

Exploration on the Evolution Law of Official Script Style in Contemporary National Exhibitions

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Abstract

In this paper, the style evolution and characteristics of the official script works appearing in the contemporary calligraphy and seal cutting exhibition are studied, and the creation of the current national exhibition and some modern official script masters are analyzed and judged, so as to understand the writing atmosphere and aesthetic taste of contemporary official script. It is believed that the diversity of contemporary official script has brought about the diversity of creation, especially the importance of visual effects caused by the prevalence of exhibitions, and the achievements, gains and losses have important academic significance for the creation of contemporary official script.

Keywords

National Exhibition; Official Script; Style Change; Current Situation; Study.

1. Introduction

Lishu, as a calligraphy style with a connecting link in the history of calligraphy in China, has created a new realm of calligraphy art in China, which is a great change and an important turning point in the history of Chinese character evolution. Looking at the predecessors' research on Lishu, it mainly focuses on the evolution, brushwork and aesthetics of Lishu. At present, the research on the gains and losses of Lishu's creation generally stays on the combination of tablets and slips or the combination of fonts, or talks about the change of direction in combination with some "national exhibitions" awards, or talks about the breadth and similarities and differences of the objects of learning from the law in combination with the newly unearthed or newly discovered Qin and Han Dynasties, and so on.

Calligraphy, as one of the unique traditional arts in China, has experienced different stages of development and evolution in every period since ancient times. Studying contemporary calligraphy, national exhibitions and exhibition halls is a problem that must be paid attention to. With the development of economy and the continuous expansion of calligraphy groups, calligraphy exhibitions are blooming.

2. The Style Evolution Law of Official Calligraphy in National Exhibition

There are many exploratory works in the official script of the 5th-9th National Exhibition, but it continues the general features of the works of the previous four national exhibitions, giving people a rich but still slightly immature feeling. The official script works in the 10th-12th National Exhibition are completely different from those in the 8th National Exhibition. Most of the exhibited works have changed their former appearance, showing the basic features of large volume, many words, rich colors and various materials, and the elements such as brushwork and knot lines have also improved substantially compared with previous national exhibitions. You sing and I appear, and a large number of professional calligraphers compete to appear on the stage. In addition to the appearance form of the works, the styles of the works of national exhibitions have gradually matured. From the relatively elementary beauty to simplicity, to the 11th and 12th national exhibitions, there are a few works that can reflect the beauty of

simplicity, and the awareness of worshipping the ancient is getting stronger and stronger, and the study of traditional classics can be more and more reflected in the exhibited works.

In fact, the national exhibition has continued to this day, and the number of popular books in rivers and lakes has been greatly reduced, which is inseparable from the improvement of the writer's perception of the exhibition works, and has played a positive role in promoting the teaching of a large number of training institutions in society. At the same time, due to the emergence of various new media, writers can obtain all kinds of information at the first time, thus bringing about the emergence of "contemporary pavilion style". Although there are many channels for contemporary people to get information, and the first-hand materials they can easily grasp are also extremely rich, but because of too much information and the present situation of quick success and instant benefit brought by the fast-paced development of contemporary times, contemporary calligraphers can't settle down and study the classics. Like the ancients, they really do a solid job, and even if the judges want to judge some good works, they are helpless.

We can find that in the past forty years, the official script of the National Exhibition has been growing and progressing, the number of participants is increasing, and the style evolution tends to be mature. It has gradually become the aesthetic consensus of the official script writers, from beautiful to simple, and then to the pale and muddy beauty of the current official script works. In the 12th National Exhibition, works with imperial edict style appeared, which is also the practice of the concept of "rooting in tradition, encouraging innovation, diversity and tolerance" of China Book Association. It is worth thinking about how to grasp a certain style tone, what style is the main one, how to handle it well, and how to make your writing half a step away from most contemporary calligraphers. You should strive to become a calligrapher with independent thinking, instead of becoming a writer of national exhibitions, so as to avoid homogenization of works and lack of classics and style. Because the greatest charm of art is not a thousand people, it should be beautiful. Writing and style can exist as an independent existence, not a conformity. Personal style is a broad concept, and styles are a collision and fusion between intention and intention that can be changed at any time, rather than a simple presentation.

Generally speaking, according to the above, the national exhibition is divided into three periods, and the rules of the style evolution of the official script works of previous national exhibitions can be summarized as follows:

2.1. How beautiful it is to follow the ancient law in the early days.

For example, the works of Wang Weiming, Gao Xiaoyan and Fang Chuanxin, this kind of official script is dedicated to deepening ancient posts, strictly following the brushwork of the ancients, with solid basic skills and following the rules. In the early "National Exhibition", there were a relatively large number of official script works of this style.

2.2. The middle period is simple and simple.

During this period, the official script works mostly showed a sense of simplicity and simplicity. For example, Wang Weilin adopted the couplets of Ode to Shimen, Li Gangtian adopted the bamboo slips, and the works of Liu Wenhua, Guan Jun, Li Shouyin, Zhang Jianhui and Wu Jian. It can be seen that the works of this period have improved a lot in terms of the method and style compared with the works of the early national exhibitions.

2.3. The styles in the later period are diverse and unpretentious.

The works of official script in this period either reflected the integration of steles and bamboo slips, or enriched the brushwork of official script by combining cursive and Wei Bei brushwork, such as the works of Li Shouyin, Shi Zhiwei, Wang Yong, Du Pengfei and Luo Xiaoping, and began to consciously pursue the vastness and flying of lines, and subjectively pursued the appearance of the exhibited works.

The development of any art category is a process of innovation and betrayal, overthrow and re-establishment. The artistic style of each era is influenced by the social, economic and political factors of its era. In an environment with developed economy and relaxed political environment, people's minds are open and the audience is highly tolerant, which makes it easier to breed some bold, avant-garde and forward-looking exploratory works. At present, the writing techniques of official script are more abundant, such as "virtual in reality, virtual in reality", and on the basis of absorbing the ancients, they learn from nature. At the same time, after nearly forty years of development, contemporary calligraphy is closely related to the active participation of writers with the promotion of China Calligraphy Association. Among them, there is also the process of "time". With the continuation of nearly forty years, the creation and style of official script have been constantly transformed, constantly improved and constantly grown.

3. The analysis of the reasons for the style evolution of the official script of the National Exhibition

The author believes that the research and analysis of the official script works of the National Exhibition is to some extent a rough combing of the contemporary official script creation. Based on this understanding, the author will focus on the official script works of the National Exhibition and take the style and appearance of the exhibited works as the observation basis to reflect on its internal reasons.

In addition, from the initial establishment of calligraphy education specialty in colleges and universities to the construction and rise of art disciplines, calligraphy specialty developed rapidly. In September, 2022, the State Council Academic Degrees Committee and the Ministry of Education jointly listed "Art and Calligraphy" as a first-class discipline. Therefore, it is one of the reasons to explore the evolution of contemporary official calligraphy style, which is promoted by the participation of national exhibitions, and also has great reasons with the teaching of institutionalized calligraphy specialty, making practical calligraphy and cultural calligraphy thorough.

In this context of the times, contemporary calligraphers especially need to get rid of the mountains of classic calligraphy by famous artists, and at the same time face pressure from sticking to traditional brushwork, conveying the aesthetics of the times and avoiding the influence of the times. Contemporary research on calligraphy and its possession of materials can be said to have gone far beyond ancient times, and there are a lot of undergraduate, master and doctoral research papers. However, in the face of the closest Qing Dynasty official calligraphers, such as Jin Nong, Ruan Yuan, Yi Bingshou, Deng Shiru and Wu Xizai, we still find that the creation of contemporary official calligraphy is obviously out of reach. With the joint promotion of various training courses, college teaching and calligraphy exhibitions, the creation of contemporary official script is inevitable in the times. As a category of interweaving seal script, tablet and bamboo slips, it is generally considered that the writing difficulty of official script is lower than that of cursive script. Except for the official script writers who are good at national exhibitions and have low style of taking calligraphy, there are only a few contemporary calligraphers who are really named after official script.

Taking the 8th National Calligraphy and Seal Cutting Exhibition as a watershed, since the 8th National Exhibition, the national book circle has obviously become calm and rational, and a large number of works, various forms of works and paper selection, texts suitable for official script creation, and splicing works have appeared. It can be found that the thinking and exploration between tradition and innovation in the calligraphy circle are far from enough compared with the national exhibitions before the 8th National Exhibition. Through the previous research and analysis of the official script works of all previous national exhibitions

in the past 40 years, we can think about the reasons for the evolution of the official script style of contemporary national exhibitions in this background, and we can find the following reasons:

3.1. Ignoring the importance of seal script.

The late Ma Shida, a famous contemporary calligrapher and seal engraver, once said: "The writing of official script must be done in full accordance with the writing method of seal script. Since official script evolved from seal script, although it is a modern script, its artistic information must be very quaint. Quaint is the basic calligraphy spirit of Lishu. " Many contemporary calligraphers of official script do not pay enough attention to seal script, and ignore the principle of "taking the method is almost on the top", which leads to the fact that the line quality of official script in some national exhibitions is not up to standard, and it is basically normal that the word method is full of mistakes. The two key spirits in official script are seal script lines and the weather of Han stele. Official script also enriches the pen used by the center, and decorative strokes appear, which makes the expression of stroke lines stronger and has a relaxed and lively atmosphere in the quiet and solemn atmosphere. If this era lacks visual impact and is not exaggerated enough, it is difficult to attract people. Therefore, contemporary official script creation should not only have the visual impact of the exhibition hall, but also pay more attention to the inclusiveness of seal script.

3.2. The cognition of official script style is gradually improved.

In the process of learning official script, the author insists on taking the Han tablet as the Sect and upholding the integrity, but has not paid enough attention to the official script of the Tang Dynasty, and even despised the official script after the Han Dynasty, thinking that the official script has completed its maturity and style in the Han Dynasty, and there is nothing in the official script after the Han Dynasty. In fact, the research field of a book style and style should be broader, and each era has excellent genes worth digging and advocating and inheriting by future generations. For example, Mr. Lin Sanzhi, who is famous for his cursive script, doesn't stand on the official script, but Mr. Lin Sanzhi insists on studying the Han tablet all the year round, and occasionally his official script works are shocking, and the "astringency" of official script writing and the thickness of lines are also nourishing his cursive script. The gradual improvement of the writing style of official script is due to the richness of the calligraphy style brought by the increasing richness of visible materials. From the rare excellent works at the beginning of the national exhibition to the works with pure calligraphy style and the combination of steles and slips, to the works with different styles, large and small characters and many words and few words after the eighth national exhibition, the style has also changed from the original style of free-style calligraphy, vulgar official script and Jianghu-style calligraphy, which shows that under the leadership of the national exhibition, contemporary official script has become more and more popular.

3.3. The influence of teaching institutions.

Contemporary calligraphy education, with the systematic teaching in colleges and the participation of many training institutions, has intensified the form of exhibition works, and a large number of young authors have begun to emerge. They have one common feature: they have skilled and superb skills and techniques, can obtain a lot of information through various channels, and improve their exhibition skills and aesthetics by observing and analyzing national exhibition works, and their creative techniques are bolder than those of the older generation of calligraphers. Dare to make all kinds of attempts in the effect of calligraphy works, so that the Lishu works break the situation of single variety and single style, which is very in line with the characteristics of the times. Although there are also some problems, such as some so-called "writers" and "typists", for example, the individual's cognition of aesthetics comes from the

design concept and book style orientation of "tutors", which leads to the popularity of "exhibition style", it is undeniable that this is still an exhibition style.

3.4. The influence of famous calligraphy.

Calligraphy is classical, calligraphy is conservative, calligraphy needs to seek inward, and kung fu is also outside the word. Even if contemporary calligraphy works hard to create some external exaggeration and express some modern people's pursuit, it is difficult to make a breakthrough in the traditional constraints, that is, to find oneself and form one's pen and ink language. Because the famous calligraphy has a certain degree of recognition, it is widely known and accepted by the industry, and a certain degree of "face familiarity" with some famous calligraphy in the exhibition evaluation will bring a higher "hit rate", so the phenomenon of "inbreeding" is inevitable for contemporary calligraphers. Contemporary mainstream official script masters rely on seal script and Han tablet, closely surrounding han li's aesthetic source, and through years of exploration and improvement, constant transformation, they finally build their own pen and ink world. When asking for something from contemporary masters, they should stick to the concept of "learning from their heart without learning from their traces". Mr. Qi Baishi said: "The beauty of painting is between likeness and dissimilarity, too like kitsch, not like deceiving the world". We believe in classics, and we should also respect the contemporary. Calligraphy is ultimately going to the realm of independent creation of inner emotional expression. We can't simply "take it" for famous calligraphy, or we need to be guided by the concept, so that it can be "made of steel" and finally it needs to be able to melt and flow in our own pen.

3.5. The orientation of the participation rate of national exhibitions to the creation of Lishu calligraphers.

Contemporary book circles began to develop under the impetus of the mighty national exhibitions and exhibitions at all levels. Of course, the importance of exhibitions can not be ignored. Exhibitions also greatly affect the calligrapher's creative direction and the aesthetic taste of viewers, and so does the creative background of official calligraphy works in national exhibitions. The creator is too eager for quick success and instant benefit, and all the contributors want to be on the list, which forces the contributors to change their aesthetic vision from the in-depth excavation of the classic Han tablet to the pursuit of the style of works that are easy to enter the exhibition, making it difficult for contemporary calligraphers to calm down and trace back to the source. If we pay too much attention to the contemporary era, it is inevitable to follow the trend. At the creative level, it is mainly manifested in copying and even copying the form, text content and composition of the works, and the national exhibition has become a contemporary "pavilion style". Judging from the development of official script, Han tablet, Tang tablet and Qing official script are diverse and colorful. Various forms, such as temple tablet, cliff, stone carving style, epitaph cover, brick inscription tile, silk script ink, etc., can provide various styles for contemporary official script writers. Contemporary calligraphers have much richer information and materials than the ancients, and have enough conditions to discover the huge artistic space left by the ancients and write what the ancients did not write.

3.6. Aesthetic deficiency and the need of commercialization.

The author believes that the understanding of the official script works of the National Exhibition is closely related to the aesthetic expectation of the audience and the reversal of the calligraphy and painting market. Except for a few calligraphers, most official script writers began to lose their pen and ink ideals after reaching a certain popularity, social status and social influence, and gradually succumbed to the market. It can be said that the contemporary official script calligraphy creation is generally facing difficulties and conflicts brought about by

marketization, which is also a reason for the evolution of the style of official script works of the National Exhibition.

China's calligraphy aesthetics has clear standards, elegance and vulgarity; High and low; The brushwork structure, lines and composition form; Bookish, popular, mountain forest, jujube, Jianghu, etc.; Seal script focuses on ancient, official script focuses on simplicity, regular script focuses on end, running script focuses on interest, and cursive script focuses on ease. Although China's calligraphy is mysterious and mysterious, it is not unspeakable that professional calligraphers who have been immersed in calligraphy for many years have a very clear evaluation standard for calligraphy.

Generally speaking, the official script works of the contemporary national exhibition have shown the characteristics of the times different from those of various periods in the history of calligraphy, showing the status quo of focusing on innovation, diversified forms and diversified development. What is worrying is that although the style evolution is vivid and varied, it lacks the traditional aesthetic connotation, and the creative desire is strong, but the works that do not go beyond the rules are rare. Some works are hard to gain a good reputation, and some works are like raw rice, and even vulgar official scripts and Jianghu official scripts are flooding the exhibition hall. Looking back at all these reasons, it is undeniable that excellent official script works still exist, but the future official script creation is worthy of serious reflection by contemporary official script writers.

4. Prospects for Contemporary Lishu Creation

The overall evolution of calligraphy in the past 40 years, on the basis of inheriting the previous generation of calligraphy and stele studies, has taken a big step forward under the promotion of national exhibitions. The future is an extension of the present, and contemporary calligraphy is the nearest future we can see. Looking at the official script works of previous national exhibitions, we can enter the exhibition with a high probability by taking some mainstream inscriptions such as Cao Quanbei, Ritual Monument, Zhang Qianbei, Ode to Shimen, Ode to the West Narrow Cave, Shi Chenbei and Yiying Monument, but we should think about whether such works will become the future creative direction of the creators. It is difficult to see a calligrapher with an independent face from the works of national exhibitions. The author believes that after having the basic skillful technical ability, we should think more about how to be inclusive, how to find and establish ourselves. After the history of calligraphy from ancient times to now, we should learn from the method widely, try to combine steles and slips, and strive to explore the new height of official script creation.

Calligraphy creation must form its own unique features, and more attention should be paid to improving learning accomplishment. The cultural attribute of calligraphy is the strongest. In the past, most excellent calligraphers had the status of scholars and scholars, and calligraphy also valued whether they were bookish or not. This kind of atmosphere can only be cultivated by reading more. If you only have pen and ink skills and ignore the cultural connotation of calligraphy, I am afraid it will be difficult to create pen and ink works that will last forever. There is also emphasis on the existence of "people" in the works, because calligraphy is also the overall external embodiment of a "person's character, ideals, emotions, temperament, knowledge, and all other factors.

5. Conclusion

There is a very abnormal phenomenon that "literature is not the first, and martial arts is not the second", that is, there is no universally applicable scale, so it is impossible to avoid the deviation and confusion of calligraphy aesthetics, method selection and book review from the root, which will lead to the dilemma of "sticking to one's own opinions and going its own way". This requires

us to treat our own creations and the current mainstream official script works rationally and observe these works with a sense of confidence in the times, but more often, we need to be brave enough to adhere to the critical spirit and examine the books and the times from different perspectives such as creators, viewers, critics and historians.

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