

# *The Inspiration of Contemporary Calligraphy Exhibition for Education*

Guozhen Zhu<sup>1,\*</sup>, Maria Glena C, Mendoza<sup>1</sup>

<sup>1</sup>College of Teacher Education, University of the Cordilleras, Benguet, Baguio City, 2600,  
Philippines

\*Corresponding author

**Keywords:** Calligraphy exhibition, calligraphy education

**Abstract:** Calligraphy exhibition and education are literally like two independent individuals, but from the perspective of the current situation of calligraphy, with the holding of the exhibition to promote countless young authors in the exhibition, it can be seen that calligraphy exhibition has a profound impact on education, and the two are inseparable.

## 1. Analysis of the exhibition

### 1.1 Data comparison in national exhibitions

As the saying goes, "the word is afraid of hanging". Hanging calligraphy works can not only show the momentum of the word in three dimensions, but also let people see its hidden shortcomings. So far, a variety of high-level exhibitions have been held in the calligraphy field for future generations to appreciate, evaluate, learn and comprehend.

In 2009, the second national calligraphy and seal cutting exhibition was held in Ningbo, sponsored by the Chinese book association, which was an important exhibition at the national level in 2009. The total draft of the exhibition is about 18,000 pieces, of which 34 of the winning works, and the winning rate is 2.3%. The proportion share of the second Youth calligraphy and seal cutting exhibition is: seal script account for 5.4%, official script account for 12.7%, regular script account for 18.6%, Xingcao account for 54%, seal cutting account for 9%.

### 1.2 Inspiration from the National Exhibition

Cursive script always occupies half of the exhibition in terms of size and dimensions. Since there are so many young writers, it is possible to see the judgment, ideas and thoughts of some high-level youths, as well as the results and achievements of the "return to the Second King". Many of these authors are from scientific classes, some are not from scientific classes, but have studied in schools for a long time. Most of them received reasonable scientific teaching and training, with good basic skills, sensitive artistic senses, a relatively sound knowledge structure, and, more importantly, diligence. In an increasingly prosperous calligraphic atmosphere, these authors form a scattered hierarchy, spread across the country. Regardless of any doubts about the artistic style and regularity of the calligraphic works in the galleries, the caliber of young authors in the modern calligraphy world

cannot be underestimated. Times are different, society has changed, aesthetics are still different, and the strength and level of the authors are not the same. Because cursive calligraphy is the most lyrical and the most talented." According to 'Tao' or 'reason' and 'momentum', the spirit of Duanzhuang has always been the most distinctive spiritual characteristic of Confucianism, and conceit is only a special way of resistance. This spirit of deceitfulness is often reflected in art as a melancholy, sorrowful emotional outpouring, a bold, sharp rebellious spirit and a wide range of changing forms." [1] So it is quite normal for young authors to like it. However, cursive script is like a building on the top floor, it must have the beauty under a solid and firm foundation, otherwise the whole will eventually be a house building in Shanghai. There are many styles that are not obvious or mixed, which is worthy of recognition. This phenomenon shows that people are writing books not only as a continuation of styles, but also as a comprehensive development. The development of modern science and technology is also reflected in the field of calligraphy, including the use of new paper, new ink, and other writing tools. The use of new technologies and materials has promoted innovation in writing tools, expanded the expressive space of works, and enriched the atmosphere of the times.

## **2. Brief analysis of the influence of exhibition on calligraphy education**

### **2.1 The display and enlightenment of regular script in the exhibition**

Regular script comes in second place, and as you can see from the scale chart, in our actual teaching classes, parents and students choose regular script as the direction for beginners. The Regular Script is regular, dignified and meticulous. The basic strokes of calligraphy cover it, like the cornerstones and tiles in a building. Each stroke can be savored individually and carefully considered, laying a good foundation for the other calligraphic styles, which is the way to learn calligraphy. Judging from the works in the exhibition, there are some differences in the creation of regular script, mainly in the Wei and Tang steles, while the small seal script still occupies most of the weight. First of all, although there are many small regular scripts, the writing style cannot be changed from the past, with the small regular script of the Tang Dynasty, Yuan, Ming and Qing Dynasties and the small regular script of Zhong Yao predominating. There are a few authors who have slightly improved the lower case. With the method of writing in line script or even in lower case, the shape is not neat and dignified, the lines are randomly jumping, the rules are not neat and lively and naive. It emphasizes ideographic skills, removes the traces of rigidity, and adds some ornamental value, which is refreshing. It is rare for Wei Kai and Tang Kai to enter a national exhibition. It will become increasingly difficult to raise Wei Kai with Wei Kai. It needs to be collected from other mountains and waters. In conclusion, no matter how the regular script develops and how it blends and changes, it cannot be separated from the heritage of tradition. The so-called "stones from other mountains can be used to attack the jade", and even if it is rich, it is only a condiment and cannot be the main food.

### **2.2 Analysis of the development of official script**

Official script is based on the development and change of seal script, so there are often said "seal script is not separated from home", "there are Li in seal script, there are seal script". The traditional style of official script is more horizontal and flatter, while the contemporary style of official script is more vertical. This is a variation method paid special attention to in the creation of contemporary official script. However, it has achieved a special modeling effect. The topic of official script is also a hot topic at present. The current official script creation surface is quite lively, writing a lot of official script, official script submission rate is also increasing year by year. As we know, the reason why the official script is called official script is limited by the characteristics of history and fonts. Its most typical signs are "silkworm head and dovetail". As the official script is paid more and more attention,

it is believed that it will compete with the regular script in the teaching field. The official script is based on the Han Li, in addition to the study of silk books and bamboo slips in the Han Dynasty and integrate them into the traditional Han Li with the cursive script, which opened up a new writing method of official script -- the grass Li, but also fully reflects the beauty of the spirit of the calligrapher. After Wei and Jin Dynasties, cursive script, running script and regular script formed and developed rapidly. Although official script was not abandoned, it did not change much and had a long silent period. In the Qing Dynasty, in the wave of the revival of stele science, official script was paid more attention to again, and Zheng Xie, Jin Nong and other famous calligraphers appeared, who made innovations on the basis of inheriting the Han scribe. Different fonts and styles have their inherent artistic rules.

### **2.3 Analysis and understanding of Zhou's calligraphy**

It goes without saying that in the field of seal engraving, scriptology is a stumbling block in real life. The small seal script is the source of writing and the ancestor of calligraphy. It was obtained by the old ancestors through "looking up and observing". By the so-called observation of the sky, human beings and the earth can understand the laws of the natural universe. The pictographs are understood, guided, etc., both as simulations of the forms of mountains and rivers, and as simulations of the various forms of human beings. Fengfang's "Book Strategy" cloud. "The ancient people's book, must be to the week, then the construction of the ancient of the simple, make it turn to escape." This only reveals the surface phenomenon, the meaning of Zhou is the meaning of existence, the wisdom of life. Ancient books are valued by Zhou Yi, and it is difficult to be ancient when you cannot have it in your book. A seal script work is rich and unique, but there are not many words that can be understood at a glance, which will inevitably bring confusion to learners, and coupled with its high standard of line requirements, this is more or less the reason for the scarcity of seal script stocks in various fields.

## **3. The connection between calligraphy and seal cutting**

### **3.1 Square inches do not lose myriad meteorology**

Seal cutting is also one of my teaching courses. Wang Fuan once said in the "Shuwenbian First inspection of difference · Zixu": "All the seals are called seal carving, seal first and then, its principle is clear. Gu's seal cutting skills, such as specialized imitation, must not go beyond the approachable path. Seal method through, its imitation, also since lifelike. It is one of the characters in the study of sealing and printing. It brings out the old and brings forth the new and shows its special skills. It cares less about playing the Dao but depends on more writers. In the second youth calligraphy and seal cutting exhibition, it may be too glorious to describe seal cutting." [2] In the square inch, the atmosphere is myriad." Some masters have broad methods, active thinking, novel means and unique consciousness, and many good works have appeared. It can be seen in the exhibition that the young hand carvers pay more attention to details, even the residual stone knife is also very delicate.[3] Especially Seiko all the way, its exquisite degree has been extreme. Ancient seal works, purer ancient, cloth Zhuan knife ingenuity management. Some works, read of the product, really leave the eye, can also be eye, so that I benefit a lot, understand in the heart.

## **4. Conclusion**

In the current teaching process, the accumulation of expertise should be combined with the inheritance of traditional techniques and the integration of new personal genres. The Zhu family's article "Book Love" contains this verse." Today there are many words in the world of calligraphy;

even doodles can be exchanged for caged geese." [4] He said." Many 'scholars' today are uneducated and do not read " [5] so that the paper is full of misspelled words, and some signs are also misspelled, and will only ask for more money." Therefore, our contemporary calligraphy education should pay attention to both the present and contemporary, as well as the ancient and modern, and more importantly, to ourselves, as shown in Figure 1, Figure 2, Figure 3, Figure 4, Figure 5 and Figure 6.



Figure 1 The author is Mr. Tong Yanfang, a famous calligrapher and seal cutter



Figure 2 An ancient Chinese writing brush



Figure 3 Ancient Chinese seal cutting seal



Figure 4 A corner of an ancient Chinese study



Figure 5 The four treasures of the study



Figure 6 The seal is cut on six sides

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