HiLL PUBLISHING

Journal of Humanities, Arts and Social Science, 2023, 7(5), 988-992
https://www.hillpublisher.com/journals/jhass/
ISSN Online: 2576-0548
ISSN Print: 2576-0556

On Xiong Bingming's Humanistic Feelings and Unique Implications of Sculpture Art

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How to cite this paper: Xing Fu. (2023) On Xiong Bingming's Humanistic Feelings and Unique Implications of Sculpture Art. *Journal of Humanities, Arts and Social Science*, 7(5), 988-992.
DOI: 10.26855/jhass.2023.05.021

Received: May 5, 2023
Accepted: May 30, 2023
Published: June 30, 2023

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Abstract

Xiong Bingming is one of the experiencers and practitioners of Chinese and Western sculpture art meeting again. He has profound research on philosophy, calligraphy, literature, sculpture and other arts. His sculpture works explored the integration of calligraphy, philosophy, literature and sculpture art, and formed Xiong Bingming's sculpture art with the characteristics of blending Chinese and Western cultures. Xiong Bingming, who is living in a foreign country, is full of strong homesickness in his heart, which makes Xiong Bingming's sculpture art permeated with a strong local complex. Both the early and late creative themes contain the thoughts of hometown and traditional Chinese culture. Western modern art techniques, such as creative techniques and material language, have been fully extracted and applied in Xiong Bingming's sculpture works, making the ideas of the works fully expressed. His first exhibition in his hometown has aroused great attention from artists from all walks of life in Yunnan. This article attempts to analyze Xiong Bingming's sculpture art from the perspectives of its creation techniques, material language, and humanistic feelings, and to sort out how Xiong Bingming explored an artistic road with unique Chinese cultural characteristics in the field of sculpture art, taking Chinese cultural spirit as the core and western plastic arts as the means.

Keywords

Sculpture art, Humanistic feelings, Unique implication

1. Introduction

Xiong Bingming was one of the early Chinese artists who traveled to France. His sculpture works explored the integration of calligraphy, philosophy, literature and sculpture art, and formed Xiong Bingming's sculpture art with the characteristics of the integration of Chinese and Western cultures. In the tide of the development of western sculpture art, as a Chinese, he clearly raised the banner of Chinese culture and opened up an art road of integrating Chinese and Western concepts with the ancient oriental culture and philosophical wisdom (Zhou Xunjun, 2022). The uniqueness of Xiong Bingming's sculpture art lies in that his sculpture art contains the characteristics of mutual influence and infiltration between art categories. Xiong Bingming's thinking on the development of sculpture art has a certain connection with the situation that sculpture is facing now, and Xiong Bingming's exploration of sculpture art has more profound research significance in today's era of advocating cultural revival.

2. The humanistic feelings contained in Xiong Bingming's sculpture works

2.1 The imprint of hometown in the hearts of wandering people

In 1947, at the age of 25, Xiong Bingming studied in France at public expense through his philosophy examina-

tion. After arriving in Paris, he resolutely chose to leave the profound and wonderful philosophy and move towards the unpredictable sculpture. It took about 20 years from studying in France to stepping on the land of the motherland again, which is half the distance of the earth. For Xiong Bingming, who has lived in France for 50 years, his hometown is not only the hometown where he grew up, but also the heart of his parents. Therefore, he always carries a strong feeling of homesickness (Yan Songling, 2021).

Xiong Bingming's yearning for his family and hometown is not only reflected in the series of buffalo works, but also in the sculpture "Father" and "Mother". "The Statue of Father" is his sculpture work that has experienced the longest creation time. He spent more than 30 years to inject his respect and deep memory for his father into the creation of his works. In the process of making the work, he repeatedly pondered his father's "plain and honest" nature, recalled his father's behavior and guidance to his own life path. Xiong Bingming spent more than ten years creating "The Statue of Mother". Mother's face is full of traces of years and the spirit of tenacity and kindness revealed through the dense wrinkles in his works. After the two sculptures were formed, they were put together in Xiong Bingming's studio. He took them out from time to time to polish them (Sun Xulun, 2020). His mood was complicated when facing the two sculptures, because the two sculptures contained the sustenance of homesickness for a traveler and were a memory of the best time in life. Buffalo is one of the themes of Xiong Bingming's numerous animal sculptures. With the passage of time, the imprint of hometown is more deeply rooted in the bone marrow, which gives a subtle expression of hometown emotion in the buffalo series. It is this yearning for his hometown and his parents that makes Xiong Bingming's sculpture art full of homesickness, makes his sculpture works more appealing and can arouse people's deep ideological recognition.

2.2 Family and Country Relationship of "Scholar's Aspiration to Tao"

The founding of New China was just the beginning of Xiong Bingming's sculpture study. He believed that nothing could be accomplished without success in technology. He had to learn to be satisfied before he could return to China to make great achievements. Influenced by the family culture atmosphere, especially his father's family and country feelings reflected in his work and conduct, Xiong Bingming, who was living in a foreign country, thought about how to devote himself to national construction during his study abroad. His experiences during the period of studying sculpture in France made him realize the greatness of his motherland's culture. He re examined the culture of his hometown. During his stay in France, he sowed the seeds of Chinese culture in foreign countries to express his feelings of home and country (Wen J. 2010).

The Horse is a sculpture Xiong Bingming gave to his friend Yang Zhenning. The horse stands upright and turns slightly to the right. The body is symmetrical, but the limbs are muscular and the horse legs are long and thin. The praise of the Chinese people for horses is beyond measure. Xiong Bingming's gift of "Instantaneous Horse" to his friend is not only a deep encouragement to his friend and himself, but also an expression of his sincere recognition of Chinese culture. He spared no effort to make an oriental voice in the field of art and made his own contribution to the spread of Chinese culture. In China, with a history of thousands of years of farming, the image of cattle has been endowed with the character of perseverance, weight-bearing and dedication. If we say that the images of "Tian Niu", "Slow Moving Cattle", "Big bellied Cattle", "Upright Cattle" and so on are the epitome of Xiong Bingming's homesickness. There is no doubt that Kneeling the Cow is an expression of his true inner feelings for the country's ill fated fate and the hope of the nation to rise. The prototype of this sculpture was created in 1969, during the tumultuous period of China's "Cultural Revolution". Xiong Bingming, who was in France, could only rely on sculpture creation (Wang H, 2018). He felt sad and helpless about the experience of intellectuals represented by his father, and also expressed his desire for the awakening and rejuvenation of the country and the nation. Later, Xiong Bingming donated the book "The Young Cow" to Nanjing University as a gift to commemorate his father Xiong Qinglai's founding of the Department of Mathematics here. He was also lamenting the difficult China for more than a century and eulogizing the indomitable will of intellectuals representing one of the backbone of China's spirit to rise for the country in more than a hundred years of disaster.

3. The unique charm of Xiong Bingming's sculpture art

3.1 Modeling technique of coexistence of freehand brushwork and composition

Xiong Bingming's knowledge and artistic accomplishment make his sculpture creation style particularly obvious. He takes aesthetic philosophy as his will, removes the perceptual perception that artists should have, analyzes the inherent essence of sculpture creation objects from his creation, and forms sculpture works with unique personal

style. Xiong Bingming, who had long been fascinated by western sculpture, put the study of Rodin in the first place. However, Xiong Bingming's sculpture art did not stop at learning from Rodin. After a long time of thinking and exploration, Xiong Bingming's concrete sculpture works formed their own unique style. He not only absorbed the essence of Chinese traditional sculpture, but also had the characteristics of western rigorous modeling structure. For example, the overall state of the work "Mountain Camel" is like a hill piled up with mud. The modeling technique is bold and unconstrained, and it does not stick to the description of specific image details, which fully demonstrates the characteristics of Chinese traditional sculpture art that pays attention to overall coordination and sculpture volume. Xiong Bingming was influenced not only by traditional sculpture, but also by his sculpture enlightenment teacher, Professor Ji Meng. For example, in the work "The Child Cow", the rigorous and stable dynamic posture shaping is derived from the western sculpture art composition system that Xiong Bingming studied, but the image shaping of the buffalo is expressed in a way similar to that of Chinese ink painting. The hollow belly of the buffalo makes the work produce a strong contrast between the virtual and the real space. The shape and structure of the buffalo are treated in blocks, emphasizing the internal structure and omitting the specific details (Reporter O, 2011).

Xiong Bingming's abstract sculpture has a strong constructivism style, and his typical works are The Howling Wolf and The Wire Crane. The howling wolf is made up of large and small pieces of iron enclosed and welded, which shows the spirit of sculpture life in the void between the pieces of iron. It not only contains the essence of the line aesthetic concept in Chinese traditional aesthetics, but also has the morphological aesthetic characteristics of Western constructivism sculpture. The Iron Wire Crane is composed of several square rhombic steel bars that are simply twisted and welded together according to different shapes. The iron wire is staggered in the space, and the turning of the line surface is used to indicate the turning of the shape and the composition of the space. The "empty" part left between the lines forms a sharp contrast with the "real" part of the sculpture. The empty and real parts of the sculpture space contain the rhythm and spirituality of crane life, and cater to the "ethereal beauty" in Chinese aesthetics.

3.2 Material language of isomorphism between spirit and matter

Xiong Bingming's sculpture creation materials are mainly clay and iron. The clay is one of the basic materials necessary for sculpture. The clay has the characteristics of strong plasticity and rich molding mechanism. The "Father's Image", "Mother's Image" and a series of buffalo images represented by "The Child's Cattle" are all created by Xiong Bingming with clay. Xiong Bingming noticed the material language of soil in his sculpture creation. Through the process of pressing, pressing, digging and pinching with his hands, the soil has formed a rich mechanism effect in his works. These mechanisms are the modeling language of soil. The excavation of this material language has formed a unique freehand modeling style. The clay sculpture of "chopping with a big knife" and "adding sticks" makes "Ruzi Niu" more influential. It seems to see the suffering and indomitable spirit of cattle in the clay traces. Behind this unique clay sculpture style is his accurate grasp of the language and spiritual connotation of clay materials (Shi-Ping X U, 2020).

In 1998, Xiong Bingming made a relief statue of Lu Xun for Peking University on its centennial anniversary. He expressed his blessing and respect for Mr. Lu Xun. Xiong Bingming has geometricalized the unique head of Mr. Lu Xun. On the entire front face, several large geometric blocks are welded with steel plates, eliminating unnecessary details. Only one side of the face is molded with an eyebrow and an eye, plus a nose and a beard, showing Mr. Lu Xun's spirit and spirit. The work is welded with steel plates. In addition to considering the characteristics of easy preservation and direct modeling of steel plates, Xiong Bingming also has a deep understanding of Lu Xun's spiritual connotation. The physical attribute of iron derives its spiritual attribute in people's hearts. Lu Xun's resolute personality and modern artistic and literary accomplishment are expressed by the material of iron. Xiong Bingming used two different shapes made of the same material, iron sheet and iron wire, to create the crane sculpture twice. The shaping of the "Iron Sheet Crane" tends to transform the image of the crane into materials and imitate the shape to the maximum extent. The use of iron sheet is to consider that its hardness is enough to show the posture and thickness of the crane's wings, which gives people a sense of lightness in visual perception, which has also highlighted the lightness and flexibility of the crane's posture. The composition of the iron wire expresses the crane's inner charm of softness with hardness more thoroughly.

The high consistency between the material language and the creative intention is one of the reasons why Xiong-

Bingming has made great achievements in the field of sculpture art, and it is also a place where Xiong Bingming's sculpture art is worthy of deep exploration (Wu W, 2021).

3.3 The collision and blending of Chinese and western cultural concepts

After World War II, Xiong Bingming found a balance between survival and artistic creation with cheap scrap iron resources and the inspiration of western modern sculpture art. The Howling Wolf is the product of the collision between Xiong Bingming's inner concept and real life during this period, and also an important change in his sculpture style. A few years later, the "Cultural Revolution" broke out in China. He chose to create numerous "Buffalo" to express his concern for his relatives and friends, for his hometown and for the fate of the nation. The shaping of buffalo series shows the process of Xiong Bingming's sculpture art's continuous exploration and maturity. From the perspective of early buffalo modeling, he strictly abided by the strict western sculpture modeling specifications taught by his teacher Ji Meng, with strict internal structure, accurate anatomical structure, and vivid and real modeling. With the deepening of various buffalo images, in addition to pursuing strict internal structure and accurate anatomical relationship, he also explored and increased the handling techniques of traditional Chinese modeling. He tried to integrate and unify the genes of Chinese culture and western modeling techniques in this sculpture. When he realized the unique charm contained in the mother tongue of Chinese characters, he tried to implant ancient poetry into modern poetry and transform the implicit beauty of Chinese culture into the directness of western modern poetry. His philosophical characteristics and perceptual thoughts restrict each other, causing Xiong Bingming's sculpture art to change back and forth between abstract and concrete modeling.

The development of culture and the progress of civilization are inseparable from exchanges. The similarities and differences between Chinese and Western cultures have brought Xiong Bingming a long process from inadaptation to adaptation, which has also brought him more thinking. On his way to explore sculpture art, the combination of western modern plastic arts and Chinese culture has become increasingly mature.

Xiong ingming's sculpture road is full of collision and integration of various concepts. At the beginning of learning sculpture, his mentor Ji Meng's attitude towards Chinese sculpture made Xiong Bingming re-examine his previous superficial views on Chinese traditional sculpture, and try to begin to deeply understand and explore China's ancient plastic arts. Xiong Bingming plans to return to China after learning to devote himself to socialist construction, but after learning the rigorous knowledge and experience of sculpture modeling in the West, he feels that the creation of this sculpture must not meet the standards of political needs in China. There is a huge gap between the lofty aspirations of serving the country and the needs of real life, which makes his art road and life fall into difficulties at the same time.

4. Conclusion

After studying abroad and living in France, Xiong Bingming's yearning for his hometown and "infatuation" with art prompted him to pursue both of them as his life pursuit during his stay in France. He was fascinated by Rodin's realistic sculpture, the words and calligraphy of his motherland, and poetry and painting. Being at the forefront of world art, his sculpture art creation is epochal and avant-garde. With Chinese traditional culture as the core, he constantly explores and breaks through, gradually forming a sculpture art that integrates western plastic arts techniques with Chinese culture. Xiong Bingming has been practicing his obsession with art all his life. The artistic concept he advocated and the spirit of unremitting artistic exploration are deeply awe inspiring.

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