

# Aesthetic values in contemporary American sculpture

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## Abstract

The current research dealt with (Aesthetic Values in Contemporary American Sculpture) this study is based on four chapters. The research problem arose by answering the following question: What are the aesthetic values in contemporary American sculpture?

The study was divided into four chapters

**Keywords:** Aesthetic values, American sculpture.

## Introduction

The shifting values in human thought formed major intellectual and philosophical concepts that were reflected in human products, especially in the international formation movement, and in particular contemporary American formation. Its aesthetic values and its pressing intellectual references, these patterns necessarily inspired a large group of artists, especially Americans, to reflect thus that is the epistemological outcome on their artistic work as intellectual and aesthetic pressures. A particular community, the aim of which was certainly to achieve concepts and perceptions synchronized with the values of modernity and contemporary, which calls for the study of our current research, which is the aesthetic values in contemporary American sculpture, as this vision finds its great resonance in American sculpture and through its consequent eras, which the contemporary American sculptor resorted to summoned and employed in his sculptural formations, as the United States of America witnessed Its contemporary history is major pressures that affected the system of intellectual and cognitive construction, which produced many trends and contemporary artistic movements, in particular the post-World War II era, which led to the undermining and destruction of all the constants and structures on which the arts

of previous eras were formed, thus establishing a special artistic experience that led to To the emergence of new trends and methods completely different from what preceded it, and its specificity is reflected in its sculptural productions, where contemporary American sculpture has become an expression of intellectual and aesthetic interdependence or an aesthetic in which the phenomenon of difference, diversity, undermining, shapelessness and unreasonable may exceed the limits of specialization, leading to the overthrow of all values and constants called for by the arts. Modernity and its intellectual context. (Terry, 1997) In view of what we have presented, the researcher finds an urgent need for studies that document and chronicle our current study within the research in this geo-social area, which formed the matter of importance in identifying and revealing the contents and characteristics of this contemporary era, and accordingly, the research problem starts From the following question-:

- What are the aesthetic values in contemporary American sculpture ? Thus lies the importance of the research and includes delving into the study of those value systems.

Research importance :

1- The study's contribution to shedding light on the aesthetic values in contemporary American sculpture.

2- Shedding light on the importance of aesthetic values in contemporary American sculpture.

3- This study benefits specialists and workers in the field of contemporary sculpture.

4- The need for it lies in the importance of knowledge and providing the desired benefit to those interested and working in the field of critical and aesthetic studies.

5- Providing the Iraqi and Arabic library with a scientific effort to serve those interested in the field of contemporary critical and artistic studies.

objective: The research aims to: Identify the aesthetic values in contemporary American sculpture.

search limits:

Objective Boundaries: A Study of Aesthetic Values in Contemporary American Sculpture. Spatial boundaries: United States of America (America).

Time limits: for the period between 1960-2020 AD

Define and define terms:

1- A- Linguistically: (Value)

It was mentioned by (Ibn Manzur) that it is: "The price of a thing according to the calendar, we say: Resist among themselves.

1- b- values: (idiom)

Albert sees it as: "elements that determine the desirable and the undesirable of means, ends, and actions, and they can be explicit or implicit." (Ibn Munzo, 2003)

Through the previous definitions, the researcher came up with a procedural definition:

1-c - The procedural definition of values: they are the elements in a thing that determine the desirable and the undesirable and the thing's deserving of appreciation. It is an ideal value and is often associated with the image of goodness in the mind.

Aesthetic \_ \_

In the Noble Qur'an: It was mentioned in the Book of Almighty God (and you have beauty in it when you win and when you are free). What kindness and goodness.

2- A- aesthetic:(Linguistically):-

The word "beauty" appears in Lisan al-Arab, meaning "goodness," and it is in action and creation, and beauty is the source of beauty. And from it the honorable hadith: "God is beautiful and loves beauty, that is: good deeds are full of descriptions." (2)

2-b- Aesthetics (idiom):-

Hegel defines aesthetics as: "It is based on providing meaning to the work of art by linking it to a faculty."

Human choice, with its individual and historical aspects. (Ibn Munzo, 2003)

2-c- procedural definition of aesthetics:

Studying human perceptions of beauty on the one hand and feeling it on the other hand, and then making judgments about it on the third. It includes (the stage of perception, the stage of sensation, the stage of judgment), which is all philosophical interpretation in art.

sculpture

It came in the verse 92 of Surah Al-Hijr, in the verse 92 of Surat Al-Hijr.

3-a- Sculpture (language):-

The word "sculpture" appears in "Lisan Al Arab" in the sense of sawing and peeling, and carving the mountain carves it: cut it and it is from that. (Ahmed, 2007)

2- B- Sculpture (idiom):-

(Herbert Reid) defined it "as the art of engraving or cutting a material of relatively hardness, and what distinguishes it as an art, are its material and technique." (Abu Asba, 2000)

3-c- Procedural definition of sculpture:-

Sculpture is a reconfiguration of materials and raw materials into a formal organization that indicates a meaning, and the sculpture is of two types stereoscopic and prominent. Two dimensions (length and width), sculptural blocks are distributed over it.

Contemporary

Came in the Noble Qur'an: (And modernity is man in loss).

4- A- Contemporary (language):

contemporary contemporary Contemporary: He lived with him in one era.

4-b- (idiom):-

Contemporary: it is time, and in its idiomatic concept, it means content, and it is the events of time in the concept of modernity. (Jameson, 1998)

4-c- Procedural definition of contemporary:-

Contemporary's can be defined procedurally as the artist's interaction with the spirit of the age and its requirements, within a scientific, artistic and cultural vision and vision and a practical approach to solving the problems he faces as an intellectual pressure.

Literature review

Formal and aesthetic formulations in postmodern art:

Postmodern art emphasizes the diversity of its trends and artistic methods in expressing the individual self of the artist. The subjectivity of

the artist, the artistic direction and movement became the artist himself and the ideas are the basis of stylistic diversity, and it can be said that the post-World War II era is an era of excitement, adventure and undermining. In fact, the second half of the twentieth century witnessed two major changes in the artistic field, the first At the level of aesthetic theory, and the second at the level of artistic and technical performance, these major changes that swept the American and European culture did not happen in a sudden way, but were preceded by many precursors that began at the beginning of the twentieth century, when new transformations entered the aesthetic equation, as it was greatly welcomed by some artists Many of the recipients, as the nature of artistic reception and production, in our time, has undergone a fundamental change that made the old rules and models meaningless for them, a And at least old fashion or abandoned. (Reed, 1986) The aesthetic works of art in Europe and America reflected the comic, chaotic and less clear works and the exclusive interest in understanding the public, which led to the tyranny of the practical side over the theoretical side, in addition to that, the American continent enjoys major advances in the field of technologies and its dominance over global markets Social



In figure (1) we find that this artwork is one of the strongest, most comprehensive and present forms of art in contemporary existence, and unlike traditional art forms such as painting, sculpture and ceramics, see the figure where the room was filled with mushrooms and in reverse, where it hangs from the ceiling, and it took the space Therefore, we find that contemporary art is more inclined to adventure and fun and to transform the experience into a dazzling display, so contemporary art has transcended formal limits. And art from the point of view of contemporary artists, the artist must seek the assistance of real life incidents and scenes with all its variables and contradictions, as it

revolutions, political fluctuations, and the rapid development of artistic skills, scientific explorers and inventions, all of this was clearly reflected in the post-modern arts in spreading a culture of change and a culture of depth, no center, no foundation, and no form, a self-reflection, playful, and derivative art. It is eclectic, it blurs the boundaries between high culture and popular culture as well as the boundaries between art and daily experience, and what remains is the extent of this culture's dominance or spread, that is, whether it has gone its full length, as it represents a specific scope for its inclusion in contemporary life. (2) Therefore, we find that postmodern art eats all the dividers, constants, and icons between popular culture and higher culture alike, which necessarily led to the maturation of many artistic movements and trends that aroused great controversy in the aesthetic-artistic intellectual context and the increased mobility of global communication systems as well as the style The consumerist style that characterized the postmodern era in removing the traditional systems and adhering to new and hybrid values that oppose modernity thought, based on multiple ideas and narratives and overlapping structures. see figure (1)

shape (1)

Artist Name: Karsten Haller

Work Title: Mushroom Room

Completion date: 2000 AD

□ Material: stainless steel brackets

Size: 102 (feet)

Ownership: Museum of Modern Art, New York

leads the recipient to take an aesthetic stance as if it were for him. Art is a human act that expresses the human movement within existence.. (Sadiq, 1995) The post-modern artistic discourse carries many major transformations and displacements as a result of the critical and philosophical trends that emerged from the Second World War, from a group of colder methods with stages full of contradictions, carrying in its folds skepticism, undermining and intellectual displacements, heading towards concepts that have a postmodern character, stresses Jean-Francois Lyotard. The term postmodernism came from American culture in an emphasis on the state of culture after the changes that

affected the controls and rules of science, literature and the arts. Therefore, he resorted to borrowing the term from an environment in which the state of science is embodied and its law changes, which is subject to change at the same time in which post-industrial societies and post-modern cultures live. (Claude, 2005) Contemporary American Sculpture / Trends and Styles:-

The march of the American formation passed through multiple eras that constituted a pressing reference in the contemporary American formation, which can be traced back to the beginning of the twentieth century, as it summarizes its ideological position, which reduces the form to new borders and a more encyclopedic cultural structure. In order to present a qualitative artwork that presents this project in a completely different scene, a scene loaded with intellectual and cognitive pressures and aesthetic structures that address the American society, and it is thus trying to express a system of civil social relations and to possess the elements of modernization in various aspects of life from constitutional and cultural institutions, industrialization, trade centers, financial centers and supermarkets And the development of universities and schools, freedom of work and culture, that it is the cognitive pressure that has no end (the age of science has occurred since World War II. It is a reference of knowledge measured by measuring the space-time era and the achievements that took place in it...to the extent that we can say that it is a terrible coup).



Kallarmora, it is a sculpture of painted metal related to space and its components of wind and light reflections, as well as in terms of its exotic formation. In engineering, kinematics and applied. Calder used wire and other metals in order to create a three-dimensional artwork in space. These kinetic sculptures may be of anti-balance wire with thin metal fins that are set in motion by atmospheric currents in a random field to create natural movement, and his creativity and innovation

(1) Until the climax of this revolution became apparent in the postmodern era, which witnessed many new and unprecedented intellectual and philosophical features in terms of the cognitive and cultural reference and the recall of raw materials. Therefore, the term postmodernism refers to the beginning of a new era known in the United States of America starting from the sixties, where it was Its use by sociologists and critics, as many developments have taken place in American social life, so the so-called (post-industrial society), (computer society) or (consumer society) and all these names and the features they contain are known as postmodern societies. (Al-Mamouri, 2008) As a result, artistic movements emerged, and each movement has its own cognitive reference, which is necessarily related to the movement of society and its accumulated intellectual contexts and patterns, as American sculpture and its renewed movements reached their peak in the mid-sixties to the mid-seventies, and kinetic art was part of those renewed movements in American sculpture, and may turn Kinetic art into two styles in expression bind between them One methodology is two programmed structure and the picture kinematically shifted and he Type Different very From sculpture intervention in it Many techniques and methods where design sculpture to move under Effect streams air and be more like by playing or Uses So Engines electric. (Majdi, 1979) see figure (2)

shape (2)

Artist Name: Alexander Calder

Job Title: The Tree

Completion date: 1966 AD

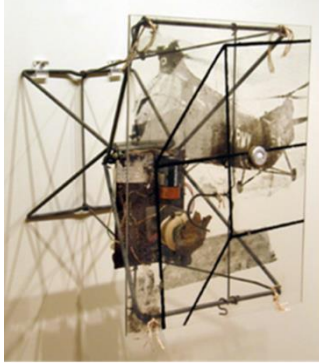
□ Material: painted steel and aluminum

Size: (70m,10×20,5)

Ownership: Rihn Museum Bayler Foundation, Switzerland

are his enduring contributions to the art history. (Magdy, 1979) Therefore, the contemporary American artist has tended to remove and undermine barriers and add many techniques of an exotic nature. He has created exotic methods and compositions that correspond to the visions of American society, so he employed photographs and papers printed on writing machines, posters, and maps, and made them expressive works of art as well as subjects. Material consumerism of

a disjointed and undermined reality, as well as the use of new means in the diversity of materials and their formulation, investment of innovations and techniques, and the search for material experiences in mixing and synthesis of materials, because postmodern art is the selection of qualitative formulas and the call for transformation and continuous change of classifications of modernity. (Hegel, 1965)



In figure (3) by the artist Robert Rauschenberg, a complex artwork of various materials installed on the wall and its components can be distinguished, which are definitely related to the context and format of the era. So in 1962 AD, the space race and the arms race dominated the world news, immediately followed by civil rights and other civil laws and the emergence of a world Among the strict identities, as these events were directly related to the formations of the American artist Rauschenberg, which led to these outputs. These events were influential in the production of the artists. The American artist was inspired by these ideas until they were thus reflected in his artistic production. (1)

Indicators of the theoretical framework:-

- 1- The directions and methods of postmodern art varied, and the artist promised to be the means to express the artist's subjective experience. The style became the artist, and ideas are the basis of the postmodern stylistic diversity in spreading the culture of change and the culture of depth, decentralization, baselessness, and formlessness, an etymological art. Eclectic, it blurs the boundaries between high culture and popular culture as well as the boundaries between art and everyday experience, and what remains is the extent of this culture's dominance or its spread, that is, whether it has gone its full length.
- 2- Postmodern art has transcended formal boundaries. Art from the point of view of

Therefore, the American society began to define the features of its personality, and draws maps of thought for itself, and there is a philosophy of its own. A clear and simple expression of the spirit of the Americans, their hopes and their understanding of life. (Albert, 1958) see figure (3).

shape (3)

Artist Name: Robert Rauschenberg

Job Title: The Dry Dungeon

Completion date: 1963 AD

□ Material: plexiglass, wire, string, audio transmitter

Size: 15 x 12 x 15 3/8 inches 38.1 x 30.5 x 39.1 cm

Ownership: Whitney Museum of American Art, New York

postmodern artists, the artist must seek the assistance of real life incidents and scenes with all its variables and contradictions, as it leads the recipient to take an aesthetic stance as if it were for him. Art is a human act that expresses the movement of man within existence. The artist uses the subject and borrows everything he sees appropriate.

- 3- The term postmodernism came from American culture, as it sheds light on the state of culture after the changes that affected the controls and rules of science, literature and the arts, as it became a revolution that swept human thought in the contemporary world and it is an authority over the individual and collective self.
- 4- The philosophy of postmodernism philosophically and intellectually in American society established artistic trends that do not depend on cumulative, but rather worked to jump above the data of the past according to its performance mechanism towards change and move the movement of American sculpture with new data, which became that era an obsession affecting the vision of many sculptors American and international critics. Previous studies and their discussion: Trends in Contemporary American Sculpture (Analytical Study) PhD thesis submitted to the Council of the College of Fine Arts / University of Baghdad, which is part of the requirements for obtaining the degree of Doctor of Philosophy in Plastic Arts / Sculpture by Karima Hassan Ahmed.

This current study worked on examining the aesthetic values in contemporary American sculpture and its relationship to postmodern arts as an era that established artistic trends that showed new value patterns and data in contemporary human thought, which was characterized by the emergence of intellectual patterns different from what preceded it, while previous studies were based on the study of trends and artistic movements. And aesthetic values in postmodern art in general and trends in American sculpture in particular.

#### Search procedures

First, the search community:

After the researcher conducted survey procedures for the sculptural works, for the specific period that was determined within our research limits in time (1960-2020 AD), through sources, references and the Internet, as well as contacting some American sculptors via the Internet, the researcher resorted to monitoring and sorting the works as specified. Within the limits of the research, the total sculptural productions amounted to (125) sculptural works, by a large group of sculptors who represented the research community.



Kelly's work consists of hanging objects hanging from the ceiling in a closed display, which are stacked blocks of colored dolls of different sizes scattered widely, that is, distributed over the width of the hall, although they appear in the center of the exhibition hall. These dolls are suspended in different shapes and sizes in globular packages. It has different colors close to the famous rainbow colors, as well as some black and white colored dolls, as it appears in the exhibition hall on the wall, a dark orange hanging model, which is somewhat abstract, and it is mostly part of the sculptural installation art show that depends on bringing ready-made things, especially those related to childhood and childhood practices. Therefore, Kelly's sculptural

Second: the research sample:

The research sample was determined in the form of intentional selection from the total contemporary sculptural products, which are representative of the research community, after excluding what is not suitable from them, especially similar models. The total number of the selected samples was (24) samples. The samples of the research sample were selected based on the opinions of professors with experience and specialization.

Third: search tool

The researcher adopted the indicators that resulted from the theoretical framework as guidelines for the scientific analysis of the sample, and considers it the most appropriate scientific method with the nature and course of the current research.

Fourth: Research Methodology:

The researcher adopted the descriptive analytical approach as a method and tool (method of analysis), as well as careful observation of the characterization of samples after his analytical procedures.

Fifth: Analyze the samples

Sample No. (1)

Artist Name: Mike Kelley

Work address: (central block)

Material: stacked blocks of colored dolls of different sizes □

Size: mixed

Completion date: 1991-1999 AD

Return: Perry Rubinstein Gallery in Los Angeles

artwork engraves an enormous world of childhood and the desire for life, as there is no truth in life or a series of ideas beyond the scope of this loud and mystical artwork from childhood philosophy, as this show presents stacked forms of childhood and not dolls, so we find that the characteristics of This presentation is deduced from the ideas that record their presence in things, i.e. on the final forms. As a result, the concept of art becomes clear to us according to aesthetic values, and it necessarily came as a result of accumulated knowledge acquired by the artist that is directly related to people's lives from the past to the present or the present, and this accumulation thus leads to Intellectual patterns and contexts necessarily constitute

the lives of individuals, artists or recipients alike, the idea of sharing one thing and it is necessarily related to aesthetic values, because art does not provide an aesthetic effect only, but it provides a history and a mixed archive of ideas that were not completed, and through that the idea was completed, the visions to Aesthetic values lead to archival insights. Therefore, some artists have adopted very different techniques in a striking way, especially this sculptural aesthetic artistic presentation. They have started to adopt any medium they deem appropriate, even if it depends on borrowing anything in order to drop some aesthetic values. As a result, we find that the artwork has transcended the concept of presentation. The traditional is not in terms of spatiotemporal, but rather framing it with a presence that is completely contrary to the traditional tendency, especially those ready-made materials in the presentation, that is, the adoption of experiences that arise in



This artwork is a matte gray mold of a wrecked car, and it is a ready-made model of a wrecked car (that had an accident) so art sculptures are no longer limited to a specific material, even those that are ready, but rather those components that are directly related to a specific event, they are components that are present and a part not It is an integral part of our lives, and these components necessarily need only innovative thinking in order to recreate this event in different ways, and bring the power behind the event by bringing the car as it is only some partial changes. So this artistic show appears strangely, as there is nothing quite like that before in the plastic art, but it thus meets the aspirations of the recipient, because these works borrow the power behind the event and not the raw material itself, and this certainly makes this show really special, as you can If you involuntarily interact with the underlying event, you quickly create a perception of that latent event. Since this sculptural artwork can

innovative and timely contexts at times, and do not necessarily depend on an intellectual context in the field of art in terms of production and reception, but rather the concept in the article. This artwork is necessarily an art that challenges traditional patterns in traditional and stereotypical art, including institutional and monetary alike. It acquires its existence, that is, this artwork from the material and social reality and impressions of people, so that these assets constitute the references of the artist who adopts aesthetic values, and a vision The artist is unlimited, differs according to the space and nature of the place and space, and in bringing components from different media, so that the artist can rely on the dolls, which add to the artwork the acceptability that depends on the perception or aesthetic, so that the recipient enters into a continuous interaction with the limits of the work of aesthetic values, so the values The aesthetic has become a global presence according to that vision.

sample (2)

Artist Name: Charles Ray

Work title: Unpainted sculpture

Size: life-size car □

Material: American Malibu car involved in an accident Completion date: 1997 AD

Ownership: Walker Museum of Art, Minneapolis

be temporary or even permanent, depending on the event, the components of the aesthetic artwork are often chosen with a temporal connection only, that is, in a period of the past and what happened in the past, so they exist to express a certain idea, ideas precede Components until it came to abandoning installations such as the frame, the base, the stand and many other traditional stereotyped arts, thus adopting the ready and existing ones, so the artists discovered distinct strategies that differ from the roots of traditional art, although it was based on its ruins, and this definitely drew the attention of the recipient and made him present In actual experience of this sculptural work, it is necessarily related to the environment and the event. Therefore, artists work to draw attention to any work displayed through the components that are called, which are necessarily related to the event and the environment, and through those components the artist gives a reason for the direct association with that performance, on

the basis that this show represents the event underlying it, and this event is More important than the rest of the materials or those components, and the work of this piece of art is not clear, as it is not possible to distinguish for the recipient in art and what is the role of art. With this presentation, the term art becomes an art of aesthetic values, as it is considered a signified or a somewhat complex code equation, but the ready-made artworks, as in this artistic presentation, are not for specific interpretations, but rather for a taste process that evokes fascination and amazement only. These products are not a vague message From the artist to the audience, but rather it refers to the total change in the traditional relations in the artwork between the idea and expression, where the idea becomes the actual goal instead of the artwork itself, that is, the aesthetic values represent from this angle a stage of activity between the idea and the final product, which It is the most important part of the art making process.

### Results

- 1- The work of the contemporary American sculptor to show his sculptures in a simple and uncomplicated way, away from the standard construction of traditional sculpture.
- 2- The American sculptor used industrial and other waste away from traditional materials, as he used raw materials and human leftovers.
- 3- We find that the products of contemporary American sculpture are related to the environment and the event with a strong bond, as it makes the recipient present in an actual experience in the sculpture work.
- 4- Some of the artistic productions in contemporary American sculpture do not comply with the same conditions of transportation, preservation and return of the same methods of display, as the commercial and merchandise tendencies have been avoided.

### Conclusions:

- 1- Contemporary American sculpture tended to pay attention to the aspects of social life and its consumer vocabulary, even through its media and propaganda, and

relied on documenting the immediate event.

- 2- As a result of the contemporary American sculptor's use of various and different materials, the material has an effect in determining the shape of the sculptural work, by relying on materials that are necessarily related to the secretions of society.
- 3- We find that the sculptural works in contemporary American sculpture are necessarily related to the immediate event, and this makes the interaction, any interaction of the recipient aware of this event related to the artwork.
- 4- The works of contemporary American sculpture are the most present and widespread in the global art scene, as a result of what these practices allow of adapting any material or material in the field of art.

### Recommendations and suggestions:-

- Through my study of the aesthetic values in contemporary American sculpture, it became clear to me that contemporary American sculptural experiences represent postmodern currents, a picture of the world in contemporary plastic art.
- Therefore, the researcher recommends the need to move towards research that deals with new and contemporary topics in contemporary American and international sculpture alike.

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