Vol.1 No.11 2020
https://doi.org/10.37420/j.cer.2020.115

Research on the Application of Arrangement in Modern Sculpture Creation

Wenzhao Huang*
Enrollment and Career Placement Office, Southwest University, Chongqing, China
*Corresponding author, e-mail: 928725848@qq.com

Abstract: *From the arrangement of modernist human figures to the preservation of geometric shapes, the arrangement method is actively exploring more possibilities of sculpture language while simplifying the form of sculpture, and it extends consciously to human life. In the fiercely contested modern sculpture works, the arrangement method is continued to be used. After abandoning the inherent tradition of sculpture, it broadens the types of materials and goes beyond the scope of material, and adds multiple expressions of meaning. The effective combination of the linguistic exploration of the arrangement method and the traditional culture and the problems of the times provides a new perspective and way of thinking for its own application.*

Keywords: *Sculpture creation; Sculpture language; Arrangement*

Introduction

The application and development of the arrangement method runs through the history of modern sculpture. As a sculptural language, it embodies the continuous deconstruction and reorganization of artistic creation forms, and also makes various sculpture styles present a complicated situation, showing their unique contemporary and typical characteristics. At the same time, this also makes the created works more detailed and pure, weakening the restrictions and constraints of the environment on the works. Therefore, the current creators can use this advantage to conduct in-depth exploration and achieve pure but connotative effects in their creation. Faced with the current trend of diversified artistic styles and diversified forms, we will continue to absorb more new concepts and ideas in the creative process, so as to have further understanding and insights.

Exploration of Language Forms

The rise of industrial society and mass production has led to an unprecedented crisis. As the psychoanalysis Eric Fromm described it in psychoanalytic theory, "Culture allows for a conscious form of expression of something deep within." Therefore, "to combine the shaping of the ideal personality with the search for the meaning and value of life, so that mankind can really get rid of the pressure of inevitability and take it as duty to embody and cherish an independent spirit. " As a result of this crisis, the reproduction and mass production of lost individuality have entered the vision of artists, and have been paid attention to and utilized

In modern sculpture creation, arrangement is faced with the deep connection between quantity and theme. From Romanian artists such as Constantin Brâncuși to Carl Andre, they use a large number of arrangement

creation methods to strictly control the technological process and erase all the artificial traces, such as personal feelings, subjectivity and author identity. The value of elements and symbols in minimalist works is expanded and the characteristics and aspects of materials are preserved to the maximum extent appearance forces the viewer to concentrate on what is in front of him.

Use more conceptual words such as "modularity" to describe the language of works with arrangement. With the information explosion brought about by the industrial information age, and the close combination of pop art exhibition and commerce, artists choose to use the replication and arrangement of local style to create. With the same arrangement of ready-made commodities, the boundary of sculpture materials is further widened. By subverting the original with the help of undifferentiated copying, we can eliminate the color of personality and sensibility, and reveal the numb and indifferent emotions of human beings in the commercial civilization.

Introduction of the Issue of the Times

The application of the times in the arrangement sculpture is particularly prominent in the contemporary creation, especially the artistic thinking about the topic of identity and gender has been gradually concerned in the world. Some reflections and insights about life experience are often expressed in the form of arrangement in sculpture creation, such as the discussion on the identity of women's identity, universal value, the relationship between individual rights and the fate of the world. A public art installation of 440 pairs of women's high-heeled shoes in various styles arranged on the high wall of a building in Istanbul (Figure 1), created by Turkish artist Vahit Tuna in 2018. The intention is to profoundly expose the privacy problems faced by women in their lives, which is related to the most fundamental principles of dignity, rights and life. The inspiration of this work comes from a local tradition in Turkey: if someone dies, her family will leave a pair of shoes outside the door. In addition, according to the saying that "turkey is the birthplace of female high-heeled shoes", the artist collects and reorganizes these high-heeled shoes into art works. This really makes visitors pay more attention to the status and treatment of women.

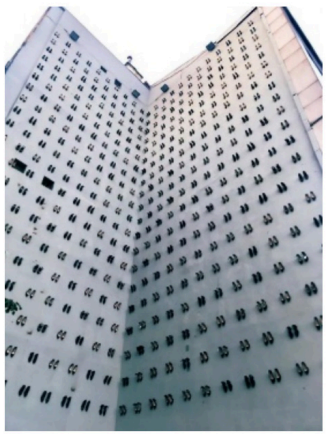

Figure 1. 440 pairs of women's high heels, Vahit Tuna, 2018

In addition, the artist set herself in the position of 1,500 cold scissors, while she was quietly doing her

Vol.1 No.11 2020
https://doi.org/10.37420/j.cer.2020.115

needlework under this dark cloud of unrest. Installation artist Liu Beili arranges sharp objects above his head in his work "*Renovation Project*" (Figure 2) , creating an atmosphere of fear and unease around women's issues, and it also shows the confrontation and contrast of "overcoming hardness with softness". She admits: repetition creates rhythm, gives motion to the vision, and creates interest in the vision. At the same time, the repetition itself does not limit the scale, can expand infinitely, can achieve the effect of encircling the audience in the work, with the space created by the whole work to infect them, and this way can flexibly satisfy the particularity of the space. This is also one of the important points to consider in the creation.



Figure 2. "Renovation Project", Liu Beili, 2011

It is a technique used by the artist Enrico Ferrarini to reproduce and preserve the illusion by copying and arranging the face or facial features into multiple images on a certain horizontal plane. He focuses on perception and creativity, as well as illusory cognition of space, time, characters, movement and expression. Those distorted and time stagnant sensory parts seem to tell us the profound influence of human reproduction and acquired environment.

In addition, Indian artist Shilpa Gupta's 2019 work *"For, in your tongue, I cannot fit"* (Figure 3) features a small enclosed space in a dimly lit space with sharp rebar sticking out from the floor toward the roof. The top of the rebar punctured the paper on which the offending verses had been written, and the poets had been imprisoned under the Penal Code. Poems sung in different languages are constantly played from an inverted and swaying microphone, which makes the whole space full of sorrow and gloom. The reality of the encounter makes the viewer feel sorry, but at the same time they are quietly brought into the poetic context by the ubiquitous words in the space, listening and lambasting the dark side of the world.



Figure 3. For, in your tongue, I cannot fit, Shilpa Gupta, 2019

The Integration of Traditional Culture

Since the 1990s, the focus of Chinese sculpture art has changed from the language to the conceptuality of contemporary art. At this time, art threw an olive branch to traditional Chinese culture, and sculpture works began to become an important medium for artists to think about the current social consciousness and culture. The typical arrangement of sculptures in China is inseparable from the influence of traditional cultural context, such as Chinese characters, ink and grains, etc.. In addition, there are also some sculptures that are the result of reflection and reflection on domestic political and social phenomena. Whether it is the use of sculptural materials or the idea of the theme, it is not difficult for us to see that the development of the arrangement is closely following the changes of the social era, and at the same time is based on the reflection, comparison and introspection of the deeply rooted traditional culture of China.

Many of Xu Bing's artworks have broken our understanding of traditional, existing, and contemporary sculptures. Beginning in 1987, he used a unique feeling and belief to carve more than 4,000 words of his own creation in a 10-square-meter room day after day, until it was completed in 1991. The reason why he called his work Chinese characters is because he used a large number of Chinese character radicals to piece together the combination, using Chinese characters as the Latin style, and finally used the movable type printing to make it into a tens of meters long scroll—installation work *Analysis of the World: Book of Heaven* (Figure 4). No one can read any word in this book, because all these words have no specific meaning. Xu Bing said: "*The Book of Heaven* expresses my regret about the existing text." These meaningless symbols are arranged to bring together contemporaryity. This is a sense of form that has no meaning but is solemn. These fonts cannot be used for communication, have no function, and are only given a carrier of meaning. Whether it is the arrangement of the fonts, or the repeated seal carving creations and repetitions of actions by the creators, these are all contemporary behavioral measures, and they are also the key factors for the success of the work.

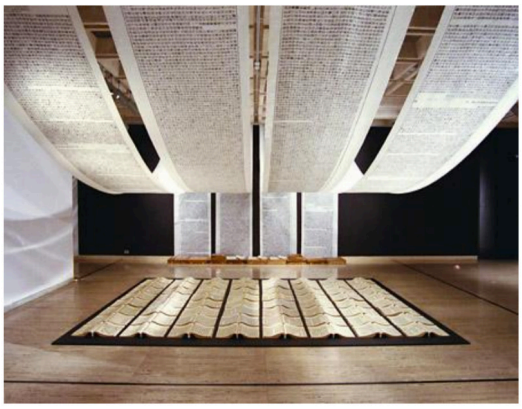

Figure 4. Analysis of the World: Book of Heaven, Xu Bing, 1991

Artist He Xiangyu’s work "200 grams of gold, 62 grams of protein" (Figure 5) is to place an egg in an isolated, awkward and repetitive environment and erect it on the display wall with 3,500 grams of pure gold. This is actually a reflection on the "One Child" Policy implemented in China from 1979 to 2015. He Xiangyu's artistic practice has a premise, that is, people's sensory experience is rooted in their intellectual and spiritual activities, and sensory stimulation becomes an organic part of a cultural symbol system. His

Vol.1 No.11 2020
https://doi.org/10.37420/j.cer.2020.115

early works give people the impression that they are good at dealing with the transformation of materials and materials, and touch the problem of complex power through flexible transformations. For example, he cooks 127 tons of coke, because 127 tons are the annual sales of coke in Dandong, his hometown. At the end of the heating, he accidentally got a black crystalline residue, shaped like ore, which was very shocking. In the follow-up process, the remaining empty coke bottles were marked and arranged into an installation art to pay tribute to Andy Warhol's "*Can of Campbell Soup*". This is He Xiangyu's famous work "*Coke Project*".

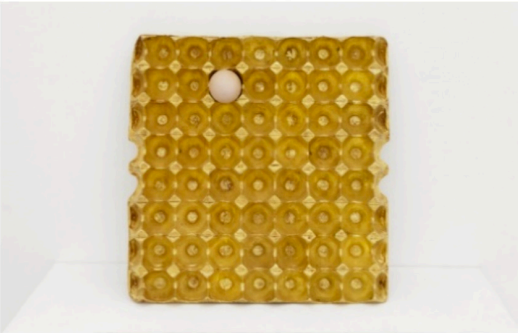

Figure 5. 200 grams of gold, 62 grams of protein, He Xiangyu, 37.7cm × 39cm × 3.7cm, 2012

In the 2006 Shanghai "Super Design" exhibition, there was a work by Beijing artist Zhan Wang: "Buddhist Pharmacy" (Figure 6). The work connects the Buddha with Chinese herbs, and the entire body of the Buddha is made of herbs. The creator Zhan Wang explained: "Buddhist Pharmacy is both a Buddhist hall and a medicine hall. The essence of human nature is the unity of body and mind. Medicine in Buddha, Buddha in Medicine. In real life, some people's body and spirit have been separated, which is like religion giving people spiritual comfort, while medicine cures physical diseases. If medicine is combined with religion can be united, and perhaps only can heal this society. One is a medicine for the mind and the other is a medicine for the body, symbolizing the unity of spirit and material." He further reflected on the subtle relationship between faith, materialism and spirit.



Figure 6. Buddhist Pharmacy, Zhan Wang, 2006

Ai Weiwei collected a total of 3,025 Ming and Qing ceramics with tigers on the bottom in Jingdezhen, Jiangxi

Province for a long time, and he arranged them and displayed them under the name *"Tiger, Tiger, Tiger"* (Figure 7). These unqualified tiles in the picture above were all produced by potters in the Ming and Qing dynasties. They were caused by excessive burning and were not taken seriously by the producers. Now the creator puts them as cultural relics in the center of the gallery's exhibition hall. Since 1994, Ai Weiwei has dealt with issues such as the authenticity of cultural relics from destruction, imitation, crushing, and the paint covering the surface of the artifacts by breaking down ancient earthen jars.



Figure 7. Tiger,Tiger,Tiger, Ai Weiwei, 2018

Ai Weiwei was defined by the public as an anti traditional person at a very early time, but on the contrary, we found that his artistic creation reflected his treasure and protection of cultural heritage. Whether it is the Ming Dynasty ancestral hall rebuilt in 798 Art District or the collection of this piece of porcelain, he skillfully leads the audience's attention to the ceramic fragments that are not endowed with value. There are many things in the world that have been forgotten by us. They make us think about the differences and similarities of different parts of these works in the thousands of years of Chinese culture and traditional crafts.

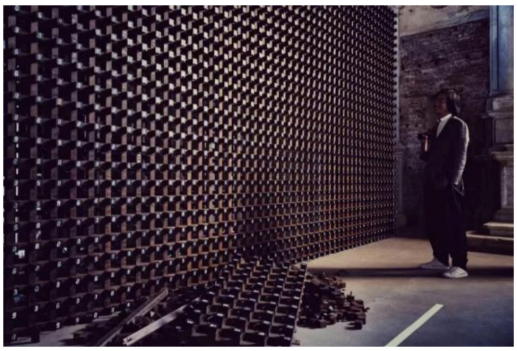

Figure 8. Wall-Objective World, 4.8m×8.4m×1m, 2019

Xie Tian’s work "Wall-Objective World 2019" (Figure 8) is composed of 1,288 main frame bamboo sticks and 11,200 supporting bamboo sticks. Inspired by bamboo slips, the creator used a brush to write numbers on the ends of the bamboo sticks, and alternately displayed the digital code information of visas, identity information, passports and other documents on 2,800 electronic screens. By naming the breathing rhythm, the Arabic numerals that have lost their fundamental meaning and temperature are reflected on the wall like a person. Nowadays, the development of information is extremely smooth, and people can break through the limitations of time and space at will to communicate, but everyone is squeezed and restricted by the rules and

Vol.1 No.11 2020
https://doi.org/10.37420/j.cer.2020.115

systems between countries for various reasons, and never stops. Although we work hard every day to break through the wall's obstruction, the "wall" itself is not affected. This "wall" not only heralds the thinking and response of Chinese artists to the 2019 Venice Biennale, but also represents that they want to use their own artistic language to quietly soften conflicts and contrasts. From the perspective of physical space, Xie Tian intervened in the sense of distance in physical space with the topic of "Wall", and raised questions to the world about the barriers that are difficult to break through the current human society.



Figure 9. THING-IN-ITSELF, Wang Guangyi, 2012

More than 5000 sacks filled with rice bran and rice were stacked in a bucket shape beside the 12.5-meter-high wall, and the top directly touched the ceiling of the exhibition space. This kind of space arrangement made a 900 square meter indoor space squeezed, leaving only a path full of dust and bran smell in the middle. This is Wang Guangyi's work the THING-IN-ITSELF (Figure. 9). Based on his previous artistic thinking and attitude, the materials and forms he chose are obviously tendentious. As one of the most basic needs of human existence, food has left an indelible mark in many times. His works are like a granary, discussing food as well as human problems. In the article "Potatoes are Sacred Things", Wang Guangyi explains his attitude towards food: "What I like most is not Van Gogh's well-known colorful sunflowers and irises, but one of his early oil paintings, The Potato Eater." It depicts a poor farmer who returns home after a day's work and finds that all they can eat is potatoes on the table. These potatoes have complex emotions, so Wang Guangyi thinks that people's life and inner state can be reflected through such media. In his works, he will make more efforts to highlight the texture of the material itself without too much repetition. What the artist thinks of as a natural thing is that the work itself just reaches a consensus with the audience.

References

Fromm, E., Suzuki, D. T., & De Martino, R. (1960). *Zen Buddhism and psychoanalysis*.

Jiménez, M. (2010). *La querella del arte contemporáneo*. Buenos Aires: Amorrortu.

Chen, X. J. (2016). *Reconstruction of Artistic Conception of Contemporary Chinese Art*. Wuhan: Central China Normal University Press.

Zhu, Q. (2012). *Frontiers of Contemporary Art Theory*. Nanjing: Jiangsu Fine Arts Publishing House.