

# Innovative Research on the Integration of Calligraphy Aesthetics into Chinese Painting Education from the Perspective of Traditional Culture

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**Abstract:** The fundamental purpose of college education is to cultivate comprehensive talents with all-round development, and its primary task is the development of moral education. As an excellent representative of Chinese excellent traditional culture, calligraphy art education has a natural close relationship with moral education, which determines that it has a certain role in promoting moral education. This paper attempts to explore an effective way to integrate calligraphy art education into moral education in colleges and universities, so as to promote the realization of the fundamental purpose of college education.

**Keywords:** Innovative Research; Calligraphy Aesthetics; Chinese Painting Education; Traditional Culture

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## 1. INTRODUCTION

The main content of art education is to gradually influence students' artistic sense and psychology through excellent artistic works and according to the laws of artistic creation and appreciation, and help students develop keen artistic perception, rich imagination, independent perception, insight and creativity. It is of great significance to integrate calligraphy art education into the purpose of moral education and to carry out it in an all-round way in college education. In view of the research and elaboration of traditional Chinese calligraphy and painting, the author uses different methods and language to analyze the authors and works with different backgrounds and styles

In view of the emergence, evolution, dissemination and development of calligraphy and painting, the author has carried out a long and historical discussion. As an art form, calligraphy has provided the most direct reference for the art form of line modeling of Chinese painting by its artistic effect and the rhythm and rhythm formed by its point, line thickness, length, broken, slow and dry. The use of lines in the modeling of calligraphy and painting is not only the same in nature, but also the same in the aesthetic theory of lines.

Therefore, the beautiful meaning of lines has become an indispensable aesthetic prerequisite for Chinese painting. Bring the works into the development of the history of Chinese painting and calligraphy, and explore its causes and changes. The explanatory text in this book presents the original profound art research in the form of storytelling, which is very interesting. At the same time, the book also follows the characteristics and laws of calligraphy and painting, and analyzes and reveals the social significance and aesthetic value of calligraphy and painting works and artistic phenomena. There is no doubt that holding a calligraphy exhibition can be one of the most important forms of art education activities in colleges and universities.

In combination with current political events, calligraphy art exhibitions with relevant themes can be held on campus, which can be taken from local famous artists, and students can

also be encouraged to contribute more works, promote the excellent culture of the Chinese nation, stimulate students' feelings of home country, and effectively integrate calligraphy art into political, ideological and moral education. The education of calligraphy art is not limited to classes, activities, competitions and exhibitions, but also to create a good calligraphy environment in the campus of colleges and universities, create an atmosphere full of calligraphy art atmosphere, let students live in the sea of calligraphy art all the time, imperceptibly, and deeply influenced by the eyes. It can also effectively improve students' calligraphy art cultivation and cultivate sentiment. Especially, it has made a very good theoretical expression of painting aesthetics.

## 2. THE PROPOSED METHODOLOGY

### 2.1 The current situation of the application of calligraphy aesthetics in traditional Chinese painting

South Qi Sheikh put forward the earliest and most systematic painting theory "six methods". It is difficult to say that it is not affected by Wang Sengqian's calligraphy aesthetic theory. In terms of its content, except for the "pictographic representation of objects" and "coloring according to categories", which are not up to the standard of calligraphy, the other four methods, such as "vividness", "use of bone techniques", "business location", and "transfer and copying", are consistent with the basic principles of calligraphy creation. The specific ways to create a good calligraphy environment include: first of all, display famous posters and inscriptions in prominent places with large crowds of people, such as the school gate, library, office building and teaching building, which can not only enhance the cultural atmosphere of these buildings, but also facilitate students to observe them day and night; Secondly, in classrooms, dining halls, corridors, dormitories and other places, a variety of exhibition areas for students' excellent calligraphic works have been opened up. Chinese characters have become abstract from concrete images, or Chinese characters have become independent from painting, which is a kind of historical progress and artistic

luck, while the differentiation of calligraphy and painting has caused the cultural status of painting in history to plummet.

However, with the development of history, calligraphy, as an independent abstract art, has gradually infiltrated into painting, promoting painting to have more abstract factors, which is also a historical progress. In order to further enhance students' understanding, interest and recognition of the art of calligraphy, the exhibition will be broadcast in turn at the event site. In addition, we can also regularly hold calligraphy contests, encourage students to participate widely by submitting existing calligraphy works, on-site real-time writing and other multiple selection methods, and invite famous calligraphers and art educators to conduct on-site evaluation and close professional guidance to create an annual calligraphy art feast.

## 2.2 Innovative measures of integrating calligraphy aesthetics into Chinese painting education

In terms of performance, Chinese painting has changed from the emphasis on "painting form" before the Tang Dynasty to the emphasis on "freehand brushwork" in literati painting after the Song and Yuan Dynasties, pursuing the artistic conception and charm, leaving the spirit unintentionally, and advocating the pursuit of ideal beauty and abstract beauty beyond the abstract. These two kinds of beauty are just the reflection of the painter's psychological straightness and secret, and a sublimation of emotion. It is the existence of these factors that have made traditional Chinese painting in a semi-abstract state of similarity and dissimilarity for thousands of years. In order to enhance the enthusiasm of the majority of teachers and students in calligraphy, it is also necessary to carry out various publicity activities on campus. For example, by displaying banners, posters, delivering leaflets, mass texting and other media means, directly and timely publicize the latest campus calligraphy art education and activities to the majority of teachers and students in colleges and universities, encourage them to invest more enthusiasm and support for the calligraphy art education on campus, and work together on campus, contribute to the comprehensive and long-term development of students and schools.

The principle and law of the development and change of Chinese calligraphy is from complex to simple, and the performance of Chinese painting that gradually tends to be simple is related to this, especially the literati painting, which is characterized by simplicity. Most of the literati painters are calligraphers. In order to seek simplicity, they use the strokes of the book for painting. Zhao Meng of the Yuan Dynasty was the outstanding representative. The strokes in his painting "The Painting of Bamboo and Stone" also include the three forms of calligraphy: Zhou, Feibai and Lishu. If we can say that Su Shi in the Song Dynasty put forward the artistic conception requirements of literati painting by saying that "poetry and painting are based on the same principle, natural craftsmanship and freshness"

Then, Zhao Meng's "painting with calligraphy" proposed to achieve the artistic conception of literati painting with pen method, so that the theory and practice of literati painting reached unprecedented integrity and unity. Calligraphy education has been included in the basic education stage. Under the joint effect of family education and social education, the trinity teaching mode has enhanced the participation of calligraphy education. Pay attention to the teaching consolidation of calligraphy education and realize the lifelong impact on primary and secondary schools. The

allocation of calligraphy education resources should reflect rationality, achieve effective cooperation in different environments and occasions, and achieve mutual coordination and mutual promotion of teaching consolidation.

## 3. CONCLUSION

In the great journey of building a powerful socialist country in China, we have put forward the idea of creating a learning society and advocating learning and lifelong learning. As one of the most important education positions, colleges and universities should implement this idea in their own education field. As a typical representative of the traditional excellent culture of the Chinese nation and an important carrier of the national spirit, as long as the essence of Chinese painting is based on the spirit of traditional Chinese culture, the aesthetic significance and spiritual connotation of calligraphy to Chinese painting will not change. Therefore, whoever negates calligraphy will negate pen and ink. To negate the spiritual essence of Chinese painting is to split the tradition and cancel Chinese painting. It can be seen that this is not feasible, and the outcome is tragic.

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