



On the Genesis of Zhou Huijun's Calligraphic Style and the Reference to Contemporary Calligraph

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Abstract. From the end of the Qing Dynasty to the present, there have been many famous calligraphers in Shanghai, such as Wu Changshuo, Sha Menghai and Shen Yinmo. However, one of the most important calligraphers of the 'Shanghai School' in modern times is Zhou Huijun. She is not only one of the most influential calligraphers of our time, but was also nominated by Calligraphy magazine as one of the 'Ten People of the Year'. She is an accomplished calligrapher and painter, as well as an accomplished poet. Her representative works include the poem "The Collected Poems of Lu Xun" in running script, and she has thousands of paintings and calligraphic works in circulation today. In this article, while introducing Mr Zhou Huijun's artistic achievements in calligraphy, we focus on the reasons for the formation of Zhou Huijun's calligraphic style. Combined with the current situation of contemporary calligraphy, it effectively points out the significance of Zhou Huijun's calligraphy to the creation of contemporary calligraphy, in order to provide a useful reference for the development of calligraphy art.

Keywords: Zhou Huijun · calligraphic style · incompatibility of monuments and posters · literati style of calligraphy · calligraphic significance

1 Causes of Zhou Huijun's Calligraphic Style

Mr. Zhou Huijun has been a calligrapher since his childhood, and started to learn from his family, at first learning Yan Lugong, Mi Fu, and then turned to Wei Biao, and studied the North and South Dynasties, and devoted himself to the famous carvings of the Han and Wei, "up to follow the Wei and Jin dynasties, down to the Ming and Qing dynasties, and learn from all the long hearts and hands to follow, and integrate the French post. In his later years, he formed his own style of 'four sides moving, eight sides out of the wind' [1]. The reason for the formation of its calligraphic style, mainly influenced by the following factors.

1.1 Sang Yu is not Late, Sentiment Dan Qing

Zhou Huijun, 19 years old to enter the Shanghai University of Science and Technology, its schooling road but very unlucky. Due to the aggravation of joint diseases, he was

withdrawn from the school. Until 1960, she was specially recruited to study physics at the East China Textile Engineering College. During this period, she was fascinated by Mi Fu's 'Shu Su Post', which she found in her home, and "was overwhelmed by Mi Fu's 'brush' and 'Shang Yi' style of calligraphy, and turned to work diligently in the world of 'Mi Biao' in the world, clinical all over Mi's various post" [2]. In the same year, he joined the Shanghai Youth Palace to learn calligraphy, and received guidance from Shen Yimo, Hu Wensui and many others. But the good times did not last long, and during the Cultural Revolution, he was once again "expelled" from school. Faced with his father's imprisonment and his mentor's persecution; faced with the mental pressure and pain in his joints. Mr Zhou did not choose the Nile River of Qu Yuan, did not choose Ruan Ji's "cry of poverty", but as Tao Yuanming, Wang Wei, Li Bai and other sages like love in the landscape, leisurely in painting and calligraphy. Instead of choosing Ruan Ji's 'weeping in poverty', he wandered in the landscape, like Tao Yuanming, Wang Wei, Li Bai and other sages, and spent his time in calligraphy and painting, comforting his soul with 'calm and painful' brushstrokes, where his 'old' heart was reborn.

Ouyang Xiu says in the Preface to the Collected Poems of Mei Shengyu: "The world says that poets are less advanced and more poor, but is this not true? The more poor you are, the more you work. However, it is not the poets who can be poor, but the poorer they are, the better they work." This is also true for calligraphy and painting artists. "What she has lost in life, she has recovered one by one in the hall of calligraphy. This is the unique charm of calligraphy, and also the intrinsic reason for the formation of Zhou Huijun's artistic style.

1.2 Spirituality on All Sides, Eight Sides Out of the Front

Zhou Huijun's calligraphic style was also closely related to another calligrapher of the Song Dynasty, Mi Fu. "Mi Fu (1051–1107) was known as Yuanzhang, Xiang Yang Man Shi, Hai Yue Wai Shi and Lu Men Jushi. He was a representative of the 'Shang Yi' style of calligraphy in the Song dynasty" [3]. He was known as "Mi Beng" because of his eccentric personality and wild demeanour, calling him "brother" when he met a stone and worshipping him. He was made a doctor of calligraphy and painting by Emperor Huizong, and was known as "Mi Nanguan".

"His theory of calligraphy is characterised by a unity of opposites. On the one hand, it emphasises the study of art as history in order to form a body of knowledge of calligraphy; on the other hand, he holds blandness and naturalness as the highest artistic criterion" [4]. Because of their similar interests in method, Zhou Huijun regarded Mi Fu as his "confidant" and was influenced by Mi Yuanzhang's artistic thought in his calligraphy practice.

1.3 Focus on Inheritance, and Give Priority to Brushwork

In Mi Fu's "self narrative post" has said: "to get the pen, that is, bone, flesh, fat, wind and spirit are all, as if a good scholar." In the "on the cursive post" and cloud: "cursive if not into the Jin personality, always in vain into the next grade. Zhang bang vulgar son, change the ancient law, shocked by mortals, since there are knowledgeable. Huaisu less add plain, a little to the sky, and the times pressed, can not be high ancient. He

is not only a high and idle man, but also a man who can be hung in a wine shop. The light is particularly abhorrent!” The artist’s work was very well received by Mi Fu. Zhou Huijun was deeply influenced by Mi Fu’s calligraphy, and practised what Mi Fu advocated, “taking the law from above”. “She copied when striving to resemble in seeking the brushwork, each Lin a post, a few can mess up the real. And the importance of copying like real is stressed again and again: “It is very important to study a large number of steles and posters, only to learn the techniques and connotations embedded in many classic steles and posters to enrich themselves, in order to accumulate the ‘internal work’ needed to enter the hall of calligraphy art” [6]. From her practice of copying, she is able to learn the techniques and connotations of the classic steles and posters [5]. The learning and borrowing of traditional brushwork is evident in all of her works. For example, in Mao Zedong’s Words (left), the brush is used like a windy boom, dripping with pain, with dynamic strokes and vigorous brushwork, very much in the style of Mi Fu’s ‘brush characters’.

1.4 The Way of Nature, Returning to the Basics

“The Tao is the original source of all things in the world, and its characteristic is “truth”. Cai Yong of the Han dynasty said at the beginning of his “Nine Situations” that “the book is based on nature”; the Song dynasty “Shang Yi”, and the “Yi” he spoke of was The product of “the unity of heaven and man”, that is, ‘plainness’ and ‘true interest’ in the subjective sense” [6]. Mi Fu’s Yue Ming-yin is recorded as saying, “You get Han, which means that the brush is light, the natural hand is weak, and Zhenxun is naive, out of accident. So the ancient book, each different; if one by one similar, then ‘book slave’ also. The lightness of the brush is different, and it is naturally different out of innocence. The style of innocence and simplicity cannot be deliberately sought, but is naturally presented. Zhou Huijun shares Mi Fu’s admiration for nature and true interest. For example, in her line work ‘Full River Red’, the brushwork is clear and quick, and the hand is dripping with pain, the chapter style is wonderful, the contrast is strong, the rhythm is vivid, and the ups and downs are seen in the real interest. The Government’s works are full of the “Shang Yi” style of pursuing natural innocence. This style is also reflected in her self-description: ‘The true meaning of calligraphy? Calligraphy must not be a mere embellishment of words, nor a pictorial painting or a symbol, it is powerful! Calligraphy, then, is a spirit that exists between the tangible and the intangible.’ This is her best answer to the question of ‘true interest’.

Under the influence of Mi Fu’s calligraphic ideas, she inherited the tradition and pursued plainness, resulting in her unique style of calligraphy, which is “agile on all sides and with a sharp edge on all sides”.

2 The Significance of Zhou Huijun’s Calligraphic Achievements to Contemporary Calligraphy

Zhou Huijun’s calligraphic art, with its strong sense of detachment and majestic charm, has given a strong shock to those who come to see it. Over the past sixty years, Mr Zhou’s calligraphic art has had a profound impact on the world of calligraphy, and

his successful experience in the art of calligraphy has provided useful inspiration for contemporary calligraphy practice.

2.1 Nurturing Calligraphy with Literature

"A book is a painting of the heart", Zhou Huijun's life is a poem of ink and brush. With her brush and ink, she writes her heart's voice. Her calligraphy works exude a strong literati atmosphere. This is exactly what today's calligraphy creation needs to learn from. "As Mr. Wang Yuechuan says: 'Chinese art is a symbol of Chinese culture writing and expressing emotions, a cohesion of Chinese cultural consciousness, an ontological activity of the way of free life'" [7]. However, "the current calligraphy world, driven by the utilitarianism of exhibition competitions, has increasingly reduced the practice of calligraphy to skillful showmanship and elaborate production, with all kinds of rendering and old-fashionedness, making calligraphy truly a 'minor skill' in the commercial era" [8]. Even the most influential national exhibition, in terms of the content of the calligraphic works, had only five self-composed poems. "The ethereal and precious humanistic resources of tradition are also facing the crisis of being misunderstood, avoided or even forgotten. And this is fatal for the art of calligraphy, for if the connotation of inner cultivation and spiritual realm in 'calligraphy as heart painting' is extracted, calligraphy will be left only with the empty frames and games of abstract forms, no longer with the rich and heavy connotation of humanistic history" [9].

How can one not be chilled by the fact that the connotation of calligraphy culture in a great country, with five thousand civilizations, is left with only a "magnificent" shell? Huang Tingjian said, "If his spiritual house has no course, the government makes the brush and ink no less than Yuan Chang and Yishao, but only the vulgar ears" [10].

Therefore, contemporary calligraphy practice should emphasise traditional techniques while strengthening the calligrapher's personal academic cultivation, using literary energy to open up the inner meridians of calligraphy, and nourishing the book with literature in order for calligraphy to go further.

2.2 Follow the Person's Plan to the End of Posterity

Huang Tingjian said, "Follow the plans of others and try to be realistic" [11]. This is to emphasise that learning from the ancients cannot be muddled, and that we must "change our bones". It is Zhou Huijun's practice of innovation that has led to her style of calligraphy, which is a blend of monument and postscript, and is free and unrestrained. This is what contemporary calligraphy needs to learn.

In today's 'great prosperity, great development', calligraphic creation is showing a trend towards 'diversity'. However, when we look at the current calligraphy exhibitions, there are very few works in which 'monuments and posters blend together'. In today's calligraphy, if one is "still", one is inevitably "kitschy", and if one is "still", one is inevitably "wild". This is to learn from Zhou Huijun's courage to be the first to play their own rich imagination, after a solid basic skills, we must have their own ideas, dare to break the constraints of the rules and regulations, so the current practice of calligraphy should take into account the respective merits of the monuments and steles, multi-search, learn from each other, square and round, not to repeat the vortex of the

former monuments and steles. In practice, “inscriptions into steles”, “inscriptions into steles”, only in this way can calligraphy bring new vitality.

3 Conclusion

East of the river, south of the Huangpu, Zhou Jun Han ink, high mountains and long waters. He may have been a naive and innocent man, or he may have been unlucky and unlucky in his time, and may not be heard of by outsiders. However, the style of her calligraphy is a blend of monuments and posters, with its own curiosity; explore its causes, poor and then work, without losing the style of a woman; her personality, optimistic feelings, literati style of calligraphy, majestic, can be described as a legend in the history of calligraphy. As I look back on the past, I feel that his calligraphy is true and strange. I would like to follow in the footsteps of Wu’s predecessors, and I would like to be inspired by his will to create books, to nurture books with literature, to be a person with words, and to enter the new with the past, although it is difficult, I would like to encourage my peers to do so.

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