

The Micro Narrative Language Embodied by Shapes in Contemporary Sculpture Art

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Abstract: Sculpture is a representative visual expression of the modern living environment, which plays an extremely important objective role in reaching the culture of the Chinese people and their aesthetic feelings. As the heart and soul of modern sculpture, sculptural language expression plays an irreplaceable role in the research and creative practice in the field of sculptural art. Along with the gradual advancement of the diversification of art creation in modern China, the ideographic elements of sculptural language expression in China are still undergoing corresponding transformation in the general environment of changing social forms. The language of narrative shifted from grand narrative discourse to micro-narrative, and art creation in this context became more realistic, whether the content was objectively real or illusory, and was an indirect reflection of social life. Whether it is a figurative human figure or an abstract and variable geometric form, the richness and variety of emotions are highlighted by the modeling design, and it is with the influence of emotions that the aesthetics of sculpture can be deepened. This paper focuses on the micro-narrative language embodied in different shapes in contemporary sculpture art.

Keywords: sculpture; contemporary sculpture art; modeling; micro-narrative language

1. INTRODUCTION

Sculpture, by its very name, is a way to change the appearance of chemical materials by adding and subtracting to produce a rhythmic design (Meng, 2022). And the types of sculpture are shown in Figure 1 below. However, in reality, as in all art genres, sculpture is essentially a material vessel that carries spiritual substance and consciousness, and is a medium for transmitting consciousness and emotion. It can be said that sculpture is a static data life with spiritual core and material form.

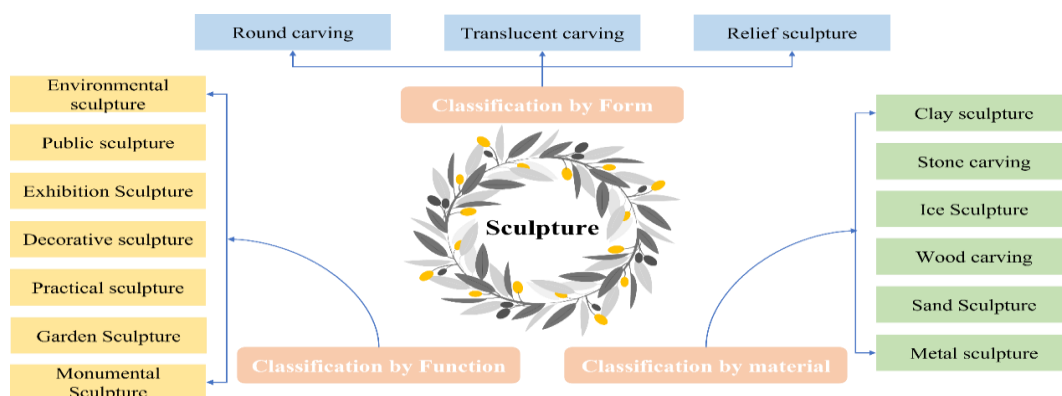


Figure 1: Sculpture category

Sculpture as one of the oldest art genres in the history of human development has a glorious history and making all over the world. Sculpture is a product of our own production and manufacturing life in the era of positive expression of emotions, different Chinese nationalities, regions, times and traditional culture of sculpture modeling art has different characteristics and artistic beauty. For example, the sculptural art of the East and the West is significantly different because of the differences in social systems, consciousness, modes of thinking and other cultural characteristics. In terms of theme, sculpture in the West, represented by ancient Greek culture, is mostly dominated by the image of the body brand, and until contemporary times, after more than two thousand years, sculpture in the West is still based on the basic theme of self-image, and many classic portraits have appeared in the history of sculpture in the West. And Chinese sculpture modeling art from ancient times includes universal story themes, mainly including characters, small animals, green plants, mountains and lakes, even including a large number of fabricated things, such as dragons, phoenixes and other brand images. In the form of expression, sculpture in Western countries focuses on image documentary and rational, the pursuit of perfect strict human structure and anatomy of scientific and rational application, focusing on the application of techniques to achieve vivid and realistic practical effects. Chinese ancient Chinese sculpture is more focused on the delivery of poetry, the technique is used to achieve the delivery of consciousness rhyme way. In terms of performance, sculpture modeling art in Western countries focuses on public appreciation, while most Chinese sculptures are placed within temples, imperial tombs, Buddhist niches, and grotto clusters, mostly for religious ritual service projects (Ma, 2023). As shown in Figure 2 below.

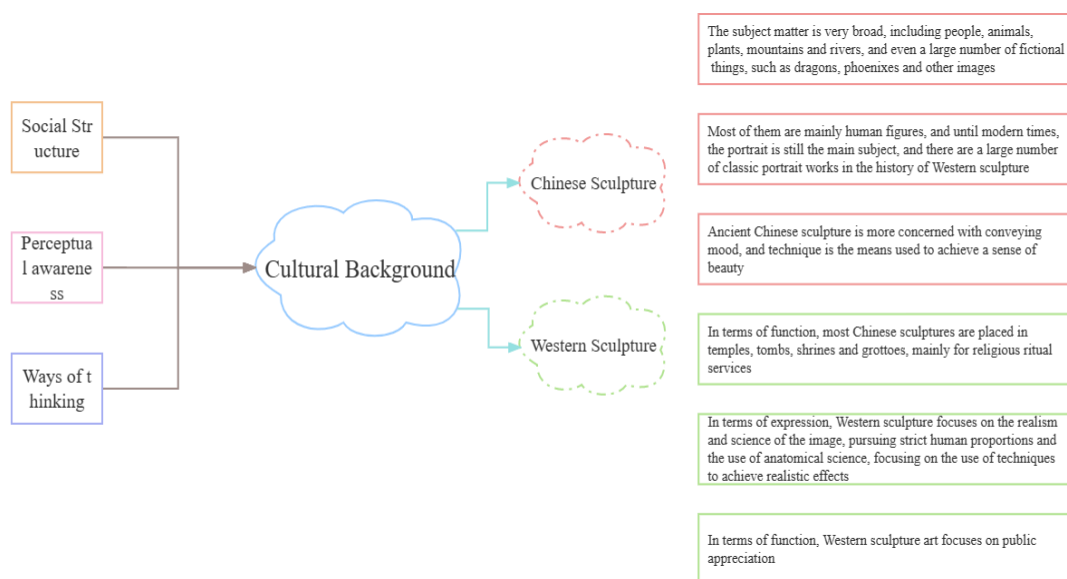


Figure 2: Differences between Chinese and Western sculpture

The art of sculpture is a three-dimensional modeling art, and modeling is the essence of sculpture, that is, the focus. From the ancient Greek culture sculpture master Pheidias, to the Renaissance art master Michelangelo, from the creator of "The Thinker" Rodin, to unveil the secret of the hole-eye modeling British sculptor Bert K molecule, this kind of old predecessors as if a peak period to us carried it hot blood legend. In response to today's diverse artistic atmosphere, the rapid development of sculpture cannot be separated from the adherence to the traditional style of modeling language; at the same time, for many objective reasons, the modeling of sculpture should be broadened to all aspects in order to integrate the needs of social development. By narration it meant describing things or narrating stories. Narrating things in the form of art is one of the ways to gradually improve our life path in history and unwind the spiritual dimension of the self. There is an experiential potential of life that "can only be understood, but not known", which is the shape of our spiritual needs at the highest level. The analysis of the narrative way of sculpture language is dedicated to understanding the way of sculpture shape in different periods and different social development environment, understanding and mastering the process of sculpture language, and building a platform for the innovation and development of sculpture language (Chen, 2022).

2. SCULPTURE ART

2.1 The Characteristics of Sculpture Art

Although sculpture is as rich as other art forms in terms of expression and artistic techniques, it is still distinguished from other art forms by its unique characteristics as an art form that carries ideas and emotions in material form. This is shown in Figure 3 below. First of all, the most fundamental characteristic of sculpture is its recognizability and tangibility in the senses. Sculpture is a kind of spatial art, just like art painting and other spatial art, and it is the designer who creates certain visual elements to achieve the effect of artistic expression. Unlike other spatial arts, sculpture not only has three-dimensional recognition, but also has accessibility, so that the audience can feel the surface texture effect and spatial fluctuation by touching the surface of the work. Secondly, the common techniques of sculpture are carving, engraving and shaping, which refer to the key universal treatment of different raw materials and are the main features that distinguish them from the same art form. Third, it is the spatial characteristics of the sculpture work itself, the spatial approach is divided into stone carving, carving and openwork carving. There are such

different spatial characteristics mainly related to the space part where the sculpture works are placed. For example, stone sculptures are generally installed in the position of multi-angle view, visual impact and artistic inspiration is very strong, relief patterns generally rely on the wall, road and other single-level observation of the space, and has the characteristics of art painting and sculpture. Fourth, the raw materials used to make sculptures are extremely rich, from ancient Chinese wood, stone, metal materials, clay to the present FRP resin, laminated glass, plastic, concrete and even sound, light, electricity, etc. can be used as a vehicle for the expression of sculpture art. Sculpture based on the materials used in the production, can be broadly divided into wood carving, stone products, metal material sculpture, clay sculpture production, ceramic sculpture, glass steel anti-corrosion sculpture, mixed clay sculpture these, in the material surface color treatment sculpture works can also be called color sculpture or clay sculpture. Fifth, another distinctive feature of sculpture is its relevance to the environment to which it belongs. Sculpture and the environment with the inappropriate, endangered and even depending on the expression of sculpture art moral, so the art of sculpture has a strong "spirit of place". According to the sculpture placed in different places, and can be divided into city square sculpture, garden landscape or funny vignette sculpture, tomb sculpture and grotto group sculpture these. Sixth, like other forms of art, sculpture art has constituted different styles and factions in its long history of development (Cheng, 2022).

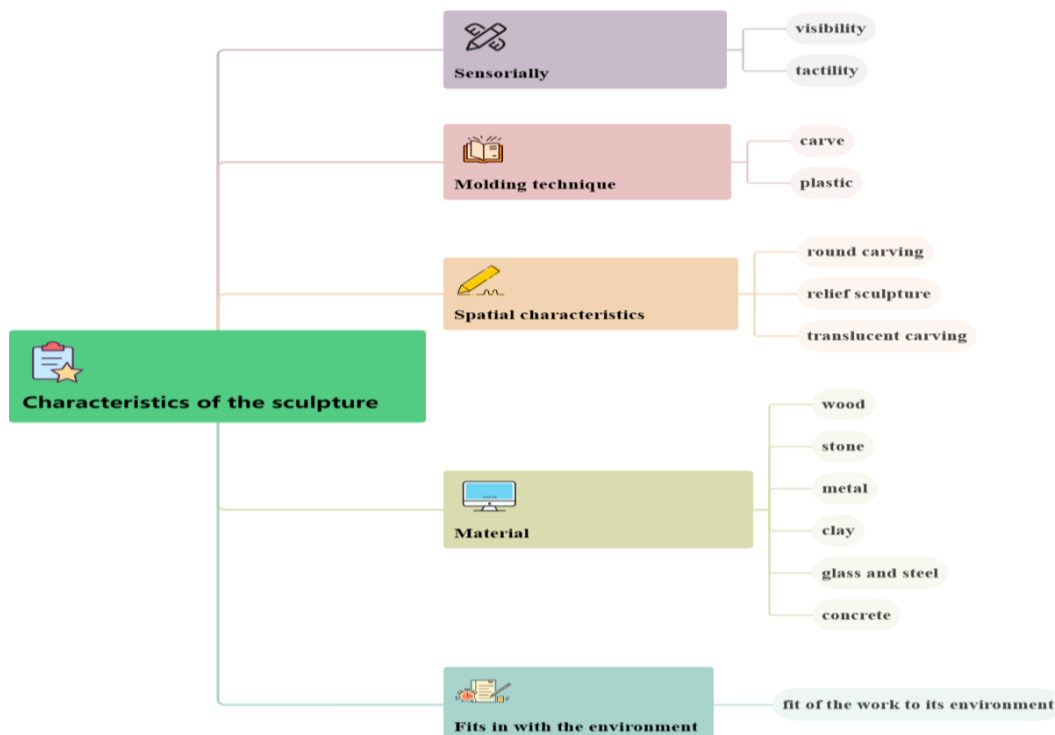


Figure 3: Characteristics of sculpture art

2.2 The Meaning And Development of Contemporary Sculpture Art

2.2.1 Contemporary Sculpture Implication

The theme, the way and the approach that the craft shows is the art of sculpture language. The theme, the traditional sculpture is a simple way that has been determined at the time of causing the structure of that type of tradition, starting from the ancient Greek culture, with the approach of simulating the daily task image tradition, so it has long been in staying in the minds of the public (Yang, 2023).

The habit of associating figures with sculpture just by talking about it has long been seen in everyone's mind. In the Chinese sculpture theme, after the end of the Han Dynasty, the intervention of religious art rightly added a further fetter to our sculpture, but sculpture has always been unable to escape this kind of thought category.

At the beginning of the twentieth century, people call it contemporary sculpture, it has become a great turn in Chinese cultural development trend, there are creative design ideas and traditional sculpture has a lot of different expenses, its sculpture design inspiration, most of which comes from the unseen and unimagined industry style, can be called the human gate in the subconscious at the lowest level of thought to get, the theme of sculpture at this time should not be traditional Sculpture on the characters and physical product narrative, is to move towards intelligent to create their own language use method, some abstract realism writings will come into being.

2.2.2 Contemporary Sculpture Art Development Status

Along with the rapid development of the social status quo, the modern sculpture concept in Chinese commercial culture and popularization is constantly changing a way of our usual aesthetics, globalization on the advent of global integration, the peace, contradictions, center and edge brought about are showing a new cultural and artistic scenery towards everyone, responding to the rapid development of diversified high-tech scenes, the situation of unified language techniques of sculpture works, prompting Chinese sculptors can not give full play to their imagination, the development trend of modern sculpture language diversification will also become a certain way (Wang, 2021). According to some domestic and foreign sculpture works language development analysis to get a few categories of the most important main vein type variability, interior space multi-level, diversification of raw materials and diversity of consciousness forms.

2.3 Sculptural Language

2.3.1 Concepts Related to Sculpture Language

The said sculpture language is one of the art languages, which is the language form that conveys the creator's thoughts through three-dimensional forms, colorful and varied forms, and distinctive words and meanings, and is divided into two major segments: the language of forms and the language of itself. The sculpture form language is defined by the internal structure, institutional form and visual characteristics of the work, and is divided into figurative, abstracted, contextual and conscious forms; the sculpture itself language is the actual constituent elements that make up the work, and consists of language forms such as materials, scale, interior space, light sources, colors, and texture effects (Xu & Liu, 2020). As shown in Figure 4 below. In that way, the narrative language in sculpture refers mainly to the figurative and unexpected expressions of sculpture, the realistic and formal considerations in the pursuit of perfect video in the search for the content of sculpture in relation to the form, and the application of the unique creation method of sculpture for the role of narrative. In the different types of sculpture forms in the East and West in ancient times, such as relief patterns, stone sculptures, figurative sculptures in sculptures, narrative is a major role in the creation itself, and the narrative representation presented by the sculpture reaches the viewability and acceptance of the sculpture.

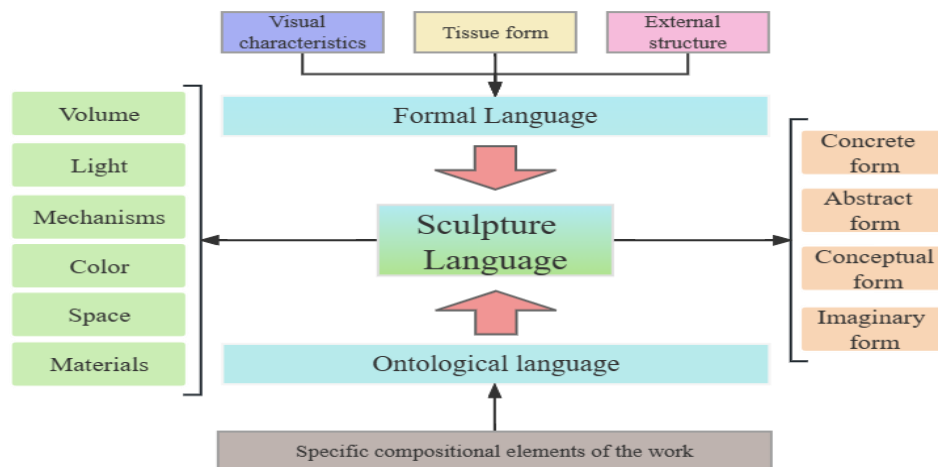


Figure 4: Sculpture language

2.3.2 Background and Basic Concept of the Formation of Sculpture Language

The artistic practice activities carried out by human beings are closely related to the practical behavior of human life, but art, in the process of mainly expressing the objectivity of life, must not only be faithful to the

objective facts of life, but also to a certain degree of enhancement (Du, 2022). In the existing social form and natural conditions, sculpture art, as a most typical visual effect art, has been playing a very important role in the basic cultural and artistic interaction of the people at the bottom of China today, and the shape of this artistic practice activity, with its own unique artistic characteristics that it often has in the actual process of the main artistic expression practice activity, has given the people of the current period It has created a natural living environment with sufficient comfort and relaxation. The process of development of modern sculpture is shown in Figure 5 below. And in this general environment, linguistic expressions as human beings in the long-term historical evolution process. The key effectiveness in the formation of ideology is a bridge of pressure and a special tool in the process of accomplishing the overall goal of smooth and effective communication among human individuals, and linguistic expressions, by virtue of their specific possessing artistry, have gradually evolved in the process of historical evolution of the cultural sphere constituting the cultural category of linguistic art (Zhao et al., 2019). The differences in the artistic disciplines of language arts themselves have led to the perspectives of emotional commitment in language arts. However, the language art of sculpture has been gradually formed in the context of the close integration of the art of sculpture and language art.

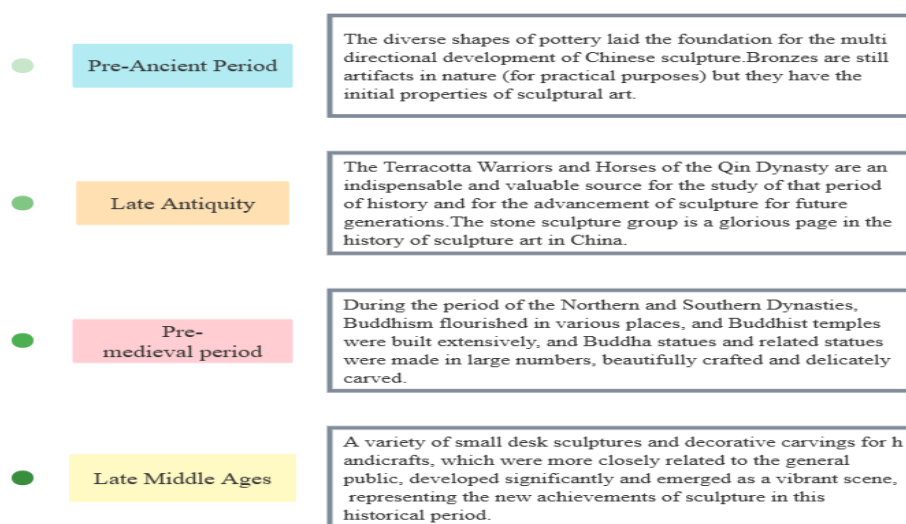


Figure 5: The development process of Chinese sculpture

2.3.3 Application of sculpture language in contemporary sculpture art practice

Sculpture art is an important part of modern art creation practice in China, and its artistic expression language has a variety of different figurative expressions among each other in terms of expression forms. In

the context of existing practice, sculpture language can be briefly divided into four most basic categories: the language of interior space, the language of form, the language of materials, and the language of its renewal and transformation methods (Guo et al., 2022). Sculptural art shows personal behavior according to the language of figuration, completes the full display of its value prescriptive for its own bearing, and corresponds to the viewer of the artistic creation to convey the element of beauty. Those who understand the line of objective development of space art work in our country today usually have no difficulty in understanding that sculpture art is dependent on the scope of indoor space and further exists, and the artist can only further demonstrate the unique flavor and its use value characteristics that sculpture art should have by adequately solving the interconnection between the main expression of sculpture art and the natural environment of space in the actual writing ideographs, and The richness of sculptural writings and the interconnection between sculptural art and the interior environment actually form the multiple meanings and characteristics of the sculptural language itself.

The type language of sculpture art is the most simple and more basic component of the current standard sculpture art management system. It is specifically, on the basis of the structure of the sculpture art work, its appearance and its volume and other visual characteristics, transmits to the specific art creation viewer the essence of the sculpture art spirit and its sculpture culture and art as perceived by the artist. In the actual creative thinking, the sculpture artist usually refines and recombines the narrative attributes such as the characteristics, structure, and its characteristics of the objective existing thing target itself, and carries out the creative application of the perceived relevant elements through the artistic expressions such as exaggeration, variation, and recombination, and carries out the personal behavior of the sculpture art creation practice on this basis, and in the works of sculpture art writings and in the process of sculptural art works and production practice, the artist's own emotional ideographs and their practical perceptions are further demonstrated. And through the artist's practice, the artist's own style is fully displayed, and the sculpture content is given enough impact to the appreciators of the sculpture (Yisoon, 2020). The sculpture art wants to transform from the core concept of creative practice into objective artistic creation, which is inevitably inseparable from the reasonable support point of relevant application videos. In this practical context, the language of sculpture's transformation method has an extremely important practical efficacy for the successful completion of the sculpture artist's ideal literary and artistic creative efficacy (Thompson & Day, 2020).

3. MICRO-NARRATIVE LANGUAGE IN CONTEMPORARY SCULPTURE ART

3.1 New narrative models in contemporary contexts

3.1.1 Concepts related to micro-narratives

"Micro-narrative" is a new definition in narratology, and the characteristics of macroeconomic narratives and micro-narratives are shown in Figure 6 below. "Micro-narrative" is defined in narratology as a narrative content that is oriented to one's own perspective as a prototype for the creation of plastic art. The significance of this is that it is a metaphorical mapping of the facts of the day in a form that is unnoticeable and easily overlooked in everyday life (Wang & Ni, 2022). After entering a new era, far-reaching narrative perspectives are no longer the core content of artists' creations, and our contemporary art shows a more individual and diversified creative character. In today's society and culture in post-industrial society and in post-modern culture, the intellectual legitimacy problem has to be formed in various ways. The grand narrative has lost its stability, no matter how the same method is chosen, and no matter which way of meta-statement it is. Some scholars consider "micro-narrative" as a creative narrative statement in the creation of contemporary art, highlighting the importance of "micro-narrative" in the postmodern context (Yang & Ni, 2022). Nowadays, everyone is proactively exploring its value and existence in practice.

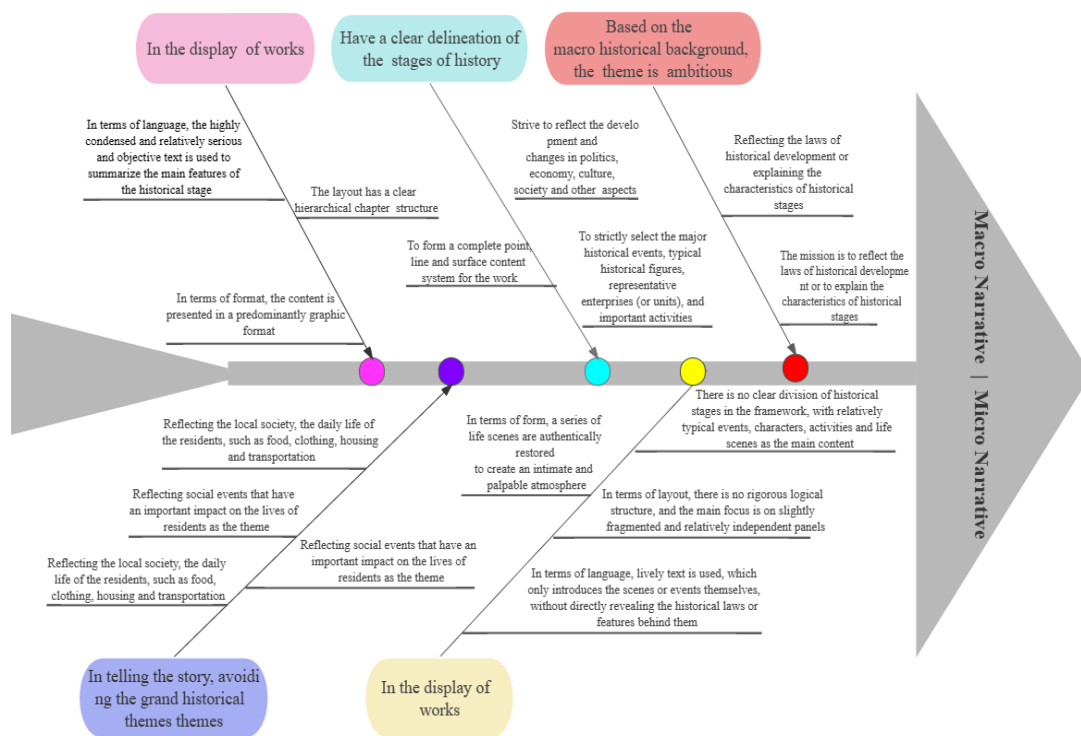


Figure 6: Macro-narrative and micro-narrative

3.1.2 The impact of the new narrative model

In a new narrative mode, the creation of plastic art shows a more concentrated innovative and uncertain scenery, songs, literature classes, films, art paintings, etc. show a strong emotional expression and life feeling, while today's sculpture art, the creators themselves begin to become the main subject of sculpture art creation, the creators of plastic art carry out in-depth exploration of themselves, and to that time sculpture art in the subject matter of more the sculpture art of today, the creators themselves began to become the main subject matter of sculpture art creation, and the creators of plastic art carried out in-depth exploration of themselves and made more efforts to innovate independently on the subject matter of sculpture art at that time (Zheng, 2019).

As shown in Table 1 below. Caused by the requirements of the stylistic design aspect, the most popular requirements of sculpture art are the volume of the three-dimensional physical objects of the writings, eternity and the spiritual essence of the value of the martyrs' cemetery agglutination, but sculpture art always marches along with the times, and after the changes and openness of the 80th era of the 20th century, the literary artists at this time also had more creative subjects to be able to choose from, the literary world appeared scarred literature, the art and painting world appeared scarred. The evolution of sculpture art, along with literature and painting, during the 1980s reflects the dynamic interplay between artistic expression, societal change, and historical context. For example, Zhu Cheng's "Bear Drinking Water", the first prize work of the National Art Exhibition, was created in an abstract way (Zhu et al., 2022).

Along with the impetus of reform and innovation, artists' concepts also underwent a radical change, meaning that at this time "small narratives (external economic narratives)" began to take the stage in the history of painting and became the main linguistic expression of artists' creations (Zhu & Wei, 2022). Sculptors began to think deeply about the period and themselves, and their personal characteristics began to combine with new themes to produce a whole new series of landscapes.

The perspective of the creators of plastic art also shifted more and more to the personal emotional changes in daily life and the small living gardens and landscapes. In this case, the perspective of external economic narratives slowly became highly valued, and plastic art began to return to life, enhancing the connection between people and life, objects and themselves.

Table 1: The impact of new narrative models on various types of art

Category	Examples	Name of the Work	Meaning
Music	Dou Wei's first album	Black Dream	It was the earliest exploration of rock music in the mainland at that time, and it was also the the mark of the times and people's most real experience at that time time
Movies	Jiang Wen's debut film	Sunny Days	A realistic representation of the daily life of children in the Beijing Military Academy in the last century the daily life of the children in the Beijing Military Academy in the last century triggered the audience's emotional resonance
Sculpture	Liu Jieyong, Jiao Xingtao	Standing Man, Self-portrait	It was an innovation on the subject matter of sculpture at that time

3.2 Expression of Formal Language in Sculpture Modeling Art

3.2.1 The Depth of The Dominant Symbolism of the Formal Language Table in the Sculpture Modeling Art

The expression of the formal language of sculpture is generally concealed. The fact that a "form" is recognized and commonly used is an example of the continued spread of formal aesthetics, and forms that do not have aesthetic and cultural connotations begin to become lonely and isolated (Tian & Hua, 2020). In addition, formal linguistic expression has its own limitations and contradictions: on the one hand, the birth of a "form", which not only expects acceptance from its surroundings, but also wants to preserve its proprietary secret trick of uniqueness, is almost a conjecture, which inevitably becomes vulgar over time. On the other hand, the "form" language expression is in a fixed format and style, but also wants to be constantly progressive, so the more you go forward under the shackles of inertia, the more difficult it will be to break out of yourself. Does the perfect form of a work of art mean that it must have a perfect life and content?

In terms of approach, the writing style is an extraordinarily logical and super-explanatory method of expression, like the expression of "one super

straight through" in Zen studies. In the form, whether it is to the point or to the point, it requires a sensitive feeling and proficiency in the social laws of practical teaching. When "writing", it should be extracted from the essence and stop using the free operation. The design of the intention includes the "spiritual essence of the intention" and "form of the intention", only the two reasonable unity can form the core of the life of artistic expression.

3.2.2 The Intrinsic Connection Between the Formal Language Table and the Spatial Aesthetic Presentation

In the theoretical foundation study, it is easy to see from the most essential relationship between the expression of sculpture's formal language and its three-dimensional composition that the composition of sculpture is ultimately a "shape" problem. "Form" has three typical meanings: appearance, form, and situation. At the level of formal language expression in sculpture modeling, how to achieve a high degree of unity between the limited physical space of resources and the infinite space of mental states.

The expansion and expansion of the space inside and outside of the sculpture is a prerequisite for its vitality, which is the core of the "live" sculpture (Van Beurden, 2022). The visual aesthetic factor of the line frame in the expression of the formal language of sculpture. Magnitude, the beauty of energy and nature, the beauty of strong nature, the scale of support reproduced: the rate, sharply plugged flow live, the collection of capture unrestrained, such as the Han Palace autumn moon, eagle wings: transformation, turning reciprocal overlap, etc., there is a change to have rhythm and rhythm and a sense of life, from thousands of crises to forge a high degree of visual sensitivity, but also in accordance with the form of its own regular: composition, the composition of the wireframe to be orderly, effective, appropriate. Need to pay attention to the circle of the wireframe to the space, stretching and support points.

It can be seen that the sculpture modeling vivid, rhyme, lend momentum, and its specific content profound level are dependent on the colorful connotation and extension of the formal atmosphere. Only in the actual modeling art in practice do we have to be based on their own situation, to the object and cast, because of the feelings and move, skilled mastery, do not stick to the small into the law. Sculpture modeling form language expression "where to go and cast" because of the actual characteristics of the raw materials however there are differences, this is also sculpture art creativity towards the physical product huge project, is

the great expansion of artistic creation and research, is the unification process of their own ideology and objective reality goals in the middle of the constant touch and blend.

3.3 Concrete Presentation of Micro-Narrative Language in Contemporary Sculpture Art

3.3.1 Micro-Narrative Language on Sculptural Subject Matter

The most direct relation to the change of theme is to be found in the sculpture's shape (Park, 2019). 20 century 90 era began to have masters of art in the creation of sculptures to get rid of the base. The stability of the sculptural form has been jeopardized by the classical style of sculpture, which focuses on solid posture, but sculptural artists began to test a large number of stylistic possibilities, as shown in Table 2.

It is obvious that the sculptors from the 20th and 90th centuries onward have been proactively exploring the ways of creating sculptures, increasing the distance between writings and people in terms of content, and the creators of plastic arts have also opened their minds to applying more creative techniques, such as ready-made and life-size casting, to enrich the ways of creating plastic arts while conveying the true original intention of the creators.

Table 2(a): The influence of the change of subject matter on the sculptural form

Author	Name of the Work	Meaning
Zhan Wang	The Sitting Girl	The little girl and the sitting chair are the chairs in daily life, using purely realistic techniques to shape, the disappearance of the base breaks the distance between the viewer and the sculpture, giving the viewer a sense of life
Xiang Jing	Wine	A drunk girl's slightly drunk, half lying on the bar, the character's shape has neither solid posture nor positive content, but the visual effect has real and vivid characteristics as well as a strong visual impact
Yu Fan	Yu Guo Series	The shapes are the daily life of teenagers, but Yu Fan uses a very general approach to hide his many years of modeling skills, and the simplified shapes are like the cartoons you usually

Table 2(b): The influence of the change of subject matter on the sculptural form

Author	Name of the Work	Meaning
Yu Fan	Yu Guo Series	see, which brings people closer together and is philosophical at the same time like the cartoons you usually see, which brings people closer together and is philosophical at the same time
Wang Shaojun	Bald Man series	The prominent features of "bald head, big eyes, and Zhongshan suit" have become strong symbolic features, and he has fused traditional landscape with them to form a unique style with a strong Zen meaning
Liu Qing	Achievements	The huge pile of vegetables, piled high with the woman selling vegetables, not only reflects the focus on people's livelihood, but also fully utilizes the sense of volume of sculptural language to form an impossible-to-ignore momentum of common objects in life, which strikes directly at the heart

3.3.2 The Micro-Narrative Language of Sculptural Decoration and Material Presentation

The sculpture modeling art is a three-dimensional modeling art, and the modeling is its essence that is the focus (Murphy, 2020). The most important challenge of sculpture modeling should be to speak of "deep" perception. The line frame of the form is the cause and effect to get the depth of the object in the deep interior space. The modeling needs to be selective. The sculptor has to think in terms of fluctuations. The whole total area, like the most exposed side of the volume that has been promoted behind it. To conceive the brand image is stepping to highlight to everyone. All life is bursting out from a center, then from inside to outside, breeding buds and radiant blossoms. The sculpture can not be shaped without the material as a medium. "Decorative design" is the key process before the finished product of sculpture, into the new era so far, artists are increasingly resigned to a single material color, such as brass, cooked plaster, wood carving, the heavy visual effect of raw materials and artists want to show the "external economic narrative" The visual effect of the heavy raw material is also very different from the "external economic narrative" that the artist wants to show, and sculpture artists have also started to pursue the perfection and shape complementary embellishment techniques, as shown

in Table 3.

Table 3: Works with a decorative technique that complements the shape

Author	Name of the Work	Artwork Form	Meaning
Meng Fan-Park	Weightless Women	The work shows a woman in a fallen position, and the clothes are put on the body of the clay figure and finally turned on top of it	Creating a visual confusion for the viewer at the stage of displaying the work, redefining the relationship between human and sculpture
Ma Yun	Liu Hulan	The scene of Liu Hulan's heroic death	The Liu Hulan, who died in a heroic manner, is expressed in a ebullient and poignant romanticism. In terms of decoration, it has a smooth surface similar to In terms of decoration, it has a smooth surface similar to car paint, producing a sharp difference from the traditional way of sculpture shaping, both like the luster of metal and the texture of ceramic Teahouses, bars, scantily clad women and chaotic crowds, together with gaudy lighting, these micro-narratives out of the mainstream consciousness originate from the new age consumerism, and the visual effects
Chen Changlian	Tale of Two Cities	Urban nightlife in the scene of spending and drinking	displayed are extremely intimate and personal. are cleverly blended together, naturally creating a theatrical visual experience
Cheng Chen	Fascinated by the memory	Sexy legs, large open cheongsam, soft sofa, these elements of fusion of sex, contemporary and pop are done by using ceramic and traditional glazing process	The use of blurred memories in microscopic view combined with ceramic materials highlights the conflict between tradition and contemporary, giving the The use of blurred memories in microscopic view combined with ceramic materials highlights the conflict between tradition and contemporary, giving the viewer a feeling of recalling everyday life

4. CONCLUSION

Whether it is figurative human style or abstract kaleidoscopic geometric figures, they will highlight rich and diverse emotions based on modeling. It is with the influence factors of emotions that the aesthetic perception of sculpture works can go deeper and deeper. The shape of a sculpture comes from the expression of emotion. Driven by emotion, sculptors flexibly use a variety of techniques to form quite intimate modeling media. With the development of The Times and the active efforts of artists in the new era, our culture and art today have become more tolerant, and the specific content of micro-narrative creation has been gradually accepted by everyone without doubt. The artistic creations of sculptors today not only reflect today's society, but at the same time enrich our own daily life, presenting to the public a rich variety of active and commendable aesthetic creations.

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