

A Theorization of the Impact of the “Chen Zhenlian Calligraphy, Chinese Painting, Seal Carving and Writing Exhibition” on the Academic Writing and Calligraphy Award and Competition Art Forms of Taiwan

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Abstract

In 1994, Dr. Tu Chung-Kao organized the “Chen Zhenlian Calligraphy, Chinese Painting, Seal Carving and Writing Exhibition”, an exhibition divided into four aspects that showcase and artist and writer’s achievements in calligraphy, Chinese painting, seal carving, and authorship and which exerted a certain degree of impact on Taiwan’s calligraphy scene. However, to assess the impact of the exhibition on academic research, a basis must be found as critiques cannot be formed on subjective judgment but rather must rely on objective indicators. The author has therefore collected quantitative data on the number of citations in the theses and dissertations of Taiwan that reference Chen Zhenlian’s writing, and utilized statistics to assess and critique the exhibition as well as its degree of impact on the theses and dissertations of Taiwan. From Chen Zhenlian’s works and academic writing it is evident that “form” is an important aspect of calligraphy as an art form within exhibition culture. This article therefore seeks to assess the impact of “form” on the artworks submitted to the calligraphy awards and competitions of Taiwan. Towards the conclusion, the author will also attempt to expound upon the exhibition’s role and status within Taiwan’s calligraphy scene.

Keywords: Chen Zhenlian, statistics, theses and dissertations, exhibition culture, form

Introduction

The “Chen Zhenlian Calligraphy, Chinese Painting, Seal Carving and Writing Exhibition”, planned by Dr. Tu Chung-Kao and organized by Chinese Calligraphy, was later compiled into an album and published. The title of the publication was inscribed by then master of Taiwan’s calligraphy circle, Hsieh Zong-An, signifying the prestige and importance of the work. The title of the album reveals that it is divided into four parts, calligraphy, Chinese painting, seal carving, and writing, each reflecting Chen Zhenlian’s mastery and expertise in calligraphy, brushwork, engraving, and discourse, and coinciding perfectly with the emphasis Xiling Seal Art Society places on equal proficiency and accomplishment in the literatures and arts.

In the preface to the album, Dr. Tu Chung-Kao spoke of his admiration and esteem of Chen Zhenlian as having been inspired ¹ by two articles authored by Chen, “The Form of Constructing Lines” and “The Form in Which Lines Move” which he had the opportunity to peruse while pursuing further studies in Japan, aptly demonstrating how Chen Zhenlian’s academic writing exerts impact across regions and borders. The works that were displayed during the exhibition, the album, as well as several subsequently held academic lectures were all warmly received, while the exhibition itself had considerable influence on the academic writing and calligraphy award and competition art forms of Taiwan, all of which are aspects this article seeks to explore.

The impact of the “Chen Zhenlian Calligraphy, Chinese Painting, Seal Carving and Writing Exhibition” on the academic writing of Taiwan

It can be seen from the table of contents to the *Chen Zhenlian Calligraphy, Chinese Painting, Seal Carving and Writing Exhibition Album* derived from the exhibition that a total of six scholarly articles are listed, including “Academic’ Thought and the ‘Academic’ Movement in Contemporary Calligraphy History” and “Introduction to Seal Carving Aesthetics” by Chen Zhenlian, “Overview of Chen Zhenlian’s Writings” and “Overview of Chen Zhenlian’s Academic Lectures in Taiwan” compiled by Li Lizhong, “The Chen Zhenlian Phenomenon—Prelude to Chen Zhenlian’s Exhibition and Lectures in Taiwan” by Guo Peijian, and “Latest Developments in the Chen Zhenlian Mania—Towards the Structuralization of Calligraphy as a Discipline” by Zhang Tao. From the above discourses it is evident that Chen Zhenlian’s academic achievements are diverse and multi-faceted, and it is also clear according to the “Overview of Chen Zhenlian’s Writings” compiled by Li Lizhong, in which summaries are given for each of Chen’s published works, that these writings have considerable influence on the academic discourses of Taiwan. Although the above work is a compilation only, it is of significance as readers can quickly access the references needed for quotes and citations, thereby facilitating academic research. “Overview of Chen Zhenlian’s Academic Lectures in Taiwan” encompasses several lectures Chen gave in the northern, central and southern regions of Taiwan on different topics and subjects, including “Comparison of Chinese and Japanese Calligraphy Art,” “Trends of Development in Contemporary Chinese Calligraphy and Painting,” “Academic’ Thought and the ‘Academic’ Movement in Contemporary Calligraphy History,” and “Contemporary Developments in Calligraphy Theory and Education,” all of which enabled Taiwan’s calligraphy community to gain an initial understanding of Chen Zhenlian’s scholarly research. From this perspective, it can be seen that the 1994 exhibition and subsequent publication of the exhibition album was a critical point signifying Chen Zhenlian’s increasing impact on Taiwan’s calligraphy scene and academic circle, a wave of influence that intensified in the several years following the end of the exhibition in the form of the compilation of the exhibition album as well as numerous academic symposiums and publications on the subject.

How exactly is the impact of Chen Zhenlian’s academic writings on Taiwan’s academic circle em-

bodied and reflected? Specific indicators must be identified instead of relying solely on subjective judgment. It is the author's opinion that theses and dissertations are suitable indicators as their writers are members of academia who have received higher education and master's or doctoral degrees. The author has therefore utilized the National Digital Library of Theses and Dissertations in Taiwan, provided by the National Central Library of Taiwan, to collect data for investigation and analysis. From the system, it can be discovered that one of the earlier publications was a master's thesis by Huang Chih-Yang in 1995 entitled *Research on Modern Calligraphy Artistic Creation* written in fulfillment of a degree conferred by the Institute of Fine Arts, National Taiwan Normal University which cites the 1992 second edition of *Calligraphiology* written by Chen Zhenlian. From publication in 1992 by Jiangsu Education Publishing House to citation in 1995, this short time span reflects the accelerated development of academic exchanges across the strait and the rapid and powerful influence the work has on academic research in related fields. The degree of impact Chen Zhenlian's scholarly writings exerted upon the theses and dissertations of Taiwan cannot be critiqued based purely on personal opinion and subjective judgment, and should be explored through quantified, factual data, therefore the author has elected to conduct statistics and analysis using data on theses and dissertations. The author first collected data on theses and dissertations published from 1995 to July 2020 retrieved from the National Digital Library of Theses and Dissertations in Taiwan. Among them, the number of times Chen Zhenlian's works are cited or listed as reference are compiled below (Table1). The data reveals that 598 theses and 55 dissertations cited or referenced Chen's publications, and these substantial numbers reflect the considerable impact that Chen Zhenlian's works exert upon the theses and dissertations of Taiwan. On average, 24 theses cite or reference Chen's works per year, while 2 dissertations cite or reference Chen's works per year. As authors with doctoral degrees are among the elite within Taiwan's academic realm, 2 dissertations citing or referencing the work of a certain writer per year sufficiently signifies the academic profundity and impact of that writer's publications.

Table 1: Statistics on number of references and citations		
	Dissertations (articles)	Theses (articles)
Number of articles citing Chen Zhenlian's works (1995-2020/7)	55	598
Average per annum	2	24

A number of categories can be deduced from the citations and references made in these and dissertations, including the following. Monographs include *The Aesthetics of Calligraphy*, *A Critical History of Chinese Calligraphy*, *History of Calligraphy in Japan*, *Overview of the Calligraphy Style Informed by Personal Thought*, *The Science of Calligraphy Education*, *The World of Lines*, *A Comparative Study of Modern Chinese and Japanese Painting His-*

tory of Exchange, Introduction to the Poetics of Space, and Aesthetics Research on the Styles and Sects of Song Lyrics,

among others. Books for which Chen Zhenlian served as editor include *Calligraphiology* and *Hundred-year Archives of Xiling Seal Art Society-Complete version*. The third category includes several catalogs such as *A Century of Art Collections Curated by Xiling Seal Art Society*, *Selected Epigraphy and Calligraphy Works of Wu Changshuo in Japan* and *Selected Epigraphy and Calligraphy Works of Zhao Zhiqian in Japan*, while the fourth category encompasses reference books such as *Chinese Seal Script Dictionary*. The above-listed works span a diverse range of topics, demonstrating the breadth of Chen Zhenlian's writings beyond the fields of calligraphy, Chinese painting, and seal carving art. They also portray how such works are cited and referenced in a wide range of disciplines, including the human sciences, the arts, education, and design. The author has collected data on citations and references of the above works in theses and dissertations, and compiled the information as listed in Tables 2 and 3.

From Tables 2 and 3 it is evident that certain works are cited at a higher frequency than others. For example, the most cited work in dissertations is *Calligraphiology*, followed by *Appreciation of Calligraphy Throughout the Dynasties*, *The Aesthetics of Calligraphy*, and *A History of Modern Chinese Calligraphy*, respectively. The trend for citations in theses is the same as that of dissertations. From the above outcomes we can see that *Calligraphiology* is of material importance not only for doctoral students but also students pursuing master's degrees. In the *Chen Zhenlian Calligraphy, Chinese Painting, Seal Carving and Writing Exhibition Album*, Li Lizhong offers an overview of Calligraphiology in section 28 of the article entitled "Overview of Chen Zhenlian's Writings": "Over the millennia of development for Chinese calligraphy and following close to two decades of modernization, we have yet to see the structuralization of the discipline of 'calligraphiology.'" In 1990, therefore, the author invited thirteen colleagues located across the country to conduct a systematic research of calligraphiology and to coauthor a 1.2 million word book entitled *Calligraphiology* that includes the following chapters, "Introduction to Calligraphiology," "History of Calligraphy Creative Styles," "A Critical History of Calligraphy Theory," "The Aesthetics of Calligraphy," "Calligraphy Appreciation," "Calligraphy Techniques and Creations," "The Science of Calligraphy Education," and "A Comparison of Calligraphy with Other Artistic Disciplines." The book, informed by dialectical discourse, elaborates with a comprehensive, systematic and pioneering approach on the content and substance of calligraphiology as a discipline. As such, *Calligraphiology* embodies an important outcome in the field of contemporary calligraphy theoretical research, so much so that later works refer to it as an iconic publication for the contemporary calligraphy circle and an important milestone in the development history of calligraphy theory.² From Lee Li-Chung's overview, we can clearly understand that the framework for establishing calligraphy as an academic discipline as structuralized in *Calligraphiology* has never before been achieved throughout the history of Chinese calligraphy. It is also evident that the classifications conducted are thoroughly contemplated, demonstrating the great ambition behind the writing of the book and ensuring the work an important place in the development history of calligraphy theory thereafter.

The theoretical discourse and dialectical thought that informs the structuralization of calligraphy into a discipline, moreover, is extremely beneficial to students pursuing master's and doctoral degrees, particularly in terms of stimulating thought and conceptualization. Currently, in Taiwan, the discipline of "calligraphiology" has not yet been established, therefore in terms of professional calligraphy theoretical frameworks, the information available in Taiwan is in comparison far less adequate than in China and not sufficient enough for compilation and classification. This is why *Calligraphiology* is so frequently cited by theses and dissertations in Taiwan, and an apt demonstration of its material impact on higher education and academic research.

With the 1994 exhibition and articles in the exhibition album gaining increasing recognition within Taiwan's calligraphy circle and academia, and subsequent publication of his academic writings at various symposiums, the number of times Chen Zhenlian was cited and referenced in theses and dissertations across different disciplines began to increase, signifying Chen's considerable influence on academic research in Taiwan.

The impact of the "Chen Zhenlian Calligraphy, Chinese Painting, Seal Carving and Writing Exhibition" on the calligraphy award and competition art forms of Taiwan

In this exhibition, several of Chen Zhenlian's calligraphy works offer insight into his pursuit and mastery of form that is both refreshing and inspiring. These works include *Youth is Fleeting While Learning is Hard to Accomplish*, a scroll written in seal script (Fig.1) ³; *Seven Disciplines of the Song People*, Four Tablets of Semi-Cursive Script Rubbing (Fig.2) ⁴; *Words of Zhao Zhiqian* written in semi-cursive script (Fig.3) ⁵; and *Epistolary Essay by Mi Fu and Prologue* a central scroll written in cursive script (Fig.4) ⁶.

Youth is Fleeting While Learning is Hard to Accomplish, a scroll written in seal script, is composed by placing the main text in the center and the prologue written in semi-cursive script on either sides, while the seal and signature are in seal script and imprinted in the blank spaces on either side of the scroll. This arrangement breaks the boundaries of traditional form and rules of presentation, and is extremely interesting to behold. *Seven disciplines of the Song people*, "four tablets of semi-cursive script," is presented in rubbing format with white character imprinted upon a black backdrop. Although each line is visibly separated, the pieces are on the whole integrated and cohesive. *Words of Zhao Zhiqian* written in semi-cursive script is presented in dual vertical scrolls. A closer examination, however, will reveal that the author especially imprinted his seal in between the two scrolls to demonstrate their correlation, much like how cross-page seals are utilized. As for "Epistolary Essay by Mi Fu and Prologue," although the work is referred to as a central scroll written in cursive script, Mi Fu's epistolary essay is written on the right scroll on white paper while the prologue is written on the left scroll in green paper. The papers of different colors are then aligned and adhered together, creating a powerful visual impact. Furthermore, Mi Fu's epistolary essay is written in two separate rows and two seals are imprinted in succession in between the rows, creating an image that emulates the form of classical scroll writing.

In the exhibition album, Chen Zhenlian enables Taiwan's calligraphy circle to understand and recognize the creative thinking behind the Academic school of Chinese calligraphy through his scholarly writings. In these writings, he first discusses his own teaching practices and highlights concepts proposed while conducting advanced calligraphy teaching, including "form first," "technique, taste, and stance," and "calligraphy is calligraphy, first and foremost."⁷ He then elaborates the conceptualization and stance of the creative thinking for the Academic school of Chinese calligraphy and offers a critique of this type of thinking before finally identifying three critical points in the "inspection standards" for examining creative thinking for the Academic school of Chinese calligraphy—"technique and taste," "pursuit of formal beauty," and "creative awareness." As such, the article clearly demonstrates the particular attention that author pays to "form." Chen Zhenlian has also conducted academic research and written scholarly articles on the Academic school of calligraphy, thus completing the systemization of the creative thinking and conceptualization of the Academic school of calligraphy. Just as he states in the article entitled "Tracing the Source of Creative Thinking for the Academic School of Calligraphy—From Pan Tianshou, Lu Weizhao and Sha Menghai to the Academic School of Calligraphy," such thought processes and concepts include "emphasis on knowledge and accomplishment and being 'topically-informed'," "artistic creation awareness and a 'form-first' approach," "professional regulatory standards and a 'technique-oriented' approach," "professional talent cultivation methods and 'training' measures," and "moving from educational paradigm to creative mode." From this article, we can observe that the author engages in a profound discussion of artistic creative awareness and the "form-first" approach. As calligraphy enters the "exhibition space," the author identifies the artistic status and positioning of calligraphy and designates calligraphy artistic creations as art. On this basis, Chen Zhenlian furthermore proposes the concept of "form-first," for without form, art cannot become art⁸. With regards to whether Chen Zhenlian's proposition of "form" contributes to the positioning of calligraphy as art, the calligraphy awards and competitions held in China in recent years prove the proposition as true. As the works submitted to the awards and competitions are ultimately hung and showcased in an "exhibition space," "form" then becomes an indispensable aspect of the work. The call for submissions for the "12th National Calligraphy and Seal Carving Exhibition of China" furthermore specifies in one of the terms that "the judges will primarily inspect the author's creative quality, and do not encourage excessive embellishments or post-production. Submissions with excessive collage and pasting, color treatment, fading, and purposeful smearing in form will be subject to point deduction in the judging process."⁹ From the above description we can also deduce that artists submitting their works to awards and competition have the misconstrued conception of how their works should be created, and are even prone to excessive pretentiousness in form. Based on the fact that the organizers deem it necessary to include this reminder in the terms of the call for submissions reveals the fact that "form" has become an integral aspect of calligraphy as an art in the minds of Chinese participants and in the works themselves.

The influence of “form” on the works submitted to awards and competitions in China can also be seen the awards and competitions of Taiwan. For instance, the works submitted to the Ming Tsung Award National Calligraphy and Seal Carving Competition held by the Ming Tsung Calligraphy Art Museum of Kaohsiung, Taiwan reveal the participants’ emphasis on “form.” *The Possibilities of Calligraphy* by Chen Min-Fang (Fig.5)¹⁰ for example is an extremely formalistic work that creates visual impact by using rice paper of different colors to form a collage and unique framing methods. *Time and Space — Ancient and Modern* (Fig.6)¹¹, a winning work of the 2007 Kaohsiung Award by the same author is also an experimental project on the form and presentation of calligraphy. As the author states in one of his blog articles, he “primarily engages in a series of creative endeavors to discover new forms of representation in calligraphy.”¹² As can be seen from the above example, the author places great emphasis on the “form” that his works represent. The fact that there is an entire series also shows that the creative process is conducted with an experimental approach and the ambition to innovate.

From observing the winning artists of the Chung-Shan Youth Art Award, one of the most iconic calligraphy competitions held in Taiwan, organized by National Sun Yat-Sen Memorial Hall, it is not difficult to see how the “form” of award-winning works in China have exerted influence on Taiwanese calligraphers. Throughout the entire creative process, “form” plays a material role in shaping concept and presentation. For example, the winning work of the inaugural Award, *Lin Yuchun’s Poetry of Autumn in the Spring* (Fig.7)¹³ written in cursive script by Lin Chun-Chen, consists of two pieces of paper collaged together. With the text the main focus of the work and the imprinted seals and signature the accent, even though the latter is written on colored paper, it is much smaller in proportion and not at all overwhelming, thus contributing to the harmonious “form” of the work. The winner of the third annual Award, Yu Tung-Sheng, was known for attempting to innovate and explore the meaning of “form” during his career. For instance, his *Couplet to the Imperial Writings Hall at White Deer Hollow Academy*, (Fig.8)¹⁴ winning work of the Ming Tsung Award written in large script, features rows of text in semi-cursive script on either sides of the main text written on gold-dusted paper, creating strong visual impact that is at the same time complementary of the main text. The winner of the fourth annual Chung-Shan Youth Art Award, Wu Chi-Lin, has also endeavored to make breakthroughs in form throughout his creative career. For example, the works for which he was respectively conferred the Ming Tsung Award and Chung-Shan Award are embodied in different forms. Among them, *Coming Across a Capital Bound Officer* by Cen Shen (Fig.9)¹⁵, winner of the Chung-Shan Award, features the use of coloring and collage to create a unique form of representation. As can be seen from the above examples, the winning works of the Chung-Shan Award over the past few years demonstrate how “form” shapes and informs how works of calligraphy are created within exhibition culture in a substantial way. The works do not merely entail the transcribing of poetry and text, but also showcase through the seals and signature the author’s perception and understanding of the poetic verses as well as his approach to creating and realizing an image of integrated cohesiveness, all of which require profound experience and knowledge that can only be acquired with time. Ultimately, for these

artists, the goal is to create works that draw and intrigue the viewer within the exhibition space with their unique “form”, invite thought and contemplation, but are at the same time not excessively adorned, and finally inspire artists and viewers to engage in mutual stimulation and exchange that facilitates dialectic thought and verification. As such, it is evident that the concept of “form” has come to deeply influence how works submitted to exhibitions, awards and competitions in Taiwan are shaped and engendered.

Identifying the role of the “Chen Zhenlian Calligraphy, Chinese Painting, Seal Carving and Writing Exhibition” in the calligraphy circle of Taiwan

The “Chen Zhenlian Calligraphy, Chinese Painting, Seal Carving and Writing Exhibition” is an exhibition that includes not only artworks but also scholarly writing, meaning that it is an event that offers access to both artistic creation and academic research. By placing scholarly writings in a category of equal stature with the other three, organizers of the exhibition are suggesting that such writings are of equal importance with Chen’s artistic creations, or may even supersede art in terms of significance, thus conveying the idea that even academic writings by an artistic creator is of material value. In Taiwan, where most exhibitions display only art and there is little opportunity of finding scholarly writings within the collections, this exhibition plays a special and important role as one of the first exhibits to place emphasis on the scholarly aspect of the artist, and one of the few events in Taiwan’s calligraphy circle and contemporary exhibition culture to encourage and emphasize academic rigor. As such, the exhibition is also academically significantly in Taiwan.

Chen Zhenlian’s equal proficiency in calligraphy, seal carving, Chinese painting and theory can be deduced from the influence of his mentors. For instance, Pan Tianshou once said, “Art is not just the simple representation of materials, but artistic presentation that is engendered through the artist’s thought, training, genius, and technique. Otherwise it would not be valued as art.”¹⁶ Inspired by such words, Chen Zhenlian wrote in one of his articles, “One of Mr. Pan Tianshou’s renowned thesis-one that became part of the admittance exams in 1979 for graduate students pursuing degrees in calligraphy like myself, is that “You need not excel in three aspects, but must be proficient in four,” with the “four” being poetry, calligraphy, painting, and seal carving. This is what is known as true knowledge.”¹⁷ Although Chen Zhenlian is simply referring to the contents of his admittance exam, these words fully exemplify Pan Tianshou’s influence on the inaugural cohort of graduate students enrolled in the calligraphy program at the China Academy of Art (then Zhejiang Academy of Art), including Zhu Guantian, Wang Dongling, Qiu Zhengzhong, Zhu Suizh, and Chen Zhenlian. Mr. Lu Weizhao was also known to have said, “The means to excel in calligraphy lies not just in the technique of writing, for excellent techniques only make you an artisan. The practicing of techniques and the acquirement of knowledge must go hand in hand, even to the point of the latter surpassing the former in terms of importance.”¹⁸ It is apparent that Sha Menghai agrees with this perspective as he also once stated, “Average calligraphy can get by with mastery

of one inscription style. Professionals, however, must aim higher. Apart from technique, knowledge in one particular discipline is a basic requirement, whether it be literature, philosophy, history, or archeology.....¹⁹ ” As is evidenced, the faculty at Zhejiang Academy of Art contributed considerably to Chen Zhenlian’s many and varied accomplishments, and as Chen himself once said, “Calligraphers must be “cultivated” as extensive knowledge will almost always ensure a certain degree of attainment.”²⁰ ” In this light, it is not surprising that Chen himself acquired unique individual traits in his artistic creations, particularly the style of his semi-cursive and cursive scripts which have almost become synonymous with his name, and this is something that could only have been achieved through the culmination of extraordinary talent, rigorous training, and commitment to the acquirement of knowledge. Equal proficiency in calligraphy, seal carving, Chinese painting, and theory is a rare enough accomplishment and seldom seen at Taiwan’s contemporary exhibitions. For all four aspects of one single artist/author to be showcased at one single event is an immense rarity indeed. Of course, there are others in Taiwan’s calligraphy circle who are masters in their own right and equally competent in profound knowledge as well as abilities such as calligraphy, painting, and seal carving. Whether this valuable tradition of “equal proficiency” can be passed down to future generations in Taiwan’s calligraphy circle is a challenge that the community must seek to overcome.

From the perspective of academic writing, this exhibition unveils the emergence of the “Academic school” of creative thinking. By exploring the issues engendered by calligraphy entering the exhibition space and dialectical discourse of the theoretical foundations of the “Academic school,” this exhibition reveals aspects of calligraphy that have previous rarely been discussed. In terms of how calligraphy qualifies as an art genre, the exhibition encourages contemplation of the creative thinking and endeavors that go into calligraphy as an art and regardless of boundaries and borders introduces the newest concepts at the time to Taiwan’s calligraphy and academic circles. For members of these two communities, the exhibition is not only a source of stimulation but also inspiration, and an indispensable bridge enabling academic exchange between Taiwan and China in earlier years.

In summary of the above, whether it is from the angle of academic rigor, profound knowledge or “all-round proficiency,” from the perspectives of facilitating new directions of thought and cross-strait exchanges, today the exhibition should be appointed a special and indispensable place within Taiwan’s calligraphy circle.

Conclusion

In 1994, Dr. Tu Chung-Kao planned the “Chen Zhenlian Calligraphy, Chinese Painting, Seal Carving and Writing Exhibition.” The exhibition and subsequent activities and publications demonstrate the influence that Chen Zhenlian’s scholarly writings have on Taiwan’s academic circle, an influence that can be quantified and analyzed by compiling data on the times Chen’s works are cited and referenced in the theses and dissertations written by students pursuing master’s and doctoral degrees. The author first col-

lected data on theses and dissertations retrieved from the National Digital Library of Theses and Dissertations in Taiwan from 1995 to July 2020, conducted an investigation, and then discovered that a total of 598 master's theses and 55 doctoral dissertations cite or reference Chen Zhenlian's scholarly writings. This means that on average, 24 theses and 2 dissertations cite or reference Chen per year, an apt demonstration of Chen's profound academic influence. The works that cite Chen have bibliographies that span a diverse range of topics and are spread across a wide range of disciplines, including the human sciences, the arts, education, and design, exemplifying the breadth and variety of Chen Zhenlian's writings. Among the theses and dissertations citing his work, the publication with the highest number of citations is *Calligraphiology*, a book that constructs the framework for establishing calligraphy as a discipline, and the theoretical discourse and dialectical thought of the process. As there has never before in the history of calligraphy in both China and Taiwan the establishment of a discipline for calligraphy, scholars and writers in Taiwan have as a result little access to professional calligraphy theoretical frameworks and integrated resources, hence the frequent references to this book. Furthermore, several of Chen Zhenlian's calligraphy works offer insight into his pursuit and mastery of "form," demonstrating how "form" shapes his approach in a substantial way. His "Academic school" scholarly writings proposing concepts such as "topically-informed," "form-first," and "technique-oriented" have also exerted impact on the calligraphy artistic creations of China, enabling "form" as an integral part of the creative process to become visible and identifiable within exhibition culture. As the works submitted to awards and competitions in Taiwan are deeply influenced by the works in China, they also offer insight into the importance of "form" for artworks submitted for display within the exhibition space.

Notes

- 1 Tu, Chung-Kao. "Preface," *Chen Zhenlian Calligraphy, Chinese Painting, Seal Carving and Writing Exhibition Album*. Chinese Calligraphy, 1994, p.1.
- 2 Lee, Li-Chung. "Overview of Chen Zhenlian's writings." *Chen Zhenlian Calligraphy, Chinese Painting, Seal Carving and Writing Exhibition Album*. Chinese Calligraphy, 1994, p.111.
- 3 Source: Chen, Zhenlian. Chen Zhenlian. *Calligraphy, Chinese Painting, Seal Carving and Writing Exhibition Album*.
- 4 Same as note 3.
- 5 Same as note 3.
- 6 Same as note 3.
- 7 Chen, Zhenlian. "'Academic' thought and the 'academic' movement in contemporary calligraphy history." *Chen Zhenlian Calligraphy, Chinese Painting, Seal Carving and Writing Exhibition Album*. Chinese Calligraphy, 1994, p.57.
- 8 Chen, Zhenlian. *Dialectics of the Century: Systemization of the Creative Theory for the Academic School of Calligraphy*. Anhui Education Publishing House, 2009, p.73.
- 9 Chinese Calligraphers Association. Call for submissions for the 12th National Calligraphy and Seal Carving Exhibition. http://www.ccagov.com.cn/xwtj/201903/t20190320_439700.html. 27 August, 2020.
- 10 Source: Ming Tsung Calligraphy Art Museum blog, <https://photo.xuite.net/mzpedu/16039682/8.jpg>. August, 2020.
- 11 Source: Kaohsiung Museum of Fine Arts, http://elearning.kmfa.gov.tw/24th/excellen_work_2.htm. August, 2020.
- 12 The Chen Min-Fang Calligraphy Art Seminar blog, <https://blog.xuite.net/pgsw2006/twblog/>. 27 August, 2020.
- 13 Source: The National Sun Yat-Sen Memorial Hall, https://www.yatsen.gov.tw/informationimg_84_13248.html. August, 2020.
- 14 Source: Ming Tsung Calligraphy Art Museum blog, <https://photo.xuite.net/mzpedu/16039681/9.jpg>. August, 2020.
- 15 The National Sun Yat-Sen Memorial Hall, https://www.yatsen.gov.tw/informationimg_84_14850.html. August, 2020.
- 16 Pan, Tianshou. *Essays on Painting from Tingtian Attic*. Shanghai People's Fine Arts Publishing House, 1980, p.3.
- 17 Chen, Zhenlian. *Dialectics of the Century: Systemization of the Creative Theory for the Academic School of Calligraphy*. Anhui Education Publishing House, 2009, p.66.
- 18 Lu Zhaohui, Lu Zhaohuai and Lu Weizhao. Hubei Fine Arts Publishing House, 2006, p.44.
- 19 Sha, Menghai. "With Liu Jiangshu." Commentary to *The Sha Meng-hai Academic Writing Collection*. Shanghai Paintings and Calligraphy Publishing House, 1997, pp.573-575.
- 20 Chen, Zhenlian. *The Aesthetics of Calligraphy*. Shandong People's Publishing House, 2006, p.124.