

Personal Emotion and Material Application in Metal Sculpture Creation

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Abstract: Contemporary art creation forms have begun to move towards a diversified development path, and among the emotions and materials required for artistic creation, metal materials have been elevated to an unprecedented level. In the early stage of contemporary metal sculpture creation, that is, the tendency of material selection, the artists considered more about the expression of emotions and the expression of ideas, and were no longer bound by the frame of narrative with traditional materials, and the expression was not the concept of the self. Contemporary art can express personal emotions, relying on the inherent artistic language of metal itself to perform "return to the original", which is the moving and linguistic charm of the origin of metal.

Keywords: Metal Sculpture; Artistic Language; Artistic Aesthetics

1. Introduction

Emotion is widely accepted as a general characteristic of art aesthetics. In a broad sense, "all literature and art, including art, are emotional art, without emotion, there is no art." Therefore, all activities related to artistic creation are bound to be associated with personal emotions, and all relevant material materials and techniques used by artists in creating artistic works are bound to be affected by their personal emotions. Therefore, the understanding of the symbiotic relationship between different emotions and materials is helpful to enhance the understanding of artists' artistic works and creations, which is also the focus of this paper [1].

In artistic creation and appreciation of artistic works, we can understand artistic activities with the symbiotic relationship between personal emotions and materials [2]. Through the creation of direct metal sculpture, I can briefly divide it into the following three types: material creation dominated by personal emotion; Material first creation; the creation of intertextuality between personal emotion and material.

2. Material Performance Dominated by Personal Emotion

The Guitar is a piece of metal work created by Picasso and Braque in 1913. The significance of this work has multiple levels [3]. It not only has the historical significance of creating a new form of art, but also reflects the prototype of the early stage of direct metal sculpture. To be specific, this original direct metal sculpture did not get rid of the description of natural objects, and the understanding of materials remained in the category of traditional texts, which also belonged to the category of personal emotion expression. From the title of the work - "Guitar" and from the form of material expression, it still retains a large number of concrete images, but the significance of these images is not entirely the characteristics directly presented by the material itself.

However, compared with traditional sculpture, it is no longer a single entity, but a combination of several materials, which also reflects the relationship between personal emotion and material language [4].

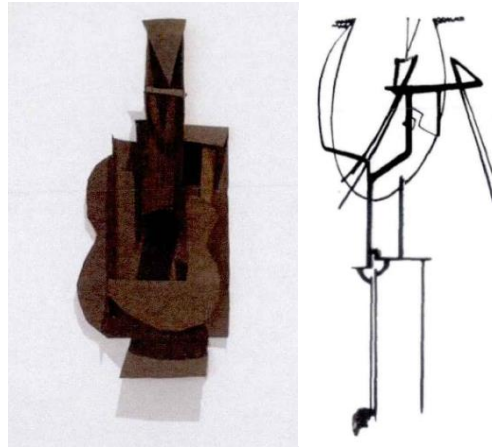


Figure 1: "The woman before the mirror"1936

Another artist, David Smith, pioneered the use of welding to make direct metal sculpture in the United States [5]. David Smith's great-great-grandfather was a blacksmith, similar to Gonzalez's, but He had no access to art, and the brief stint in the Art Students' League didn't help much. He mostly taught himself. Following the example of Picasso, Smith understood how to use an industrial approach to create meaning that was visually delicate but actually had a solid structure, as opposed to traditional sculpture based on mass and closed volumes.

In the late 1940s Smith's interest in the development of writing as an abstract pictorial symbol system and its anthropological and cultural origins was based on personal emotional needs [6]. Every artist finds a way to deal with emotion and material. Smith liberated writing from the bondage of words, arranged ready-made objects in rows, and fused different symbols into unified sculptures, which were also based on personal emotion expression. The scenery in life can always give everyone a feeling, just like you see all the scenery will have emotional expression, which is called scene inspiration. Full of the surrealist love of the unexpected, he maximizes his observation of the external world with his inner feelings as he works along the track of unexpected associations and emotional expression. For example, Hudson River Scenery created by Smith in the 1950s brought people the pleasure of freedom with its interlocking lines and corresponding graphic styles. Although Smith uses abstract processing techniques, he can still feel the effect of realistic scenes on his personal emotions in his creation [7].

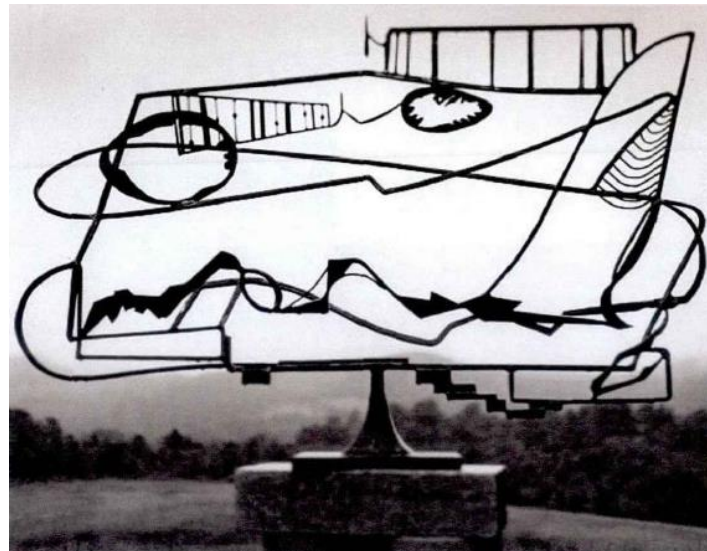


Figure 2: David Smith, landscape on the Hudson River, 1951 metal

3. Material Antecedent Emotional Expression

The first example of material pre-eminence is Anthony Caro, the British sculptor who succeeded David. After Smith, the master of metal space construction. But the difference between the two is stark. Caro's work is usually flat: occupying both space and the ground. So the audience can watch at an

equal height and feel more directly [8].

In contrast to Smith's sculptures, Caro uses different metal profiles, such as large I-beams, to create a strong rhythm and rhythm that the material itself should have. Although these works are simple in structure, they use metal materials to emphasize the extension of space, which is the material first. The End uses a variety of materials, including rusted steel, cast iron and wood, to form a complex continuum. On a wooden base sat a square iron frame, with a round window in the middle opening into the emptiness of the heart; several steel plates, balancing the weight of the head. Caro believes that sculpture does not have to be a monumental object, as long as it can be displayed in space and express the sculptor's surging passion. So Caro's attitude has always been that it's all intuitive, almost no sketches, but he has to deal with the material he sees. Of course, try to get out of the habit before you decide to do this, and the next thing is to find material that interests you [9]. No matter bending or folding, levelling or twisting, no matter welding or riveting, no matter cutting or splicing, Caro performs artistic processing on metal materials in his own way. Caro's attitude is still to keep an open mind and not lose any possibilities. These creative premises are dominated by the material itself.

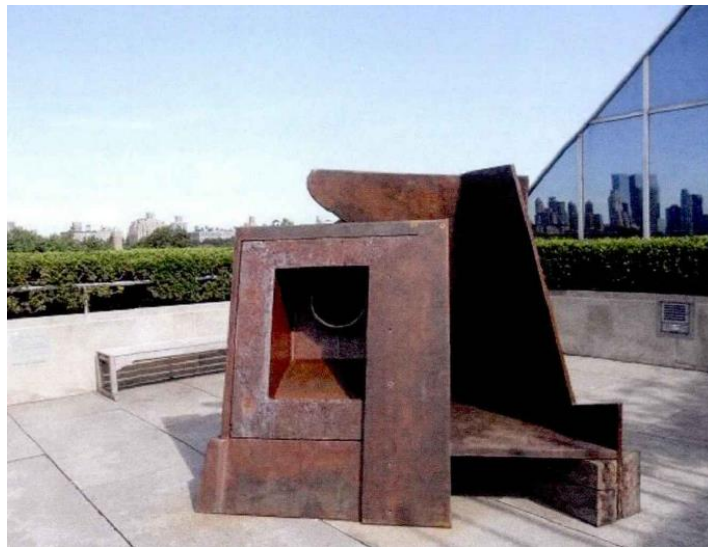


Figure 3: The end by Anthony carob 2010 metal, wood

4. Intertextuality of Personal Emotion and Material

The artist's creation is to explore the different relationship between personal emotion and material, and the intertextuality between personal emotion and material is one kind of this relationship. When sculptors deal with the intertextual relationship between personal emotions and materials, they often discuss the space of physical movement and change, so space has become a problem that sculptors pay attention to. The appeal created by different shapes, materials and colours, as well as the expression of the artist's personal emotions, helps the sculptor to express freely in the intertextual relationship between personal emotions and materials [10]. Alexander Calder's sculptures are a good example of this intertextuality of personal emotion and material. The constantly changing parts of the works interact with people through the space to stimulate the audience's artistic emotions, and at the same time make the sculpture space have a relaxed and lively interaction.

Calder was ahead of others in exploring the possibilities of space, and he is credited with making sculpture move. From this point of view, the connection and balance of the material itself are fully played. The connecting rod and the metal sheet of different shapes are balanced according to their own mass. His mastery of material properties and balance can be seen in the natural bending of the connecting rod under the influence of gravity. He borrowed the image of sickle in reality and cut metal pieces into different shapes for colouring, endowing these shapes with different colour images, including blue, yellow, black and red, all reflecting his personal emotional characteristics. (FIG. 5) The understanding of the material's own characteristics and the processing and combination of personal emotions' preferences in colour selection fully reflect the intertextuality between personal emotions and material characteristics.

His early works included animals, jugglers, and models made of wire. These works have one thing

in common: they are sensitive and full of vitality. Even the imperceptible air can make them quiver, so the potential vitality of these works fully reflects his grasp of the relationship between personal emotion and material. After seeing Calder's abstract, obvious structure and gradual and temporary balance of metal pieces that can move with the help of wind, IT seems to me that Calder's mobile sculpture is passionate, light, vivid and emotional, which has a great influence on the expression style of personal emotion at that time. Under the new sensory stimulation, after looking for the best state of instability and balance of material works, people can better understand the relationship between personal emotion and material expression when watching a movable sculpture than traditional fixed sculpture form.



Figure 4: Alexander Calder, blue and yellow sickles, 1960 metal

5. Conclusion

Since the direct molding of metal materials sculpture was born, spread to Japan and Guangzhou. It has continuously expanded the types of metal sculptures and derived a variety of types and styles. Through the analysis of three kinds of typical artists and their works, this paper tries to show the differences in material selection and expression of sculptors in different places and different cultural environments. The development of The Times makes art more diversified, and metal sculpture has greater possibilities due to materials and technologies.

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