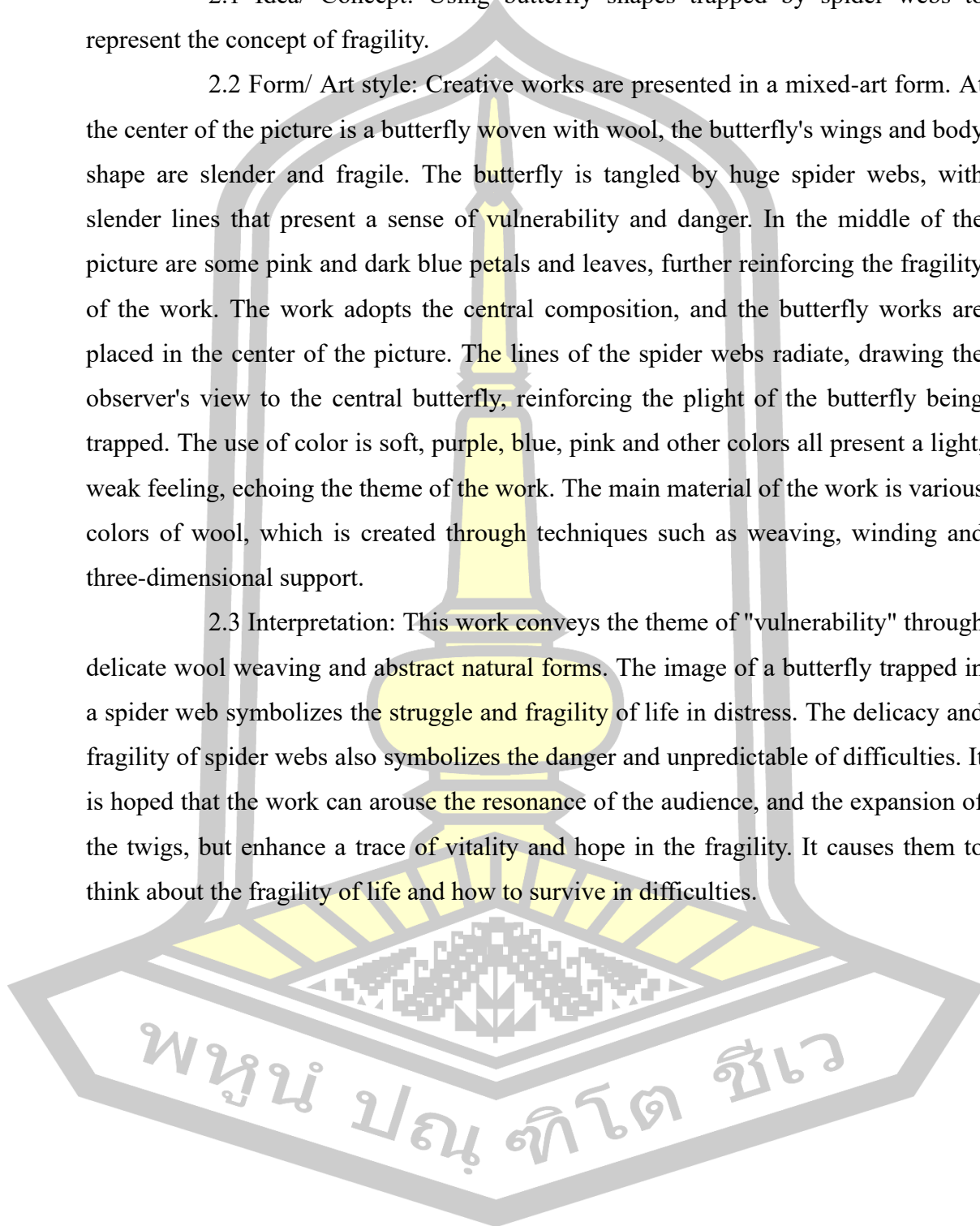




Figure 45 Creative Work 2

Title: Breakable

Size: 200 x 200 cm

Medium: wool

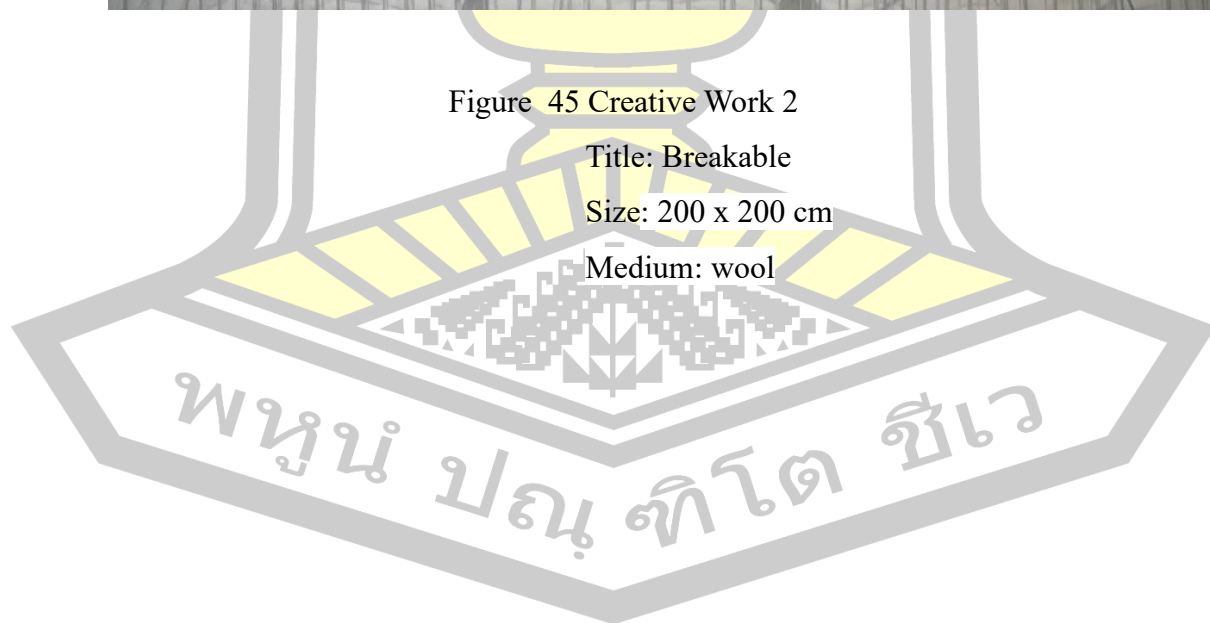




Figure 46 Creative Work 2 part 1

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3. Pre-Thesis work 3

3.1 Idea/ Concept: The shape of the butterfly and the mother is used, representing the mother's concept of protection and love.

3.2 Form/ Art style: The creative works are presented in the form of two-dimensional wool painting, and the whole works present a visual effect of rich colors and full of ethnic customs. The work adopts a symmetrical composition form. At the center of the picture is a mother wearing traditional Miao costumes, carrying two children. Behind them are colorful butterfly wings, around the mother, forming an encircling posture, symbolizing the mother's care and protection of love. The main material of the work is wool, which is created by weaving, tufting and three-dimensional accumulation techniques. The three-dimensional accumulation of wool increases the sense of hierarchy and weight of the work, making the characters and butterfly wings more three-dimensional.

3.3 Interpretation: This work conveys the theme of "the symbol of love" through its bright colors, vivid images and symbolic butterfly wings. The image of a mother symbolizes the greatness and selflessness of maternal love. The children and their mother embrace together tightly, symbolizing the warmth and happiness of family affection. The encircling posture of butterfly wings symbolizes the support and protection of maternal love. It is hoped that the works can evoke the deep love of the viewers and arouse their thinking about love and family.

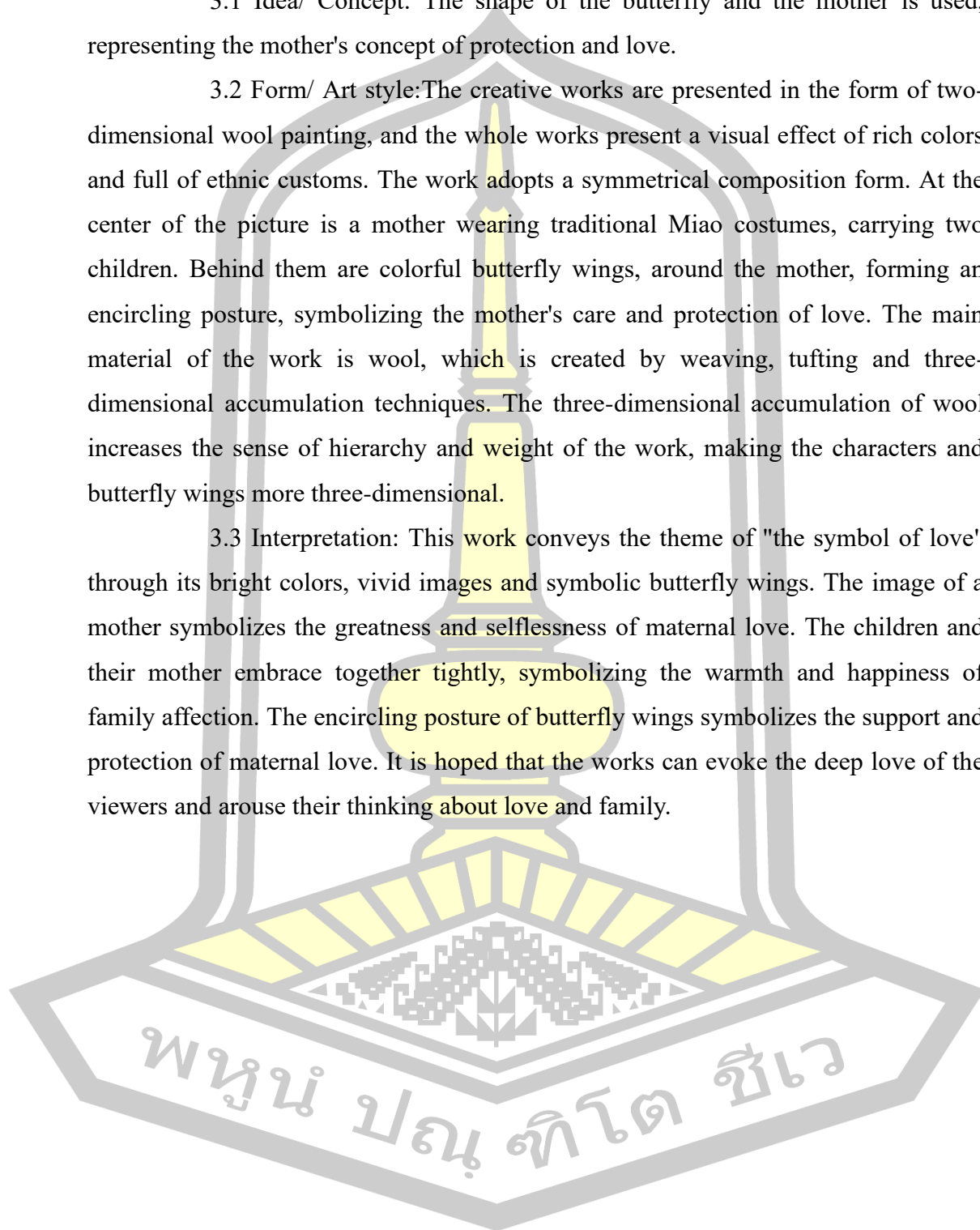




Figure 47 Creative Work 3

Title: A symbol of love

Size: 140 x 140 cm

Medium: wool

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Figure 48 Creative Work 3 part 1



Figure 49 Creative Work 3 part 2

4. Pre-Thesis work 4

4.1 Idea/ Concept: Use the shape of a butterfly, representing the concept of everything growing.

4.2 Form/ Art style: Works present a huge butterfly modelling, butterfly wings made of a variety of color wool woven, color including dark brown, gray, black, beige, blue, etc., these colors together, form a mottled visual effect, as let the growth of all land, the use of dark color, give a person a kind of inside collect and thick feeling. On the edge of the butterfly wings, there are some long lines falling down, like the traces of life growth. These lines are of different lengths and different colors, which increases the dynamic sense of the work. The butterfly wings are symmetrical, giving people a sense of stability and balance. The main materials of the work are various colors of wool and cloth, which are created through weaving, tufting and three-dimensional accumulation techniques.

4.3 Interpretation: This work creates a simple and powerful effect through different thickness and thickness of wool weaving and deep colors. The shape of a butterfly symbolizes the change. The falling head of the line symbolizes the traces of the growth of life. The work gives people a quiet, introverted and powerful feeling. Hope to arouse the audience's perception of growth through the work.

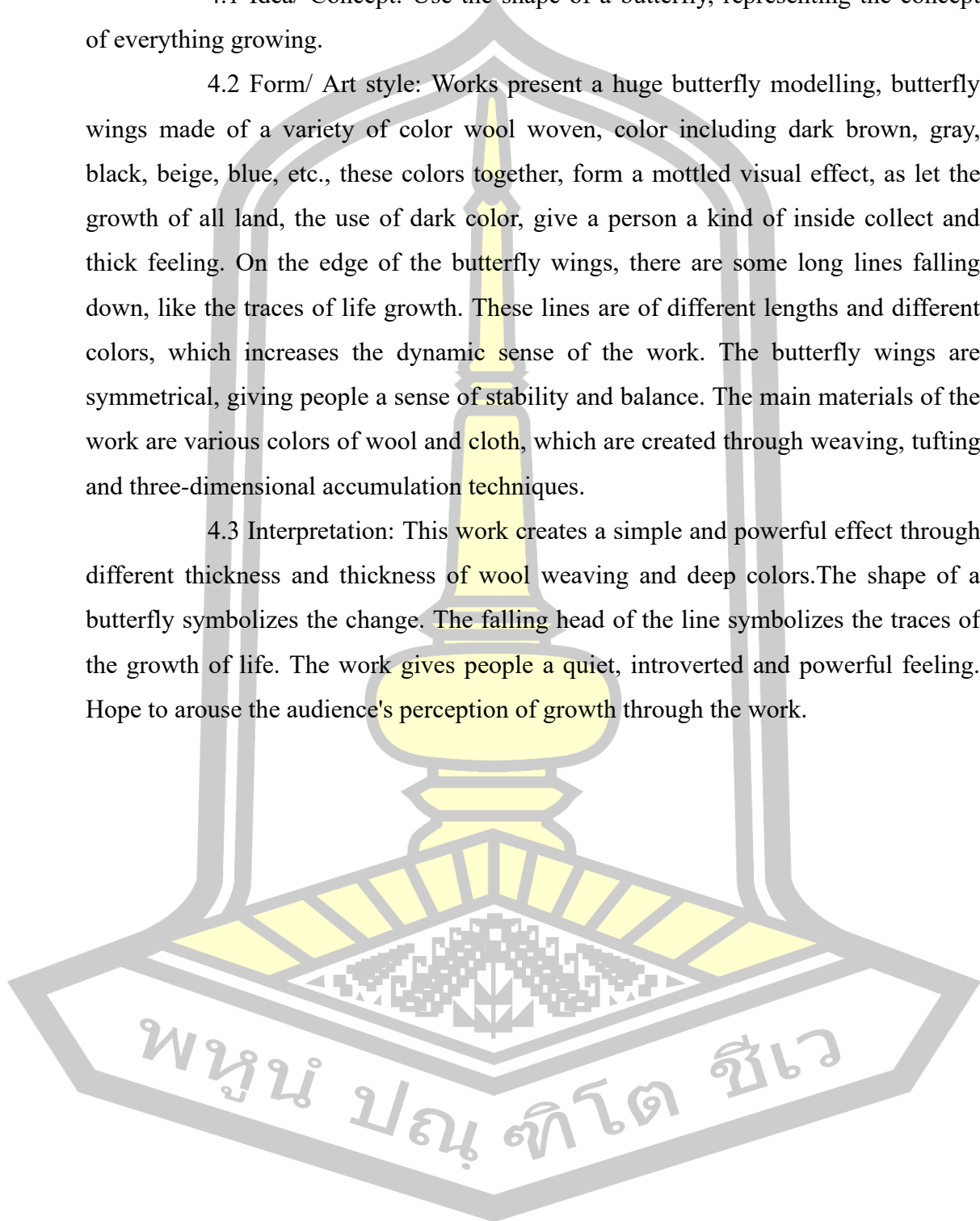




Figure 50 Creative Work 4

Title: Traces of growth

Size: 180 x 180 cm

Medium: wool

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Figure 51 Creative Work 4 part 1

5. Pre-Thesis work 5

5.1 Idea/ Concept: Inspiration comes from the good memories in life, expressing that although life is complex and changeable, there are beautiful parts waiting for us. We need to keep a good attitude to meet every day.

5.2 Form/ Art style: The work is a pink butterfly. whose wings are woven from two different layers of pink wool. The upper wings are slightly flat, while the lower wings are tassel shaped. In the middle part of the butterfly wings, there are black hollow areas. These areas contrast with the pink wool, increasing the sense of layers and changes of the work and making the work more visual impact. The use of color is given priority to with pink, giving a person a kind of soft, dreamy feeling. The main material of the work is wool, which is created through techniques such as weaving, crochet and tassel making.

5.3 Interpretation: This work creates a soft, romantic visual effect through pink wool and dreamy modeling. The shape of a butterfly symbolizes freedom and beauty. The different use of wool, and the setting of black hollow areas, symbolize the complexity and diversity of life. The work gives people a dreamy, soft, full of girlish heart feeling. I hope to evoke the good memories of the audience through the work.

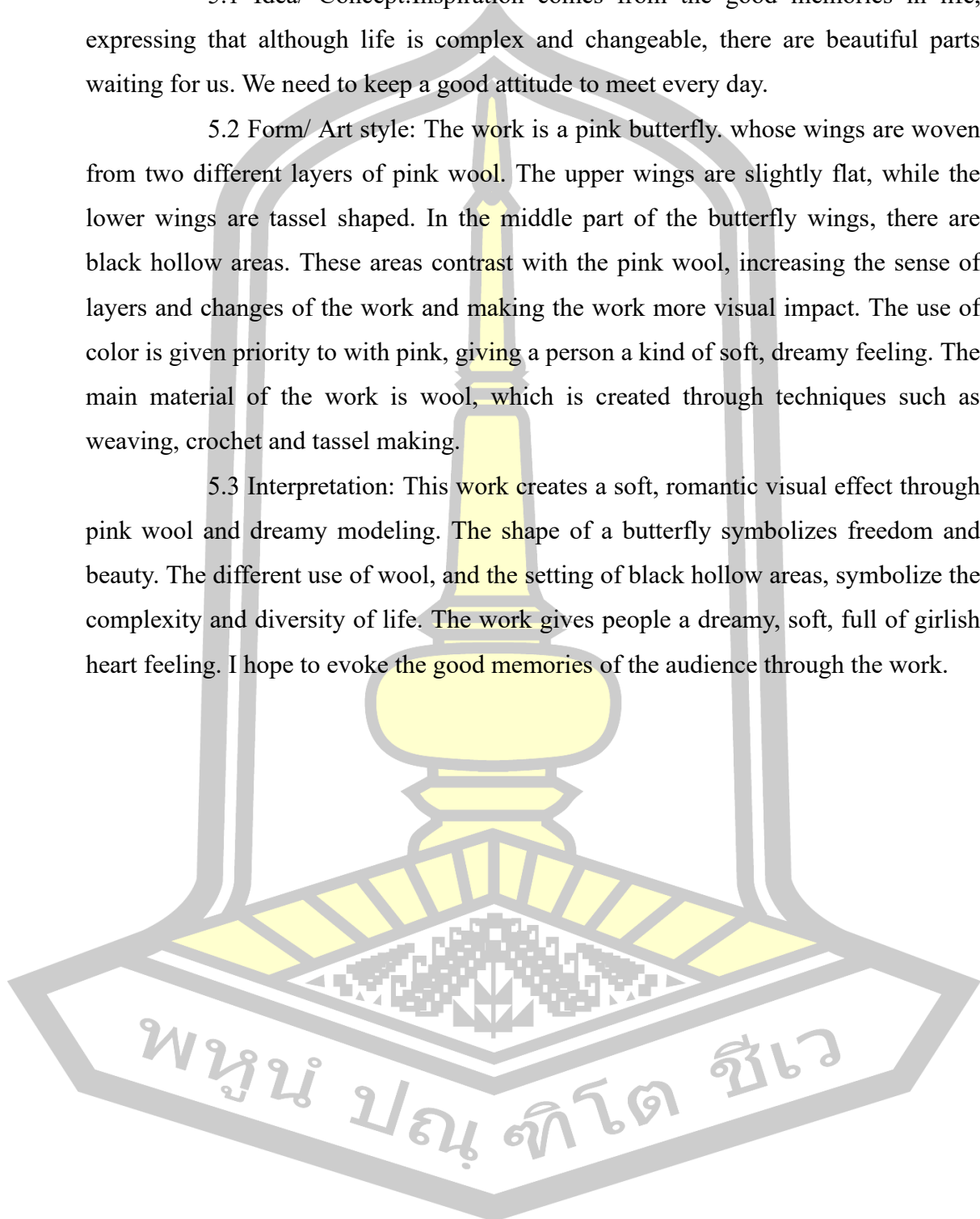




Figure 52 Creative Work 5

Title: The beauty of life

Size: 20x158 cm

Medium: wool



Figure 53 Creative Work 5 part 1

Conclusion: The work features freedom, fragility, love, growth, beauty, and other concepts, reflecting the richness and possibility of the expression of wool creation art in the theme. Visually, through bright colors, unique shapes and three-dimensional gravity, the works create a strong visual impact and attract the attention

of the viewers. Emotional expression works also successfully convey freedom, vulnerability, love and other emotions, and stimulate the viewer's thinking. In the future, we can try to explore more profound and more complex themes, such as social issues and life philosophy, so as to enhance the connotation and value of wool art.

Thesis Creative Work

1. Thesis work 1

1.1 Idea/ Concept: Inspiration comes from the gentleness in life.

1.2 Form/ Art style: The main body of the work is five layers of white gauze suspended from the structure, on which butterfly patterns and text patterns are sewn with thread. The pattern sewn by the work takes the center line as the axis, which is symmetrical. The lines of the pattern show a flowing and organic natural form, echoing the lightness of the tulle. The work uses the transparency of the gauze, so that the pattern on each layer of gauze can be seen, enhancing the sense of hierarchy and space of the work. The light passes through the gauze, making the pattern and the gauze texture more prominent, creating a soft and mysterious atmosphere. The main materials are white tulle and thread. The creative method is to sew the patterns to the tulle through sewing techniques.

1.3 Interpretation: The work presents a light, dreamy aesthetic feeling. Thinking of gentle themes can make the viewer feel calm and relaxed. Through the ingenious use of materials, composition and light, this work creates a unique and rich poetic visual experience, triggering the audience's thinking about the inner world and emotions.

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Figure 54 Thesis work 1

Title: A symbol of tenderness

Size: 250 x 150 cm

Technique: Embroid



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Figure 55 Thesis work 1 part 1

2. Thesis work 2

2.1 Idea/ Concept: Inspired comes from the love and protection felt in life.

2.2 Form/ Art style: The work is the installation art. The work presents a colorful and fully decorated butterfly image. The wings and body of a butterfly consists of multiple parts, each filled with different patterns and colors, presenting a rich visual hierarchy. The work uses a large number of bright colors, including orange, pink, purple, blue, green, etc., to create a warm atmosphere. The edge of the wings presents curly lines, increasing the three-dimensional sense and movement of the work. The work adopts symmetrical structure, the butterfly's wings and the body center line as the axis, and symmetrical. The material of the work uses bamboo and wool. The creation method is a combination of various techniques, the butterfly frame is a bamboo weaving skeleton, and the middle part of the wings is made by weaving and tufting.

2.3 Interpretation: The work presents a butterfly image full of vitality and vitality, symbolizing the theme of love and protection. The application of various materials and technologies makes the work have a rich sense of color and hierarchy. The overall color makes people feel warm, and then the butterfly shape makes people feel protective, just like a mother protecting her child.

2.4 Progress: What needs to be improved is that the embroidery part is flat and the whole work is not rich enough.

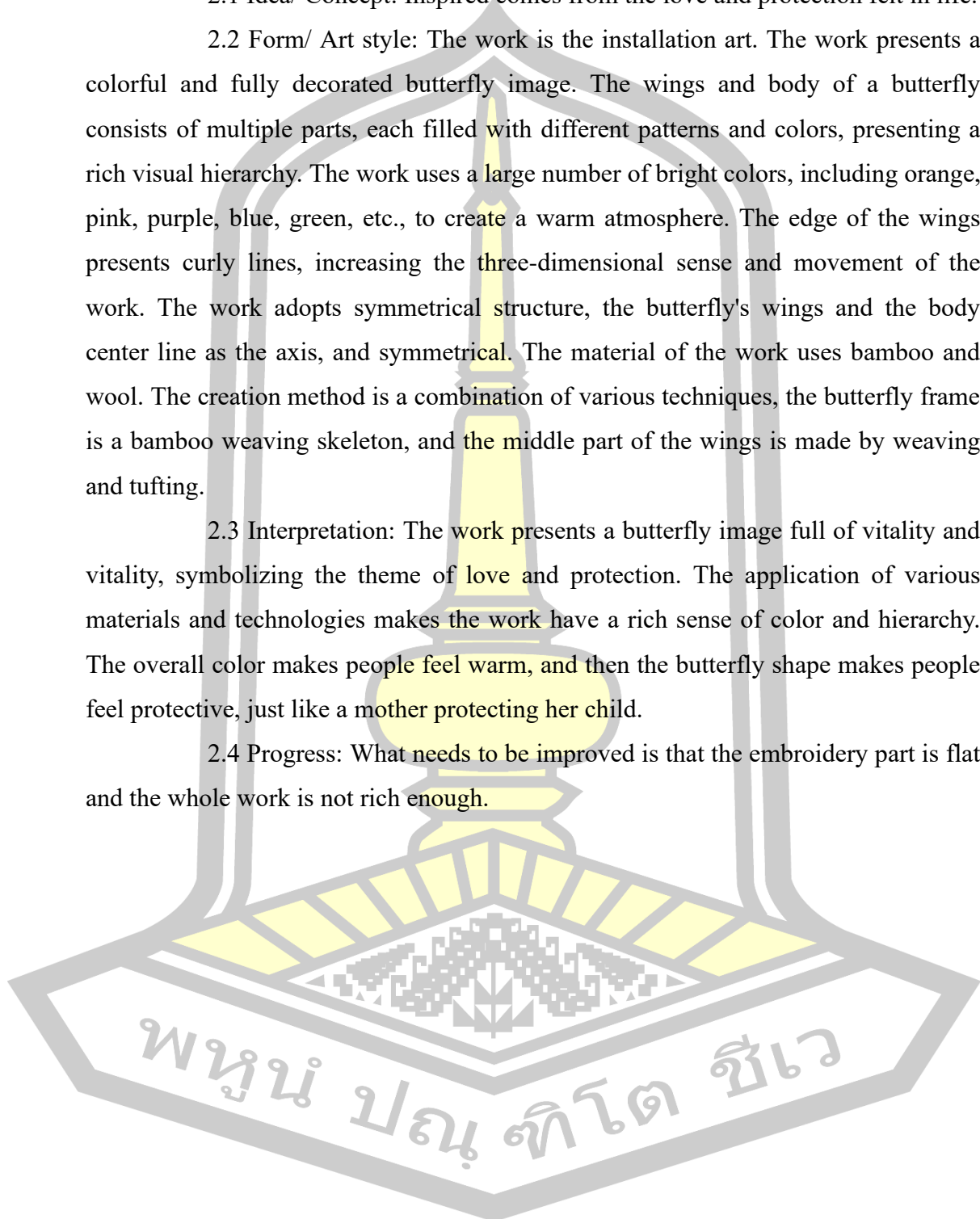




Figure 56 Thesis work 2

Title: Love and protection

Size: 160 x 180 cm

Technique: Embroid, Tufting

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Figure 57 Thesis work 2 part 1

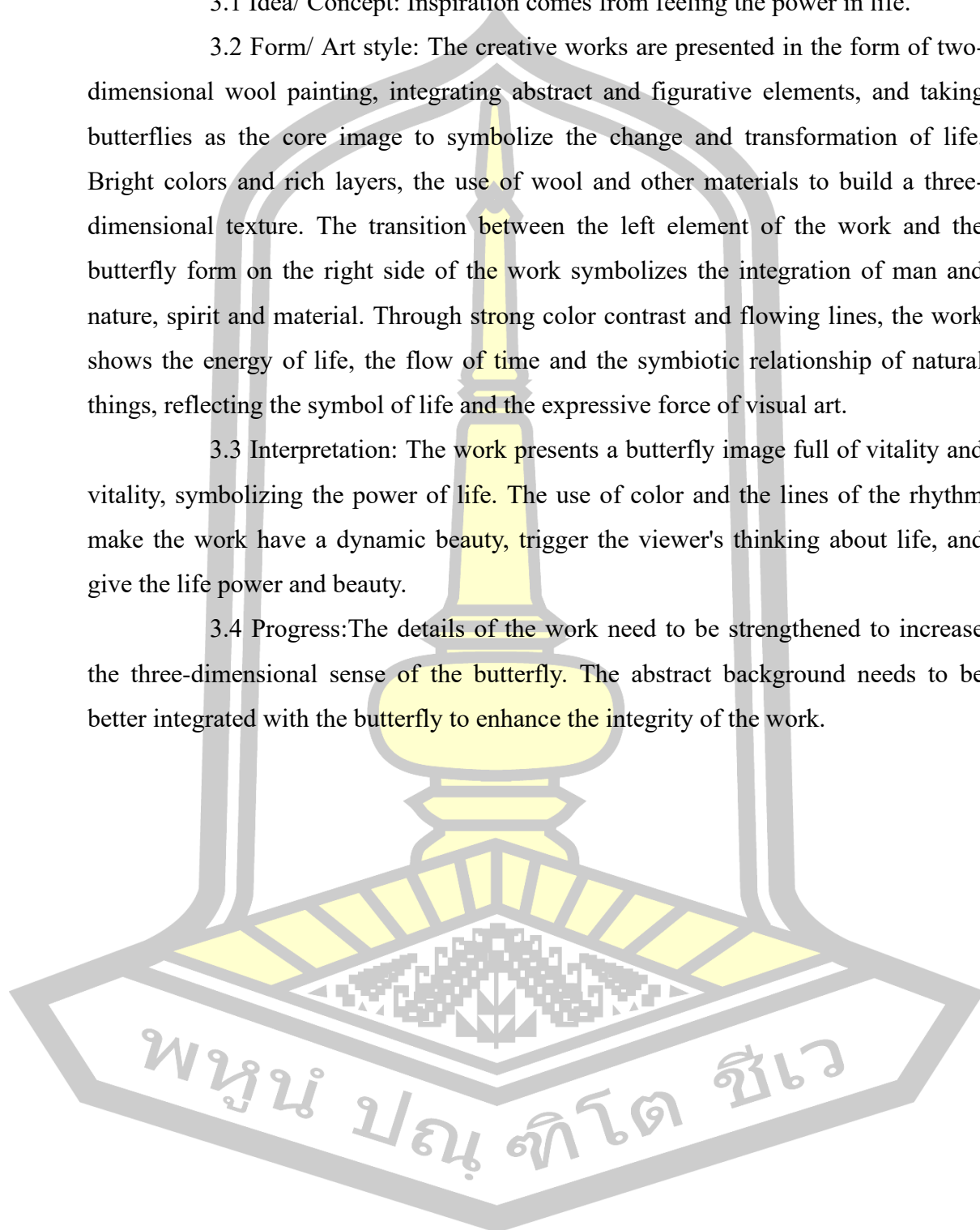
3. Thesis work 3

3.1 Idea/ Concept: Inspiration comes from feeling the power in life.

3.2 Form/ Art style: The creative works are presented in the form of two-dimensional wool painting, integrating abstract and figurative elements, and taking butterflies as the core image to symbolize the change and transformation of life. Bright colors and rich layers, the use of wool and other materials to build a three-dimensional texture. The transition between the left element of the work and the butterfly form on the right side of the work symbolizes the integration of man and nature, spirit and material. Through strong color contrast and flowing lines, the work shows the energy of life, the flow of time and the symbiotic relationship of natural things, reflecting the symbol of life and the expressive force of visual art.

3.3 Interpretation: The work presents a butterfly image full of vitality and vitality, symbolizing the power of life. The use of color and the lines of the rhythm make the work have a dynamic beauty, trigger the viewer's thinking about life, and give the life power and beauty.

3.4 Progress: The details of the work need to be strengthened to increase the three-dimensional sense of the butterfly. The abstract background needs to be better integrated with the butterfly to enhance the integrity of the work.



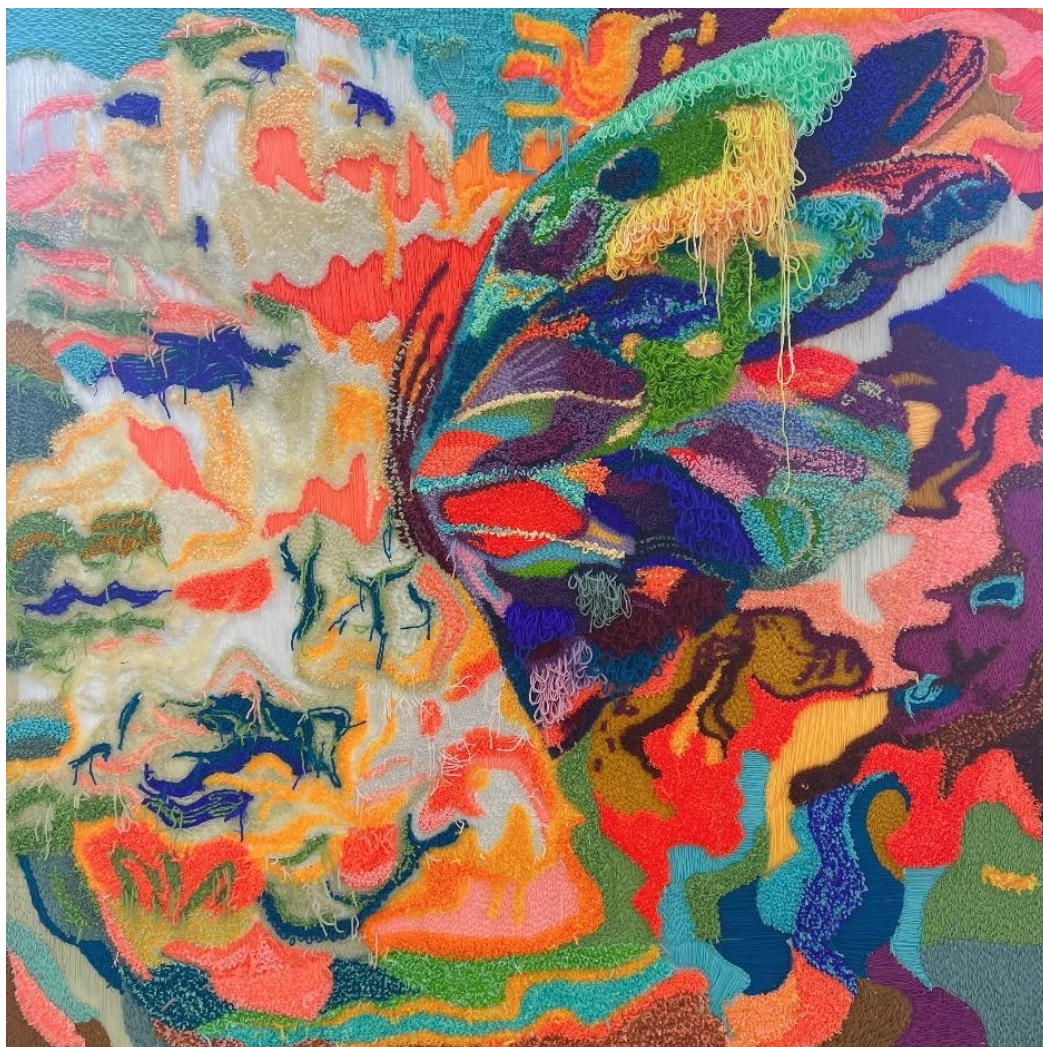


Figure 58 Thesis work 3

Title: The power of life

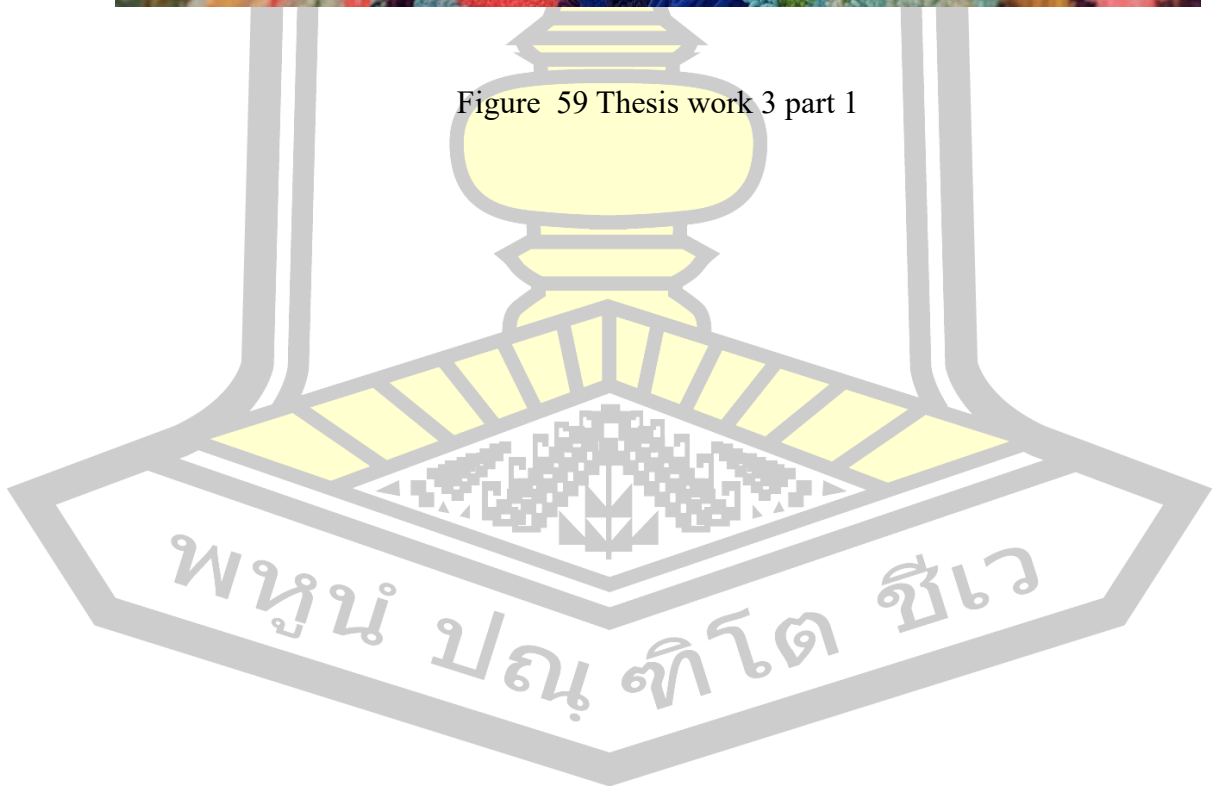
Size: 180 x 180 Centimètre

Technique: Tufting

พหุพันธ์ ปณฺ ทิโต ชีเว



Figure 59 Thesis work 3 part 1



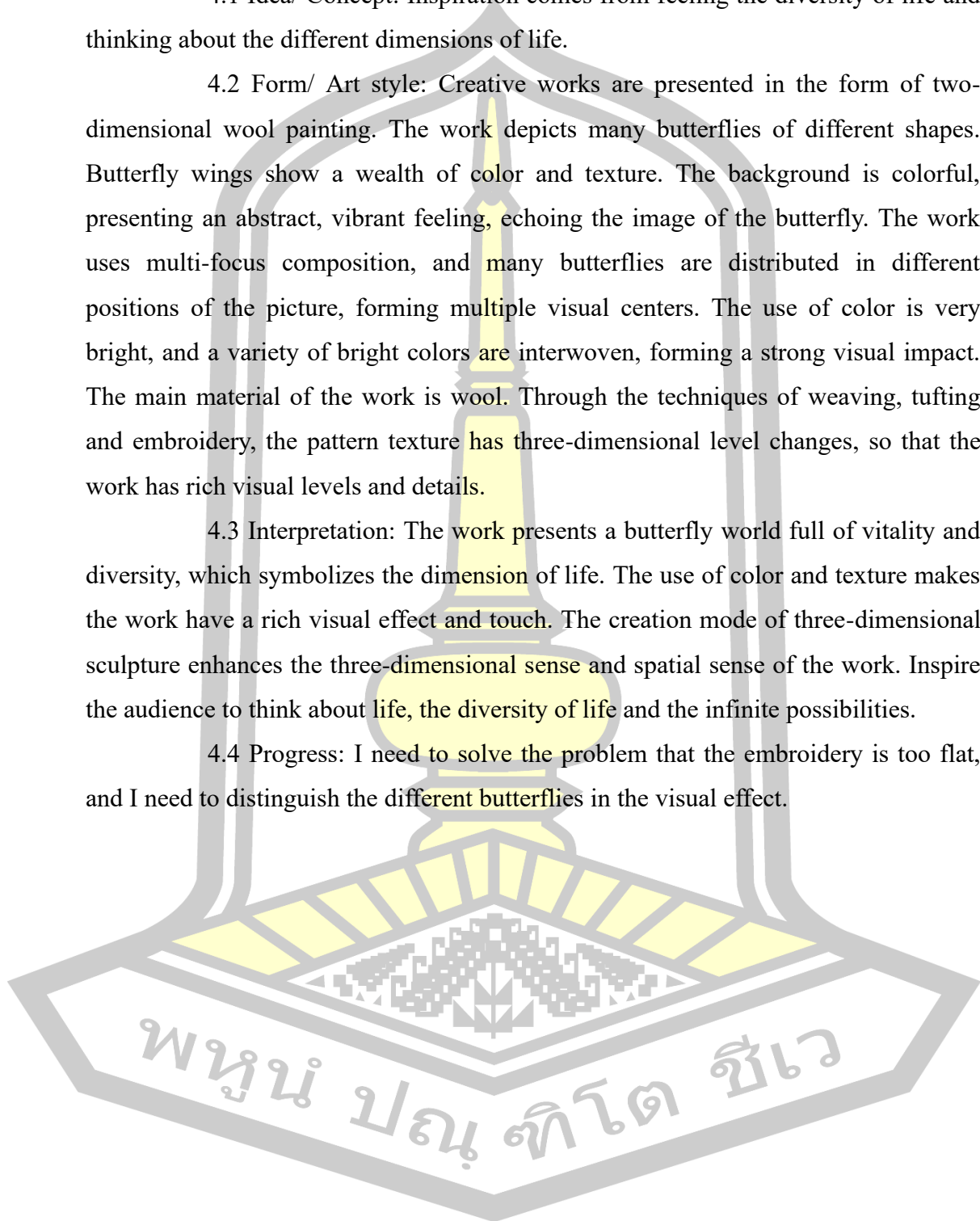
4. Thesis work 4

4.1 Idea/ Concept: Inspiration comes from feeling the diversity of life and thinking about the different dimensions of life.

4.2 Form/ Art style: Creative works are presented in the form of two-dimensional wool painting. The work depicts many butterflies of different shapes. Butterfly wings show a wealth of color and texture. The background is colorful, presenting an abstract, vibrant feeling, echoing the image of the butterfly. The work uses multi-focus composition, and many butterflies are distributed in different positions of the picture, forming multiple visual centers. The use of color is very bright, and a variety of bright colors are interwoven, forming a strong visual impact. The main material of the work is wool. Through the techniques of weaving, tufting and embroidery, the pattern texture has three-dimensional level changes, so that the work has rich visual levels and details.

4.3 Interpretation: The work presents a butterfly world full of vitality and diversity, which symbolizes the dimension of life. The use of color and texture makes the work have a rich visual effect and touch. The creation mode of three-dimensional sculpture enhances the three-dimensional sense and spatial sense of the work. Inspire the audience to think about life, the diversity of life and the infinite possibilities.

4.4 Progress: I need to solve the problem that the embroidery is too flat, and I need to distinguish the different butterflies in the visual effect.



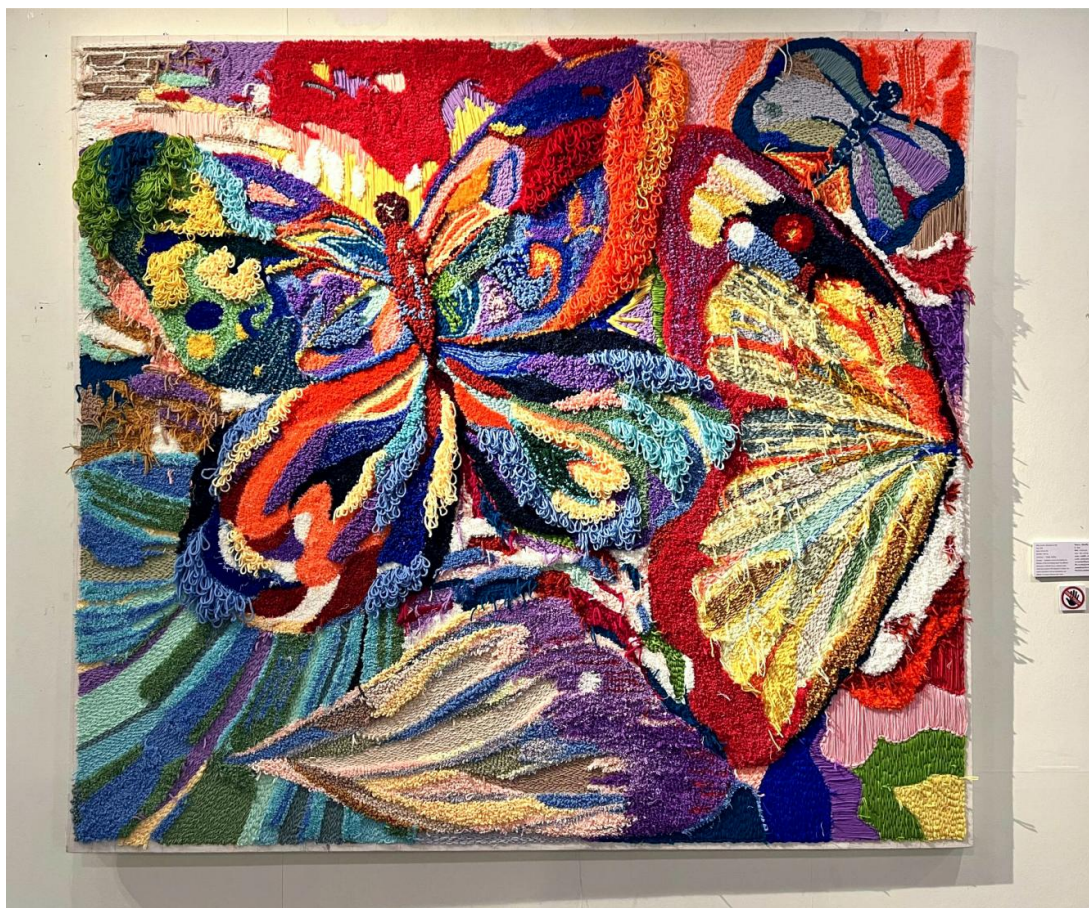


Figure 60 Thesis work 4

Title: Dimension of life

Size: 180 x 200 cm

Technique: Tufting

พหุพันธ์ ปณฺ ทิโต ชีเว

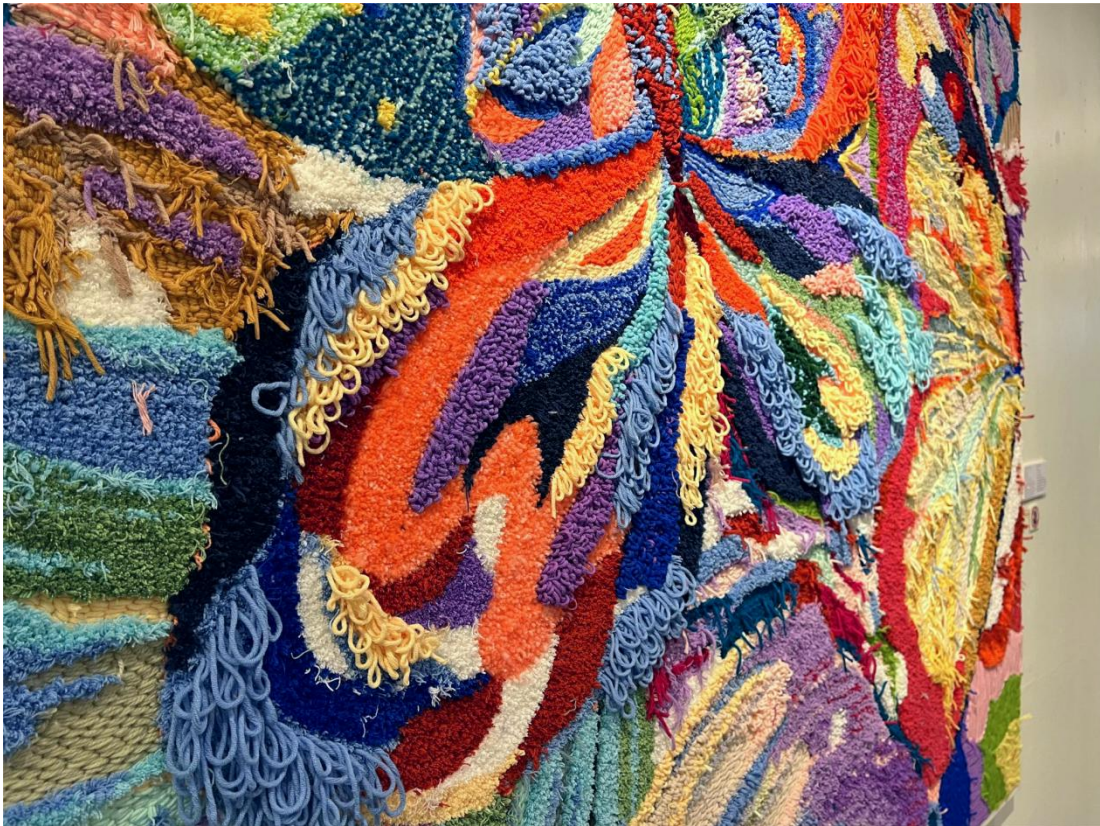


Figure 61 Thesis work 4 part 1

In conclusion : Each work is successfully created around a specific theme, and expresses the connotation of the theme through a unique artistic language. The works have made innovations in the selection of materials and the application of techniques, such as the combination of bamboo weaving three-dimensional support and wool, and the comprehensive application of various materials, etc. These innovations have brought unique visual effects and artistic style to the works. In the application of visual language, the work skillfully uses visual elements such as color, texture, structure and space to create a rich visual experience and effectively convey the emotion and meaning of the work. In the future, the integration of different materials and techniques can be further explored, such as the combination of painting, sculpture, installation and other art forms, to create more innovative and expressive works.

CHAPTER V

CONCLUSION DISCUSSION AND RECOMMENDATION

This chapter examines the extent to which the study problems have been resolution by the work, study and how the findings add to the existent literature. Conclusion about the creation purposes and the creation resolution are drawn based on the results findings. It will be presented according to the following topics:

1. Purpose of Creation
2. Conclusion
3. Discussion
4. Recommendation

Purpose of Creation

1. To study the ideological concept, creative effect and aesthetic value of butterfly themed creative art works.
2. To create visual art to present the symbol of life.

Conclusion

This visual arts creation thesis *The symbol of life* will be presented the conclusion according to the following topics:

1. Results of Data Analysis

From the love, happiness and longevity in eastern culture, to the soul, rebirth and sanctity in western culture, to the eternal life in American culture and the good luck and happiness in African culture, the symbolic significance of butterfly crosses the boundaries of region and culture. In the field of art, the image of butterflies has been widely presented in various art forms such as literature, painting, sculpture, film and television. Artists express their thoughts and feelings of life, love, nature and many other themes through the description of butterflies and the use of symbolic significance. The forms of butterflies in their artistic creation can be various,

such as painting, installation art, sculpture, etc., and different media can enrich the expression of butterflies.

2. Results of Creation

The work features freedom, fragility, love, growth, beauty, and other concepts, reflecting the richness and possibility of the expression of wool creation art in the theme. Visually, through bright colors, unique shapes and three-dimensional gravity, the works create a strong visual impact and attract the attention of the viewers. The works have made innovations in the selection of materials and the application of techniques, such as the combination of bamboo weaving three-dimensional support and wool, and the comprehensive application of various materials, etc. These innovations have brought unique visual effects and artistic style to the works. In the application of visual language, the work skillfully uses visual elements such as color, texture, structure and space to create a rich visual experience and effectively convey the emotion and meaning of the work. In the future, the integration of different materials and techniques can be further explored, such as the combination of painting, sculpture, installation and other art forms, to create more innovative and expressive works.

Discussion

The result of creation was discovered which indicated

1. The form of artist Trish Andersen's art works is similar to my works, which are fiber tapestries, and use high saturation colors to freely combine red, yellow, blue and other primary colors, as well as various intercolors and complex colors, to create a picture full of visual impact. The material and texture of the art works are diversified, and the soft, warm and irregular texture of the natural fiber are in sharp contrast to the smooth and crisp of the artificial fiber. The viewer can feel the multiple tactile experience such as smooth and rough, soft and tough, dense and sparse from her works. Some of her tapestry works form unique texture patterns through the interweaving and arrangement of different fibers. From a distance, it is an abstract picture composed of colors and shapes, while from close up, you can touch the rich material texture. Every touch is like a deep dialogue with the work.

The patterns and shapes of artist Trish Andersen's works are abstract and organic forms. These forms are either winding, or clever and jumping, as if the rhythm of life in nature is captured and frozen. Her pattern design often has a sense of flow, the direction of the lines and the change of the shape are unconstrained, full of randomness and contingency, but also achieve a harmonious unity on the whole. For example, some of her carpet works, which are like streams in the mountains and clouds in the sky, are full of natural ingenuity and poetry, leading the viewer into an art world full of imagination.

For Andersen, tufting technology is not only a means of artistic creation, but also a way to explore oneself. Through this craft, she tried to trace the roots of her growth, draw nutrients from the carpet culture in Dalton, Georgia, and explore the cultural genes hidden in her blood. In the process of creation, she observes the characteristics of personal origin, thinks about the connection of herself with regional culture and family background, and integrates these thoughts into her work, trying to find the real and elusive self. The work becomes the carrier of her self-cognition and identity.

2. The new finding/ the new knowledge

Newly discovered techniques: the application of free tufted needle, breaking through the traditional neat mode of tufted needle, Use a more random stitch. In the creation of carpets and tapestries, this free stitch allows the lines and patterns to present an irregular and full of vitality, giving the works a unique manual ingenuity and fresh, and getting rid of the rigidity of mechanical production.

The artistic style of new hairstyle: abstract expressionism and folk craft, combining the freedom, unrestrained and emotional expression with the plain and traditional elements of folk carpet craft. In the works, there are not only abstract color blocks and flowing lines to express the inner emotions, but also unique patterns and textures of folk crafts telling the cultural inheritance, forming a unique style with both modern and historical heritage.

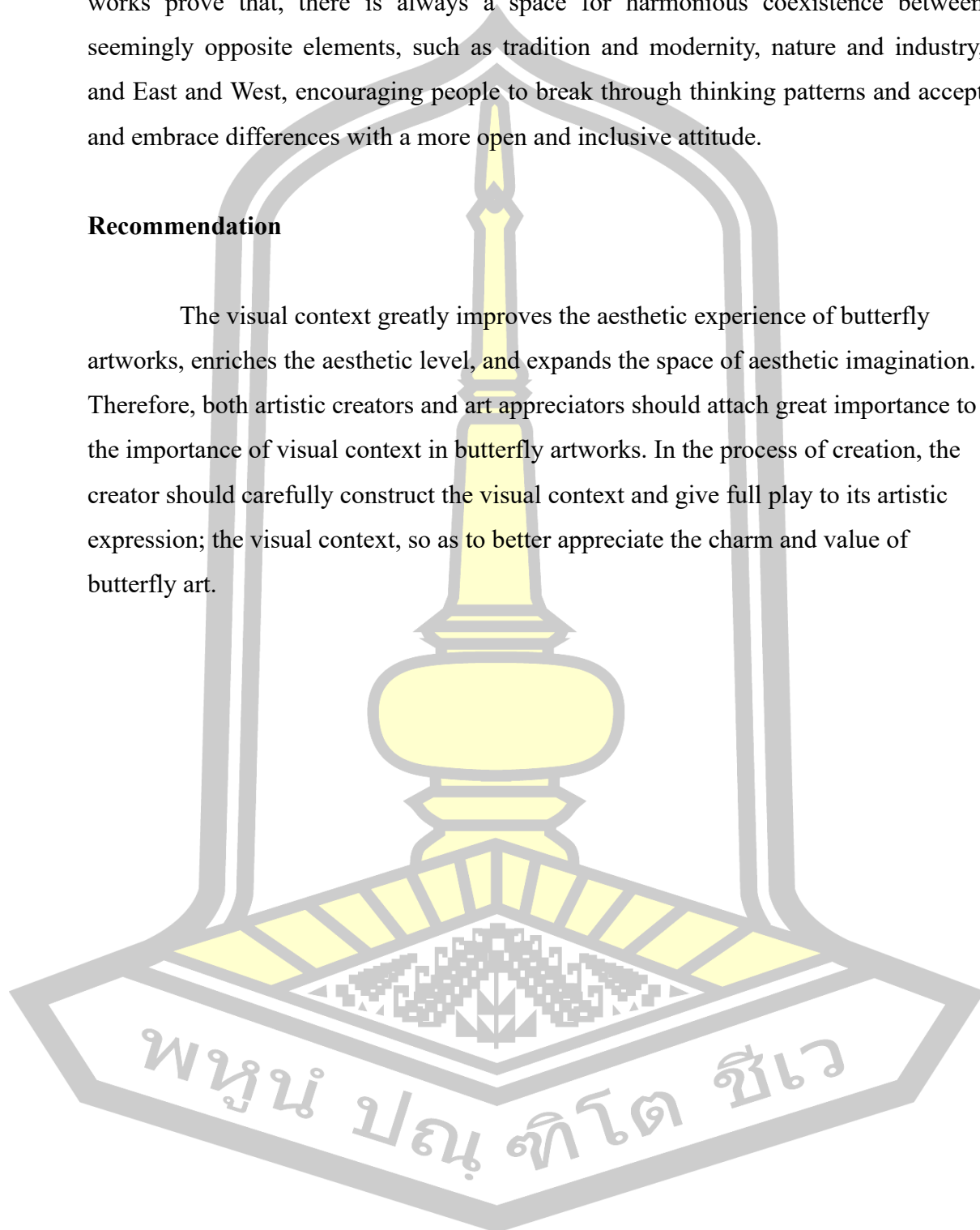
3. The effects or reaction on social or technical field

Whether it is time, culture, geography, or interpersonal relationships, the boundaries are not fixed, but full of mobility and leapfrog. Through artistic creation, the elements of different time and space and different cultural backgrounds are

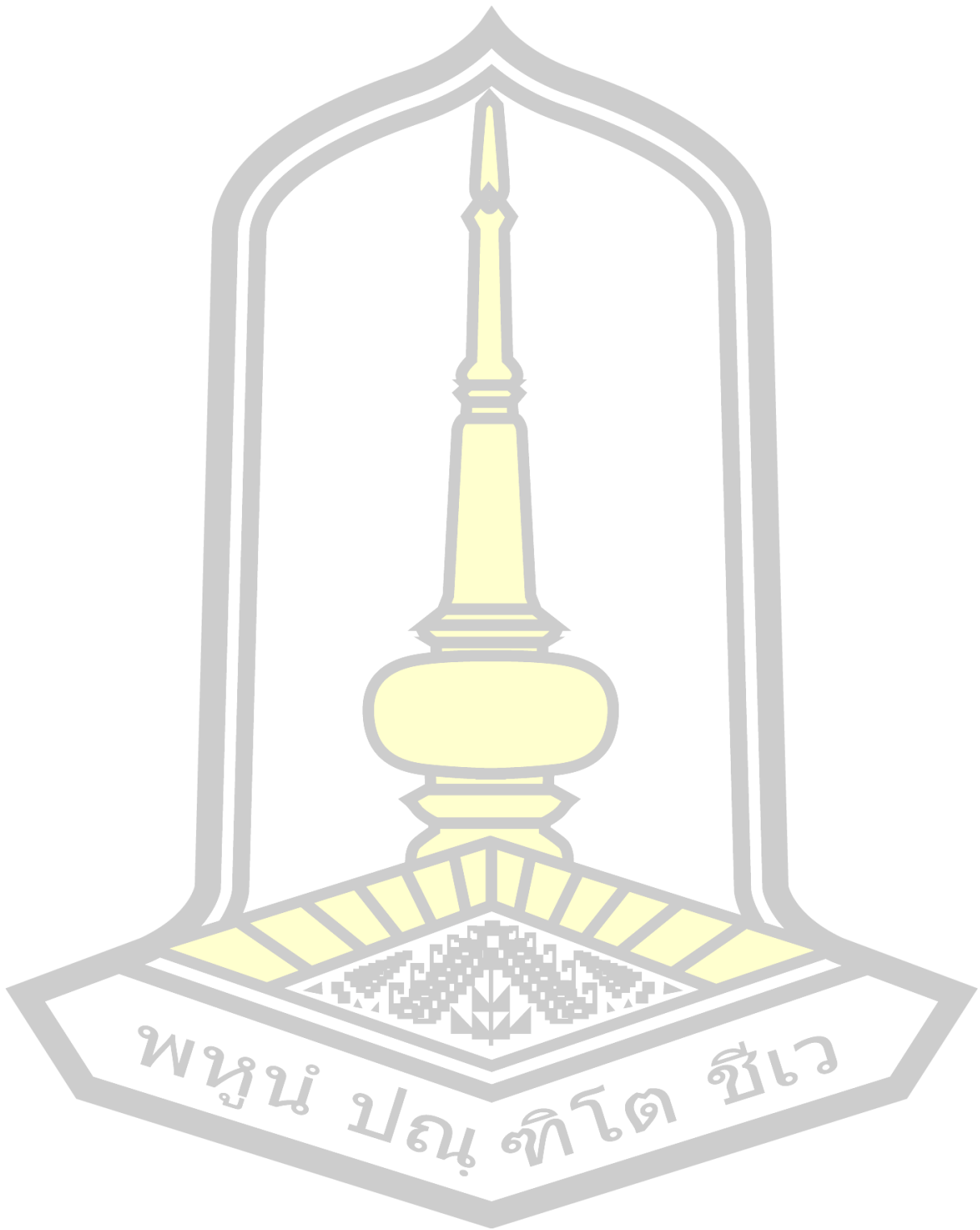
juxtaposed and integrated to break people's cognition of the inherent boundaries. The works prove that, there is always a space for harmonious coexistence between seemingly opposite elements, such as tradition and modernity, nature and industry, and East and West, encouraging people to break through thinking patterns and accept and embrace differences with a more open and inclusive attitude.

Recommendation

The visual context greatly improves the aesthetic experience of butterfly artworks, enriches the aesthetic level, and expands the space of aesthetic imagination. Therefore, both artistic creators and art appreciators should attach great importance to the importance of visual context in butterfly artworks. In the process of creation, the creator should carefully construct the visual context and give full play to its artistic expression; the visual context, so as to better appreciate the charm and value of butterfly art.



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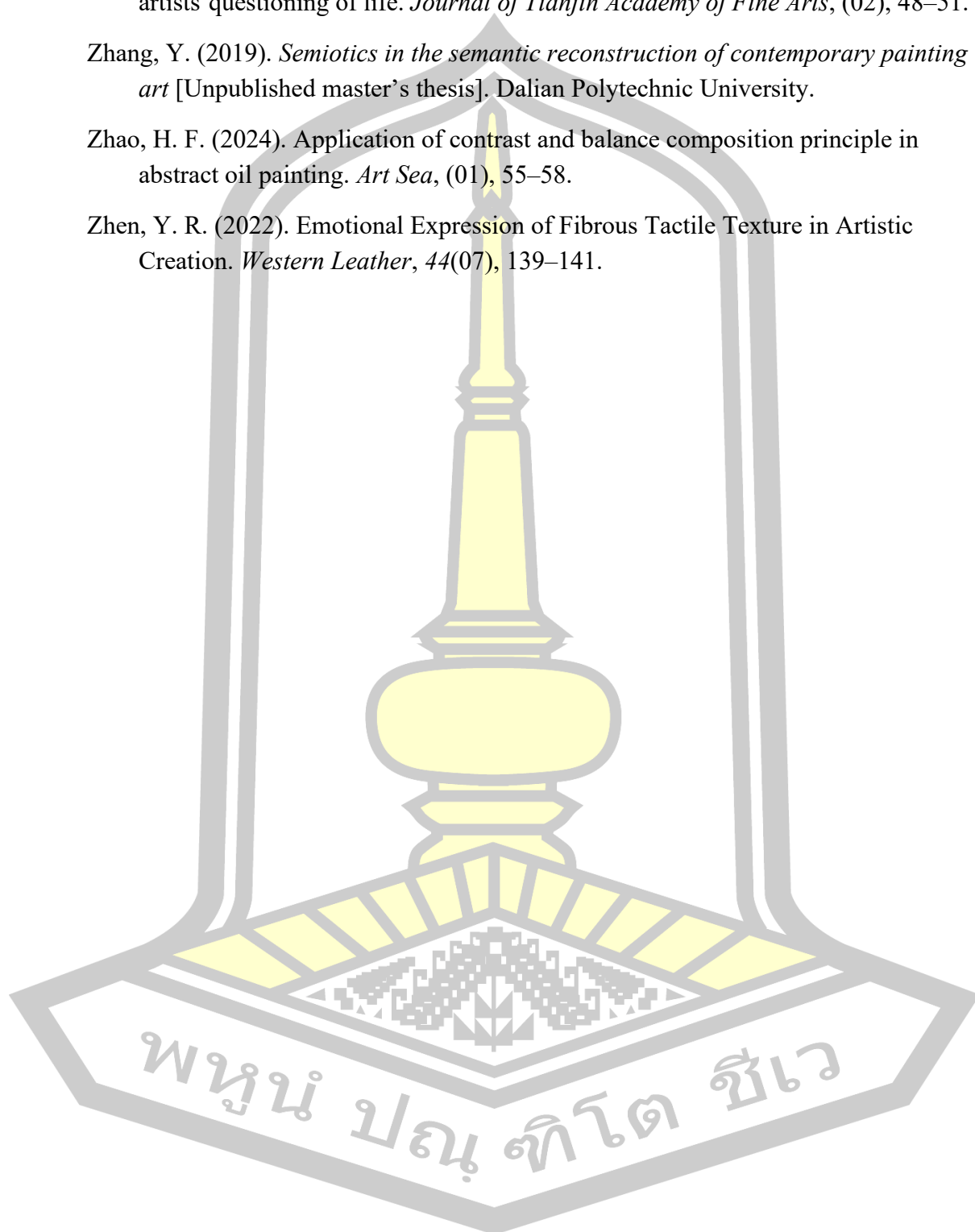


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