Vol.2 No.1 2021
https://doi.org/10.37420/j.cer.2021.008
Communication & Education Review

On the Expansibility of the Arrangement of Time and Space in Sculpture Creation

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

***Abstract**: Through the arrangement and analysis of the time-space arrangement of some artists at home and abroad in the sculpture creation, this article shows the characteristics of their creative techniques, the specific direction of the problems revealed by the time-space arrangement of the works and the author's intentions. In addition, the author tries to explain the expansibility of time-space arrangement in sculpture creation and think about the relationship between arrangement and traditional culture.*

***Keywords**: Language of sculpture; Space-time arrangement; Arrangement*

With the progress and development of the times, modern sculpture has been endowed with more powerful vitality and vitality. In addition to the solidity and three-dimensionality of the foundation of traditional materials, various types of sculpture art materials have been re-juxed, grafted and combined, and they have also been given new elements and new media materials such as kinetic energy, electricity, sound, and light. Sculpture art has taken on a new look. In the choice of materials, artists will no longer be confined to the creation of a single material, but embrace a broader range of new materials, and give new life to their works through hybrid creation. The traditional three-dimensional model has also been challenged, and it has begun to gradually transition to an all-round thinking and diversified expression form. This greatly opened up the form of expression of sculpture art. The emergence of comprehensive materials has become an important factor in the popularity of modern sculptures, and it is also a necessary condition for a new artistic outlook.

The Arrangement of Time and Space

Time, as an independent state, is a moment or a fragment, intangible, and can only be reproduced by relying on something else. The hour hand will return to a certain moment after completing a round of walking. As the basis of the cycle, the repetition here is given a state of change other than life. When the arrangement in life is arranged into art, there will be unexpected peculiar effects. As shown in Figure 1, Gu’s work Pinch Meat, the artist uses a digital camera to record the flow of time throughout the work, as well as creative behavior and repeated actions. The whole process of squeezing the meat is a process of experiencing frequent contact between one's own bloody flesh and another dead object whose "blood" and "water" are gradually removed. Through the exaggerated and gorgeous ceremonial scenes and the format of the oil paintings, we can see that the artist separates the content that can be experienced personally from the content that can be experienced through vision. When there are traces of time in the repetitive arrangement, time can be manipulated, encompassed, and recorded, and the contrast in it will become more vivid.

Vol.2 No.1 2021
https://doi.org/10.37420/j.cer.2021.008



Figure 1. Pinching Meat, Dexin Gu, 1997-2001

The atmosphere and extensibility of the arranged space can be consciously controlled. The space here not only refers to how rich the space occupied by the main body of the work can be, but also includes the extension of the time dimension. The increase of the viewing surface at different levels also brings a different volume and somatosensory atmosphere of the sculpture space, which all come from the rich content of different levels and different angles of the virtual space in the sculpture with rich materials.

The space discussed in sculptures often includes virtual space and real space. As a form of space necessary for sculpture art, virtual space can diversify the language of sculptures, improve visual impact and possess stronger emotional appeal. The reasonable layout of the real space, relying on the language processing of the artwork itself, the contrast makes the virtual space so that the work can be more effectively and comprehensively perceived by the viewer. The real space and the virtual space are mutually transformable and complementary, and the two cannot be separated. The form of the virtual space can improve people's experience area thanks to the reasonable layout of the real space, and the real space can also be made wonderful by the proper handling of the virtual space.

The specific subdivision of the spatial arrangement of sculptures can be divided into density and gap. Density here refers to a dense relationship between the placement or arrangement of individual symbols in artistic creation. In the creation of modern sculpture art, the density and density formed by the materials and other elements in the volume of the work become density. This is the way artists who use the language expect, and it can also reflect the creativity of an artist. In Figure 2, Zhang's work Fingerprints, the virtual and real spaces we are exposed to are all weakened and blurred. The whole work looks like a unified plane, but it is not. This is like the pixel particles we face every day, and like every equal life in this world.When the macro and the micro are juxtaposed, what you see is the universe.



Figure 2. Fingerprints, Yu Zhang, 1991

Time and Space and Replication

Copying is the repeated use of element symbols to arrange and combine in space. The performance of repetition in arrangement density is how much the arrangement of the volume of the work constitutes the arrangement. Many works of art are arranged and constituted by the simple geometric shapes formed on the screen, and their composition is to enrich the interrelationship between the clumping. As a plastic art, it uses a huge number of arrangements in terms of position, size, direction, and straightness. This kind of refinement, the arrangement and composition of highly generalized forms, can bring a stable, reliable and quiet experience to the viewer.

Therefore, using, arranging, placing elements, and paying attention to the order of element changes will further affect the balance of the arrangement. The contrast and harmony have also become an important part of the arrangement. In modern sculpture art creation, the subtle relationship between light and shade, size, thickness, how many and other elements can break through the monotonous and veneer situation of the work after proper selection, and then can ingeniously change in a unified whole . Incorporating the changes and the whole into the same work, looking for a harmonious and perfectly contrasting arrangement among most similar sculpture elements. In order to find this mysterious arrangement order, the artist has to exhaust his energy and skills to find the "code" that runs through it. And it is this series of "codes" that are important characteristics of the development of information visualization and materialization of information in modern art, and it is also the merit of each arrangement of sculptures. In addition, it is also an important area generated when the work is in contact with the audience, and it stimulates people's own memory and cultural experience. The handling of works and space requires us to look at and understand it dialectically. The environment in which the sculpture works are based on a unified and opposite relationship, which influences each other and is interdependent. The space of the work can be reorganized and abstracted to add interest to the space. The arrangement of various geometric shapes used to express the artist's emotions is a novel expression technique full of creativity.

In this way, modern sculpture works can form an independent space, and it is different from the rigid space created by the reproduction and imitation of objects presented by traditional sculptures. Arrangement can be reorganization, all the materials are disrupted and then constructed according to subjective consciousness. This language is more unique. From the perspective of the space of the sculpture, it not only emphasizes the spatial sense of the work itself, but also can better attract the eyes of the audience and stimulate thinking, and strengthen the dialogue and communication with the viewer.

The artist will use the reaction of everything he touches as evidence for his creation, and he will also draw on the language of different Mannerism in different periods to complete his own narrative. His personal ideas will have a decisive influence on the starting point, conception, production process, and display method of artworks. Substituting concepts for real objects is an important milestone in the 1960s art to get rid of material.

The "great design theft" proposed by Picasso is also a kind of copying, copying of concepts, copying of perspectives. Conceptual art is now so common and constantly breaking through. Visuality, form, medium,

Vol.2 No.1 2021
https://doi.org/10.37420/j.cer.2021.008

and material can no longer replace its primary position in art.

The Update of the Concept of Arrangement

We can interpret concepts as the ideological consciousness accumulated by objective things in the human brain to leave a unique impression. The word "idea" originated from ancient Greek, and it was translated as "idea" in the philosophy of the philosopher Plato. Specifically, it refers to the physical existence of the real world acting on the back of the human brain, and the result of gradual integration and conceptualization of perceptual things. This kind of concept is not only a summary and generalization of one's own life experience, but also a comprehensive people's awareness of a certain aspect of life. In psychology, it not only includes the traditional meaning of sculpture language generated by the original image combination, but also includes the extension and reproduction of intuitive and perceptual images.

The essence of conceptual art is that new ideas have changed the traditional sculpture language, and emphasized the expression of individualism and the emancipation of personal thoughts, allowing sculptures to broaden their spiritual boundaries and become more inclined to liberation and freedom. The conceptual and subjectivity of creation is to explore various phenomena reflected in social culture through the perception of personal life experience. This is completely different from the public memorial function of sculpture. It can show more possibilities and complete forms, similar to the commemorative extension that once again emerged in sculpture creation in the middle of the last century. As a result, sculpture works have a broader publicity, and can more evoke people's collective memory.

The new modern sculpture language has broken through and perfected the traditional form of sculpture, and the new participation and intervention between the audience and the artwork has changed the relationship between individual viewing and being viewed. It is a further interpretation of the sculpture, the acceptance and rational thinking of the narrative made by the artist. These are the referential relations between the transformation of concepts and materials and the transformation of the traditional language of sculpture. Those based on personal emotional expressions, thinking patterns and spiritual interpretations in the creation process all played a leading role in the creation of sculptures. Sculpture artists should combine their own life experience, including all cultural resources, with perceptual cognition. After elaborating and discussing self-concepts, it is correct to rebuild a new value standard in the world of experience in a state of liberation.

The theme of modern sculpture creation can be to direct the concept of spearhead at the various harmful social chaos, and to directly inject the value of cultural choice into the artistic expression. Emphasis on skepticism, criticality, and current artistry, all of which can have a profound impact on artists. Reflections on any aspect of current life, including cultural, economic, political and other fields, as well as reflections on the context of the right to speak in the future and the past, can be used as part of concepts and thoughts, and can be created as modern sculpture art works.

Later modern art was also fermented by the idea of conceptual art, which gave birth to new subjects for the development of sculpture, and also broadened the expression of sculpture language and expanded the subject of sculpture. People in the past are more receptive to starting from the form of beauty and treating

sculpture as the creation of a concept. As a more concerned content of cultural consciousness and conceptual expression, it accordingly requires us to go deep into social life, pay attention to the current environment, find new creative inspiration and sources from real life from historical precipitation, and combine our own experience and insight to show it historical and conceptual in the creation of works.

The intervention of modern technology has added splendid vitality and unlimited possibilities to art. Today's thinking and understanding of artistic creation rely to a large extent on the intervention of technological means, which in turn makes our thinking broader and more inclusive. Its unique interaction and other characteristics have narrowed the distance between the work and people, and made artistic creation face many new possibilities. Zhenhua Sun once pointed out that the development of digital technology does not mean that sculpture art should give way to digital technology in an all-round way, and sculpture as an art should not be replaced by digital technology. The relationship between new technology and sculpture is not a replacement. What kind of combination methods they should continue to adopt, how to make digital technology help traditional sculpture creation, how to take the essence and remove the dross, still need artists to continue to explore and try.

The appearance seems to be a singular and boring arrangement superimposed by time, but the essence contains the artist's endless thoughts and perfection of artworks. With the development of digital media art and powerful features, the language conversion methods have become significantly richer and more convenient. Digital sculptures created on the basis of computer operations and beyond the traditional meaning, except for the lack of materialized traditional sculptures, can realize almost all the characteristics and open up many undeveloped areas in the field of traditional sculptures. Relying on digital technology, through the sculptor's enhancement and transfer of the characteristics of the object, the external characteristics of a specific thing are increased or repeated by orders of magnitude, and the extension, compression of phenomena, or the change and transformation of things and materials, etc. , to replace the core of the image and retain its appearance.

Whether it’s the Mirages & miracles from France (Figure 3) or the immersive art exhibition held by Bakeru in Los Angeles, USA, the emergence of AR Art Exhibition marks the further maturity of augmented reality art, and has revolutionized the way of viewing sculptures and creative ideas.

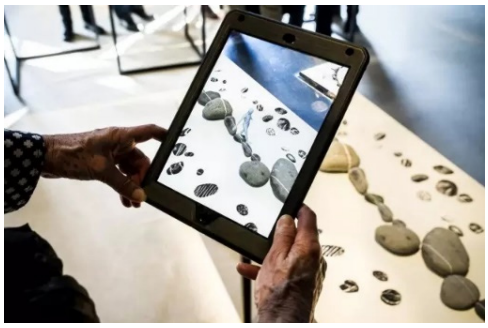

Figure 3. Mirages & miracles, augmented reality technology exhibition

The American artist Anthony Howe brought out the dynamic sculpture (Figure 4) through the addition of wind installations. The appearance of works is changed significantly, circularly, and sustainably through

Vol.2 No.1 2021
https://doi.org/10.37420/j.cer.2021.008

electrical appliances, blurring the boundary between machinery and sculpture, and opening up a new field for sculpture creation and exhibition methods. And creations that can only be enjoyed through electronic devices equipped with cameras, such as mobile phones, have become hot topics on the Internet recently. These alternative exhibition methods have revolutionized the way of viewing sculptures. The addition of three-dimensional images to reality allows us to perceive its existence in the only visual space and device screens.



Figure 4. Octo, Anthony Howe, variable size

Based on the “Remarkable Theorem" in the article General Research on Surfaces published by Carl Friedrich Gauss in 1828 and the 4D new material with a planar lattice network structure, MIT scientist Wim Van Rees and his colleagues have successfully developed a variety of new flat structures and published research papers: They can change their shape at will through changes in ambient temperature, humidity and other environmental factors. The printed prototype is a specific shape obtained by bending and stretching of each size of the mesh sheet at different rates, and can be transformed into a finished product after heating and a salt water bath. The emergence of this technology has provided new possibilities for sculpture art, and more modeling shapes limited by techniques and craftsmanship can be printed. Since then, it can bring a subversive revolution to many fields, not only art.

References

Ju, H. (2013). Sculpting the essence of life: Brancusi's Miss Bojani series of statues. PhD. Dissertation. CHN: Chinese Academy of Art.

Chen, Z. (2015). Research on the Application of Arrangement Techniques in Gardens. PhD. Dissertation. CHN: Central South University of Forestry and Technology.

Darwin, C.R. (2009). *The origin of mankind*. Pan, G. D., & Hu, S. W. trans. Beijing: The Commercial Press.

Walter Bendix Schoenflies Benjamin. (2006). *Art in the Age of Mechanical Copy*. Li, W., & Guo, D. trans. Chongqing: Chongqing Publishing House.

Shi, W. J. (2019). Repetition-the engine that drives Yayoi Kusama's works. PhD. Dissertation. CHN: Shanxi University.

Chen, X. (2015). Application and Research of Digital Technology in Sculpture Creation. PhD. Dissertation. CHN: Dalian University of Technology.

Zhu, C. (2016). Physical properties, perception and structure. PhD. Dissertation. CHN: Central Academy of Fine Arts.

Chen, X. (2015). Application and research of digital technology in sculpture creation. PhD. Dissertation. CHN: Dalian University of Technology.

Zhu, C. (2016). Materiality, Perception and Structure: The philosophy of minimalism art criticism and its postmodern turn. PhD. Dissertation. CHN: Central Academy of Fine Arts.