

Modern Development of Calligraphy Aesthetic Paradigm in the New Era

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Abstract. The ultimate root of the changes in these phenomena and concepts in the calligraphy paradigm of the new era is the change of the aesthetic mechanism under the social transformation, the change of the identity of the calligraphers, and the fundamental changes in the way the readers look at the works. This transformation is not only a relationship between calligraphers, calligraphers and works, but also a fundamental change in the relationship between social individuals. The "multiple comprehensive paradigm" of calligraphy aesthetics in the new era as an artistic representation is actually an external representation of the "new era" turn of Chinese society. This article puts forward suggestions on the future direction of Chinese calligraphy in the perspective of the calligraphy aesthetic paradigm. Faced with the changes in the social structure brought about by the impact of science and technology, China should rethink and interpret traditions and face the multiple presentations of future calligraphy with a more open and inclusive attitude.

Introduction

As an art, Chinese calligraphy has come along with the development of Chinese culture. It has continued for thousands of years, and today it shows its vitality and new development prospects. In the face of China's modernity turn in modern times, calligraphy art has not gone to "death", but instead continues the tradition, while showing a new look, showing a unique cultural landscape belonging to contemporary society. This modernity of calligraphy is a microcosm of the changes in the whole of Chinese art and even world art. In the face of the "modernity" proposition of the whole society, the artist sometimes consciously makes changes, sometimes unknowingly changed by this era. From the perspective of the development of society as a whole, the artist's contemporary art creations are full of colorful flowers, but on the other hand, different voices are uncertain and even contradict each other. How do we face history, how to face the West, how to face China's own modernization transformation, not only the problems faced by social development, but also the problems faced by Chinese art.

For any paradigm, the formation and establishment of a person in this field needs to achieve a certain range of mutual recognition and become a common value norm of a certain group. The two different aesthetic paradigms are based on the different tendencies of modern calligraphy aesthetics and ancient times. From the phenomenon, we can see the transition of the aesthetic paradigm of calligraphy art from the "classical one human paradigm" to the "multiple comprehensive paradigm" in these years and the "visualization" and "diversification" trend based on this, but behind this What is hidden is the performance of Chinese social modernization in aesthetic consciousness. The radical change of calligraphy in modern times, the roots behind it is not explained by the "self-discipline" inside calligraphy art.

The formation of the new aesthetic paradigm is actually the appearance of social class changes and the re-construction of social, political, economic and cultural discourse rights. From the conservative nature of calligraphy art, the changes in calligraphy art from the inside often require a long historical period, and only the political, economic and social reasons of the external society can make such dramatic and rapid changes. Therefore, the occurrence of these calligraphy phenomena must be based on the sociological basis of human-to-human interaction. From the perspective of art sociology, perhaps we can truly understand the social reasons behind the emergence of these calligraphy phenomena and discover the process of Chinese social transformation. Aesthetic representation.

The aesthetic mechanism of contemporary calligraphy has undergone a tremendous transformation, but the modernization of calligraphy has still not been completely completed. How do we examine the contemporary state of calligraphy, and what kind of concept as a guide will influence the development of calligraphy in the future. What is true "modernization" is not only a key issue in Chinese society, but also a face of calligraphy art. The modernization of calligraphy in the social transformation makes it satisfy the contemporary aesthetic needs with full cultural connotation and artistic expression. It is a problem that calligraphy art needs to solve in this period.

An overview of the basic culture of the paradigm

With the help of the theoretical concept of "paradigm", two different "calligraphic aesthetic paradigms" based on ancient and contemporary society are proposed, one ancient "classic one humanistic paradigm" and the contemporary "multiple one comprehensive paradigm". The so-called "paradigm" is a common understanding of a certain thing in a certain field, and the so-called "calligraphic aesthetic paradigm" is a certain way of calligraphy expression, a common aesthetic concept recognized by the calligraphy community, and calligraphy aesthetics. A calligraphic aesthetic system constructed by judging the social generation mechanism. We use the calligraphy aesthetic paradigm from the ancient "classical one human paradigm" to the contemporary "multiple comprehensive paradigm" as the entry point of the thesis, the emphasis is on emphasizing the sociological factors in the process of calligraphy modernization.

The generation of "paradigm" is based on people's understanding of things. For calligraphy, the "the existence of the third world", people's understanding of calligraphy directly affects the objective existence of calligraphy. It can be said that the turning of the calligraphy aesthetic paradigm is a change from the recognition of calligraphy to the change of calligraphy in all participants in the calligraphy world. Therefore, the sociological understanding of calligraphy art and the transformation of the aesthetic paradigm of calligraphy in the phenomenon of the appearance of the phenomenon, the aesthetic concept of people and the structure of social aesthetic discourse will be the focus of this paper.

In the attempt to reveal the modernization of calligraphy with the "aesthetic paradigm" as a theoretical tool, the author also attempts to define and generalize the concept of art theory of "aesthetic paradigm", and considers that in the concept of art theory of "aesthetic paradigm", Sociality is its fundamental attribute. So the way of thinking about the introduction of specific artistic phenomena into the "aesthetic paradigm" may allow us to in-depth view the specific artistic forms, artistic phenomena and the social nature of artistic activities in a more concise and intuitive way. In this way, the theoretical exploration of the "aesthetic paradigm" is not only based on the individual phenomenon of calligraphy art, but will be an academic subject of more extensive significance in the field of art theory.

Calligraphy aesthetic paradigm modernity turn based on the new era

The calligraphy aesthetic paradigm is the universal rule and attitude towards calligraphy in the calligraphy world. From the traditional unity to the division, many humanistic traditions in the ancient calligraphy aesthetics are replaced by the contemporary calligraphy aesthetic paradigm. But all of this is not from the inside of calligraphy, and it is not in isolation that the internal research of calligraphy can be solved. Since the calligraphy aesthetic paradigm is the overall cognition of the public, it has a distinct sociality as an ideology. From the perspective of sociality, we can understand the changes in the calligraphy aesthetic paradigm in social changes and find the hidden reason behind it.

Based on the difference between the traditional calligraphy circles and the contemporary calligraphy circles, we present the "classical one-human paradigm" of traditional calligraphy aesthetics and the "multiple comprehensive paradigm" of contemporary calligraphy aesthetics. The traditional "classical one-human paradigm" pays more attention to the charm and personality tension

of "wen" outside the body of calligraphy, but it has been replaced by "visuality" and "sensory" in contemporary times. At the same time, the more unified way of understanding in the traditional calligraphy aesthetic paradigm has been broken today, and it has become a pluralistic combination of calligraphy aesthetics. But the transformation of the two different calligraphy aesthetic paradigms is not a one-off process, but a slower historical process. Some political and economic events in the middle will greatly accelerate this process, such as the change of calligraphy aesthetics brought about by reform and opening up, but from a more macro perspective, this process appears at the same time as China's "modernization". It will also be completed together with the "modernization" of Chinese society.

Social attributes of calligraphy aesthetic paradigm

Every calligrapher cannot escape from the society. The social life and the public's aesthetic vision have profoundly affected the artistic creation of calligraphers. The calligraphy works are only finished in the audience's gaze, and the meaning of the calligraphy works is realized in the process of watching. In the eyes of the audience, calligraphers, calligraphy works, audiences, and the world have reached communication and communication, and calligraphy is such a carrier of multi-dimensional communication. In such exchanges, a common paradigm is the basis for its smooth progress. If based on two decisive different calligraphy aesthetic paradigms, then the process of communication is like the exchange of people from two different languages, and it is inevitable that information exchange purposes will not be achieved. Each type of calligraphy aesthetic paradigm is a cognitive language used in the process of calligraphy aesthetics and must be universally recognized by this "public". Only in this way can calligraphy aesthetics be universally conveyed within the scope of this "public". Thus, the calligraphy aesthetic paradigm is a kind of consensus based on calligraphy aesthetics formed in a certain period of time and within a certain "public".

As an art form pursued by aesthetics, calligraphy is the unification of "natural attributes" and "social attributes." Although we emphasize the "social attributes" of calligraphy, we still recognize that the "natural attributes" of calligraphy are the foundation of all this. Starting from the natural attributes, and gradually constructing human culture, it is gradually drifting away from the natural attributes. The calligraphy aesthetic paradigm constructed in public ideology also needs the aesthetic "natural attributes" as the basis to be realized. Human aesthetics first builds on the senses of the body. Calligraphy first appeals to human vision, enabling people to feel intuitive aesthetic pleasure. It is not known where the aesthetic appreciation ability of this human nature instinct.

The Phenomenon of the Modern Turn of Calligraphy Aesthetic Paradigm

The transformation of contemporary calligraphy aesthetics from the "classical one-human paradigm" to the "multiple-one comprehensive paradigm" is first manifested in the phenomenon of calligraphy. From the point of view of the phenomenon, the "multiple comprehensive paradigm" of contemporary calligraphy presents a greater inclusiveness to many aspects such as calligraphy style, chapters and forms. At the same time, because the calligrapher has become a relatively independent profession to a considerable extent, it has greatly differed from the ancient Chinese society's literati calligraphy creation of a nurse, and the "multiple comprehensive paradigm" of contemporary calligraphy aesthetics reflects Closer contact with society. In this way, the "comprehensive" in the "multiple comprehensive paradigm" of calligraphy aesthetics also refers to the comprehensive and complex relationship between contemporary calligraphy and the political, economic and cultural factors of society.

In terms of phenomena, contemporary calligraphy art has two distinctive features and ancient calligraphy: one is that contemporary calligraphy exhibits a strong "visual" feature; the other is the "diversification" of contemporary calligraphy. From the visual point of view, the "visual" characteristics of contemporary calligraphy art are not only manifested in the image characteristics of calligraphy works, but also extend from "visuality" and penetrate into other sensory factors of the

body. At the same time, calligraphy also penetrates into other art categories with its visual symbol elements, and even creates new art forms that are difficult to define classification.

"Diversification" is another important feature of the "multiple comprehensive paradigm" of contemporary calligraphy aesthetics. "Diversification" means that contemporary calligraphy has been difficult to establish the mainstream, and different styles, expressions, forms and calligraphy concepts are in parallel in today's book world. It can be said that in contemporary times, as long as they have considerable artistic standards, various styles, expressions, forms and calligraphy concepts can find resonance in the calligraphy world and gain their own living space. This is also an external representation of the artistic field of the liberal democratic process of social modernization. Multi-coexistence affirms the rationality of the existence of different values of ethical concepts. Under the influence of contemporary market space and democratic ideas, it is difficult for us to resist the artistic representation of a form of calligraphy by means of political coercion.

New Changes in Aesthetic Concepts in the Turn of Calligraphy Aesthetic Paradigm

Under the phenomenon of the modernization of the calligraphy aesthetic paradigm, it is a comprehensive transformation of the social aesthetic concept. Social change brings more than just changes in production methods, lifestyles, and values. The realization of the move, under the phenomenon of the change of the calligraphy aesthetic paradigm, will also fundamentally change people's deep aesthetic concept. The social change constitutes the internal motivation of the contemporary calligraphy "multiple comprehensive paradigm".

In the process of the transformation of the calligraphy aesthetic paradigm from the "classical one humanistic paradigm" to the "multiple comprehensive paradigm", the calligraphy works themselves also present many meanings and values different from the traditional society. These values are generated by social construction and are also largely "by-products" under the influence of modern technology and commercial society. In the "classical one-human paradigm", the social aesthetic attributes outside the body of calligraphy are mainly in the creator's own personality simplicity and the humanistic value of the works through the form of words and calligraphy. In contemporary society, this value is replaced by historical halo and symbolic attributes, thus playing a special role different from ancient society in the "post-industrial era".

From the aspect of appearance, the gap between the original calligraphy and the reproduction is getting smaller and smaller, and the modern technical means can more clearly and accurately express the original appearance of the calligraphy. Even after being processed by technical means, the clarity and visual effect of the replica can be directly viewed by the human eye directly. The Han Jian, which we observed in the museum at close range with the naked eye, has a sharpness and visual effect that is far less than the copybook after amplification, saturation, and contrast processing. In terms of visually, the value of calligraphy originals seems to be getting lower and lower with the advancement of replication technology. However, this does not seem to be the case. In such an era of calligraphy, relying on the reproduction of technology to achieve communication, contemporary calligraphy, which is separated from the needs of information communication, has more clearly stripped the practicality of the text, and the art built in social relations. Aesthetic value has become more prominent and important.

Summary

The modernization paradigm of calligraphy from the "classical one human paradigm" to the "multiple one comprehensive paradigm" modernization is not only an objective judgment based on social reality, but also an ideal value judgment. The "classical one-human paradigm" and the "multiple-one comprehensive paradigm" are the different states that calligraphy presents in different social forms, and also the different functions of calligraphy in different social forms. In the process of China's modernization, calligraphy has gradually become a more specialized and professional art form, and it also plays an important role in China's modern society, but its role in the presentation and

its role in society has been. However, tremendous changes have taken place and will continue in the future and eventually come to an end.

In the "classical one-human paradigm" of calligraphy aesthetics, the upper class's monopoly on calligraphy aesthetics is broken in the "multiple comprehensive paradigm". This is not an isolated event in the art field, but the social class is increasingly equal and personal in the process of China's modernization. The gradual weakening of the dependency relationship is an external representation in art. The "diversification" of calligraphy expressions implies the formation of different social public groups, while the public with different value judgments and aesthetic preferences gradually gain a relatively equal status in contemporary society. The "visualization" tendency of calligraphy creation means that the way in which calligraphy works in contemporary society changes. In the era of "post-industrial" and "aesthetic capitalism", calligraphy will play a role in society with its aesthetic attributes. The top-down Confucian ethics system constructed by the traditional "classical humanistic paradigm" of calligraphy is broken in the "multiple comprehensive paradigm" and gives way to the social scourge based on the equality of aesthetic tastes of different public groups. .

The social change has brought about the transformation of calligraphy creation, and the future development of technology such as AI will bring more powerful impact to the society, and will also give greater impact to the art as calligraphy in the future. Since modern times, the identity of calligraphers has changed, from the traditional literati to a professional and professional calligrapher group. In the creation of calligraphy, the tendency of "visualization" and "diversification" is clearly displayed.

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