

Systematic Construction of Sculpture Art in Contemporary Cultural Environment

Jifeng Guo

Xi'an Academy of Fine Arts, Xi'an, Shaanxi, China

Keywords: Multiculturalism; Sculpture art; Cultural construction

Abstract: As an ancient art form, sculpture art is a valuable cultural material legacy left by the predecessors. Its importance is not only the high artistic and economic value of the sculpture itself, but also the culture and politics of the specific historical stage. The cultural carrier of the physical form, the economy and other factors, the different aesthetic and spiritual needs of the social and political system and the cultural level promote the continuous development and evolution of the formal language of sculpture. This paper first expounds the related concepts and functions of culture and sculpture art, and analyzes the development status and reasons of sculpture art in the contemporary cultural environment. Starting from the long-term development strategy, while absorbing the advanced Western culture, we look back at the national indigenous culture, re-develop and interpret the traditional cultural resources with contemporary new thinking and vision, and explore an art with the contemporary Chinese native culture. form. On the basis of constructing the Chinese contemporary sculpture art system, a set of sculpture art theories with Chinese characteristics is gradually formed, which enables contemporary sculptures to confidently stand on the platform of international art and dialogue with the West. Through objectively combing and summarizing the sculptures with the spirit of national culture, we finally walked out of a path of Chinese contemporary sculpture with local cultural characteristics.

1. Introduction

Culture is the spiritual accumulation accumulated by the history of a country and a nation. It affects the value orientation and development direction of this country and this nation to some extent[1]. The reason why culture develops mainly is that it can always diversify, can tolerate and accept different foreign cultural differences, and carry out integration and transformation into an integral part of local culture[2]. With the development of the times, the sculpture art is in the open and diverse cultural environment of the contemporary era. The development of sculpture art needs to be based on the process of global integration in an open attitude[3]. With the development of science and technology, its connotation and extension have been greatly expanded. The traditional meaning can no longer cover the status quo of modern sculpture development[4]. While dare to face the impact of cultural ideology in various countries of the world, it is necessary to constantly break through and transcend the original values, and clearly see that the process of contemporaryization of sculpture art does not blindly imitate the West, but to meet the aesthetics of contemporary people[5]. At the same time, spiritual needs are compatible with the development of China's economy and culture. First of all, based on the characteristics of Chinese contemporary culture, we must adhere to the essence of the sculpture art of all countries in the world, and absorb and learn from the excellent cultural and artistic essences of foreign countries, so as to enhance the level of sculpture art.

2. An Overview of the Relevant Theories of Contemporary Culture and Sculpture Art

2.1 Concept of sculpture art

Sculpture is a form of art that works directly in space and ideology. In the category of sculpture art, it is generally divided into two levels: the first level of meaning can be summarized as the

expansion of the material language and expression of the sculpture art itself, that is, the “carving” and “plastic” are the main means of expression. On the basis of bold breakthroughs in the original art form, concept and interdisciplinary combination of expressions, broaden the concept of sculpture and enrich the connotation of sculpture art; another level of meaning can be summarized as allowing sculpture art works to allow the audience to participate in the intervention, leaving them Quite a lot of space to think and expand, in order to achieve a deeper interpretation and understanding of the theory and works, through their constant involvement to give the work a richer connotation, the information of a wide range of works is conveyed.

2.2 Cultural characteristics and functions

Human beings have created culture in the process of transforming nature and transforming human beings themselves[6]. Culture shapes individuals, groups and even the whole society in society. Culture is the main content of human social life and an important foundation for the existence and development of society.

The characteristics of culture are mainly manifested in: First, culture is unique to human beings, culture is the creation of human beings, and it is produced in the process of interaction between human beings and nature; Second, culture is acquired and created by human beings, and human beings are cultural creations. Third, culture is created by certain social groups. Culture is the creation of human beings, but not the creation of a single person can be called culture. Fourth, culture is a complex integration, culture. There are many different forms and categories.

Culture plays a major role in social development and people's social life. The function of culture is embodied in four aspects: First, culture affects human understanding of the environment. Culture is a cumulative phenomenon of history. The continuous accumulation of culture has gradually improved people's ability to understand the natural environment, enabling human beings not only to acquire the ability and means to adapt to changes in the natural environment, but also to provide humans with a purposeful change of the natural environment. ability. Second, culture affects the speed of social development, and the influence of culture is very prominent. The development of culture promotes people's ideology and behavior, which is the basis of social order. Third, culture affects people's lifestyles[7]. All people live in a specific cultural environment, and people's lives are bound to be restricted by certain cultures. Fourth, culture affects the quality of human beings. With the progress of society and the accumulation and development of culture, human beings are smarter than ever, and thus have an impact on the economic, political, and spiritual aspects of society.

2.3 Environmental culture concept

Environmental culture refers to the sum of spiritual and material achievements created by human beings in the practice of understanding and protecting the environment. Environmental culture is a new branch of environmental protection and cultural heritage, and it is the product of cross-infiltration of environmental science and culture[8]. Environmental culture is the unity of environmental material attributes and cultural spiritual attributes. Its core is the unification of natural ecological concept, ecological values and environmental morality, which is conducive to maintaining the harmony between man and nature[9]. Environmental culture is a system of values, a general development process of human wisdom, spirit and aesthetics, and embodied in human activities[10]. Environmental culture is the product of social development and progress, a profound change in the field of human ideology, a reflection and transcendence of traditional industrial civilization, and a respect and return to the laws of nature at a higher level. Environmental culture emphasizes that all advanced cultures are cultures that live in nature. The dialectical unity of culture and nature is the essence of human existence.

2.4 Development Background of Chinese Contemporary Sculpture

The development of sculpture art is inseparable from the development of social culture. Chinese contemporary sculpture has experienced the new cultural movement, the establishment of a new socialist China, and the different periods of the Cultural Revolution. It has also changed with

different historical missions and attitudes. The reform and opening up has brought about a historic change in China. The sculpture has also gone abroad and facing the world. The sculptures of western countries have entered the post-modern period of development. Some of the most fascinating and interesting sculptures have been recognized in Western society. At the same time as China's eclecticism, many of them did not consider their own contradictions and received them in full, so that they appeared afterwards. A variety of problems. The rapid development of China's economy has brought about the "big development" of Chinese sculpture. The sculpture has gradually become the image of the city and an indirect form of dialogue with the citizens. However, some so-called artists have built a group of Western society for the convenience of money. They are not Chinese, Western, Western, and sensational, but this phenomenon is more and more intense in contemporary China. It is not surprising that it is necessary to polish our eyes and take a serious look at this issue that can rise to nationality.

3. The Status Quo and Causes of Sculpture Art in Contemporary Cultural Environment

3.1 Development Status of Sculpture Art

In the cultural environment of contemporary China, the speed of urbanization is accelerating, the urban population is increasing, all walks of life are developing in the direction of saturation, and sculpture art is no exception. First of all, from the perspective of a city, because the city's cultural theme is not clearly defined, and the regional culture of the region is not fully valued, the creation of sculpture art is blind, blindly copying the wind and heat phenomenon, a large number of sculptures began to be built in the city. Regardless of whether it meets the people's aesthetic and cultural tastes, it also spreads throughout the city with the wave of urbanization. From a square, the sculptures are fragmented and there is no unified cultural theme. The expressions and expressions of sculpture art are also different in size. The sculpture art of different ages cannot be linked together by modern means. Forming a whole leads to a decrease in the sense of citizenship. In this contemporary context, the public seems to be more accustomed to admiring ancient traditional sculptures, which is not unrelated to the cultural structure of the Chinese. The "art for art" advocated by Western art for the pursuit of "pure vision" and the cultural mentality of Chinese society in the commercial context have brought great negative influences to the contemporary art market and the art world. This negative effect is manifested in the fact that when a new art form repeatedly appears because of aesthetic pleasure, people's aesthetic mentality will produce fatigue and pursue new art forms. In addition, in the domestic art education, too much teaching from the Western modeling skills, concepts, spatial language, material performance, etc., while neglecting the guidance of traditional art philosophy, modeling concepts, aesthetic rules, etc., so that students due to The lack of knowledge structure leads to disapproval of traditional Chinese art. In the final analysis, due to the lack of cultural and psychological structure, the loss of self-consciousness and the negation of self-worth in the development of Chinese contemporary sculpture. In response to this situation, some sculptors have made successful explorations in this regard. For example, Wu Weishan's sculptures focus on emotional revealing and excavation of freehand style, drawing on some characteristics of freehand painting, and developing some methods in the process of shaping into a unique aesthetic language, gaining metaphysical artistic value and a romantic humanistic atmosphere(see in Figure1). In the field of ceramic sculpture, contemporary ceramic artists represented by Yao Yongkang are constantly exploring the development of aesthetics and humanism of ceramic materials in the context of contemporary ceramic art. They explored the nationality, freehandness and cultural roots of Chinese sculpture art to varying degrees.

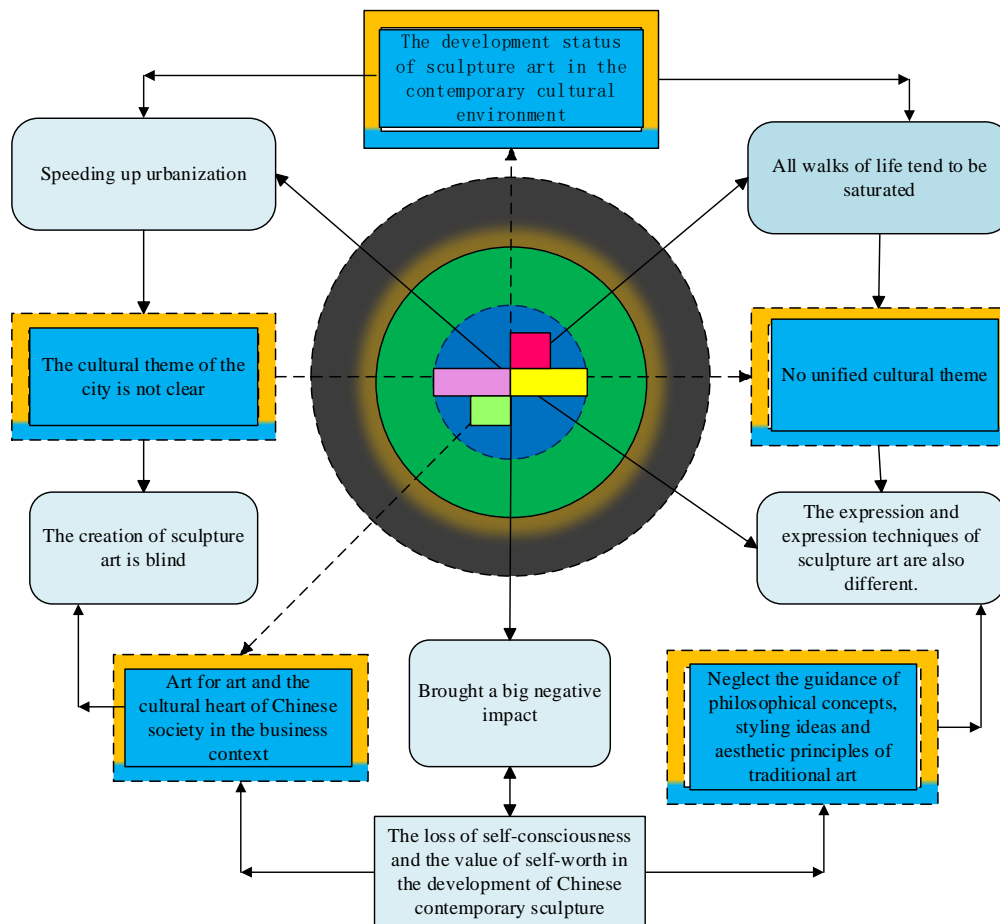


Figure 1 Development status of sculpture art in contemporary cultural environment

3.2 Analysis of the causes of formation

1) Rapid economic development

After the reform and opening up opened the door to the world, the Chinese economy has developed rapidly, the socialist market economy has blown the horn, and all walks of life are developing. The maximization of economic interests has also become the focus of development. As society becomes more and more money-oriented, China has gradually entered a era of high energy consumption. China has been integrated into the wave of globalization. The globalization of Chinese sculpture art is different from the globalization of the West. Globalization is not the same as integration. For Western art, globalization is the influence of Western sculpture art, culture and ideas on the whole world. It is an expansion and penetration of art form and culture. The “globalization” of Chinese sculpture art is to promote the traditional culture of Chinese sculpture. A process of learning the advanced techniques and different concepts of Western sculpture. It can be seen that the globalization of sculpture art is not the same as integration, nor can it be synchronized. The globalization pursued by Western countries is the integration of world sculpture culture and the leading role of Western sculpture culture. They are at the forefront of the world; The globalization we are pursuing is to maintain the characteristics of our own nationality while learning the excellent things of the world's sculpture art and to be in line with world culture.

2) Cultural ideology

China, an ancient civilization that stands in the East, has a history of 5,000 years of civilization. It can be said that the things in the Chinese people's ideology are deeply rooted. China's traditional philosophical thoughts affect people's affairs all the time, Confucius's Confucianism, Laozi. No matter how many years have passed since the Taoist thoughts and Chinese Buddhist thoughts, he has always influenced us and become a living factor in our blood. The existence of these spirits is very important to us. The rapid development of urbanization has brought about a series of serious social problems. The material life of the people is abundant, but the understanding of the national

culture is lacking. They are all influenced by the Western world culture and become fast-food and entertaining. simplify. Under the influence of this social and cultural background, our sculpture works must start from the humanities and humanities, tap the cultural characteristics of the local domain of the nation, and give the sculpture a new era meaning and make contemporary China under the new era. In the wave of globalization, sculpture art retains its own cultural and regional characteristics and continues to develop.

4. Systematic Construction of Sculpture Art in Contemporary Cultural Environment

4.1 Sculpture art reflects the external manifestation of social and cultural forms

The system construction of contemporary sculpture art culture environment is not only the need of the promotion, development and self-development of cultural art, but also the needs of all nationalities in the world, the needs of the times, the needs of culture, the needs of human existence and the need of common humanity. Through various forms of production and reproduction, the forms of consumption and re-consumption have been widely infiltrated into various fields of social life. Under the contemporary social and cultural conditions, sculpture art has increasingly gained a form of life. . As people's material and cultural needs continue to grow, sculptural art as a creative practice has gradually shown its increasingly important role in the human cultural environment. It not only gives material and physical entities to the world's environmental and cultural world, but also profoundly affects people's life world in a specific materialized way, and then influences people's cultural concepts and mental psychology. It not only creates a guest system with material decorative functions for the human existence world, but also creates the most perceptual and direct cultural type for the human life world. Therefore, to some extent, sculpture art embodies the specific living state of culture and is one of the most important external visual expressions of social and cultural forms.

4.2 Sculpture art is a cultural creation

With the gradual shift of the contemporary Chinese cultural form to the living world and the resulting “cultural” trend of contemporary material life, sculpture art as a cultural creation act, sculpture art activities and sculpture art itself will become A way of human survival and development. The cultural construction of contemporary sculpture art is a complex systematic project. For a cultural creation field such as sculpture art, it is not just a subjective and random artistic behavior of pure individualism, nor does it mean resort art. The form created is simply used in sculpture works(see in Figure 2). It is more about the need for today's artists to have a rational sense of consciousness, realizing that their behavior is not just a function that simply gives the function and form of the sculpture entity. Instead, it creates a culture in a creative way, and this culture influences the contemporary world of life and the aesthetic orientation of the future in a material and cultural form.

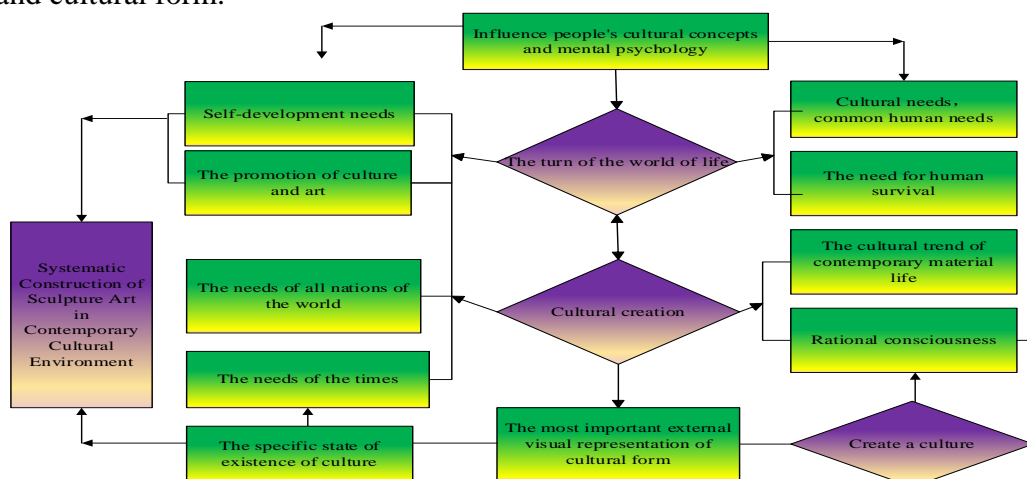


Figure 2 Systematic Construction of Sculpture Art in Contemporary Cultural Environment

5. Conclusions

In summary, today's era is the era of the explosion of technology and information, the era of globalization, and the era of “fast food culture” and “popular culture”. Judging from the logical advancement of the construction of contemporary cultural environment, the groups and individuals engaged in the creation of contemporary sculpture art are eager for quick success and low-spirited attitudes, so that they will engage in sculpture art creation as a means and means of making money quickly and ignoring the deeper artistic language of sculpture itself. And the role of the cultural carrier, whether it is purely linguistic, integrated media, or conceptual, only challenges and limits, can exceed the limits and create limits. Artists need to deeply analyze the cultural connotation of traditional sculptures, combine the characteristics of the times with the psychological state of the people at present, make full use of imagination and creativity, and use the characteristics of material language to construct a new cultural environment of Chinese contemporary sculpture. At the same time, with an eclectic open attitude, out of the traditional predicament; with the ultimate goal of humanistic care, set up a bridge between traditional culture and contemporary sculpture art.

Acknowledgement

In this paper, the research was sponsored by Construction of youth innovation team of Shaanxi University in 2019 - innovation team of sculpture and cultural products.

References

- [1] Craig R, Christine B. Talking about a Christine Borland sculpture: effective empathy in contemporary anatomy art (and an emerging counterpart in medical training):. *Journal of Visual Art Practice*, 2015, 14(2):146-161.
- [2] Sabran M F, Matrahah I, Abdullah A F, et al. Contemporary Video Arts in Malaysia: A New Framework. *Advanced Science Letters*, 2017, 23(4):2695-2699.
- [3] Yasar Y, Kalfa S M. The Effects of Social, Cultural and Education Dynamics on the Education-Training Environment in Architectural Education; The Case Study of the Department of Architecture, KTU. *Procedia - Social and Behavioral Sciences*, 2015, 182(1):408-413.
- [4] Calvo V. The Construction of the ‘Self’ in Conflicts around Land in Contemporary Tarabuco. *Development & Change*, 2016, 47(6):1361-1378.
- [5] Gregory H. Un-Natural Histories: The Specimen As Site of Knowledge Production in Contemporary Art. *Leonardo*, 2017, 50(5):532-532.
- [6] Deligiaouri A. Discursive construction of truth, ideology and the emergence of post-truth narratives in contemporary political communication. *International Journal of Media and Cultural Politics*, 2018, 14(3):301-315.
- [7] Adams J, Bailey R, Walton N. The UK National Arts Education Archive: Ideas and Imaginings. *International Journal of Art & Design Education*, 2017, 36(2):176-187.
- [8] Cochrane L, Adams M. The construction of authority and authenticity in Islamic discourse(s): contrasting and historicizing contemporary narratives from English Sunni narratives. *Contemporary Islam*, 2018, 12(3):287-303.
- [9] Sackey E, Tuuli M, Dainty A. Expansive learning in contemporary construction organisations. *Built Environment Project and Asset Management*, 2019, 9(24):383-398.