

## Research on Mongolian Sculpture Art under the Background of National Characteristics

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**Abstract:** Sculpture can be said to exist in almost every city, is an artistic manifestation. In such an era of peaceful exchanges around the world, how to make our country's sculpture art stand out is a question worth pondering. This paper takes the urban sculpture in Inner Mongolia as the research object, aiming at exploring the formation and evolution of grassland national aesthetic orientation from the national character of urban sculpture. Through the experience in sculpture creation, explore the mysteries of the nomadic nationality's plastic arts in northern China, show the new spiritual connotation of grassland culture, and find the aesthetic value of urban sculpture that is most suitable for the contemporary urban Mongolians. This will not only increase the understanding of the Mongolian sculpture art, but also enable us to explore the national psychology and consciousness of the Mongolian people. It is also beneficial for us to continue to carry forward this unique art.

### 1. Introduction

Mongolian is one of the main nationalities in Northeast China, and also the main ethnic group of Mongolia. At the beginning of the 13th century, the Mongolian government headed by Genghis Khan unified all the ministries in the Mongolian region, and the name of Mongolia changed from tribe to nationality [1]. On the vast grasslands in the north of Eurasia, the ancestors of grasslands, whose nomadic culture was the main body, had distinct national and regional characteristics and constantly created brilliant culture. In the creation of sculptural art symbols, some of the symbols on the old drafts often have unexpectedly derived new sculptures [2]. In the Mongolian folk or the temple, the art of carving is more popular and has a long-standing glorious tradition. This is the precious material we learn. The art of carving we usually use is a tool such as a knife or a shovel. The art of making wood, clay, stone, bone and other materials into art is called carving art. To increase the attractiveness of the city, we must start with the enhancement of urban characteristics or recognizability. How to create its own urban characteristics in ethnic areas, sculpture is one of the elements that cannot be ignored.

### 2. Methodology

The Mongolian sculpture art has a long history and has a strong grassland national character compared with the agricultural civilization of the Central Plains. As early as in ancient times, people had sculptures. For the instinct of imitation, they expressed their living environment and living conditions in the form of sculptures. Stone necklaces and predators, needles made of animal bones, pottery jars. Pictures, etc. These are the cultural heritage left to us by the ancients and show us their history of development. The Mongolian nationality is broad, strong, inclusive, and honest, and there is a sense of spirit and strength that can be fully demonstrated in the image of the bloggers [3]. The grassland nationality sprouted the worship of heaven and all living things in the distant world. The bitter and cold land in the North forged the character of hardship and endurance, the spirit of self-improvement, heroism and vigor. Since artistic symbols have the activity of generation, they also have the inertia of solidification. If some artistic symbols are repeatedly used, it is very likely that they will lose their vitality and dim their brightness.

The felt tent of Mongolian people is also called yurt. The covering outside and the matting inside

are all felt products, and the production is very exquisite. From the Mongolian Khanate to the Yuan Dynasty, the ruling class generally loved and valued art, and plastic arts in this period developed greatly. In Mongolian grasslands, herdsmen can be seen sitting around in front of Mongolian yurts to play chess. Mongolian charter day is not only a traditional game of the Mongolian people, but also a very delicate wood carving art in Mongolian life [4]. Mongolian deer stone art is a mysterious carving art, mainly popular in the grasslands of Asia and Europe, created by grassland residents. Its artistic characteristics are simple and simple, highlighting the grassland environment. During the Mongolian Khanate and the Yuan Dynasty, the protection and collection of various artisans in the conquest area were highly valued. In the Yuan Dynasty court, there were gold and silver production bureaus, saddle-making bureaus and other departments, which concentrated on the gold and silverware and saddles made by many artisans. Every detail shows the ingenuity of the Mongols, their understanding of the image and their understanding of life [5]. I want to learn from their own image in the future. Use the materials in your hands to show different moods.

Mongolian culture has a long history. The profound sacrificial culture has a very typical national characteristics. The sacrificial activities of Aobao can fully reflect Mongolian religious beliefs, world outlook, cosmology and values. Throughout the early sculpture art of the whole grassland nation, all of them are deeply engraved with mysterious religious imprints. The origin and development of the religious beliefs of grassland nationalities are the result of people's exploration of life and its significance. Different nationalities are influenced by their living environment, which leads to different sculptures. This is a kind of sculpture characteristic [6]. Sculpture is a kind of spiritual and psychological artistic communication that embodies the development of culture and the creator's thought. The sculptor uses the round carving technique when dealing with the head and body of the character, uses the embossing technique to deal with the first feature, and uses the combination of thin relief and line engraving to deal with the decoration of the waist of the character, giving a natural and clear feeling. The geographical characteristics are in line with the artistic image of the local climate and context. National culture and regional cultural characteristics should be highlighted.

### **3. Result Analysis and Discussion**

In the creation of national theme sculptures, different materials have different influences on their theme expression, production process, modeling processing, processing methods, and application range. Different stone materials have different characteristics, and the creations expressed by stone are magnificent and majestic. Modern stone sculpture has already shown its particularity in sculpture art. It adapts to the material art and the special artistic language of modern processing technology. Its significance is that traditional stone carving can not cover, showing the sculptor's wisdom and creativity. As recognized by the Chinese nation as a totem, the dragon is a symbol of dignity and auspiciousness. In artistic creation, we should first understand the content of the subject matter and study its cultural background in depth, so as to have a comprehensive and profound understanding of the subject matter, which is undoubtedly the premise and foundation. But its simple style is the externalization of the honesty of the nomadic people in northern China. It is in sharp contrast to the modesty and tranquility revealed in the sculpture art of Central Plains.

The greatest reason why excellent sculpture works can be loved by people is that they can bridge the communication between artists and viewers. They can directly realize the dialogue and help viewers understand the creator. The sculpture is better at embodying the author's subjective role in the process of expressing objective images, and emphasizes the role of subjective feelings in the feelings, understanding and casting of the objects. It should be affirmed that foreign culture plays an important role in promoting the development of traditional sculpture art, so that there are large-scale sculptures with national characteristics represented by Beijing Agricultural Exhibition Hall. Hohhot, the capital of Inner Mongolia, regards the story of the little sisters of the grassland heroes as the subject of sculpture. The simple and simple shape is handled with a pleasant scale, which makes people immediately think of the broadness of the grassland. Modern ceramic art and modern art are also open and diverse. Whether they are ceramic artists, painters or sculptors, they can use this

material to broaden their creative thinking. It not only fills the gaps in the arts and crafts of the autonomous region, but also adds new varieties of color to the Chinese arts and crafts field, which is well received by the market.

The symbolic features of sculpture art have been more fully demonstrated in the sculptures we have recently created. Any piece of successful art work that really touches people is the kind of sincere and strong emotion that the author puts into the work. This is eternal. In the way that their creative ideas and technical means have not reached a unified exploration, they condense the disorderly natural objects on the natural objects that the shepherd chooses at will, and interpret the objects in the object, instead of transforming the objects into the main body according to the will of the human beings. speak. Mongolian sculpture art has a strong artistic expression. From ancient times to the present, many sculpture artists have devoted themselves to it, creating excellent sculpture works, greatly enriching people's spiritual culture. Make full use of the principle of large-scale and large-scale composition to carefully arrange and arrange the composition of many people, with clear hierarchy, appropriate gathering and dispersing, rich in change in unity. At the same time, it shows the warm hospitality, enthusiastic and unrestrained of the new Mongolian people, and the characteristics and feelings of the gorgeous costumes of the minority nationalities, which makes the tourists deeply impressed.

#### **4. Conclusions**

The Mongolian nation is a heroic nation with a tragic and stirring temperament and lively, free and easy personality characteristics, which shows the lovely nature of this nation even more. Under the severe attack of the modern Mongolian nation and the increasingly complicated modern society, truth, goodness and beauty are a way for the soul to return to and look at itself. People are paralyzed by technology and machines, but they can always find the source of pure soul under the influence of truth, goodness and beauty. The Mongolian sculpture art is not only the external manifestation of Mongolian national thinking, but also the precious wealth in the world sculpture field. Therefore, studying the Mongolian traditional culture and the folk art as a traditional art from the perspective of art has undoubtedly far-reaching historical and practical significance. The Mongolian art of modeling is a concentrated expression of Mongolian culture and art. From these materialized cultural symbols, we can gain an insight into the national psychology and aesthetic consciousness of the Mongolian nation. In the future development, while maintaining nationality, it is necessary to integrate Western sculpture art and create more distinctive and high-profile sculptures, which have a place in the world.

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