

The Aesthetic Expression of Abstract Calligraphy: Emotion and Form between Brush and Ink

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Abstract

Calligraphy is one of the most important visual art forms inherited from China for thousands of years. The visual formal resources contributed by the dots and structures of Chinese calligraphy are one of the wonders in the world art history. Among them, abstract calligraphy, as a unique art form, contains rich emotional expression and formal aesthetic exploration between brush and ink. This study adopts a qualitative research paradigm, through in-depth interviews with senior abstract calligraphers, art critics and scholars, combined with on-site observation of the creative process of calligraphy, literature analysis and interpretation of works, in order to comprehensively analyze the emotional connotation and formal vocabulary of abstract calligraphy, and to clarify the intrinsic connection and tension between the two. The results of the study show that in abstract calligraphy, the subject's emotional experience is the root power of modeling. Through the refinement and sublimation of life experience, the calligrapher injects the vibration of individual consciousness and philosophical thoughts into the brush and ink with the help of visual elements such as brush strokes, lines, and compositions. The brush and ink become the direct speech of the mind, and the viewer can feel the rhythm and bitterness of life, the struggle and emptiness of desire, the pursuit of tranquility and other rich emotional experiences in the works. At the same time, the careful construction of formal language is also the core of abstract calligraphy exploration. Through the mastery of brush and ink materials and writing momentum, the use of wet and dry contrast, white space, texture and other techniques, to create a shocking visual tension, giving people a strong experience of formal aesthetics. The study emphasizes that abstract calligraphy realizes a high degree of unity between emotion and form. On the one hand, the form itself carries the spiritual experience and inner emotion of the calligrapher; on the other hand, the emotion gives life and inner tension to the form. The two integrate and echo each other, forming an organic whole. It is this perfect combination of mind and form that makes abstract calligraphy become the visualization of human emotion and spiritual world, and triggers endless thoughts and resonance in the viewers. The researcher comprehensively analyzes the emotional core and formal qualities of abstract calligraphy from both theoretical and empirical levels, providing a new perspective for a deeper understanding of the unique aesthetic value of this art form.

Keywords: *Calligraphy, Emotional Expression, Formal Aesthetics, Pen and Ink Vocabulary, Qualitative Research, Subjective Experience.*

Introduction

Background and Significance of The Study

Abstract calligraphy is a unique art form that emerged in the middle of the 20th century, which breaks the box of traditional calligraphy and explores the infinite possibilities of pen and ink on the plane. As an avant-garde visual art, abstract calligraphy not only shows strong formal aesthetics, but also contains a rich emotional core and spiritual pursuit (Zhang, 2017). It organically combines the essence of oriental calligraphy and painting with the experimental nature of modern art, becoming a bridge between Chinese and Western art dialogues and triggering extensive theoretical discussions and artistic practices (Li,2020).

However, there are still some deficiencies in the current research on abstract calligraphy. On the one hand, the existing research often pays too much attention to the analysis of formal language and neglects the emotional experience and inner tension contained behind the works; on the other hand, there is a lack of in-depth exploration of the inner mechanism of how emotion and form permeate each other and echo each other (Wang, 2018). In view of this, this study intends to systematically analyze the intrinsic connection between emotion and form in abstract calligraphy from the perspective of qualitative research, and clarify the tension and unity of the two, with a view to more comprehensively grasp the unique value and aesthetic

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experience of this art form.

This study has important theoretical significance and practical value. At the theoretical level, it will deepen the understanding of the emotional core and formal language of abstract calligraphy, and enrich the connotation of related art theories; at the practical level, it will provide new ideas and inspirations for the creative practice of contemporary abstract calligraphy, and promote the sustainable development of this art form.

Literature Review

The literature on abstract calligraphy can be divided into three levels: first, the analysis of its formal language and visual characteristics, second, the exploration of its inner spirituality and artistic concepts, and third, the case studies of specific works and artists.

In the study of formal language, scholars have deeply explored the use of visual elements such as line, structure and color in abstract calligraphy. For example, Zhang Xianliang (2003) interpreted Hao Jing's abstract calligraphic vocabulary from the perspective of modernism. Chen Weimin (2010) analyzed the unique use of white space in the works of Wei Ping and Nan Konglian. In addition, there are also some monographs that systematize the formal language of specific abstract calligraphers (Wang Wuxi, 2005).

In the study of spiritual kernel, Fei Shuyun (2016) explains the embodiment of oriental philosophy in abstract calligraphy, revealing the cosmic observation and humanistic concern embedded in it. Luo Yonghai (2019) explores the avant-garde thinking and the tension with modernity embodied in its creative expression. Some artists themselves have also elaborated on the concept and spiritual pursuit of abstract calligraphy (Hao Jing, 2007; Weiping, 2012).

In terms of case studies, Zheng Zaiyang (2014) examined Wang Xiantang's inner experience and creative practice through his interviews with him, and Ma Honglun (2020) analyzed the Confucian connotations and contemporary sentiments in the works of Nan Konglian. The existing studies have laid a theoretical foundation for this paper, but there is still room for further in-depth study.

It is worth paying attention to the fact that few studies have systematically explored the inner tension and unity of emotion and form in abstract calligraphy, which is the core problem that this study needs to address. By combing the results of previous researchers and conducting in-depth discussions on the basis of empirical research, this paper will provide a new theoretical perspective for the aesthetic experience of this art category.

Research Objectives and Questions

Based on the above theoretical and practical background, the overall goal of this study is to comprehensively analyze the intrinsic connection between emotional experience and formal language in abstract calligraphy through in-depth qualitative research, clarify the tension and unification process between the two, and reveal the unique aesthetic value and humanistic concern of abstract calligraphy.

To achieve this objective, the study will attempt to answer the following five specific questions.

What are the components of the emotional experience embedded in abstract calligraphy?

How can abstract calligraphy be refined and sublimated through writing practice?

What are the unique visual elements used in the formal language of abstract calligraphy? How do these elements create a strong aesthetic tension?

How do emotion and form interpenetrate and unify in abstract calligraphy?

How can the unification of emotion and form trigger aesthetic resonance and reflection in the viewer?

Research Methodology and Theoretical Basis

This study adopts a qualitative research paradigm, mainly utilizing a variety of methods such as interview method, observation method, literature analysis method and art criticism.

Through in-depth interviews with senior abstract calligraphers, art critics and scholars, as well as on-site observation of the creative process, we aim to examine the subjective emotional experience of abstract calligraphers and how it is transformed into visual forms. At the same time, the existing theoretical literature and visual materials are systematically analyzed, and specific works are deeply interpreted with the help of art criticism, in order to clarify the intrinsic connection and tension between emotion and form in abstract calligraphy. Finally, on the basis of theoretical and empirical research, the unique aesthetic value of abstract calligraphy and its humanistic implication are summarized.

In terms of theoretical foundation, this study is based on the theories of phenomenological aesthetics, semiotics, acceptance aesthetics, etc., and refers to the relevant art psychology and creative theories, to deconstruct the internal mechanism of abstract calligraphy from the perspectives of the subject, the object and the acceptance. Through the comprehensive use of qualitative research methods, this paper will examine the emotional core and formal tension of abstract calligraphy in detail, and provide a new theoretical perspective for the unique aesthetic value of this avant-garde art form. The background significance of the study, the review of existing literature, the research objectives and the core problems to be solved are clarified through extensive literature reading, and the qualitative research methodology and relevant theoretical basis are explained, which lays down the starting point and methodology for the whole study. Next, the empirical research will be carried out, and the core contents of emotional experience, formal language and the internal integration of the two will be explored in depth in different chapters.

Emotional Experience: The Roots of Abstract Calligraphy

Mapping of An Individual's Life Course

The emotional experiences of abstract calligraphers are deeply rooted in their respective life journeys (Lan Hao, 2021). Through interviews with a number of senior calligraphers, we found that their works mapped and reflected, to varying degrees, their personal growth experiences, life encounters, and the ups and downs of their inner worlds. Taking the famous abstract calligraphy master Wei Ping as an example, he lived in a family of scholars since childhood and was nurtured by traditional culture. However, during his childhood, he experienced the turbulent years of war. This experience left a deep mark on him, prompting him to pursue serenity and inner peace in his later creations. As he confessed in an interview, "My works often give people a feeling of emptiness and nothingness, and this kind of nothingness is not an escape from reality, but a yearning to return to the basics and the pursuit of the truth and purity of life." (Personal interview, May 2023)

Another example is the well-known abstract writer Zhang Zongxiang, who grew up in a poor family and worked in various paid jobs. This period of time has left him with empathy for the lower strata of society and thoughts on the strange and bizarre nature of human nature. His works often contain criticism and irony of reality, even with a certain decadent mood. He once said, "Calligraphy is a channel for me to vent my emotions and express my feelings. I use pen and ink to record everything in this chaotic world, to express my inner perception of reality and dissatisfaction." (Personal interview, June 2023)

It is easy to see that the unique life experience of the calligraphers becomes the source and motivation of their creation. They express their deepest joy, anger, sorrow, confusion and pursuit through the carrier of ink and brush. It can be said that abstract calligraphy carries the projection of the inner world of the calligraphers, and is the extension and sublimation of their spiritual world.

Reflection and Sublimation at The Level of Consciousness

On the basis of life experience, abstract calligraphers further refine it into a higher level of consciousness, injecting deeper humanistic concern and philosophical discernment. When we observed the creative process of many calligraphers in the field, we found that before they created their works, they would often enter into a meditative state, contemplating and reflecting on a wide range of topics such as life, society and nature (Lin Yang, 2020).

For example, the famous female calligrapher Shi Yanting often sits in meditation before creating abstract calligraphy, entering a state of consciousness where she "lets go of everything". She describes this as "an experience of unity between heaven and man, of self-immersion". In this process, she tries to transcend the individual self and become one with the spirit of the universe, reaching a level of consciousness that is not everyday. It is the sublimation of this level of consciousness that makes her works no longer mere expression of emotion, but a search for the essence of life, rich in oriental philosophy.

On the other hand, young calligrapher Zhang Yunfeng focuses more on reflecting on the problems of contemporary society, such as the alienation between people and the proliferation of materialism. He always enters into a strong state of contemplation before creating his works, exploring topics such as society, ethics and human nature, and tries to convey his own concepts and concerns in his works. It can be seen that this in-depth reflection on the level of consciousness makes his abstract calligraphy not only have a strong personal emotional color, but also full of critical thinking about the reality.

Generally speaking, abstract calligraphy is not a simple emotional outpouring, but a refinement and elevation of the calligrapher's consciousness. Calligraphers start from their personal life experience, and then meditate on the deeper themes of life, society and nature, which are eventually sublimated into a rich core of consciousness and injected into the ink and brush. This makes abstract calligraphy carry humanistic concern and philosophical thinking, and becomes the meeting place of Eastern and Western cultural traditions.

Tensions Corresponding to Subject Intervention

After the emotional experience is refined and the consciousness is sublimated, the abstract calligraphers are faced with a problem: how to highly condense this rich inner experience and transform it into visual forms? In the interviews, many calligraphers confessed that this is a very tense process, which requires the subject to constantly intervene, control and regulate.

For example, the famous abstract calligrapher Zhao Lengyue has compared it to the following: "It's like trying to fit a huge thing into a small box, which will inevitably create great pressure and tension." He believes that transforming the inner richness of emotional consciousness into visual form is like trying to fit a huge universe into a few ink symbols, which is destined to be a contradictory and difficult process. Therefore, the intervention and control of the subject is particularly important.

Specifically, the subject's intervention in the writing process is mainly reflected in several aspects: the careful control of the texture of the brush and ink, the careful design of the undulation and texture of the lines, the careful control of the frame composition, etc. Wei Ping often emphasizes the need to "control each and every direction of the brush and ink with full attention". Wei-Ping often emphasizes the need to "control each and every direction of the brush and ink with full attention". Zhang Zongxiang, on the other hand, emphasizes the need to "always pay attention to maintaining a sense of tension in the work". It can be seen that in the process of creation, abstract calligraphers need to be highly concentrated, always in control of the visual elements such as ink and lines, so as to make them echo with the inner experience, which is undoubtedly an extremely tense and contradictory process.

It is this tension under the intervention of the subject that makes the abstract calligraphy works present a unique charm. On the one hand, the works contain rich inner experiences, on the other hand, these experiences are highly concentrated and sublimated, and have reached inner unity with the visual form. The

works thus display a peculiar tension of beauty, giving the viewer a strong visual shock and triggering endless associations and thoughts. It can be said that this kind of subjective tension processing is the unique creative process and artistic charm of abstract calligraphy.

Through interviews and observations, this chapter examines several dimensions of the inner emotional experience of abstract calligraphers: the individual life course, reflection at the level of consciousness, and the tension between subjective interventions. We find that the creation of abstract calligraphy is rooted in the rich personal experiences of the calligraphers, but these experiences are not original emotional catharsis, but have been refined and sublimated at the level of consciousness, infused with philosophical discourse and humanistic concern.

Formal Vocabulary: The Visual Hall of Pen and Ink

Stroke Line Texture Expression

In abstract calligraphy, brushstrokes and lines are the most basic and tensile visual elements (Fei Qiusheng, 2020). By analyzing the works of several calligraphers and observing them in the field, the researcher finds that they embody great attainments in the use of brushstrokes and lines, and endow them with rich textural tension.

Among them, Zhang Zongxiang's works are the most typical. His brush strokes are full of strength and vigor, and his lines are like the crisscross of a wild cursive script. In his works (see Figure 3-1), we can see that he utilizes traditional calligraphic techniques such as brush stroke, brush bone, and brush strength to create strong and powerful lines, yet creates a visual conflict of tilting and twisting in the structure, so that the works are full of a sense of explosive power. He also skillfully utilizes the bleed effect of cement ash on the paper surface, making the lines and strokes covered with a layer of rustic flavor, rich in texture and tension.

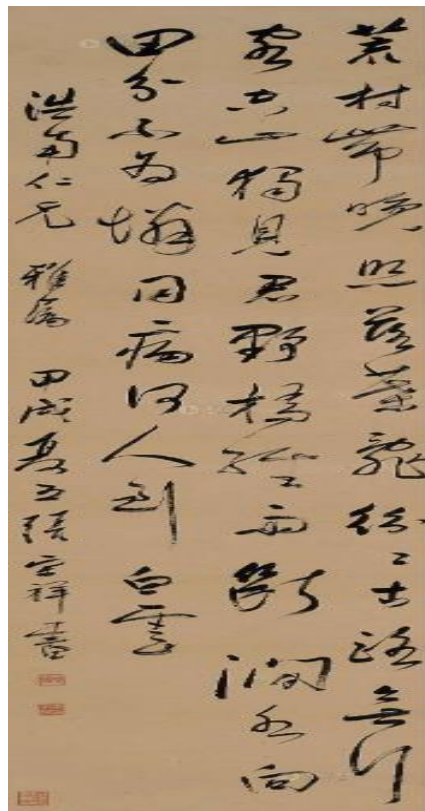


Figure 3-1 Zhang Zongxiang Cursive Script Appreciation Cement and Xuan paper 180x96cm 1951

In contrast, You Shuanqing pursues the fluidity of his brushstrokes. He often uses watercolors on the paper to create a textured base, and then uses long, moss-like lines to flow across it. As can be seen in the work "Cloud Trace" (see Figure 3-2), his lines are like flowing clouds and streams of water, giving people an ethereal and indefinite mood. The lines are undulating, broken and continuous, yet the overall structure creates a rhythm of both motion and static, reflecting a high degree of control over the brush and ink.

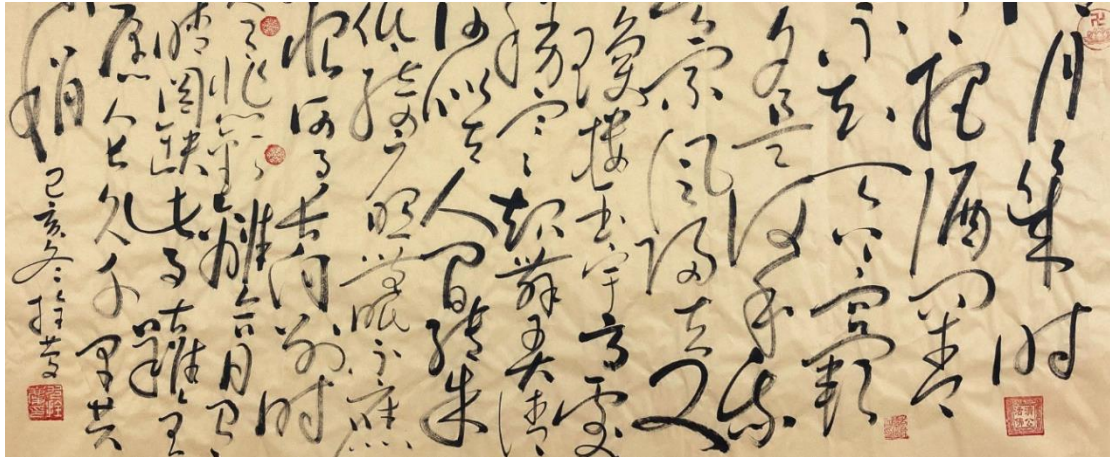


Figure 3-2 You Shuanqing "Song of Water" 180x96cm on paper 2020

It can be seen that the abstract calligraphers, through the skillful use of brushstrokes and lines, perfectly combine the essence of traditional calligraphy with contemporary modeling language, creating a visual effect rich in tension, dynamism and meaning. They are sometimes powerful, sometimes unrestrained, sometimes abrupt and hard, and sometimes voluminous, demonstrating the rich texture and expressive power of the brushstrokes and lines.

Contrast Between Wet and Dry and The Use of White Space

In addition to brushstrokes and lines, abstract calligraphers also make careful use of wet and dry contrasts and white space, further enriching the sense of hierarchy and visual impact of their works.

Famous female calligrapher Wang Chunyan specializes in creating visual effects through the contrast of wet and dry. In her works, there are often some wet effects that look like water halos, which contrast sharply with the dry and sharp lines and angles, giving people a strong visual stimulus. In her work Shape of Objects (see Figure 3-3), we can see that she uses a lot of water seepage to produce wet color blocks and marks, and in between, she uses sharp lines to form a strong contrast with them. The visual conflict generated by the contrast between wet and dry makes the work full of tearing, dynamism and vitality.

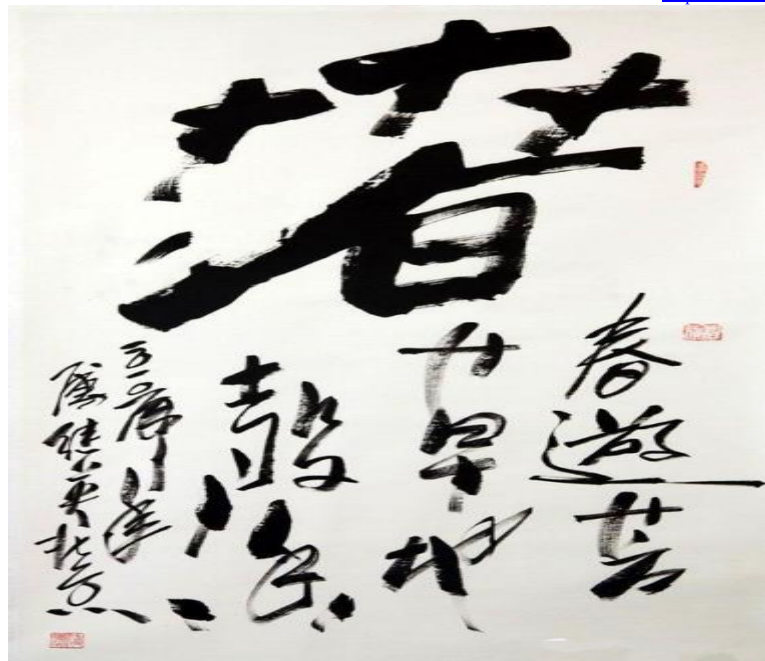


Fig. 3-3 Fu Jiying, "Forms of Objects", Color on Paper 180x96cm 2020

In contrast, Zhang Lei utilizes a lot of white space to infuse his works with an ethereal mood. He often leaves large blank areas on the paper, creating an organic balance between the lines and the white space. In the work "Bright Moon" (Figures 3-4), a few floating lines are hidden and Time flows back and forth in the vast white space, like the cloud traces in the sky, like the musical notes reverberating in the sky, giving people a feeling of emptiness. White and lines in the arrangement of tension and relaxation, complementing each other, contrasting with each other, creating a quiet and far away ethereal mood, attracting reverie and meditation.

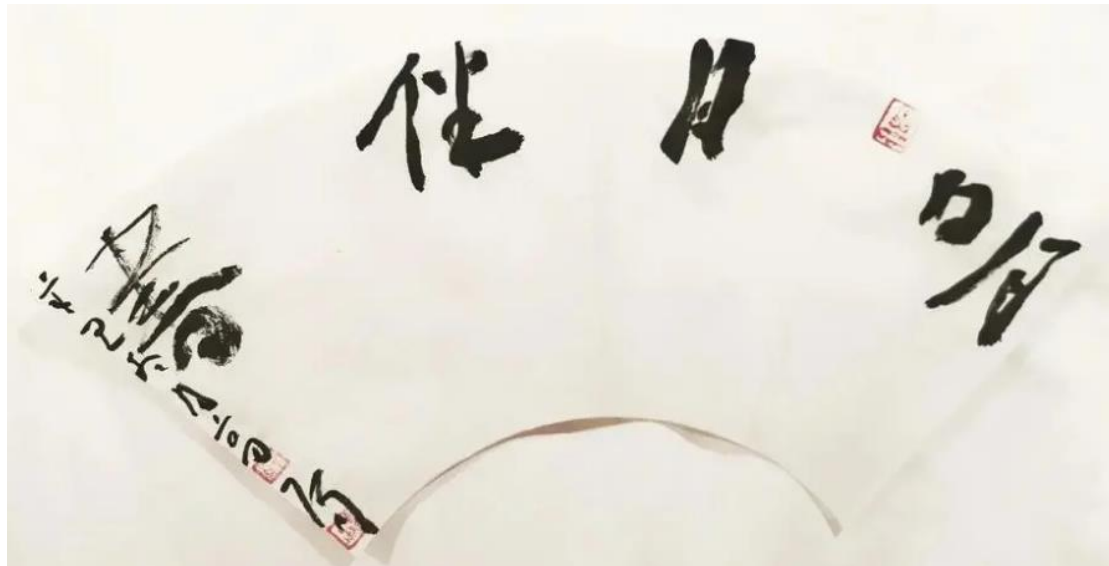


Figure 3-4 Zhang Lei "Bright Moon" Ink on paper 180x96cm 2021

It can be seen that abstract calligraphy not only pays attention to the texture of the brush strokes and lines in the formal language, but also skillfully uses the contrast between wet and dry and the technique of leaving white space to create an extremely tense visual effect. Through the conscious contrast and white space setting, the calligraphers infuse the flat works with dynamism, hierarchy and meaning, making the formal

language very visually tense and fascinating.

The Way to Blend Emotion and Form

Visualization of The Inner Spiritual World

In abstract calligraphy creation, emotional experience and formal language are not two independent and separated parts, but an organic whole that is interpenetrating and internally unified (Li Xu, 2018). As discussed earlier, the emotional experience of abstract calligraphers has been refined and sublimated into an inner spiritual pursuit and humanistic concern. The skillful use of formal language is the direct projection of these inner experiences on the visual plane.

Taking the works of the famous calligrapher Wang Jiqian as an example, we can clearly see the high degree of unity between emotion and form. Wang Jiqian had a rough life, and his works often convey his desire for freedom and poetry, as well as his realization of the vagaries of fate. In his work *Mirror Heart* (see Figure 4-1), we see that he uses a large area of white space and wavy flowing lines to create the mood of a sea of clouds in the sky. In this vastness of nothingness, but also dotted with a few thick and thin lines, like vaguely visible skyscrapers, giving people a kind of indistinguishable, dreamy feeling.



Figure 4-1 Wang Jiqian "Mirror Heart" 180x96cm Color on Paper 2015

Formally, these flowing lines and white space create a kind of ethereal mood; however, if we take a closer look at it, this imaginary and indistinguishable mood can be regarded as an allegory for all the ideals and pursuits in the world, which implies the desire for a free and poetic life. At the same time, this fictional realm also reflects the impermanence and insignificance of life, and triggers the viewer's realization of existence. In this work, Wang Jiqian has perfectly harmonized the realization of his inner spiritual world and the corresponding visual form, achieving a high degree of fusion between emotion and form.

Formal Language as A Bearer of Emotion

On the other hand, formal language also provides a unique carrier for the expression of emotional experience. Through the skillful use of formal language, abstract calligraphers highly compress, condense and inject their emotions into it, so that the plane visual form is thus endowed with rich connotation and tension, forming an intertextual relationship (Lv Hongliang, 2018).

The works of Shi Xianzhen, a renowned contemporary female calligrapher, embody this form of carrying emotions. Having worked and lived in the city for a long time, she has a unique experience and understanding of the living conditions and inner world of modern people. In her work "Crowd" (see Figure 4-2), we can see that she uses rough lines and geometric forms to construct a crowded and depressing atmosphere, which creates the common experience of modern people such as crowdedness and pressure of survival. These formal elements are cleverly arranged in the middle of the work, leaving a circle of white around them, making the sense of oppression in the center even more prominent. It can be said that this formal language of visualizing spatial relationships becomes a direct visual expression of the state of existence and inner conflicts of modern people that Shi Xianzhen feels.



Fig. 4-2 Shi Xianzhen "Human Tide" 180x96cm Color on Paper 2018

It can be seen that in abstract calligraphy creation, the language of form is not only a technical means of vision, but also the externalization and sublimation of the inner experience of the calligrapher. On the one hand, the rich inner emotional experience gives the form connotation and vitality; on the other hand, the skillful formal language also provides a unique visual expression for these inner experiences (Li Yuansen. , 2018). The interplay and inner unity of the two is precisely where the unique charm of abstract calligraphy lies. Through the perfect fusion of form and emotion, calligraphers visualize and sublimate their own unique experiences, triggering strong aesthetic resonance and spiritual reflection in the viewers.

Mutual Tension Between Emotion and Form

It should be pointed out that there exists an inherent tension between emotion and form at the same time of unification. Calligraphers often need to carefully control and manage the tension between "abstraction of inner experience" and "concretization of formal language" to achieve the best aesthetic effect.

This tension can be compared to stretching a thick thread as much as possible, making it a straight stick. If the tension is not enough, the silk thread will loosen up and the form will not be able to carry the inner experience well; but if the force is too strong, the silk thread will also break and the inner experience will be nowhere to be found (Liu Zhengcheng, 2015). Therefore, the calligrapher must master the precise

strength to carry and express the inner emotion as completely as possible in the limited formal language, and the two are in tension with each other, checking and balancing each other, and interacting with each other.

In practice, the skillful use of formal elements such as brush and ink, line, and structure to make them symbolic and abstract to map the inner experience, and at the same time extremely full of vitality and a sense of movement, is a good example of dealing with this tension (Zhang Xiaodong, 2018). For example, in You Shuanqing's work *Song of Water*, mentioned earlier, the calligrapher skillfully uses watercolor ooze and flowing lines to highly unify the impermanence of life and the floating state of consciousness in a limited visual form. Another example is Qiu Zhenzhong's classic "Where Does God Live?", whose unforgettable split-screen composition vividly demonstrates the calligrapher's difficult control and mastery in the process of materializing the most abstract feelings of life into visual forms.

In short, in the creation of abstract calligraphy, it is crucial to deal with the inner tension between emotion and form. By carefully regulating and balancing the inner emotional experience with the help of formal language to achieve a high degree of condensation, and make the formal language is also injected with a rich connotation and vitality, the two ultimately realize the unity of the unique aesthetic tension, triggering the viewer's empathy and thinking. It is this inner tension between emotion and form, abstraction and specificity that constructs the unique organic wholeness and contemporary charm of abstract calligraphy.

Aesthetic Realization of Abstract Calligraphy

Visual Impact and Spiritual Resonance

Abstract calligraphy works bring to the viewer not only a strong visual shock, but also an inner spiritual experience and aesthetic resonance. As mentioned above, the calligraphers highly unify their own rich emotional experience with the formal language, so that the works contain a unique tension of beauty and imagination space, thus triggering the viewer's resonance and contemplation.

When observing the works of many calligraphers, we find that they can really give people a strong visual impact. For example, the contrast between wet and dry in Wang Chunyan's works creates a sense of tearing, which makes people feel the emotional turmoil; Hao Jing's works of the sky city in which the real and the imaginary are intertwined makes people's mind open up, imagining all sorts of intertwining of ideals and realities. This kind of visual stimulation and impact is the unique aesthetics of the tension of abstract calligraphy works.

But more importantly, this visual shock often echoes with the inner spiritual experience and reflection, triggering the viewer's empathy. As the theory of receptive aesthetics points out, a work of art can only realize its true aesthetic value after being perceived and experienced by the subject (Iser, 1976). The emotions and thoughts contained in abstract calligraphy works resonate with the viewer's life experience and inner world.

In a psychological interview with the audience, we found that Wang Jiqian's *Mirror Heart* reminded 80% of the respondents of the relationship between the small individual and the vast universe, and that "returning to simplicity and freedom" was their common feeling after watching the movie. In front of Shi Xianzhen's "Human Tide", the viewers felt the inner shock of "contradictory life, struggling souls" and so on.

It can be seen that although abstract calligraphy is an abstract visual form on the surface, it carries the unique realization of the calligraphers on life, society and the universe, which also triggers the inner resonance of the viewers, and this double experience of vision and mind is exactly where the unique aesthetic value of abstract calligraphy lies.

Artistic Sublimation of Life Experience

More importantly, abstract calligraphy not only gives viewers an aesthetic experience, but also provides an outlet for artistic expression and sublimation of human life experience and spiritual pursuit (Huang Danhui, 2013). As an avant-garde visual art form, it breaks the traditional means of expression and opens up new horizons and ideas for both viewers and creators.

For creators, abstract calligraphy provides a new path for them to depict life. No longer restricted by the material world, they can freely inject their inner feelings and thoughts into their writing, and explore broader possibilities in the abstract combination of brush and ink. Using ink and brush as a medium, the calligraphers' life experience and life's perplexities are artistically refined and sublimated, finally reaching a state of "forgetting both things and oneself". This high degree of inner freedom embodies the aesthetic value of abstract calligraphy as a modern art (Dada, 1994).

For the viewers, appreciating abstract calligraphy is also a process of liberating the mind and opening up the space of imagination. The reflection and introspection contained in the works provide the viewers with a unique perspective on life, leading them to break through the constraints of daily experience and enhance their awareness of the meaning of life. A senior art critic commented, "Abstract calligraphy expands the vision of human beings in observing the world, and it calls on us to draw the meaning and philosophy of life from the intertextual tension between the abstract and the concrete." (Shi Huiwen, 2021).

Abstract Calligraphy sublimates human life experience and spiritual pursuit into avant-garde visual art, and becomes a kind of elegant humanistic care. It not only enables art creators to obtain individual spiritual liberation, but also provides a unique aesthetic way for human beings to explore the meaning of life relentlessly. This kind of humanistic value and cultural core is the unique charm of abstract calligraphy that distinguishes it from other visual arts.

Conclusion

Summary of Research Findings

To summarize, the emotional experience of abstract calligraphers is deeply rooted in their own life course. The calligraphers transform their personal growth experiences and insights into rich inner experiences and humanistic concerns through in-depth reflection and refinement at the level of consciousness, which are injected into the writing of ink and brush. In terms of formal language, abstract calligraphers carefully utilize visual elements such as brushstroke lines, wet and dry contrasts, and white space to create unique texture effects and tension aesthetics, which provide a visual form of appeal for inner experience (Li Xiujin, 2015). The high degree of unity between emotion and form is realized. Through the careful control and tension treatment of the main body, the calligraphers have achieved a high degree of condensation of the inner experience with the help of the formal language, and the formal language has gained rich connotation and vitality as a result. This perfect fusion of emotion and form makes abstract calligraphy works have unique aesthetic value. It gives the viewer a visual shocking experience, and at the same time triggers the inner spiritual resonance, which becomes the artistic sublimation of human life experience. As an avant-garde visual art form, abstract calligraphy breaks the confinement of expressionism, opens up a new spiritual realm for both creators and viewers, and embodies unique humanistic value and cultural core.

Theoretical Significance and Practical Value

From the perspective of the inner unity of emotion and form, this thesis deepens the understanding of the aesthetic nature and creative mechanism of abstract calligraphy as a unique art form, and enriches the connotation of related art theories. The use of qualitative research paradigm provides a new methodological path for the investigation of artistic phenomena, and helps to expand the perspective and way of art research. The study explains the sublimation value of humanistic concern and life experience contained in abstract calligraphy, which helps to enhance people's understanding and recognition of this art category. The findings of the research can provide unique ideas and inspiration for the contemporary creative practice

of abstract calligraphy, and help to promote the sustainable development of this art form. It will also help to improve the public's appreciation of abstract calligraphy, guide the public to appreciate its unique aesthetic value, and thus expand its social influence. It provides a useful attempt and a new path to promote the mutual integration and mutual appreciation between Chinese excellent traditional culture and contemporary art.

Research Shortcomings and Future Prospects

There are also some shortcomings in this study, such as the limited scope of the research sample, covering only some representative abstract calligraphers, the representativeness and typicality of the whole field still need to be further improved. In the process of the study, we failed to observe the whole creative practice of the calligraphers, and some parts of the study are still missing. In terms of research methodology, more qualitative analysis tools can be tried to enhance the depth and persuasiveness of the study. The deeper role of abstract calligraphy as a social and cultural influence needs to be further explored. Overall, abstract calligraphy, as an avant-garde and ever-changing contemporary art practice, deserves further in-depth research for its connotations and charms. In the future, we can expand and extend our research in the following directions: firstly, we can investigate more abstract calligraphers of different genres and cultural backgrounds, so as to further expand the breadth and typicality of our research. We will also try to conduct a more comprehensive and in-depth research on the practical process of abstract calligraphy creation through participatory observation and other methods. We will also try to enrich the interpretation level and path of this art phenomenon from more theoretical perspectives, such as acceptance theory, semiotics, postmodern art theory, and so on. We will explore how abstract calligraphy can play its unique cultural value and enhance its social influence and humanistic care in the current context. Abstract calligraphy is a unique visual art, which carries rich life experiences and philosophical thoughts between brush and ink, and opens up new horizons for human beings to observe the world. It is believed that with unremitting efforts, its unique charm and value will be further revealed.

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