

# Research on the Influence of Utensil Functionality on Chinese Traditional Sculpture Language

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**Keywords:** Influence, Utensil functionality, Chinese traditional sculpture language

**Abstract:** Chinese sculpture has a long history before the writing of the text, condensing the creative spirit of Chinese ancient craftsmen and artists, it vividly records the evolution of the history of Chinese civilization, condensing a broad national psychological complex and universal national aesthetic consciousness. The eyes of the world are increasingly projected on the traditional Chinese culture today. Traditional Chinese sculpture, the art that bears the mother body of the traditional Chinese culture, has great reference value and practical significance for understanding Chinese civilization and guiding the current artistic creation.

## 1. Introduction

In today's world, the diversified forms of contemporary sculpture we can recognize are a staged performance in the entanglement between tradition and modernity, retaining the aesthetic consciousness and creative expression techniques accumulated by tradition; After the most enlightening essence of "modernity" in the spiritual connotation of modern art, the spark came out. The essence of so-called "modernity" is that we look at art from an unprecedented perspective, allowing us to distinguish the special relationship between modernity and the past [1].

The scope of today's sculpture language has expanded a lot, and many art categories have penetrated each other, which seems to be closely related to the development and mutual influence of modern society. The related discussions of traditional sculptures have not changed in terms of perspective and perspective with the passage of time. From the perspective of the historical evolution process, the appearance of each era, country or place and its performance and practice, It is not completely the same or has not changed since ancient times, but it is different with the change of social value system, cultural concept and the pulse of the times. The historical trend of modernity has swept the world long ago. The characteristics and connotation of modernity are indeed still mixed. It involves various aspects such as culture, society, economy, politics, science and technology. Modernity is also a multi-dimensional and multi-level change trend; In any discipline, we must face the cultural consciousness with a high degree of modernity, and drive the consciousness of "modernity" in a rational way to strongly release the diversity of energy performance. Among the disciplines exploring traditional Chinese sculpture art, can we respond to the changing trend of modernity, and explore the traditional cultural connotation from the perspective of "modernity", and reflect on and criticize from the perspective of "modernity", that is, the observation and understanding of Chinese contemporary sculpture, Here we pay attention to the inner spirit and formal style of traditional sculpture, show the aesthetic consciousness of traditional sculpture, and witness the diversity and innovation of contemporary sculpture.

## 2. Relevant Research on Sculpture

Sculpture is an art that occupies three degrees of space. The coming of a new era of sculpture is not only a change of space, but also an adjustment of ideology; sculpture integrates into life and begins a dialogue with the public, becoming a surprise. China's sculpture art is on the move To a wider and more pleasant sky. To study and experience the spiritual culture of traditional Chinese sculpture, and to integrate independent style, national and oriental sculptures, its spirit will make it transcend vulgarity and indifference. If you work hard in your own culture and have full confidence

in the tradition, the future will develop indefinitely. Just like a big tree, the deeper the roots are, the thicker the leaves will cover the vast area. Therefore, the purpose of this study is mainly to re-examine the traditional Chinese sculpture again, to explore the relationship between opposition and harmony, apply it to the concept of sculpture creation, apply its own oriental cultural philosophy to contemporary sculpture creation, and show its originality. Promote the progress of local art and culture, inherit the hardships and tenacity, condense the energy of the past century, and release the endless possibilities, so that the vitality of Chinese sculpture can be extended to international visibility [2].

The beauty of ancient Chinese sculptures lies in writing gods with shape. The “shape” here is different from the shape we see in the physical world, but the subjective “shape” that the author shows after feeling the objective shape. This shape can express the object's attitude, but also The important thing is to convey the author's state of mind. This is just like the difference between Chinese and Western art, whether it is realism or freehand brushwork. Ancient Chinese sculptures are mainly freehand brushwork, and there are freehand brushwork in realism, with emphasis on freehand brushwork. This makes the authors of sculptures have to feel the observation of real life. This feeling is simple and direct.

The decoration of ancient Chinese character sculpture is quite outstanding. Various figures of statues and religious idols reflect the decorative taste of China's long history. The human instinct when decorating, he has always existed around our lives, beautifying the living things. For a long time, the traditional Chinese sculpture has continued the decorative style of poetry, romance and imagination [3]. The performance of sculpture is not limited by time and space, it can reflect reality and express dreams, and can visualize people's inner images. The forms of decoration and sculpture are diverse and rich, especially the combination of traditional Chinese sculpture and decorative expressions. Create the beauty of the artistic conception with unique forms and rich imagination. The application of decorative styles in the creation of traditional Chinese sculptures has created a unique sculpture style that echoes the imagery of the sculpture theme.

The ancient Chinese sculptures “have a concise and dexterous modeling technique, many changes, and the shape does not seek to look similar, but seeks to capture the delicate mood and instant emotions of the characters.” ‘A work often combines round carving, relief, line engraving and painting. In the peak period of the development of ancient sculpture art in my country, stone sculptures of tombs in the Sui and Tang Dynasties, figurines of tombs, and statues of grottoes and temples. For example, the Tang Dynasty people created the “Tang Sancai” and the Leshan Giant Buddha in Sichuan. Therefore, it can particularly reflect the expression of traditional Chinese sculptural language.

### **3. The Significance of Chinese Traditional Sculpture to Contemporary Sculpture**

Traditional sculpture still seems to be worth learning from today. The ultimate goal of sculpture is to express beauty and to reproduce beauty. Ancient sculptures show us such a beauty. This beauty is a refinement of life. In contemporary sculpture, there is a pursuit of realism, and some of them are more freehand. In fact, the two are a kind of fusion relationship. This is evident in traditional sculptures. Traditional sculptures are not completely realistic. It is enough to convey the language of the form and the author's feelings. Nothing is added. Realism is the basis for expressing freehand brushwork. After many years of accumulation, the sculpture author has formed a set of expression methods that can liberate him from the technology and completely and freely integrate his own feelings into the expression of the object [4].

Today's art is a combination of individuality, freedom and criticism. Artists pay more attention to personal expression. And this expression of personality seems to be able to seek a way of expression in traditional sculpture. The pursuit is a simple, pure and close to nature, like traditional sculpture, the pursuit of freedom and vitality of expression, and the combination of their own emotions. The life we experience is the best expression of the subject matter, simple and simple, can touch us, and only works that can touch us can have vitality.

The transformation of the sculptural environment is seen from the historical changes through

different stages of transformation. This stage is the period of the most intense transformation after the great changes in the ideological trend of modern society after the war, and the starting point of this stage of transformation comes from the collapse of traditional sculpture towards industrialization. Resolve the crisis, and directly promote the consciousness and reawakening of the creator, and a statement behind the support of creative motivation, transformed into a self-confidence that demonstrates the individual's essential pursuit and overall development, and spreads to a general atmosphere or consensus; Because the path of industry has passed away, sculpture creators have to confront this problem head-on at this stage.

The form of contemporary sculpture has become one of the media of contemporary art. The types of sculptural styles have gradually separated from the tradition in the collection of formal elements, thus forming a face we can recognize today. "Modernity", as an important concept with time and historical significance, opened the "tradition between traditional and modern". The transformation of traditional Chinese sculpture is in this debate about "now wins the past" or "old wins the present", which makes the question of modernity carry the meaning of value judgment. "Modernity" refers to an "attitude", the important thing is to regain a certain eternity, it does not transcend the present, nor after the present, but in the present, so modernity should not have any exact Limits or limits, it just maintains critical enlightenment; maintains a continuously updated attitude. Therefore, we can understand "modernity", which runs through artists of every era, and becomes a difficult real problem.

Therefore, through the discussion on the issue of modernity, the question of the transformation of Chinese sculpture development, through the substantive analysis, the appearance of the development of contemporary sculpture style, at different stages and levels, shows the recognition of the traditional paradigm or is in the traditional Among the characteristics of normative influence. The integration of modern aesthetics and modern art spirit forms the concepts and characteristics that try to integrate. Such characteristics form the manifestation of the subjectivity of contemporary Chinese sculpture style, which is a more specific localized symbol than abstract sculpture art. The exploration of its innovative form is not to lose the traditional spirit, but to develop the modern sculptural spirit. Therefore, it occupies the traditional subjective consciousness and is intimately combined with modern life. It is also a true image of the traditional sculpture in response to social changes. Its subject matter and its connotation both reveal the authenticity of art and its progress is open and rapid. In short, if the systematic development of sculpture tradition evolves in its own context, but still retains the critical characteristics and self-recognition of reflexivity, then it should have enough self-confidence and mastery to discuss its history of art. The important significance of the contemporary sculpture system no matter how it develops in the future in response to the context of the times. As long as it can avoid its evolution towards the imitation of the blind form sculpture, then its "complexity" and "undetermined" style characteristics have become a recipe for the subjective construction of Chinese sculpture art, "modernity" changes the complex nature, It is the inevitable process of constructing the local identity of artistic form. If you haven't tumbling and rolling, you haven't really stayed and owned [5].

#### **4. The Impact of Utensil Functionality on Chinese Traditional Sculpture Language**

For traditional Chinese sculpture, functionality always comes first. Regardless of the shape of the design, it should be given a simple principle, conforming to the ergonomic structure, and the expression reflecting its connotation is the aesthetic expression. "Product functional design is an important part of product development." As a major category of arts and crafts, traditional Chinese sculpture art must meet at least two basic requirements, namely functionality and aesthetics. Among them, functional design often becomes the dominant factor in traditional Chinese sculpture design. As an important category of Chinese ancient design art, Chinese traditional sculpture art has its unique functional beauty. "Functional beauty" is a concept in our modern design aesthetics, which was first proposed by Japanese contemporary aesthetician Takeuchi Takeuchi. On the basis of absorbing the research results of Western aestheticians, Takeuchi Takeshi raised the aesthetic theory of material products to a new height, and proposed the term "functional beauty". He believes

that the so-called “functional beauty” refers to functional The beauty embodied by intuitive morphology. Since functionality refers to the beauty embodied in the intuitive form of function, it is derived from the practical function of utensils. Practicability is not only the starting point of our modern design art, but also the starting point and destination of ancient design art. Any function of the product is closely related to a certain technology. Traditional utensils are connected with the traditional way of life. The design of traditional utensils used by the Chu people in the Han Dynasty is undoubtedly influenced by the lifestyle at the time, and even a certain utensil can basically be seen as a reflection of the lifestyle at the time. Utensils are made by humans and are an extension of human power.

Hegel said, “For the sake of one's own needs, people have a relationship with the outside nature through practice. He uses the nature to satisfy his needs and conquer the nature. The objects in the nature are powerful, and they fight against them in order to conquer the nature itself. People add other objects in nature between them. In this way, people make the nature oppose the nature itself and invent tools for this purpose.” Traditional Chinese sculpting comes from the use requirements. The ancient Chinese art of creation, the purposefulness of its function, is fully expressed through the use of design products. The famous ancient Greek philosopher Socrates once said “anything if it can be good The purpose of its function is both good and beautiful at the same time.” Mr. Qiao Shiguang also said, “The reason why the traditional Chinese sculpture in Chu Han is developed is to combine life.” It can be seen that the functional factors of creation should be purposeful It must conform to the principle of convenience of use and fully integrate the lives of local people at that time. The realization of the traditional appliance's own functionality depends on the designer's response to the outside world, and the human's response to natural adaptability. This response is not absolutely digital, and there is a “degree” problem, as long as it does not Just stay away from this “degree”. “The degree is not only a general scale, but also moderate, but also related to harmony, ritual and music. This is design and production. Evaluate the standards of the utensils. “Degree” is completely controlled by the experience of the craftsmen in traditional design. For example, when using modern technical means to restore a traditional hand-made utensil, you will find that the hand-made utensils will There are many irregularities, and it is almost impossible to accurately restore them digitally. So even the most advanced modern technology is very difficult to restore traditional handicrafts.

## 5. Conclusion

Throughout the development of Chinese sculpture for thousands of years, countless works with Chinese characteristics have emerged from the unique thinking and human environment of the Chinese. The special temperament of the soil is especially expressed by the sculpture, and the beauty of this sculpture form is also integrated into people's hearts along with the development of traditional Chinese culture. Art is in the creative spirit, and the essence of cultivating artistic life is creation. Art has risen since culture. If art does not have specific “sensibility” and “intuition”, if we touch things, we cannot naturally touch life. Therefore, artistic creation is to explore the root of cultural essence.

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