

洛齐与书法主义

SOUNDS OF INK

Luo Qi and 30 Years of Calligraphyism

水墨的声音
洛齐与书法主义30年

Edited by Adriana Iezzi
(意) 阿德丽亚娜·叶星 著

Bologna
University Press

洛齐与书法主义



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书法主义文献丛书
洛 齐 主编

CALLIGRAPHYISM: A SERIES OF BOOKS

Edited by Luo Qi

SOUNDS OF INK

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This publication is part of the “WRITE - New Forms of Calligraphy in China: A Contemporary Culture Mirror” project, funded by the European Research Council (ERC) under the European Union’s Horizon 2020 research and innovation funding programme (Grant agreement n. 949645). It reflects the views only of the authors, and the European Research Council cannot be held responsible for any use which may be made of the information contained therein.

该出版物是作为写入WRITE项目的一部分创建。该项目得到了欧洲研究委员会（ERC）欧盟“地平线2020”研究和创新计划的资助（资助协议编号949645）。本出版物仅反映作者的观点，欧洲研究委员会（ERC）不对任何使用其中所载信息的行为负责。



NEW FORMS OF CALLIGRAPHY IN CHINA:
A CONTEMPORARY CULTURE MIRROR

The illustrations were selected by the editor of the volume, together with the artist Luo Qi and in collaboration and agreement with the authors.

本卷插图由主编与艺术家洛齐共同遴选，并经与作者协商及达成共识。

Special thanks to the artist Luo Qi and the International Museum and Library of Music.

特别鸣谢艺术家洛齐及国际音乐博物馆与图书馆。



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Fondazione Bologna University Press
Via Saragozza 10, 40123 Bologna
tel. (+39) 051 232 882

www.buonline.com
e-mail: info@buonline.com

ISBN: 979-12-5477-758-9
ISBN online: 979-12-5477-759-6
DOI 10.30682/9791254777596

Back cover image: Luo Qi and Silvio Ferragina, “Sound MAP” (2023), 2 scrolls, ink on paper, ca. 1200×70 cm (each), stairwell of the entrance of the International Museum and Library of Music, Bologna
洛齐与塞尔维奥·菲拉吉纳，“声音地图”，两卷，纸本水墨，1200×70厘米（每个），2023年，博洛尼亚国际音乐博物馆与图书馆入口楼梯间

First edition: February 2026

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序 -1

珍妮·塞尔维诺 / 文
国际音乐博物馆和图书馆馆长

“水墨的声音：洛齐与书法主义 30 年”（INKiostro di voci: Luo Qi e 30 anni di calligrafismo）当代中国书法展于 2023 年 10 月 12 日至 11 月 5 日在国际音乐博物馆和图书馆（Museo Internazionale e Biblioteca della Musica）举办，为博洛尼亚带来了一场国际性的艺术体验。中国的重要在世书法家兼杭州中国美术学院知名教授洛齐携带令人惊奇的作品前来，其中一些作品是首次公诸于世。

此次展览旨在庆祝中国当代书法的一大主流“书法主义”30 周年华诞，而洛齐则是该思潮的创始人。

本次展览是与博洛尼亚大学口译和翻译系合作的结果，属于欧洲项目“书写——中国书法的新形式：当代文化之镜”（2020-2026）的一部分，该项目的主要目标是探索在中国视觉艺术、装饰和应用艺术、表演艺术和涂鸦艺术领域出现的当代书法新形式。

鉴于洛齐的艺术思考正是基于书法与音乐的相互作用，举办本展览水到渠成：其目的是通过洛齐书法作品与展出的乐器



洛齐在“水墨的声音”展览入口 国际音乐博物馆和图书馆 博洛尼亚 2023年10月。由 Coralie Maneri 摄影师提供

Luo Qi at the entrance of the exhibition “Sounds of Ink”, International Museum and Library of Music, Bologna, October 2023. Courtesy of the photographer Coralie Maneri ©

之间，书法与音乐之间，东西方之间真正的视听对话，让音乐博物馆这样一个“与音乐文化产生共鸣”的场所与绘画、书法作品的韵律互相作用，让中国古代的乐谱体系与著名的歌剧咏叹调或意大利歌曲交相辉映。

这次实验性展览大获成功，颇受公众好评，进一步巩固了合作：艺术家洛齐对博洛尼亚之旅抱以热情，希望向博物馆以及这座城市捐赠一件纸上水墨展品《塞维利亚的理发师》，目前该作品被安置在焦乔阿基诺·罗西尼 Gioachino Rossini 专用房间的陈列柜中，毗邻罗西尼 Rossini 亲笔签名的两幕乐谱。

Introduction-1

By Jenny Servino

Director of the International Museum and Library of Music

The contemporary Chinese calligraphy exhibition entitled “Sounds of Ink: Luo Qi and 30 Years of Calligraphyism” [INKiostro di voci: Luo Qi e 30 anni di calligrafismo], hosted at the International Museum and Library of Music [Museo internazionale e biblioteca della musica] from 12 October to 5 November 2023, brought an international experience to Bologna thanks to the incredible works - some exhibited as world premieres - of the master Luo Qi, one of the most important living Chinese calligraphers and professor at the Hangzhou China Academy of Art, the most prestigious in China.

The exhibition celebrated the 30th anniversary of the foundation of one of the main currents of contemporary Chinese calligraphy called “calligraphyism”, of which Luo Qi is the founder.

The choice to host this exhibition was the result of a collaboration started with the Department of Interpreting

and Translation of the University of Bologna, as part of the European project “WRITE - New Forms of Calligraphy in China: A Contemporary Culture Mirror” (2020-2026), which has as its primary objective to explore the new forms of contemporary calligraphy that have emerged in China in the fields of visual arts, decorative and applied arts, performing arts and graffiti art.

The choice to host Luo Qi’s works was an almost inevitable choice, considering that his artistic vision is rooted in the interplay between calligraphy and music. His goal is to create a dialogue between a space “resonant with musical culture,” such as the International Museum and Library of Music in Bologna, and the rhythmic flow of his pictorial–calligraphic works. In his artworks, ancient systems of Chinese musical notation intertwine with famous opera arias and Italian songs, forming a true visual and sonic conversation between his calligraphic creations and the musical instruments on display — between the arts of calligraphy and music, and between East and West.

The exhibition “Sounds of Ink” proved to be a highly successful experiment, warmly received by the public and marking a synergistic collaboration that continued even after its conclusion. Enthusiastic about his experience in Bologna, the artist decided to donate to the Museum—and thus to the city—one of the ink-on-paper works featured in the show, representing *The Barber of Seville*. The piece is now on display in the showcase of the room dedicated to Gioachino Rossini, alongside the composer’s original two-act autograph score.



水墨的声音
洛齐与书法主义 30 年 当代中国书法展览目录
国际音乐博物馆与图书馆 博洛尼亚 意大利 2023
Flyer of "Sounds of Ink: Luo Qi and 30 Years of Calligraphyism.
Exhibition on Contemporary Chinese Calligraphy"
International Museum and Library of Music, Bologna, Italy 2023



中国书法与音乐 国际会议目录
国际音乐博物馆与图书馆 博洛尼亚 意大利 2023

Poster of the International Conference “Chinese Calligraphy and Music: Meeting of Voices”, International Museum and Library of Music, Bologna, Italy, 2023

序 -2

弗朗西斯卡·加塔 / 文
博洛尼亚大学翻译系主任 (2021—2024 年)

举办“水墨的声音——洛齐与书法主义 30 年”展览是大学学术项目中的一件喜事，因为在这一时刻，项目、资金、与文化机构的合作，以及最后在重要的行政管理与支持下完美呈现。

此次展览是一段漫长旅程的实现，这段旅程始于欧洲研究理事会对“WRITE——中国书法新形式：当代文化之镜”研究项目的资助，该项目由阿德丽亚娜·叶星 (Adriana Iezzi) 教授负责协调。她选择在博洛尼亚大学弗利校区的翻译系开展这一项目。该项目的资源使得一个重要的研究小组得以成立，该小组已成为中国当代艺术书法研究的参考中心。

在洛齐大师的慷慨协助下，展览得以举办，旨在将复杂的传统研究工作有所突破，为更多观众提供接触中国当代艺术的机会，并向遥远的文化敞开大门，甚至远离媒体报道中的刻板



“水墨的声音——洛齐与书法主义30年”展的宣传横幅 国际音乐博物馆与图书馆 博洛尼亚 意大利 2023

Banner of the exhibition “Sounds of Ink: Luo Qi and 30 Years of Calligraphyism”, International Museum and Library of Music, Bologna, Italy, 2023

印象。这种跨文化性充分体现了我们院系的灵魂之一，即把翻译看作是与不同文化进行比较的一种实践，因此也是对世界的不同文化语境进行比较的一种实践。

如果能在文化机构中找到细心的、可利用的对话者，就有可能超越研究的范围。这次对话者是国际音乐博物馆和图书馆的馆长，她从一开始就支持这个项目，认为洛齐的书法与音乐的奇妙结合，对于一个致力于保护，同时也向当代开放的博物馆来说，是一次重要的体验。

在此，我们衷心感谢所有促成此次展览的人们，并特别感谢洛齐大师。

Introductions-2

By Francesca Gatta

*Director of the Department of Interpreting and
Translation of the University of Bologna (2021-2024)*

The realization of the exhibition “Sounds of Ink: Luo Qi and 30 Years of Calligraphyism” [INKiostro di voci: Luo Qi e 30 anni di calligrafismo], represents a happy conjunction in the life of a university department, because it is a moment in which projects, funds, collaboration with cultural institutions and, last but not least, administrative management rotate harmoniously like the celestial spheres.

The exhibition is the culmination of a long journey that began with the funding by the European Research Council of the research project “WRITE - New Forms of Calligraphy in China: A Contemporary Culture Mirror” coordinated by Prof. Adriana Iezzi, who chose to carry out this project at the Department of Interpreting and Translation of the University of Bologna in the Forlì Campus. The project's resources have allowed the creation of an important working group, which has become a reference center for studies on calligraphy in

contemporary Chinese art.

Made possible by the generous availability of the master Luo Qi, the exhibition was born with the intent of taking the complex work of research outside of traditional places, offering a wider audience the opportunity to come into contact with contemporary Chinese art and to open up to a distant culture, distant even from the stereotyped image returned by the media discourse. This intercultural dimension fully represents one of the souls of our Department, which sees translation as a practice of comparison with cultures and, therefore, with different visions of the world.

Going beyond the confines of research is possible if one finds attentive and available interlocutors in the institutions: and this is what happened with the International Museum and Library of Music, in the person of its Director, who supported the project from the very beginning, seeing in the singular intertwining of calligraphy and music by Luo Qi an important experience for a museum dedicated to conservation, but also open to contemporaneity.

Hoping for other happy conjunctions, many thanks to all the people who made the exhibition possible and a special thanks to master Luo Qi.



国际音乐博物馆与图书馆入口处的横幅 博洛尼亚 意大利 2023
Banners at the entrance of the International Museum and Library of Music,
Bologna, Italy, 2023



博洛尼亚国际音乐博物馆与图书馆 洛齐与塞尔维奥·菲拉吉纳 声音地图 两卷 纸本水墨 1200×70厘米（每个） 2023

Luo Qi and Silvio Ferragina, "Sound MAP" (2023), 2 scrolls, ink on paper, ca. 1200×70 cm (each), stairwell of the entrance of the International Museum and Library of Music, Bologna

论文
Essays



“水墨的声音·洛齐与书法主义30年”海报
国际音乐博物馆与图书馆 博洛尼亚 意大利 2023

Poster of the exhibition “Sounds of Ink: Luo Qi and 30 Years of Calligraphyism”,
International Museum and Library of Music, Bologna, Italy, 2023

“水墨的声音：洛齐与书法主义 30 年”展览 在《八千颂歌》、《无声之歌》和《声音的图像》之间漫步¹

阿德丽亚娜·叶星²/文
王寒/翻译

凡音之起，由人心生也。

——《乐记》，第一篇（1）

前言

本文旨在介绍 2023 年 10 月 12 日至 11 月 5 日在意大利博洛尼亚国际音乐博物馆及图书馆举办的“水墨的声音：洛齐与书法主义 30 年”展览的主要理念和艺术作品。引言简要阐明了此次展览所探索的两种艺术形式——书法和音乐的主要特点。在简要介绍音乐对洛齐艺术创作的影响之后，本文详细分析了展览中展出的三个系列作品。作品的选择标准有：跨媒介性（指作品是否以不同媒介为依托，特别是书法和音乐，也包括绘画和诗歌）、与主办地的相关性、创新性（在传统构图、

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1. 本文的基础资料可在 <https://amsacta.unibo.it/id/eprint/8581/> 中查阅。
 2. 阿德丽亚娜·叶星是“水墨的声音：洛齐与书法主义 30 年”展览策展人，她也是博洛尼亚大学中国语言文化教授和欧洲研究委员会（ERC）项目“WRITE——中国书法新形式：当代文化镜像”（GA. 949645）首席研究员。

内容、材料、概念和技术方面)、书法本性(书法成分是否占主导地位)、时代性(2017年到2023年间)和代表性(是否代表书法主义潮流)。基于艺术评论(也包括中文的艺术评论)以及与艺术家的当面交流,本文从三个层面对所选作品进行了分析:1)风格形式分析;2)文本/内容分析(使用语言学和文献学方法);3)回顾作品的创作过程和展览的历程。最后,文章简要介绍了“书法主义”运动及其对当代艺术的影响。

引言

在中国,书法不仅仅是一种简单的修饰表面的装饰艺术。它一直是中国最具代表性的艺术形式,因其代表了对整个宇宙的思考(Liu 2000, 2)³。在书法艺术中,每一件作品的重现都是一种原创,每一件艺术品都是情感的表达,每一次触摸都有不同的厚度,不同的水墨浓度,不同的音色递进,转化为一种流动的灵魂表达和歌唱情怀⁴。因此,书法的美学内涵和艺术核心不可避免地被一种清晰的“音乐美”(Li 2004, 163)所着色。在书法中,“炳若缣绣,悽若繁絃”(陆机《文赋》)。

书法家们抄录诗歌、笔记以及优美的散文,“凛之以风神,温之以妍润,鼓之以枯劲,和之以闲雅。故可达其情性,形其哀乐”(孙过庭《书谱》)。

通过一种动态的表现方式,即笔触在纸上流动或敲击,如同与天地自然间的呼应对话,我们可以看到“笼天地于形内,挫万物于笔端”(出自陆机《文赋》)。

3. 在他的文章中, Cary Liu (2000) 解释了“书法”一词是如何构成的:“法”字可以解释为“规范”、“规则”、“纪律”、“方法”、“效仿”、“形式”、“模型”,也可以译为“典范”、“范式”,而“书”字则代表“书写”。

4. Harrist 在《形体图像》(Harrist and Fong 1999, XVIII)一书的序言中曾阐明,“构成文字的图形图案可被视为人类大脑运作的图像——它努力在现象世界中辨别秩序,并为混乱的知觉和情感洪流赋予意义”。

在书法中，人们可以欣赏和享受生命气息和宇宙间的回响，即“气”，它构成了普遍宏观世界、自然与人类微观世界的互动和联系。书法家，因其长期保持了这种自然法则的心理境界，能够在作品中展现了自然而然的、清澈舒展流畅的笔迹，这种流畅是完全没有障碍的。因此，书法成为一种表现人体和宇宙物质的普遍动力、能量被扩展的方式。它能够实现人的心灵和整个宇宙精神相呼应（Pasqualotto 2007, 105-127）。

正因为如此，书法具备了像音乐一样的内心倾述和功能。事实上，中国的音乐是最优秀的艺术，能够表现和融合生活的品质和态度：宇宙和人类之间的和谐（*ibid.*, 121）。中国古代的宇宙观认为，自然间有两种气体，一种大气从地上升到天上，另一种大气从天上降到地上，这两股气混合在一起，产生了音乐的气象（*ibid.*, 118）。因此，音乐不仅是一种作曲技巧，而且是表达自然的基本方式之一，它正如同书法中所展示的“道法自然”精神。此外，构成这些文字的特征，是源于古代人对自然的观察所产生的直觉⁵，同样，这些音符也来源于人类对声音进行排序和测量的能力和结果，这些声音是同一性质的变换和运动的产物。

除了这些哲学概念上的相似之处，书法与音乐相结合的特点更多。实际上，音乐是一门需要精确把握的艺术，书法也是如此。音乐的音符就像一系列指令，在达到流畅而统一的旋律之前，要在预定的节奏中以精确的顺序无限次地重复，书法的表达也是这样，要非常流畅地展示出作品的线条和风格，要经过长时间的训练，才能产生和谐而富有活力的作品。音乐的曲式像书法的风格，和声像线条的品质，音质像书法的精确度，

5. 相传汉字是黄帝的一位贤臣——仓颉发明的。这位大臣看到动物在地上留下的足迹，尤其是鸟类的脚印，萌生了用笔画组成汉字的想法。



博物馆展厅的入口 国际音乐博物馆与图书馆 博洛尼亚 意大利 2023
由 Coralie Maneri 摄影师提供

The entrance of the museum gallery, International Museum and Library of Music,
Bologna, Italy, 2023. Courtesy of the photographer Coralie Maneri ©

音域像各种线条结构的变化，时间像笔触在纸上的流动，书写中的落笔起伏、停顿和过渡，就像音乐中的节奏那样，最终构建出作品的空间结果。⁶

Jean François Billeter 认为，书法与音乐之间具有三个层面的可比性：1) 音符与书法元素之间的类比；2) 书写字符与音符之间的类比；3) 音乐作品与书法作品之间的类比（Billeter 1990, 89-107）。由于所有这些类比，中国的书写艺术可以被定义为“一种音乐艺术”（a musical art）（*ibid.*, 89），毛笔的表现力可以与音乐本质的概念相对应，从而赋予这两种艺术以生命力。体会音乐之声和书法笔触的动态演变、时间性和情感性，我们就能感受到生命内在的动态特质、时间性以及多变的情感波动。

“水墨的声音”展览

“水墨的声音：洛齐与书法主义30年”展览⁷是一次探索中国书法与音乐间亲密关系的旅程。这次体验的主角是当代著名书法家洛齐（1960—），他通过富有节奏感的笔触，将书法符号转化为令人惊叹的水墨乐谱。他是中国最重要的后现代书法运动“书法主义”的杰出代表，书法与音乐的融合是这位杰出艺术家创作道路上最凸显其个性的特点。受欧美艺术的深刻影响，他创造了一种具有普遍共通性的非语义语言，并将其定义为“书写符号的音乐”或“线条音乐”，从而彻底改变了书法的创作方式（Iezzi 2018, 11）。

6. Ferragina (2022, 70) 在他的文章中加入了一幅图表来清楚地展示其中的相似之处。

7. 展览的意大利语原标题为“INKiostro di Voci. Luo Qi e 30 anni di calligrafismo”，英语翻译为“Sounds of Ink: Luo Qi and 30 Years of Calligraphyism”。

得益于他所处的知识分子和国际化家庭环境，洛齐在年幼时就几乎同时接触到了书法和音乐。正如他自己所说：

大概在6—7岁左右，我在母亲的督教下接触到中国传统音乐、戏剧、绘画和书法，母亲教会我听西方音乐，坐在舞台前，了解戏剧、舞蹈，后来曾跟随父亲学习中国传统诗词。（阿德丽亚娜·叶星 2019，90）

父母是我的老师，小时候都是他们教导我，我的父亲是一位学者，研究诗词、音乐、戏剧、语言以及中国古代历史，他经常用书法记载文字研究和诗歌。我的妈妈是我童年时期的最好的书法老师，她是林则徐（1785—1850）的后裔，并且从小我还看着我外婆用书法写诗，她是康熙皇帝老师（1654—1722）陈宝琛的后裔。（Giraud 2014，172—173）

洛齐还提到，在这个特殊的家庭环境中，他也开始接触欧洲音乐：

我在一个非常特别的家庭和环境里长大，从小接受了西方音乐，听了很多巴赫、帕格尼尼、莫扎特的作品，觉得它们与中国的音乐不同，特别，特别好听，听了还想再听，越熟悉越感动我，有种期待感。（阿德丽亚娜·叶星 2019，90）

由于对音乐的兴趣，从20世纪90年代起，洛齐开始创作注重笔触节奏的艺术作品，强调书法中的态势与运动（如《四季》系列，1991；《诗歌》系列，1990—1994/2000—2010；《情书》系列⁸，1990—2002）。2006年，他还与兄长——上海音乐学院教授洛秦（1958—）合著了音乐插图书《水墨音乐》，表明了他对这两种艺术的融合具有浓厚的兴趣。另外，他对韵律结构的关注还体现在21世纪最初十年间创作的其他两个系列中，

8. 关于这三个系列的详细信息，请参考阿德丽亚娜·叶星 2019，157—200。

即“吉”(2008—2009)和“福”(2010—2016)⁹，这两个系列以文字字符的重复、分解和重组为基础。近十年来，书法与音乐之间的联结进入了洛齐的代表作之中，成为了其中的概念基础。这其中有：

1. 《八千颂歌》(2017)；
2. 《写乐 - 无声之歌》(2018—2023)；
3. 《声音的图像》(2023)。

这三个作品系列均被选入“水墨的声音”展览，力求在国际音乐博物馆与图书馆这样一个引人共鸣的文化空间中创造出一场真正的视觉与听觉的对话。

1. 《八千颂歌》(2017)

这个系列来自两个不同书法形式领域系统的组合：汉字和梵语字母。完全用黑色书写的部分是梵文字母的重制，而用黑色包围的白色部分是汉字的重制。梵文部分摘录于“Prajñāpāramitāsūtra”¹⁰（中文《大般若经》，全称《大般若波罗蜜多经》）。它是一组写于公元前1世纪和公元7世纪的38本佛经（Conze 1976, 8），代表了大乘佛教的基础之一¹¹。该文本也被称为“八千颂词”（Aṣṭasāhasrikā Prajñāpāramitā Sūtra），因为其最早的版本由八千行组成。正是根据这个名字，此系列的另外一个标题“八千颂词”诞生了。这些文本的主题是“大般若波罗蜜多”¹²（智慧的完美）的实现，它对应于“空虚”，或者对应于意识状态，其包括事物的真实本质，即现象是无

9. 关于这两个系列的详细信息，请参考 *ibid.*, 272-325.

10. 相关信息是由艺术家通过邮件（2019年3月20日）以及微信（2024年12月9日）发送给作者的。

11. 关于大乘佛教的详细信息，请参考 Williams 1989.

12. 该经文的手稿至少可追溯到约公元前184年至约公元前46年（Beach, Fisher and Gosswamy 2011, 29）。

常的，相互依存的，并且是无意义的，能够带来佛性和觉悟（Donald 2001, 32, 110）。

这个系列中使用的汉字是四个：福、佛、洛、寿。“福”字在中国是一个特别重要的字，因为它是一个非常受欢迎的仁爱符号，事实上，它经常被陈列在房屋的门上或作为图形挂在墙上，经常以创造性的形式被改写。这个字是这个系列的标题的第一个字，它融入了一个更广泛的洛齐艺术作品中，从2014年开始“福”字是洛齐著名系列的主题。带“福”的《福音经》也是西方宗教传统中一本重要的书，《福音经》的意思就是“幸运音乐经典”或“快乐之声经典”。“佛”¹³字是标题的第二个字，它是梵文佛经的回音，也是他代表系列的主题。第三个字“洛”是艺术家的姓氏，它代表艺术家的另一个自我，洛齐是作品的创造者，也是这个“符号森林”中的统一元素。第四个字“寿”是一个关联道教的字，特别是与道教灵感的深奥书法有关的字，与护身符的使用有着密切的关系，“寿”字经常写在道家护身符上，但它的形式一般都是不可识别的，洛齐在这个系列中写的“寿”字就是从道家护身符写的“寿”字中汲取灵感。¹⁴这四个字将佛教、道教与基督教，通俗艺术与精英艺术，谐音、双关语与宗教祷词紧密串联。

本系列的诞生过程漫长而曲折。洛齐最早以《般若波罗蜜多心经》为灵感创作的艺术作品可以追溯到2006—2007年，当时他基于梵文经文的选段创作了布面油画¹⁵。直到2016年，

13. 参见脚注 11。

14. 因此，“福”、“洛”、“寿”包含了作者的姓氏，同时又与“福禄寿”相呼应。这也是洛齐 2014—2015 年间创作的作品的题目，作为从2010年延续至今的“福”系列的一部分——该系列的灵感来自于道教书法传统，因此与本文所述的作品系列有直接关联。详细信息请参考阿德丽亚娜·叶星 2019, 287.

15. 相关信息是由艺术家通过微信（2024年12月18日）发送给作者的。

他才决定将梵文与中文里有吉祥寓意的文字混合在纸介的水墨艺术作品中，并于2016年9月13日至15日在澳大利亚阿德莱德“Carlew”画廊举办的“福·八千颂歌”¹⁶展览中展出。基于创作的思考，他在那次展出中创作了20幅黑色和绿色水墨纸本挂轴并取名为“佛·八千颂歌”（共两组，分别为12幅和8幅），以及14幅黑色水墨纸本立轴，分成以“福·八千颂歌”为题的6幅（每幅尺寸80×31cm）和以“福·佛·八千颂歌”为题的8幅作品（每幅尺寸120×31cm）¹⁷。最后一组作品是“水墨的声音”展览中作品的前身，具有相同的格式和尺寸，而且都包含“福”字和“佛”字与《般若波罗蜜多心经》中的梵文相结合。

2017年，在阿德莱德堡举办的“链接”¹⁸双人展上，洛齐创作了另外三组以梵文佛经为灵感的艺术作品，分为以下三组：1）30幅黑墨纸本立轴，名为“福禄寿”，每幅尺寸为120×31cm；2）6幅黑色、绿色和橙色的大型挂轴，名为“福”，每幅尺寸为216×52cm，上半部为“福”字，下半部为“田”字¹⁹；3）8幅黑墨和彩色的小型挂轴，名为“八千颂歌”，每幅尺寸为120×31cm，其中以梵文抄写佛经并绘有佛教图像。第一组的30件作品又根据梵文字母中夹杂的汉字分为三个部分：1）前10件作品带有“福”字和少量的“佛”字；2）另

16. 展览宣传海报上的官方英文标题为“Lucky+ Eight Thousands Carol”。

17. 信息来自2024年12月15日洛齐发送给作者的微信。欲了解作品以及展览的更多信息，请参考：阿德丽亚娜·叶星 2019，291，322-326。作品尺寸仅指绘画部分，如加上顶部和底部的留白/空隙，每幅作品的总尺寸为155×31cm。

18. 展览从9月8日持续到9月16日，展出了洛齐和当地艺术家 Angel Anghol 的作品。洛齐将展览中展出的系列作品命名为“福·链接”。

19. 如洛齐所说，“田”字象征着“家有田地是幸福的主要来源”，因此是一个吉祥的字（洛齐于2024年12月17日发送给作者的微信）。



1号厅 洛齐 八千颂歌 局部 2017

Luo Qi, "Ode of Eight Thousand Verses" (2017), detail, Room 1 of the Museum Gallery

外10件带有“洛”字的作品；3)最后10件作品中含“寿”字。

这30件作品中的26件随后2019年3月25日至4月8日在博洛尼亚大学图书馆举行的“洛齐：写乐”展览期间展出。其中的24件以每四件为一组悬挂在图书馆主厅的木质长廊上，其余两本以手风琴开本的形式陈列在主厅入口处的展柜中。在此契机之下，这一系列的名字变成了《福·八千颂歌》。

在“水墨的声音”展览中，该系列仅有9件作品²⁰陈列在临时展区的第一展厅，其标题也被简化为“八千颂歌”。这些作品悬挂在一个木制框架上，既能让人想到移动屏风也让人联想到编钟的结构，这也是和博物馆所收藏的中国乐器之间的一种呼应²¹。

在这一系列作品中，艺术家尝试使用不同的语言符号，通过专业书法笔触进行叠加、重复、混合和勾勒，创造出一种可视节奏，在视觉上再现了阅读手抄经文时的佛教礼赞音乐节奏。因此，作品的语言内容不再重要，而是变化为一种方式，又或是材料；在此之上，“乐谱”徐徐展开并呈现在观众的眼前和耳中。因此，这些作品的原始素材就是字母和字符，用书法的方法转写它们以后，却得到了一种语言上难以辨认、同时可从声响上感知的纹路。这些作品可以说是一种“音乐书法”，我们可以将其定义为一种“普遍共通”的形式，因为它同时与佛教、道教和基督教相呼应，包含了东方和西方的传统。它由超越国界的符号构成，通过“视觉声音”与世界联结在一起。这些作品体现了洛齐“书法主义”的精髓——这种艺术形式利用书写（更确切地说是多种书写符号）和书法艺术来创造普遍可

20. 在这9件作品中，1)4件属于“福”字组(1, 8, 9, 10)；2)3件属于“洛”字组(1, 3, 10)；3)2件属于“寿”字组(2, 8)。

21. 关于藏品的详细信息，本书章节“博洛尼亚国际音乐博物馆和图书馆的中国乐器收藏”，作者洛伦佐·恰洛冯特(Lorenzo Chiarofonte)。



1号展厅 洛齐 八千颂歌 2017

Luo Qi, "Ode of Eight Thousand Verses" (2017), Room 1 of the Museum Gallery

解读的新视觉代码。

2. 《写乐·无声之歌》(2018-2023)

在这个系列中，洛齐用“敦煌曲谱”系统转译了意大利著名的歌曲。“敦煌曲谱”是20世纪初在中国甘肃省敦煌莫高窟²²发现的手稿。莫高窟由492座保存有壁画和塑像的洞窟组成，可追溯到公元前6世纪。1908年，法国汉学家保罗·佩洛（Paul Pelliot, 1878—1945）发现这些手稿后，将其带到了法国，至今存放在巴黎的法国国家图书馆中。这些音乐手稿被归档登记，编号分别为P3808, P3539和P3719，其中最重要的是P. 3808²³。它是一组可追溯到公元933年的旋律，共20首。据学者称，这些旋律在唐朝（618—907）和五代时期（907—960）非常流行。其中包含的音乐系统，是中国迄今为止最古老的乐谱系统。

这个古老的符号系统由汉字笔画组成，又似汉字的局部或偏旁，如一、丨、七、八、匕、几、乙、厶等20余种，还有一些辅助性符号。这些符号从右到左一个接一个地转成一列，就像是书面文本中的传统字符一样（见下图）。这些符号与辅助性符号结合在一起，以表示节奏和音乐。

一 丨 七 八 匕 几 乙 厶 丿 丨 厶 乙 丨 厶 乙 厶 丿 丨 厶 乙 厶 丿

手稿 P3808 中敦煌音乐符号系统的 20 个音符（Chen 1999, 66）

22. 20世纪初，一位道士发现了一个被封闭的山洞，里面保存着许多佛经和文献，其中年代最近的是1002年文献。这其中还有一些乐曲记录，因此这些乐曲中使用的乐谱被称为“敦煌乐谱”（Chen 1991, 61）。
23. P3539包含二十种不同的音符列表，显然不是某一作品的乐谱；P3719为一幅未完成的画作，题为《浣溪沙》，而P3808则包含二十五件完整的作品。因此，敦煌乐谱研究主要集中于P3808中收录的25首乐曲（*ibid.*, 62）。





写乐 洛齐 博洛尼亚大学图书馆 博洛尼亚 意大利 2019
由 Matteo Di Giosia 摄影师提供

“Luo Qi: Writing Music” Exhibition, Bologna University Library, Bologna, Italy, 2019
Courtesy of the photographer Matteo Di Giosia



写乐·八千颂歌 洛齐 博洛尼亚大学图书馆 博洛尼亚 意大利 2019

Luo Qi, "Ode of Eight Thousand Verses" (2017), Bologna University Library, Bologna, Italy, 2019

在《写乐·无声之歌》系列作品中，艺术家洛齐从意大利著名的歌曲、咏叹调和歌剧歌曲中汲取灵感，将这些旋律翻译成由敦煌曲谱启发的书法符号并将其串接起来。

该系列由三种不同类型的作品组成：

1. 以纵向卷轴形式悬挂的（12件，2018）以及以手风琴开本形式展示的（2件，2023）纸质书；
2. 6件大型纵向塑料卷轴（2018，2023）；
3. 20件小型方形纸本水墨作品（2018）。

1) 这组纸质书以纵向卷轴形式悬挂，每件长378厘米，宽32厘米，其中6件的灵感来自知名的意大利歌剧，如威尔第（Giuseppe Verdi, 1813—1901年）的《弄臣》、《茶花女》和《奥泰罗》，以及普契尼（Giacomo Puccini, 1858—1924年）的《图兰朵》、《托斯卡》和《蝴蝶夫人》。其他作品的灵感则来自六首著名的意大利歌曲，即《桑塔露其亚》、《我的太阳》、《妈妈》、《重归苏莲托》、《飞翔》和《负心人》。

在这些作品中，除了传统的书法色彩（墨汁的黑色和纸页的白色）之外，洛齐还增加了绿色和棕色来勾勒音符，以便在流动的乐谱中创造出一种视觉色彩节奏。颜色的多样性与符号的大小、空间布局和笔触的不断变化相对应，而水墨技法的碰撞²⁴则带来轻重、粗细和曲直各不相同的笔迹，创造出动态的轮廓和节奏以及与生俱来的流动性，达到赏心悦目的效果。

这些作品于2018年在米兰布雷拉书馆（Iezzi 2018, 12-23, 23-28）举办的“墨乐——洛齐与Silvio Ferragina书法作品对话布拉登斯图书馆中国藏品”（The Music of Ink - Calligraphies by Luo Qi and Silvio Ferragina in dialogue with the

24. 关于书法中笔触技巧对比的详细信息，请参考Li 2009, 178-179。



7-8号展厅 洛齐 写乐·无声之歌 2018-2023

Luo Qi, "Writing Music - Silent Melodies" (2018-2023), Rooms 7-8 of the International Museum and Library of Music

Chinese archive collection of the Braidense Library)²⁵ (阿德丽亚娜·叶星 2020a, 126-153) 展览期间首次展出, 随后又在博洛尼亚大学弗利校区展出。2019年, 这些作品在博洛尼亚大学图书馆举办的“洛齐: 写乐”(Luo Qi: Writing Music) 展览中再次展出(阿德丽亚娜·叶星 2020b, 29-30, 152-157)²⁶。

在“水墨的声音”展览中, 这些作品成对地悬挂在博物馆的6、7、8和9号展厅, 与其中的18、19世纪意大利歌剧作品、曲谱以及古典乐器形成视觉和听觉上的对话。²⁷ 在专门介绍19世纪和罗西尼的7号展厅中, 一件受《塞维利亚理发师》启发并为展览创作的小本折叠书放置在罗西尼亲笔签名的原稿旁边。与悬挂的作品不同的是, 这幅作品只用黑色墨水在白纸上书写, 以呼应罗西尼手稿的相同颜色; 同时, 音符的书写以纵向展开, 整齐有序, 重现罗西尼乐谱的规则和严谨。这两件作品并置在同一个展柜中, 形成了中意音乐之间极有冲击力的一次艺术对话, 也体现了东西方文化之间的深厚联系。展览结束后, 艺术家将这件作品赠予了博物馆, 成为博物馆永久陈列的一部分²⁸。

25. 在这次展览中, 该系列的原始标题为《墨乐——无声之歌》。

26. 在布雷拉国立图书馆和博洛尼亚大学图书馆, 这些作品被成对地悬挂在图书馆主厅(分别为“玛丽亚·特蕾莎”大厅和历史大厅)的一侧, 而在弗利校区教学中心的“墨乐——洛齐和 Silvio Ferragina 的书法”展览(2018年5月8日至18日)中, 作品则以折叠相册的形式展示在主楼的玻璃墙上。

27. 关于展厅的详细信息, 请参考本书章节“博洛尼亚国际音乐博物馆与图书馆”。

28. 关于这件作品以及赠予的详细信息, 请参考本书章节“‘写乐·无声之歌: 塞维利亚理发师’的赠予”。在“水墨的声音”展上, 洛齐又创作了另一本受《塞维利亚理发师》启发的折叠书, 与他赠予策展人的相似。





洛齐 写乐——无声之歌 2018 “墨乐”展览
布雷拉国家图书馆玛利亚·特蕾莎大厅 米兰 意大利 2018
Luo Qi, “Writing Music - Silent Melodies” (2018), “The Music of Ink” Exhibition,
Braidense National Library - Maria Teresa Hall, Milan, Italy, 2018

2) 为了2018年的米兰展,洛齐还创作了3幅大型纵向塑料卷轴,其灵感来自三首著名的意大利咏叹调,分别是吉拉莫·弗雷斯科巴迪(Girolamo Frescobaldi, 1583—1643)的《当温柔的微风》(Se l'aura spira)、安东尼奥·洛蒂(Antonio Lotti, 1667—1740)的《美丽的嘴》(Pur dicesti, o bocca bella)和朱利奥·卡奇尼(Giulio Caccini, 1546—1618)的《阿玛利亚,我的宝贝》(Amarilli, mia bella)。卷轴的尺寸均为140×480cm,使用了白色丙烯颜料和塑料板。这些作品悬挂在布雷拉图书馆“玛丽亚·特雷莎”大厅的木栏杆上,透明的质地使其仿佛融进了图书馆书架上的古籍之中²⁹。博洛尼亚大学图书馆的展览也选择了同样的处理方式,尽管当时只展出了《当温柔的微风》和《美丽的嘴》。

在“水墨的声音”展览中,洛齐重新演绎了这三件作品。除了原有的塑料板和白色丙烯颜料以外,他还使用了黑色颜料,这是为了重现中国书法的传统色彩和阴阳理念。这几件作品被悬挂在临时展区第二展厅的自立木结构上,创造出了一种光影的游戏——字符的阴影反射到墙上,打破了墙面的单一并为其注入了活力,扩展了声音和诗意的维度。

洛齐使用的多为当代工业材料,与传统书法艺术并无关联;这与尝试使用新材料和新工具的艺术家和书法家们(Cacchione and Wu 2019; Cacchione and Lin 2021³⁰; Iezzi and

29. 关于两所图书馆中作品陈列的图片,请分别参考阿德丽亚娜·叶星 2020a, 100-101, 和阿德丽亚娜·叶星 2020b 158-159。在弗利举办的展览(2018)中,作品被悬挂在开放式的楼梯上:阿德丽亚娜·叶星 2020a, 144-145。

30. 本书作者回顾了20世纪80年代以来中国实验艺术家对非常规材料的使用,并创造了“材料艺术”一词来描述将“物质”本身作为研究和表达主要载体的作品,首次对中国当代艺术中对于材料的突破性探索进行了细致探讨。



敦煌：中国古代音乐曲谱与图像 来自洛齐的笔记
澳门博物馆 里斯本 葡萄牙 2019

Poster of the exhibition “Dunhuang: The Scores and Pictorial Narrative of Ancient Chinese Music - From Luo Qi's Journal”, Scientific and Cultural Centre of Macau, Lisbon, Portugal, 2019

Meccarelli 2024) 不谋而合。他们的目的是革新书法传统，并赋予其更具当代感的表现形式。其中，字符的轮廓有着凯斯-哈林 (Keith Haring) 的风格，而形式和图案的规律性则让人想起蒙德里安的新古典主义。如果说彩色折叠书的笔触图案对应的是行书和草书，那么这些作品则是以楷书和隶书为参照。在这里，西方和东方的艺术形式再次相遇、融合。

3) 2018年，洛齐还以意大利咏叹调、歌剧、歌曲为灵感，创作了20幅³¹33×33cm的水墨纸本作品，其中：

- 6件来源于意大利著名咏叹调：朱塞佩·威尔第作品《弄臣》中选段《女子皆善变》(La donna è mobile)，普契尼的《图兰朵》、《蝴蝶夫人》选段《总有一天，我们会看到》(Un bel dì, vedremo)、《托斯卡》中的《为艺术，为爱情》(Vissi d'arte, vissi d'amore)、《波西米亚人》中的《是的，我的名字叫咪咪》(Sì. Mi chiamano Mimì)，以及《贾尼·斯基基》中的《我亲爱的爸爸》(O Mio Babbino Caro)。

- 1件来源于享誉世界的那不勒斯经典歌曲，即乔瓦尼·卡普罗 (Giovanni Capurro)、爱德华·多·迪卡普亚 (Eduardo di Capua) 和阿尔弗雷多·马祖奇 (Alfredo Mazzucchi) 的《我的太阳》(O sole mio, 1898)。

- 12件来源于17、18世纪的曲目，如弗朗西斯科·杜兰特 (Francesco Durante, 1684—1755) 的《舞蹈，舞蹈，温柔的少女》(Danza, danza, fanciulla gentile) 和《处女，所有的爱》(Vergin, tutto amor)，乔瓦尼·博诺西尼 (Giovanni Bononcini，

31. 这些作品实际上共有21件，但第1件并非对意大利音乐作品的演绎，仅包含作者姓名 (洛齐)、该系列的内容说明 (意大利歌曲)、作品数量 (21首)、敦煌乐谱示例、跋文和作者印。如需查看全部21件作品，请参考阿德里亚娜·叶星 2020b, 65-85。

1670—1747)的《为了崇拜你的荣耀》(Per la gloria d'adorarvi), 安东尼奥·卡尔达拉(Antonio Caldara, 1670—1736)的《尽管残酷》(Sebben crudele), 弗朗西斯科·加斯帕里尼(Francesco Gasparini, 1668—1727)的《让我爱你》(Lasciar d'amarti)和《亲爱的拉乔》(Caro laccio, dolce nodo), 乔治·弗里德里希·汉德尔(Georg Friedrich Händel, 1685—1759)的《影子永远不会》(Ombra mai fu)和《让我哭泣》(Lascia ch'io pianga), 安东尼奥·洛蒂(Antonio Lotti, 1667—1740)的《美丽的嘴》(Pur dicesti, o bocca bella), 亚历山德罗·斯卡拉蒂(Ales sandro Scarlatti, 1660—1725)的《安慰与希望》(Consolati, e spera)和《紫罗兰》(Le violette), 朱塞佩·托雷利(Giuseppe Torelli, 1658—1709)的《你知道的》(Tu lo sai)。

• 最后1件来源于恩里科·托塞利(Enrico Toselli, 1883-1926)的《小夜曲》(Serenata)。

这些作品在2019年于博洛尼亚大学图书馆举办的“洛齐：写乐”展上首次展出。与其一同展出的还有另外两个相同形式的系列作品，它们的灵感均来自敦煌曲谱系统，分别名为《敦煌曲谱题记》和《敦煌曲谱笔记》。

其中第一个系列由8件书法艺术作品组成。其中，艺术家解释了敦煌曲谱的来源，以及Paul Pelliot找到敦煌曲谱手稿、受其启发而创作的所有艺术作品的经过³²。对曲谱符号的表达，艺术家洛齐使用了非常个性化的风格，这种风格来自两种不同的书法形式——行书的半字符结合形式与另一种特殊形式，即在汉代(公元前206年—公元220年)使用的官方文字——隶书。

在第二个系列中，洛齐抄写了敦煌808号手稿25首旋

32. 关于其中的中文文本内容，请参考 *ibid.*, 34-36。如需查看作品图片，请参考 *ibid.*, 37-44。

律中的 20 首。这是一次解释性的重写，他用自己的个人风格来书写、构建敦煌符号³³。这些旋律可分为两组（Chen 2011, 62）：在第一组作品中，书名中均有“曲子”一词，这是五代后唐（923—936）时期用来表示短歌的一个词。这个词前面常有一些术语，如“又”（重复）、“急”（快速）、“慢”（慢速）、“又急”（快速重复）、“又慢”（慢速重复）等。在第二组中，作品的标题更为明确，且更有诗意。例如《倾杯乐》、《长沙女引》、《水鼓子》、《撒金砂》、《营富》等。有时，这些名称前面也有术语出现，如《曲子又慢·西江月》、《慢曲子·心事子》等。

第二个系列也于 2019 年 5 月 6 日至 6 月 7 日在里斯本澳门文化中心展出，展览名为“敦煌：中国古代音乐曲谱与图像——来自洛齐的笔记”（Dunhuang: The Scores and Pictorial Narrative of Ancient Chinese Music – From Luo Qi's Journal）³⁴。

在“水墨的声音”所展出的作品中，洛齐将意大利音乐中的声音转化为中国古代乐谱符号，并对其进行重组，把无声的符号转化为一种“视觉与听觉的组合”，具有高度的节奏性和动态感。千丝万缕的书写情节，让有冲击力的意大利歌剧咏叹调回荡在中国笔墨之间，尖锐的线条在优美的音符中产生共鸣。作为一种融合，书法家的笔触留下的墨迹就像一片符号森林，虽然在语言上难以辨认，但在情感上和移情上可以理解和吸引我们。正像那些没有学过音乐、不知道如何“阅读”五线谱的人一样，那些对中国古代音乐没有经验的人永远也不会知道如何“读”这些未被翻译的乐谱。但在这里，这并不是问题；重要的是它能打开你的“心”，让你的心去聆听这些“无声之歌”，让你被“音乐书法”中震撼人心的和声所牵引和包围。

33. 如需查看作品图片，请参考 *ibid.*, 45-64。

34. 在此次展览中，每件乐谱都与另外一件受敦煌壁画启发的水墨画共通展出。

3. 《声音的图像》(2023)

在“水墨的声音”展览中,《声音的图像》系列是首次展出。该系列由8件大型布面水墨丙烯作品组成,每件约为 $400\times 290\text{cm}$ ³⁵。这些作品结合了诗歌、书法、绘画和音乐。通过书法笔触和诗歌丰富的情绪,声音好似被转化为一个图像的森林。因源自对中国古代象形文字的重塑³⁶,这些图像让人联想到一种原始、近乎稚拙的绘画和书写风格,散发出浑然天成的风采。这其中不乏克利风格的符号、对米罗作品的俏皮影射、蒙德里安风格的几何图形和近乎原始的符号意象,让人不禁联想到凯斯·哈林(Keith Haring)。各种图案,例如眼睛、心、鱼、鸟、抽象的人体和动物、脸、旗帜、容器以及房屋、箭、树、星星等,让这些作品栩栩如生——它们形成了一个生动的万花筒,让想象之中和想象之外的故事都沉浸在生动活泼的背景之中。纵向的节奏模式让人联想起传统书法的书写方式,与隐含的乐谱相辅相成。它们以自由且有渗透力的方式呈现,使用了红黑交替的色调,营造出一种动静交错的持续性节奏。

这些作品所体现出的氛围在其展示环境中更显生动:其中四件展品位于临时展区的三号展厅,绿色的墙壁和天花板上的植物主题图案让人联想到生机盎然的田园风光。另外四件作品则直接悬挂在室外,让内部和外部空间融为一体,把艺术创作中的自然景色映射到真实场景中。从回廊的角度上看,它们像是漂浮在空中,与风的自然流动不断对话,仿佛有呼吸、气流

35. 每件作品的具体尺寸分别为 $240\times 290\text{cm}$, $360\times 290\text{cm}$, $390\times 290\text{cm}$, $397\times 290\text{cm}$, $397\times 290\text{cm}$, $390\times 290\text{cm}$, $398\times 290\text{cm}$, $393\times 290\text{cm}$ 。

36. 有关洛齐作品中的字符与古汉字的关系,请参考本书第5章节“关于2023年10月在博洛尼亚展出的洛齐作品的思考”,作者/劳悟达(Uta Lauer)。



洛齐 声音的图像 纱布、水墨、丙烯 390×290厘米 2023

Luo Qi, "Sound Images", ink and acrylic on cloth, 390×290cm, 2023

涌动和低声细语——正所谓将图像转化为声音，将声音转化为图像。

《声音的图像》源于洛齐最重要的系列作品之一《情书》(1990-2002)。此系列标志着洛齐艺术创作的转折点，凸显出了他艺术实践的巨大转变，更使其蜚声海外³⁷。从纸本水墨草书实验开始，到重新诠释古文字的布面油画，这其中共经历了四个阶段³⁸。正如拉斯·博格伦德(2014, 33)所述：

它看起来像是洛齐开始探寻的新书法经验，融合了带有强烈色彩的草书，以一种奔放的、自由的和抽象的方式。这些标注为“诗歌”的早期作品，可爱且迷人，却仍然相当地传统。然而，他不久就在拘泥于形式的黑体字和形式化的古代脚本——甲骨文和篆书中，发现了艺术的可能性。

在1998年创作的一组彩色抽象作品中，洛齐使用了他在《声音的图像》重现的符号。不同的是，在这些作品中网格更加密集有序，构图的严谨性更突出，色彩的使用也较为频繁。这两个系列的另一个关联就是多个心形图案的出现。这些“心”是洛齐在《情书》中开始使用的，在《声音的图像》中也反复出现，并且按照西方惯例以明亮的色彩突出描绘。正如《说文解字》中所述，“音，声也。生于心，有节于外。谓之音”。事实上，“心”是解读这两个系列和洛齐艺术创作世界的一把钥匙。正如《写乐·无声之歌》一样，洛齐的“文字”和“图像”必

37. 《情书1》(1990年)是1998年首次在西方世界举办的中国当代书法展中的三件作品之一。该展于1998年4月15日至6月6日在纽约米里亚姆和艾拉·D·瓦拉赫美术馆(Miriam & Ira D. Wallach Art Gallery)举行，题为“笔墨之声：当代中国书法”。如需更多信息，请参考Zhang 1998, 56。

38. 关于这四个阶段的具体信息，请参考阿德丽亚娜·叶星(2019, 195-201)。

须用“心”而并非“语言和视觉上的理性”来解读和诠释，因为这种理性往往会扼杀或束缚创造力。艺术家以感性的视觉感受为基础，创造出一种新的“书写”和“视觉意象”形式，从而激发对艺术真正的“爱”。

有三个与《声音的图像》相关的系列也同样基于对中国古代文字的重新演绎，即《神鸟系列》、《神鱼系列》和《飞鱼系列》。³⁹这三个系列是洛齐在2004年至2009年期间创作的，以渐进的抽象程度对古代象形文字“鸟”和“鱼”进行了创作。在第一批作品中，图形与象形文字有着极高的相似度，但随后这种呼应变得越来越弱，创作中的图案逐渐趋向于鸟和鱼的真实形象或其在绘画中的传统形象。在系列的最后几幅作品中，它们转化成了线条的组合，只能让人依稀联想到鸟和鱼的形状⁴⁰。在《声音的图像》中，洛齐再次使用了鸟和鱼的一些形态，尤其是最有象形含义的。此外，在《飞鱼系列》中，他的笔下出现了许多奇幻动物，它们融合了鱼类和鸟类的特征，被命名为“飞鱼”，并且和心形、十字形、圆点、花朵、三角形等传统元素和形状共同出现。与这三个系列和《情书》相同，《声音的图像》的创作过程也体现了“排列组合及不对称模块化”⁴¹（Iezzi 2024, 168）的理念，塑造出一种新的语言，为同一主题赋予了多样化的表现形式。从单一字符

39. 关于这三部系列的详细信息，请参考 Iezzi 2019, 249-271。

40. 关于两个系列作品的对比及其象形和抽象的特点，请参考 Iezzi 2024, 191。

41. 尽管源于同一模块，不规则的特性却被升华为创作中的原则（每件作品都独具特色）。从这个意义上讲，形式并未止于最初概念（汉字），而是不断演变，因为项目的设想与其实现之间并非是完全对等的。作品展现了一种不对称性，它是可以被接受、被同化的，甚至是有意为之，与充满未知和惊喜的现代艺术观和现代世界观不谋而合（*ibid.*）。这一理念借鉴了行动绘画（Action painting）。

的系列（《神鸟》和《神鱼》）到双字符（《飞鱼》）再到长篇文字（《情书》和《声音的图像》），洛齐创造了一种非形式化的“书写”，它不再以语言上的可读性为目的，而着重于视觉上的观赏性，带来一种普遍共通的审美感受。

在所有这些系列中，洛齐参考了“绘画书法”⁴²（也称“象形书法”）的理念——这种当代书法流派是在汉字象形特性的基础上对其进行视觉再创造，有时还结合色彩的使用。70年代，书法家李骆公（1917—1982年）在1985年10月于北京中国美术馆举办的“中国现代书法首展”上，首次展出了他的作品《蝶恋花》，开创了这一风格。这次活动标志着“中国现代书法”⁴³的诞生和当代书法实践实验的起点。洛齐在他的创作生涯中也贡献了多件实验性作品，在其创新书法流派“书法主义”的30周年之际，他决定创作一件以其早期实验为灵感的系列，并通过这个系列追溯他艺术旅程中的一些重要阶段。

在本次展览中，记录了洛齐艺术生涯的重要著作《是我：一个书法主义者的无言之诗》（2018）展示在了一号展厅入口处⁴⁴。这本珍贵的艺术家书回望了他众多艺术创作之中的关键作品，并于2017年获得了当年“中国最美的书”的殊荣。在

42. 艺术评论家对此类书法有多种定义：张以国（1998, 19）称之为“画法书法”，朱青生（2000, 162）称之为“字画派”，朱锦良（2001）称之为“象形书法”或“画法书法和以书法为主导的绘画”，高天明（2004, 190）称之为“书法绘画”，陈大中（2005, 96）称之为“汉字绘画化”，刘宗超（2008, 162-165）称之为“图解字义的创变方式”，张爱国（2007, 158）“画字型”，刘灿铭（2009, 86-94）“汉字图画化模式”等。最先指明这一类别的是栗宪庭（1991, 254-255），当时他提到有些艺术家“画字象形”（*ibid.*, 254）。

43. 关于“中国现代书法”这一标签的具体解释，请参考 Iezzi 2015, 206-208。

44. 缩小版本的艺术家书陈列在3号展厅中，以供参观者翻阅。



书法主义文献丛书 洛齐主编 江西美术出版社

2018-2020 中国国家出版基金项目

"Calligraphysim: A Series of Books" edited by Luo Qi, Jiangxi Fine Arts Publishing House, 2018-2020, National Publication Foundation



中国书画家协会



CALLIGRAPHYISM
A SERIES OF BOOKS

EDITED BY LUO QI

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洛齐 主编

LUO QI
WRITING MUSIC BOLOGNA

洛齐写乐·博洛尼亚

(意)阿德里亚娜·叶星 Adriana Tezzi 著

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书法主义文献丛书

源自东方走向现代

罗塞莉·梅内加塔 洛齐 编著

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书法主义文献丛书

西园雅集

洛齐 著

江西美术出版社

展柜上，这本书翻开的页面所介绍的正是洛齐最知名的作品之一——《情书》，编号 21-98。这件作品使他逐渐登上国际舞台⁴⁵，同时也预示着他在《声音的图像》中所实现的新的突破。

4. “书法主义”文献

“水墨的声音”展览的举办不仅是为了展示洛齐与音乐相关的艺术创作，也是为了庆贺“书法主义”创立三十周年。这一流派由洛齐于 1992 年创建，其正式的形成可追溯到河南郑州美术馆举办的“1993 年书法主义展·第一届书法主义展”。当时，洛齐为展览撰写了一篇题为《书法主义宣言》的文章，其中概述了这场运动的主要特征（洛齐 2019）。这场后现代书法运动旨在摆脱中国传统书法的局限，超越将书法作为艺术书写形式的概念。其最初的实验方式是改变汉字的基本结构和形式，使其无法再被当成文字来阅读。书法由此成为一种“纯粹的抽象艺术”（Zhang 1998, 56），在这种艺术中，汉字的语意已无法辨认。自 1999 年以来，书法运动走出国门，将这种艺术实验延申到世界上所有的文字和语言，让世界各地的艺术家都参与其中。

学者们对书法主义有着不同的解释（刘骁纯 1993, 54-55；陈进 2003（1996），253-254，261-262；郎绍君 2001, 1；朱以撒 2001, 138；沈伟 2001, 142；张颐武 2003, 185-187；刘宗超 2008, 184；何心鹏 2014, 103），“非语义写作”（Bradley 2014, 182）也是其中一种。总的来说，书法主义被认为是一种利用书写中的视觉成分（而并非书写本身）以及不同书法技艺来创建新的视觉符号的艺术形式，其中的符号具有普遍共通性且能与其他艺术形式联动。它是当代中国最

45. 参考脚注 37。

具影响力的实验书法运动，也是唯一能够超越国界、走向国际的书法运动。

在本次展览中，三号展厅中央展出的15本书籍见证了“书法主义”的完整历史，回顾了这一运动最重要的阶段及特点。这15本书由洛齐教授策划并与中外专家共同撰写，根据艺术家本人的建议按以下顺序展出：

1. 洛齐（2020年），《西园雅集》，江西美术出版社；
2. 洛齐（2019年），《书法主义宣言》，江西美术出版社；
3. 洛齐（2019年），《书法主义简史》，江西美术出版社；
4. 洛齐（2019年），《书法主义书信》，江西美术出版社；
5. 洛齐（2020年），《开放的书法主义》，江西美术出版社；
6. 洛齐（2019年），《书法主义图像叙述》，江西美术出版社；
7. 洛齐（2019年），《书法主义与当代文化》，江西美术出版社；
8. 洛齐（2019年），《书法主义与传统艺术》，江西美术出版社；
9. 阿德丽亚娜·叶星（2020年），《墨乐·米兰》，江西美术出版社；
10. 阿德丽亚娜·叶星（2020年），《洛齐写乐·博洛尼亚》，江西美术出版社；
11. 阿德丽亚娜·叶星（2019年），《一个书法主义者洛齐》，江西美术出版社；
12. 贺万里（2019年），《书法主义与洛齐》（中国卷），江西美术出版社；
13. 马丁·布拉德利（2019年），《书法主义与洛齐》（外国卷），江西美术出版社；
14. 罗塞勒·梅内加佐、洛齐（2020年），《源自东方走向现代》，江西美术出版社；
15. 阿德丽亚娜·叶星、洛齐（2021年），《文字与图像》，书法主义文献馆。

这套书籍是《书法主义文献丛书》的一部分，该丛书曾荣获中国国家出版基金会颁发的中国国家图书馆最权威学术奖，并已分发至中华人民共和国所有公共图书馆。这一奖项证明了书法运动不仅对中国书法的发展至关重要，而且对全球当代文化都具有重要意义。

致谢：

首先，我要感谢洛齐的慷慨和友谊，感谢他让我们有机会欣赏到他的艺术作品。感谢博洛尼亚市立博物馆馆长 Eva Degl'Innocenti 和国际音乐博物馆及图书馆馆长 Jenny Servino 愿意主办这次展览，并在展览组织过程中给予的支持。感谢博洛尼亚大学口译和翻译系（DIT）前任主任 Francesca Gatta 的鼓励和支持。感谢我的研究团队成员的宝贵合作，感谢所有参加相关活动的艺术家和学者，感谢所有为举办这次展览做出贡献的人。

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On “Sounds of Ink: Luo Qi and 30 Years of Calligraphyism” Exhibition

A Journey through Eight Thousand Verses, Silent Melodies and Sound Images¹

By Adriana Iezzi²

“All sounds arise from the human heart.”

(Yueji, I, 1)

Methodological Preface

This essay aims at describing the main concept and the artworks of the exhibition “Sounds of Ink - Luo Qi and 30 Years of Calligraphyism”, that was held from October 12 to November 5, 2023 at the International Museum and Library of Music in Bologna (Italy). In the introduction, the main characteristics that link calligraphy and music – the two arts explored in the exhibition, are outlined. Then, after a brief overview on the influence of music on Luo Qi’s artistic

1.The underlying data of this publication are available at <https://amsacta.unibo.it/id/eprint/8581/>

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国际音乐博物馆与图书馆内长廊 洛齐 声音的图像 2023

Luo Qi, "Sound Images"(2023), Cloister of the International Museum and Library of Music

production, the three series displayed in the exhibition are analysed in detail. These artworks were selected on the basis of the following criteria: crossmediality (participation in different media, in particular calligraphy and music but also painting and poetry), relevance with the host location, innovation (in relation to traditional compositional arrangement, content, materials, concept, and technique), calligraphic vocation (predominance of calligraphic component/s), recency (from 2017 to 2023), and representativeness (artworks representative of the current of Calligraphyism). Based on art criticism (also in the Sinophone sphere) and direct confrontation with the artist, the selected artworks are described using three levels of analysis: 1) stylistic-formal analysis; 2) analysis of texts/content (using linguistic and philological approach); 3) reconstruction of creative process and exhibition history. The article ends with a brief explanation of the “Calligraphyism” movement and its main bibliographic material (on display).

Introduction

In China, calligraphy (*shufa* 书法) is more than a simple decorative art, in which writing is used to ornamentally embellish a surface. It has always been the Art par excellence because it represents the “written paradigm” of the entire cosmic design (Liu 2000, 2).³ In calligraphy, every reproduction becomes original, every artifice becomes an expression of emotions, every brush stroke, with its different thickness, concentration of ink, and tonal gradation, is transformed into a

3. In his article, Cary Liu (2000) explains as the word “calligraphy (*shufa*)” is composed of the two characters *fa*, that can be translated as “regulation”, “rule”, “law”, “method”, “imitation”, “form”, “pattern”, “figure” and “image”, but also as “model”, “paradigm”, and *shu*, which means “writing”.

significant flow of changing moods and feelings⁴. The aesthetic connotation and the artistic core of calligraphy are thus colored, ineluctably, with a clear “musical beauty” (Li 2004, 163). In every calligraphy: “The composition must move the heart like music from an instrument with many strings”⁵. By transcribing poems, thoughts or sublime prose “with elegant spirit...delicate moisture...dry strength... and relaxed refinement”, calligraphers “could express their dispositions, giving shape to their sadness and happiness” (Chang and Frankel 1995, 6). Through the dynamic gesture of the brush soaked in ink that flows and hovers over paper or silk, “heaven and earth are trapped in visible form; [because] all things emerge from the writing brush”⁶.

In a calligraphic work, you can admire and enjoy the reverberation of the vital breath and the universal impulse, the *qi* 气, which is the basis of the functioning of the universal macrocosm, the natural world, and the human microcosm. The calligrapher, thanks to the cultivation of his/her own psychophysical unity (*xin* 心), is able to guarantee the openings (*xue* 穴) that allow the flow of this *qi* and to show in his/her works the evident signs of such a flow completely free of obstacles. Calligraphy thus becomes a means of representing the universal dynamism, an energetic extension

4. In the “Preface” of the text “The Embodied Image” (Harrist and Fong 1999, XVIII), Harrist affirms that: “The graphic patterns that make up written characters are seen as images of the human mind at work, striving to discern order in the phenomenal world and to impose meaning on a chaotic flow of perceptions and feelings”.

5. This is the translation of two lines of “The Art of Writing” (*Wenfu* 文赋) by Lu Ji 陆机 (261–303). The translation is by Sam Hamill (Chi and Hamill 1986, 26). The original lines in Chinese are: 炳若綉, 栖若繁弦。

6. *Ibid.*, 25. The original lines in Chinese are: 笼天地于形内, 挫万物于笔端。

of the human body and the cosmic substance and, therefore, an intelligible expression of the human mind and the spiritual reality of the entire universe (Pasqualotto 2007, 105-127).

In doing this, calligraphy reflects the same connotations and functions as music (*yue* 乐). Music is the art that best represents and embodies the dynamic quality of life — not only of cosmic and human life, but also of the harmony that connects the two (*ibid.*, 121). According to ancient Chinese cosmogony, there is a great *qi* that rises from the earth to the sky and another great *qi* that descends from the sky to the earth. These two *qi*, mixing together, generate the winds from which music originates (*ibid.*, 118). Music, therefore, is not only a technique for composing sounds, but is one of the fundamental ways in which reality is expressed. Exactly what happens in the art of calligraphy. Furthermore, just as the strokes that make up the characters are born from a human intuition arising from the observation of nature,⁷ in the same way the notes are born from the human ability to give order and measure to the sounds, which are the result of the transformations and movements of nature itself.

In addition to these philosophical and conceptual similarities, there are many other characteristics that calligraphy and music have in common. Music is, in fact, the art of practice and precision, just as calligraphy is. Musical notes are like a series of instructions to be repeated in a precise order and

7. According to legend, the invention of Chinese characters is due to Cangjie, a cultured minister of the mythical Yellow Emperor (who lived about 5000 years ago). The minister, struck by the tracks left by animals on the ground, particularly the footprints of birds, had the idea of the strokes that make up the characters.



1号展厅 洛齐 八千颂歌与《是我》艺术文献 2017

Luo Qi, "Ode of Eight Thousand Verses" (2017) & the artist's book "It is I" (2017), Room 1 of the Museum Gallery

infinite times with a pre-established rhythm before reaching the execution of a fluid and unitary melody. In the same way, calligraphic practice requires the orderly and repeated execution of strokes that vary according to the styles and that only after a long training can give life to harmonious and dynamic calligraphies. The musical timbre is like the writing style, the acoustic quality is like the quality of the line, the intonation is like the accuracy in calligraphy, the tonal range is like the comparison between the various calligraphic styles, the tempo is like the set of pauses, attacks and transitions between brush strokes, the rhythm in music is like the “rhythm” in calligraphy, consequent to the spatial composition of the work.⁸

According to Jean François Billeter, there are three levels of comparison between calligraphy and music: 1) the analogy between musical note and calligraphic element; 2) the analogy between written character and musical motif; and 3) the analogy between musical composition and calligraphic composition (Billeter 1990, 89-107). Because all these analogies, the Chinese art of writing can be defined as “a musical art” (*ibid.*, 89). The expressiveness of the calligraphic brush can be assimilated to the concept of musicality, giving that touch of life to both these arts. Contemplating the dynamic evolution, the temporality, the emotionality of both musical sounds and calligraphic brushstrokes, we can experience the intrinsically dynamic quality of life, its temporality and its variegated emotional spectrum.

8. In the article “Contrappunti d’arte. La mia calligrafia è musica - Musicalligraphy project”, Ferragina (2022, 70) inserts a table that clearly illustrates all these similarities.

The Exhibition “Sounds of Ink”

The exhibition “Sounds of Ink: Luo Qi and 30 Years of Calligraphyism”⁹ is a journey to discover the intimate bond that inextricably unites Chinese calligraphy to music. The protagonist of this experience is the eminent contemporary calligrapher Luo Qi (b. 1960), who transforms calligraphic signs into astonishing ink scores through his rhythmic brushstrokes. The encounter between calligraphy and music is one of the distinctive features of the creative path of this extraordinary artist who is the greatest representative of the most important post-modern Chinese calligraphy movement called “Calligraphyism” (*Shufazhuyi* 书法主义). Strongly influenced by Euro-American art, he has revolutionized the very way of doing calligraphy by creating an asemic language that is universally understandable and can be defined as “music of the written sign” or “music of the line” (Iezzi 2018, 11). Luo Qi’s encounter with calligraphy and music came almost simultaneously at a young age thanks to his cultured and cosmopolitan family. As he himself affirms:

Around the age of 6-7, I was exposed to traditional Chinese music, drama, painting and calligraphy under the supervision of my mother, who taught me to listen to Western music, sit in front of the stage, learn about drama and dance. Later I studied traditional Chinese poetry with my father. (Iezzi 2019, 90)

My father and mother were both artists. [...] My father was a scholar of music, dramaturgy, linguistics and history of ancient China. He often used calligraphy to record his textual research and poetry. My mother was my best calligraphy teacher during my childhood. She is a descendant of Lin Zexu (1785–1850). Moreover, from a young age,

9. The original title of the exhibition in Italian is “INKiostro di Voci. Luo Qi e 30 anni di calligrafismo”. The Chinese translation is *Shuimo de shengyin: Luo Qi yu sanshi nian de shufazhuyi* 水墨的声音：洛齐与书法主义30年。

I watched my grandmother write poetry in calligraphy. She was a descendant of Chen Baochen, tutor to Emperor Kangxi (1654–1722). (Giraud 2014, 172-173)

In this special family, Luo Qi learned to appreciate European music, as himself explains:

I grew up in a very unique family and environment, immersed in Western music from a young age. After listening to many works by Bach, Paganini, and Mozart, I find them distinctly different from Chinese music—exceptionally, exceptionally beautiful. Each time I hear them, I want to listen again. The more familiar I become with them, the more deeply they move me, leaving me with a sense of expectation. (Iezzi 2019, 90)

Thanks to his interest in music, starting from the 1990s, Luo Qi began to create artworks that focus on the rhythm of the brushstroke, emphasizing the concepts of dynamism and movement in calligraphy (see e.g. the series “Four Seasons” *Siji* 四季, 1991; “Poetry” *Shige* 诗歌, 1990-1994/2000-2010; and “Love Writings” *Qingshu* 情书, 1990-2002)¹⁰. In 2006, he also published an illustrated book on music titled “Drawing Music” (*Shuimo yinyue* 水墨音乐), co-authored with his older brother, Luo Qin 洛秦 (b. 1958), Professor at the Shanghai Conservatory of Music. This book testifies his deep interest in the contamination of these two arts. His attention for the rhythmic structures continued to be evident also in other two series he created in the first decade of the 2000s, “Lucky *Ji* 吉” (2008-2009) and “Happy+Lucky *Fu* 福” (2010-2016)¹¹, that are based on the repetition, decomposition and recomposition of symbolic characters. Moreover, in the last decade, the linkage

10. For more information about these three series, see: Iezzi 2019, 157-200.

11. For more information about these two series, see: *ibid.*, 272-325.

between calligraphy and music has become the conceptual basis of some of his most important series, in particular:

1. “Ode of Eight Thousand Verses” *Baqian songge* 八千颂歌 (2017);
2. “Writing Music – Silent Melodies” *Xie yue – Wu sheng zhi ge* 写乐 • 无声之歌 (2018-2023);
3. “Sound Images” *Shengyin de tuxiang* 声音的图像 (2023).

These three series are the ones selected to be displayed in the exhibition “Sounds of Ink” in order to create a true visual and auditory dialogue within a resonant cultural space like the International Museum and Library of Music and to show Luo Qi’s multifaceted way to reflect on the relation between calligraphy and music.

1. “Ode of Eight Thousand Verses” *Baqian songge* 八千颂歌 (2017)

In this series, Luo Qi combines two different writing systems shaped in calligraphic form: the Chinese characters and the Sanskrit alphabet. The graphs in black are reworkings of Sanskrit letters, while the graphs in white outlined in black are reworkings of Chinese characters. As declared by the artist,¹² the Sanskrit passages are excerpts from the *Prajñāpāramitā* canon, known in Chinese as *Baqian song* 八千颂. This collection of thirty-eight Buddhist sutras, composed between 100 BCE and 600 CE (Conze 1976, 8), represents one of the foundations of Mahāyāna Buddhism¹³. One of its oldest surviving manuscripts, “The

12. This information was provided by the artist in a document sent to the author via e-mail (20.03.2019) and confirmed via Wechat (9.12.2024).

13. For more information about Mahayana Buddhism, see: Williams 1989.

Perfection of Wisdom in Eight Thousand Lines (Aṣṭasāhasrikā Prajñāpāramitā Sūtra)¹⁴, derives its name from its eight thousand verses and serves as the inspiration for Luo Qi's series. The main theme of Prajñāpāramitā Sutra literature is the achievement of the “perfection of wisdom”, which corresponds to “emptiness” (Śūnyatā) “Empitness” (*kongxu* 空虚) is the state of consciousness which understands the real nature of things, that is, the insubstantiality of phenomena as impermanent and interdependent, and which is capable of realizing Buddhahood and enlightenment (Donald 2001, 32, 110).

The Chinese characters used in *Baqian songge* series are fundamentally four: *fu* 福 (fortune),¹⁵ *Fo* 佛 (Buddha), *Luo* 洛 (the artist's surname) and *shou* 寿 (longevity). The first character *fu* 福 (fortune) is particularly important in China because it represents one of its most popular auspicious symbols. It is often affixed to the doors of the Chinese houses or it appears in paintings hanging on the walls, also reworked in a creative way.¹⁶ Very popular is the *Baifutu* 百福图 (“One Hundred Handwritings of the character *fu*”), “a design composed of 100 different handwritings of the character *fu* 福 in the style of ancient and modern seal character, expressing good wishes” (Ye *et al.* 2002, 213). Luo Qi probably took inspiration from some of these

14. The sutra's manuscript witnesses date to at least c. 184 BCE – c. 46 BCE (Beach, Fisher and Goswamy 2011, 29). The translation of the whole text in English by Edward Conze is available at: <https://huntingtonarchive.org/resources/downloads/sutras/02Prajnaparamita/Astahasrika.pdf>

15. The most common translations of the character *fu* are good fortune, blessing, and happiness.

16. To see examples of popular patterns in which the character *fu* is present, Ye *et al.* 2002, 209-213, 221.



7号展厅 洛齐 写乐·无声之歌 2018-2023

Luo Qi, "Writing Music - Silent Melodies", (2018-2023), Room 7 of the International Museum and Library of Music

forms to shape his original characters. As mentioned before, the character *fu* is also fundamental for Luo Qi's art. Since 2010, it has been the source of inspiration of an important part of his artistic production focusing on various interpretations of this character (Iezzi 2019, 275-325). Additionally, the character *fu* refers to an essential religious text of Western tradition, the Gospel, which in Chinese is called *Fuyinjing* 福音经 (lit. 'Classic of Fortunate Music' or 'Classic of Happy Sound'). This text is the main topic of another series created by Luo Qi in 2018 entitled *Fujing chaoben* 福经抄本 (The transcription of the Gospel) inspired by European Medieval incunabula.¹⁷ In addition, the second character of its name in Chinese - *yin* 音 (sound), brings us back to music, that is one of the main themes of "Sounds of Ink" exhibition.

From Christianity to Buddhism, we arrive at the second character of the series *Fo* 佛 (Buddha). This character is an echo of the Buddhist scriptures reported in the Sanskrit text, which represent the main theme of the series. The character was also chosen because the pronunciation of *fu* and *Fo* is similar¹⁸ and creates a sound echo along the rhythmic writing composition. The use of homophonic characters/expressions/objects to convey propitious meanings is a very common practice in traditional Chinese painting and popular art. With this pun Luo Qi wants to resort this custom.

The third character, *Luo* 洛, represents the artist's alter ego — it is his surname — and serves as a direct reference to the creator

17. This information was confirmed by the artist in a document sent to the author via e-mail (20.03.2019).

18. Luo Qi's Wechat message to the author, 17.12.2024

of the work, who acts as the unifying element within this “forest of symbols.” The pronunciation of this character also recalls the character *lu* 祿 (good luck); this character together with *fu* and *shou* characters forms an auspicious phrase *fulushou* 福 祿 寿 (fortune, prosperity and longevity), that is a common wish of happy and full life.¹⁹ It so represents a bond with the fourth character.

The character *shou* 寿 (longevity) is linked to the Daoist tradition and, in particular, the esoteric calligraphy of Daoist inspiration, the so-called Daoist talismanic script (*fulu* 符箓 or *fuwen* 符文)²⁰. This script is strongly linked to the use of talismans on which this character is often reported in a not linguistically (and immediately) recognizable from (Legeza 2005, 29-30), that recalls the one used by Luo Qi in this series. As for the character *fu*, also the character *shou* is a very popular auspicious symbols in China. It can be shaped in one hundred different ways following the so-called *Baishoutu* 百寿图 (“One Hundred Handwritings of the character *shou*”), a design composed of 100 different handwritings of the character in the style of ancient and modern seal character, used for birthday congratulation (Ye *et al.* 2002, 214).

In *Baqian songge* series, the four characters *Fu*, *Fo*, *Luo* and *shou* link together Buddhism, Taoism, and Christianity, popular and elite art, phonetic sounds, puns and religious litanies.

19. The expression *Fu Luo shou* 福 洛 寿 (fortune, Luo, longevity) is also the title of another series made by Luo Qi in 2014-2015 as part of the wider *Fu* series (2010-ongoing). This series is inspired by the esoteric calligraphy of Daoist inspiration, so it is directly linked to “Ode of Eight Thousand Verses” series. For more information about *Fu Luo shou* series, see: Iezzi 2019, 287.

20. For more information about the Daoist Talismanic Script, see: Legeza 2005, 27-30.

The genesis of this series was long and convoluted. The first artworks by Luo Qi inspired by the Prajñāpāramitā Sutra date back to 2006-2007, when he created oil on canvas paintings with the transcription of excerpts from the Sanskrit texts.²¹ It was only in 2016 that he decided to mix Sanskrit letters with Chinese auspicious characters in ink on paper artworks for the exhibition “Lucky+ Eight Thousands Carol”²² (*Fu – Baqian song ge* 福·八千颂歌) held from 13 to 15 September at the “Carlew” Gallery in Adelaide (Australia). In that occasion he created 20 hanging scrolls in black and green ink on paper entitled *Fo – Baqian songge* 佛·八千颂歌 (Buddha - Eight Thousands Carol) divided into two groups (12+8), and 14 folding books in black ink on paper hung as vertical scrolls one next to the other, also divided into two groups: 6 entitled *Fu – Baqian songge* 福·八千颂歌 (Lucky - Eight Thousands Carol) that measured 80×31cm each, and 8 entitled *Fu - Fo – Baqian songge* 福·佛·八千颂歌 (Lucky - Buddha - Eight Thousands Carol) that measured 120×31cm each.²³ This last group is the father of the artworks displayed in “Sounds of Ink” exhibition, as they share the same format and dimensions, and both the characters *fu* and *Fo* are mixed with the Sanskrit letters from the Prajñāpāramitā Sutra.

21. This information was confirmed by Luo Qi in a Wechat message to the author, 18.12.2024.

22. The translation of the title in English “Lucky+ Eight Thousands Carol” is that reported on the exhibition poster.

23. Luo Qi’s Wechat message to the author, 15.12.2024. To see some of these artworks and for more information about the exhibition: Iezzi 2019, 291, 322-326. The dimensions of the works concern only the painted part, if we add also the white/empty spaces above and below, the total dimension is 155×31cm each.

24. The exhibition lasted from 8 to 16 September, and it was dedicated to Luo Qi and Angel Anghol (a native artist). Luo Qi called the series displayed in that exhibition *Fu – Lianjie* 福·链接 (Lucky – Connections).



2号展厅 洛齐 写乐——无声之歌 2018-2023

Luo Qi, "Writing Music - Silent Melodies" (2018-2023), Room 2 of the Museum Gallery

In 2017 for the duo exhibition “Connections”²⁴ held at Fort Adelaide (La Citadel, Port Louis), Luo Qi created other three groups of artworks inspired by Sanskrit sutra, divided as follows: i) 30 folding books in black ink on paper hung as vertical scrolls entitled *Fu Luo shou* 福洛寿 (Fortune – Luo – Longevity) that measured 120×31cm each; ii) 6 big hanging scrolls in black, green and orange entitled *Fu* 福 (Fortune) that measured 216×52cm each, with the re-elaboration of the two auspicious characters *fu* (in the upper part) and *tian* 田 (field)²⁵ (in the lower part); and iii) 8 smaller hanging scroll in black ink and colors entitled *Baqian songge* 八千颂歌 (Ode of Eight Thousand Verses) with the transcription in Sanskrit of the Buddhist scriptures and the depiction of Buddhist images that measured 120×31cm each. The 30 artworks of the first group are in turn divided into three parts according to the Chinese character(s) intermingled with the Sanskrit letters: i) the character *fu* with some rare *Fo* in the first 10 artworks, ii) the character *Luo* for the second 10 artworks, and iii) the character *shou* for the last 10 artworks.

26 of these 30 artworks were then displayed together during the exhibition “Luo Qi: Writing Music” (*Luo Qi: Xie yue* 洛齐：写乐) held at the Bologna University Library from March 25 to April 8, 2019²⁶. 24 of them were hung on the wooden galleries of the library's main hall in groups of four, and the remaining 2 were displayed as open accordion books in the display cases in the entrance of the main hall. For that occasion, the name of the series turned into “*Fu – Ba qian song ge* 福·八千颂歌”

25. As declared by the artist, “the character *tian* is a symbolic representation of the fact that having a field at home is the main source of happiness” (Luo Qi's Wechat message to the author, 17.12.2024). This is why it is an auspicious character.

26. For more information about this exhibition, see: Iezzi 2020b.

(Fortune – Ode of Eight Thousand Verses).

In the exhibition “Sounds of Ink”, only 9 artworks²⁷ of this series were displayed in the first room of the temporary exhibition area and their title simply became *Ba qian song ge* 八千颂歌 (Ode of Eight Thousand Verses). These artworks were hung on a wooden frame to recall the structure of both a mobile screen – a typical object of Chinese traditional house, and of *bianzhong* 编钟 – an ancient Chinese musical instrument consisting of a set of bronze bells, serving as a reference to the Museum’s collection of Chinese musical instruments²⁸.

The artist’s attempt in this series is to use different linguistic signs that, juxtaposed, reiterated, mixed and outlined through expert calligraphic brushstrokes, create a visual rhythm that visually reproduces the musical rhythm of Buddhist litanies arisen from reading the transcribed sutras. The linguistic content of the work is no longer important, but is only the means, or rather the material through which this “score” unfolds and addresses the eyes and ears of the spectators. The raw material of these works are therefore letters and characters, the means to transcribe them is calligraphy, but the result is a linguistically illegible and, at the same time, sonically perceptible plot. These works can be described as a form of “musical calligraphy”, a form that can be defined as “universal”, since it simultaneously accords Buddhist, Daoist and Christian echoes, embracing Eastern and Western

27. Of these 9 artworks, i) 4 belongs to *fu* group (1,8,9,10); ii) 3 belong to *Luo* group (1,3,10); and iii) 2 belong to *shou* group (2,8).

28. See the chapter of this volume *The Collection of Chinese Musical Instruments of the International Museum and Library of Music – Bologna* by Lorenzo Chiarofonte for a detailed description of the museum collection.


traditions. They are works made of signs that go beyond borders and unite worlds through their “visual sound”. They are works that exemplify the quintessence of Luo Qi’s “calligraphyism”, an artistic form that uses writing, or rather writings, and calligraphic art to create new visual codes that are universally understandable.

2. “Writing Music – Silent Melodies” *Xie yue – Wu sheng zhi ge* 写乐·无声之歌 (2018-2023)

In this series, Luo Qi transcribes famous Italian arias, operas and songs using one of the oldest Chinese musical notation systems, the “Dunhuang Musical Notation System” (*Dunhuang qupu/yuepu* 敦煌曲谱 / 乐谱). This system was in use before the 10th century, and it was first traced in manuscripts found at the beginning of the 20th century in the Mogao Caves in Dunhuang (Gansu province),²⁹ a complex of 492 Buddhist temples carved into the rock dating back to the 4th century BCE. In 1908 the French sinologist Paul Pelliot (1878-1945) removed those manuscripts to Paris, where they are now preserved at the Bibliothèque Nationale de France (catalogued as P 3808, P 3539 and P 3719)³⁰. The ancient music notation system reported in them is made up of 20 tablature-signs, which represented the tablature notations for the four-

29. At the beginning of the 20th century, a Daoist monk discovered a cave, that had long been sealed off, where many Buddhist scriptures and other documents (the latest of which date from 1002) were persevered. Among these, there were also those with musical pieces, so the musical scores used in these pieces were called “Dunhuang music scores” (Chen 1991, 61).

30. “The contents of the three scores P 3539, P 3719 and P 3808 are as follows: P 3539 contains a list of twenty different tablature symbols. These are clearly not the notation of a piece. P 3719 comprises an incomplete composition with the title Huan Xisha (Washing by the Stream); P 3808 contains twenty-five complete pieces. Research on the Dunhuang music scores has tended, therefore, to focus on the twenty-five pieces recorded in P 3808” (*ibid.*, 62).

stringed Tang dynasty *pipa* 琵琶 (Chinese lute), indicating finger positions and their corresponding pitches (Chen 1991, 64). These symbols are simple characters (six are Chinese numerals), radicals or character components/parts (see below). In the musical pieces, they are transcribed one below the other from right to left, to form columns, exactly as traditional characters within a written text. These signs are sometimes accompanied by two other symbols (a dot and a mouth ) that denote rhythm and meter, and by technical terms and symbols that indicate performance techniques (*ibid.*, 68-71).

一 二 三 四 五 六 七 八 九 十 十一 十二 十三 十四 十五 十六 十七 十八 十九 二十

The 20 tablature-signs of the Dunhuang musical notation system from the manuscript P 3808 (Chen 1999, 66).

In “Writing Music – Silent Melodies” series, Luo Qi reshaped the 20 tablature-signs according to his personal and original interpretation. The Italian musical compositions are transformed into a “visual and visible musical score,” strongly rhythmic and dynamic, with an inextricably calligraphic thread.

This series is composed of three different types of works:

1. paper folding books hung as long vertical scrolls (12 pieces, 2018) or displayed as accordion fold album (2 pieces, 2023);
2. 6 big vertical scrolls in plastics (2018, 2023);
3. 20 small square works in ink on paper (2018).

1) Among the 12 paper folding books hung as long vertical scrolls that measured 378×32cm each, 6 are inspired by

famous Italian operas, such as “Rigoletto”, “La traviata” and “Otello” by Giuseppe Verdi (1813-1901), and “Turandot”, “Tosca” and “Madama Butterfly” by Giacomo Puccini (1858-1924), and the others are inspired by 6 famous Italian songs, such as “Santa Lucia”, “O sole mio”, “Mamma”, “Torna a Surriento”, “Volare” and “Core ‘ngrato”.

In these pieces, alongside the customary calligraphic colors (the black ink and the white paper), Luo Qi incorporated green and brown to shape some tablature-signs, aiming to establish a colorful visual rhythm within these flowing music scores. The coloristic variety corresponds to continuous variations in the size of the symbols, their spatial arrangement and the changeability of the strokes. The various effects such as light and heavy, thick and thin, curved and straight produced by contrasting ink techniques³¹ create contour and rhythm of movement and an innate flowing vitality that is pleasing to the eye and harmonious to the ear.

These artworks were displayed for the first time during the exhibition “The Music of Ink - Calligraphies by Luo Qi and Silvio Ferragina in dialogue with the Chinese archive collection of the Braidense Library” held in 2018 at the Braidense National Library (Iezzi 2018, 12-23, 23-28)³² and then at the Alma Mater Studiorum - Bologna University Campus in Forlì (Iezzi 2020a, 126-153). In 2019 they were shown again in the exhibition “Luo

31. For more details on the contrasting strokes techniques used in calligraphy, see: Li 2009 178-179. In this case, the mentioned techniques are light-heavy (*qingzhong* 轻重), thick-thin (*cuxi* 粗细), and curved-straight (*quzhi* 曲直).

32. In this exhibition, the original title of the series was *Mo yue - Wu sheng zhi ge* 墨乐 - 无声之歌 “The Music of Ink - Silent Melodies”.

Qi: Writing Music” held at the Bologna University Library (Iezzi 2020b, 29-30, 152-157).³³

In the exhibition “Sounds of Ink”, they were hung in pairs in the Rooms 6,7,8 and 9 of the Museum where they created a visual and sound dialogue with the eighteenth and nineteenth century Italian operas, music scores and classical instruments hosted in those rooms.³⁴ In Room 7 dedicated to the 19th century and Rossini, a small folding book of this series inspired by “The Barber of Seville” and created for the exhibition was placed next to the original manuscript of this opera autographed by Rossini. Differently from the hung works, this work is only in black ink on white paper to recall the same colours of the Italian manuscript. The tablature-signs are written regularly and neatly on vertical columns in order to reproduce the same order and rigor of Rossini's score on staves. The juxtaposition of these two artifacts in the same showcase create a very strong artistic dialogue between Chinese and Italian music and a very deep linkage between Eastern and Western cultures. At the end of the exhibition, the artist donated this work to the Museum, and this piece is now part of the museum permanent display.³⁵

33. At the Braidense National Library and the Bologna University Library, they were hung in pairs on one side of the main hall of the libraries (respectively Maria Teresa Hall and Historic Hall), while at the Teaching Hub of the Forlì Campus in the exhibition entitled “The Music of Ink - Calligraphies by Luo Qi and Silvio Ferragina” (May 8-18, 2018) they were displayed as accordion fold albums on the glass wall of the main building.

34. For more details on these rooms, see the chapter of this volume “The International Museum and Library of Music - Bologna”.

35. For a detailed analysis of this work and the circumstances of its donation, see the chapter of this volume “The Donation of the Work *Writing Music – Silent Melodies: The Barber of Seville*”. For the exhibition “Sounds of Ink”, Luo Qi created another folding book inspired by “The Barber of Seville” similar to the original that he donated to the exhibition curator.

2) For the exhibition in Milan (2018), Luo Qi created also 3 big vertical scrolls in plastic inspired by three famous Italian arias, which are “Se l’aura spira” by Girolamo Frescobaldi (1583 –1643), “Pur dicesti, o bocca bella” by Antonio Lotti (1667 – 1740) and “Amarilli, mia bella” by Giulio Caccini (1546-1618). These works that measured 140×480cm are made of white acrylic paint on plastic sheets. They were hung on the wooden balustrade of the Maria Teresa Hall of the Braidense National Library. Thanks to their transparency, they created a real osmosis with the ancient texts stored in the library’s shelves.³⁶ The same disposal was chosen also for the exhibition in the Bologna University Library, even if in that case only two of the three artworks were displayed (“Se l’aura spira” and “Pur dicesti, o bocca bella”).

For the exhibition “Sounds of Ink”, Luo Qi reshaped the three original pieces, using not only white but also black acrylic paint on the usual plastic sheets. This choice is due to the aim of recalling the traditional colours of Chinese calligraphy and the *yin* and *yang* relationship³⁷. The artworks were hung on self-sustaining wooden structures in the second room of the temporary exhibition area where they created a play of light in which the shadows of the characters/signs reflected on the walls, splitting and animated them, and amplifying their sound and poetic dimension.

Using contemporary-industrial materials that have nothing to

36. For the images of the artworks placed in the two libraries, see respectively: Iezzi 2020a, 100-101, and Iezzi 2020b 158-159. In the Forli exhibition (2018), they were hung to the open staircases of the building: Iezzi 2020a, 144-145.

37. For more information, about the yin-yang relationship in Chinese calligraphy, see Li 2009, 175-184.

do with the traditional ones, Luo Qi fits into the group of those artists and calligraphers who experiment with the use of new materials and tools (Cacchione and Wu 2019; Cacchione and Lin 2021;³⁸ Iezzi and Meccarelli 2024) in order to modernise calligraphy, giving it a new and more contemporary form. The silhouettes of the signs recall the style of Keith Haring and the regularity of their forms and pattern is reminiscent of Mondrian's Neoplasticism. Unlike the brushstroke styles of colored folding books that evoke running and cursive scripts (*xingshu* 行书 and *caoshu* 草书), these artworks reference regular and clerical scripts (*kaishu* 楷书 and *lishu* 隶书). Western and Eastern artistic forms are re-combined again in unity.

3) In 2018, Luo Qi also created 20 small square works³⁹ in ink on paper that measured 33×33cm inspired by Italian arias, opera, and songs. They are divided as follows:

- six inspired by famous Italian operas: “La donna è mobile” from *Rigoletto* by Verdi, “Turandot” by Puccini, “Un bel dì, vedremo” from *Madama Butterfly* by Puccini, “Vissi d’arte” from *Tosca* by Puccini, “Sì. Mi chiamano Mimì” from *Bohème* by Puccini, and “O Mio Babbino Caro” from *Gianni Schicchi* by Puccini;

38. In these books, the authors retrace the history of the use of unconventional materials by Chinese experimental artists from the 1980s, and coin the term “Material Art” to describe works that place “matter” itself as the primary vehicle of investigation and expression, offering the first serious exploration of ground-breaking material explorations in Chinese contemporary art.

39. The works are actually 21 in total, but the first one is not the recording of an Italian musical piece: it only contains the name of the author (*Luo Qi* 洛齐), the explanation of the content of the series (*Yidali gequ* 意大利歌曲 “Italian opera”), the number of works (*Ershiyishou* 二十一首 “21”), an example of the Dunhuang musical notation system, the colophon and the seal. To see all the 21 artworks: Iezzi 2020b, 65-85.

- one inspired by the famous Neapolitan song “O sole mio” (1898) by Giovanni Capurro, Eduardo di Capua and Alfredo Mazzucchi;
- twelve inspired by famous arias of the 17th and 18th centuries, such as “Danza, danza, fanciulla gentile” and “Vergin, tutto amor” by Francesco Durante (1684-1755), “Per la gloria d’adorarvi” by Giovanni Bononcini (1670-1747), “Sebben crudele” by Antonio Caldara (1670-1736), “Lasciar d’amarti” and “Caro laccio, dolce nodo” by Francesco Gasparini (1668-1727), “Ombra mai fu” and “Lascia ch’io pianga” by Georg Friedrich Händel (1685-1759), “Pur dicesti, o bocca bella” by Antonio Lotti (1667-1740), “Consolati, e spera” and “Le violette” by Alessandro Scarlatti (1660-1725), and “Tu lo sai” by Giuseppe Torelli (1658-1709);
- the last one inspired by the more recent “Serenata” by Enrico Toselli (1883-1926).

These artworks were displayed for the first time during the exhibition “Luo Qi: Writing Music” held in 2019 at the Bologna University Library. They were displayed together with other two series of the same format inspired by the Dunhuang musical notation system entitled “Preface about the Dunhuang Musical Notation System” (*Dunhuang qupu tiji* 敦煌曲谱题记, 2019) and “Notes on Dunhuang Musical Notation System” (*Dunhuang qupu biji* 敦煌曲谱笔记, 2019).

In the first one on these two series, composed of 8 calligraphic artworks, the artist illustrates the Dunhuang musical notation system, the Dunhuang musical manuscripts recovered by Paul Pelliot, and the genesis of all his artworks inspired by them.⁴⁰

40. To read the transcription of the text in Chinese, see: *ibid.*, 34-36. To see the images of the artworks: *ibid.*, 37-44.



7 展厅 洛齐 写乐·无声之歌 2018-2023

Luo Qi, "Writing Music - Silent Melodies" (2018-2023), Room 7 of the International Museum and Library of Music

The calligraphic style used in these oeuvres is a re-elaboration of running script and a particular form of clerical script of the Han dynasty (206 BC – 220 AD).

In the second series, Luo Qi transcribes 20 of the 25 melodies that composed the P3808 manuscript, using his interpretative rewriting of the Dunhuang musical scores⁴¹. These melodies can be divided into two groups (Chen 2011, 62). In the first group, the title of the works contains the Chinese word *quzi* 曲子, a term used during the Late Tang (923-936) of the Five Dynasties Period (907-960) to indicate short songs. This word is often preceded by technical terms such as *you* 又 (repeat), *ji* 急 (fast), *man* 慢 (slow), *youji* 又 急 (repeat fast), *youman* 又 慢 (repeat slow), etc. In the second group, the title of the work is, instead, well defined and often evocative. Some examples are: “Emptying the Cup” (*Qingbeiyue* 倾杯乐), “The Changsha Maiden” (*Changshanüyin* 长沙女引), “Water Drum” (*Shuiguzi* 水鼓子), “Scatter the Golden Sand” (*Sajinsha* 撒金砂), “Seeking Wealth” (*Yingfu* 营富), etc. In some cases, these titles are preceded by technical terms, such as “*Quzi* Slow Repetition – Moon over the Western River” (*Quzi Youman Xijiangyue* 曲子又慢 西江月), “Slow *Quzi* – Involvement of the Heart” (*Man Quzi Xinshizi* 慢曲子 心事子), etc.

This last series was also exhibited at Macau Cultural Center in Lisbon from May 6th to June 7th, 2019 in the exhibition entitled “Dunhuang: The Scores and Pictorial Narrative of Ancient Chinese Music – From Luo Qi’s Journal” (*Dunhuang: Zhongguo gudai yinyue qupu yu tuxiang – Laizi Luo Qi de biji*

41. To see the images of the artworks: *ibid.*, 45-64.

敦煌：中国古代音乐曲谱与图像·来自洛齐的笔记)⁴²。

In the artworks exhibited in “Sounds of Ink”, Luo Qi has transposed the sounds of Italian music into extemporaneous combinations and remodulations of ancient Chinese tablature-signs. The echo of the powerful Italian lyric arias resonates in the sweet notes aimed at the high-pitched sound of the Chinese *pipa* and amplified by the surrounding musical context. The calligrapher’s brush strokes act as a bond: a forest of signs, linguistically illegible, but emotionally and empathically intelligible and engaging. Just as someone who has never studied music and cannot read a musical score may still be moved by a great composition, so too may those unversed in ancient Chinese music fail to “read” these unpublished scores, yet perceive the inner rhythm of the calligraphic signs. The implicit invitation to the viewers is to open their heart (*xin*) to listening to these “silent melodies,” to let themselves be carried away and enveloped by the harmonic flow of these “musical calligraphies,” following the rhythm of this overwhelming “ink music.”

3. “Sound Images” *Shengyin de tuxiang* 声音的图像 (2023)

The series “Sound Images” was displayed for the first time in the exhibition “Sounds of Ink”. It is composed of 8 big artworks in ink and acrylic on cloths that measured ca. 400×290cm each⁴³. These pieces are the result of the fusion

42. In this exhibition, each score was accompanied by an ink painting inspired by Dunhuang murals.

43. The exact measures of each artwork are respectively: 240×290cm, 360×290cm, 390×290cm, 397×290cm, 397×290cm, 390×290cm, 398×290cm, 393×290cm.

of poetry, calligraphy, painting, and music. Using calligraphic brushstrokes and a powerful poetic echo, sounds were transformed into a forest of pictographic images. These images evoke a primitive, infantile style of drawing and writing with a strong naïve influence as they originate from the reshaping of ancient Chinese pictograms.⁴⁴ These artworks are full of Klee-style symbols, playful allusions to Mirò's works, Mondrian-style geometries and an almost primitive iconic graphic imagery recalling the late Keith Haring. They are animated by big eyes, hearts, fishes, birds, stylized humans and animals, faces, flags, full containers and dwellings, arrows, trees, stars, etc. They create a vivid kaleidoscope of imagined and to-be-imagined stories immersed in a lively and breathing context. Their rhythmic pattern is ordered according to vertical columns recalling the traditional calligraphic flow, as well as an internal musical score. Their arrangement is free and permeating, and the coloristic palette is an alternation of red and black that creates a continuous alternating rhythm with accents and pauses.

The lively atmosphere that surrounds these artworks is amplified by their settings. Four of the artworks were located in the third room of the temporary exhibition spaces where the green walls and the ceiling covered with drawings of leafy branches recall a bucolic and lush environment. The other four works were hung directly outside, creating a continuous osmosis between internal and external spaces, the artificial nature and the open air. From the spans of the cloister, they floated in the air, conversing

44. For a detailed analysis of the relationship between some of Luo Qi's symbols and ancient Chinese characters, see the chapter in this volume "Musings on Artworks by Luo Qi seen in Bologna in October 2023" by Uta Lauer.

continuously with the wind's natural flow and generating breaths, waves and whispers that transforms their images into sounds and those sounds into images.

The “Sound Images” series arises from one of the most important series by Luo Qi entitled “Love Writings” (*Qingshu*, 1990-2002). This series marked a turning point in Luo Qi's artistic production and made him famous abroad,⁴⁵ showing an incredible evolution in his artistic practice. Divided into four phases, this series started with experimentations on cursive script in ink on paper pieces and ended with reinterpretations of ancient scripts in oil on canvas pictures.⁴⁶ As affirmed by Lars Berglund (2014, 42):

It seems as if he began seeking new calligraphic expressions by fusing cursive script (草书, cao shu) with strong colours in an unrestrained, free and abstract manner. These early works, labelled. However, he soon discovered the artistic possibilities in the bold and formalised ancient scripts (甲骨文, jia gu wen and 篆书, zhuan shu). The results were really remarkable, transforming these old scripts into a variety of richly coloured abstractions.

In particular, in a group of these coloured abstractions created in 1998, Luo Qi had used the same symbols that he reproduced in “Sound Images”. However, in those cases the grids were much more populated, dense of images and orderly, the

45. “Love Writing 1” (1990) was one of the three works exhibited in 1998 in the first exhibition of contemporary Chinese calligraphy held in the West, specifically in New York at the Miriam & Ira D. Wallach Art Gallery from April 15 to June 6, 1998. The exhibition was entitled “Brushed voices, calligraphy in contemporary China”. For more information, see: Zhang 1998, 56.

46. For more information about the four phases of the series, see: Iezzi 2019, 195-201.

compositional rigor more accentuated, and the use of colour pervasive. Another point of contact between the two series is the depiction of several “hearts”. These “hearts”, that Luo Qi started to use in “Love Writing” and are recurrent in “Sound Images”, are drawn according to Western conventions and highlighted by bright colours. As declared in the *Shouwen jiezi* 说文解字 (Explaining and analyzing characters), the first comprehensive Chinese character dictionary: “Sound is voice. It arises from the heart and has rhythm externally”. The hearts may be regarded as a hermeneutic key to understanding both this series and the broader trajectory of Luo Qi’s artistic practice. In “Sound Images”, as in “Writing Music - Silent Melodies”, Luo Qi’s “writings” and “images” must be read and interpreted with the “heart” and not with the “linguistic and visual rationality” that often kills or at least “bridles” creativity. In this series, the artist creates a new form of “writing” and “visual imagery” based on emotional visual feelings that generate a true “love” for art.

The manipulation of ancient forms of Chinese writing is the basis of other three connected series that influenced “Sound Images”: “Godbird Series” (*Shenniao xilie* 神鸟系列), “Godfish Series” (*Shenyu xilie* 神鱼系列) and “Flying Fish Series” (*Feiyu xilie* 飞鱼系列).⁴⁷ These three series, created by Luo Qi between 2004 and 2009, represent a reworking of ancient pictographic forms of the characters *niao* 鸟 (bird) and *yu* 鱼 (fish), progressively distilling them into increasing levels of abstraction. In the first artworks of these series the analogy with the pictographic forms of the related character

47. For more information about these three series, see: Iezzi 2019, 249-271.

is very strong, but then it becomes increasingly tenuous in favor of a greater resemblance to the real images of birds and fish or to their conventional way of being drawn. In the last examples, they turn into compositions of lines that only vaguely recall the shapes of birds and fishes.⁴⁸ Drawing on the bird and fish most pictographic images developed in these three series, Luo Qi populates the imaginative bestiary of “Sound Images”. Furthermore, as in the “Flying Fish Series”, his animal repertoire is populated with fantastic creatures who blend together the characteristics of the fishes and birds named “flying fishes” (*feiyu* 飞鱼), adding conventional elements and shapes such as hearts, crosses, dots, flowers, triangles, etc. As well as in these three series and “Love Writings”, also in “Sound Images” the idea of “combinatorial and asymmetric modularity”⁴⁹ (Iezzi 2024, 168) underlines the creative process, shaping a new language that gives infinite possibilities of representation of the same subjects. From single characters (in “Goldbird”) to double characters (in “Flying Fish”) and long texts (in “Love Writings” and “Sound Images”), Luo Qi created a non-formalized “writing” that is no longer linguistically readable, but visually appreciable, opening itself to the universal aesthetic enjoyment.

In all these series, Luo Qi refers to a contemporary calligraphic current defined as “pictorial calligraphy” (*huihua shufa* 绘画书

48. For a detailed comparison between the two series in relation to their pictographic and abstract nature, see: Iezzi 2024, 191.

49. Although starting from the same module, irregularity is formalized as a creative principle (each work is different from the others). In this sense, the form does not end in the original idea (the Chinese character), but continually evolves, because there is no specularity between project and execution. The work shows the possibility of an accepted, assimilated, even intentional asymmetry, participating in the mentality of modern art and modern world, made up of unexpected events and surprises (*ibid.*). This idea is borrowed from Action painting.

法) or “pictographic calligraphy” (*xiangxing shufa* 象形书法),⁵⁰ that focuses on the visual re-elaboration of Chinese characters based on their pictographic forms, sometimes incorporating the use of colors. This current was inaugurated in the 70s by the calligrapher Li Luogong 李骆公 (1917-1982) with the work *Die lian hua* 蝶恋花 (Butterfly Flowers). The first important examples of this type of calligraphy were displayed during the “First Exhibition of Chinese Modern Calligraphy” (*Zhongguo xiandai shufa shouzhān* 中国现代书法首展), held in October 1985 at the National Art Museum of China (NAMOC) in Beijing. This event represents the birth of “Chinese Modern Calligraphy” (*Zhongguo xiandai shufa* 中国现代书法)⁵¹ and contemporary experimentations about calligraphic practices. In his long career, Luo Qi has always contributed to those experimentations. To celebrate 30 years of his innovative calligraphic current called “calligraphyism”, he decided to create a series that has its roots in those initial experiments and through which he can retrace some of the fundamental stages of his artistic journey.

50. There are several definitions proposed by art critics of this type of calligraphy: Zhang Yiguo (1998, 19) defines it “paintinglike calligraphy”, Zhu Qingsheng (2000, 162) “current of calligraphy and painting/current of pictorial characters” (*zi hua pai* 字画派), Chew Kim Liong (2001) “pictographic calligraphy” or “painting-like calligraphy and calligraphy-dominated painting”, Gao Tianming (2004, 190) “calligraphic painting/pictographic calligraphy” (*shufa huihua* 书法绘画), Chen Dazhong (2005, 96) “pictographic transformation of Chinese characters” (*Hanzi huihua hua* 汉字绘画化), Liu Zongchao (2008, 162-165) “illustrated character-meaning style of creation” (*tujie ziji de chuangbian fangshi* 图解字义的创变方式), Zhang Aiguo (2007, 158) “painting of characters/ Characters model in pictorial form” (*hua zi xing* 画字型), Liu Canming (2009, 86-94) “pictorialization of Chinese characters” (*Hanzi tuhua hua moxing* 汉字图画化模式), etc. The first to distinguish this tendency was Li Xianting (1991, 254-255) when he wrote that there are some artists that “draw Chinese characters like pictures” (*zihua xiangxing* 画字象形, *ibid.*, 254).

51. For an explanation of the meaning of the label “Chinese Modern Calligraphy”, see: Iezzi 2015, 206-208.

In “Sounds of Ink” exhibition, Luo Qi’s long carrier is also testified by the big book “It Is I: Poems without Words by a Practitioner of Calligraphyism” (*Shi wo: yi ge shufazhuyizhe de wu yan zhi shi* 是我：一个书法主义者的无言之诗, 2018) displayed at the entrance of the first room.⁵² This precious artist’s book traces the evolution of Luo Qi’s creative journey throughout his entire career. In 2007, it won the prestigious prize as the “Most Beautiful Chinese Book” of that year. In the exhibition display, the book was left open on the two pages that portrays one of his most famous “Love Writings”, the number 21-98. This work is a direct link with the beginning of his worldwide career⁵³ and a projection towards his latest achievements represented by the “Sound Images” series.

4. “Calligraphyism” Documentation

The exhibition “Sounds of Ink” intended not only to show Luo Qi’s music-related artistic production but also to celebrate the thirtieth anniversary of “Calligraphyism”. Founded in 1992 by Luo Qi, the formalization of this movement dates back to the “First Exhibition on Calligraphyism” (1993 *nian shufazhuyi zhan - di yi ci shufazhuyi zhan*, 1993 年 书法主义展·第一次书法主义展) held in 1993 at the Henan Zhengzhou Art Museum. On that occasion, Luo Qi wrote an introductory text for the exhibition, entitled the “Manifesto of Calligraphyism” (*Shufazhui xunyan* 书法主义宣言), in which he outlined the main characteristics of the movement (Luo 2019). This postmodern calligraphy movement aims

52. A scaled-down version of the artist’s book was available for consultation in the exhibition room 3.

53. See note 46.

at overcoming Chinese traditional calligraphy going beyond the concept of calligraphy as a form of artistic writing. Its first experimentations seek to alter the basic structures and forms of Chinese characters, so that they can no longer be read as writing. Calligraphy becomes a form of “pure abstract art” (Zhang 1998, 56) in which the linguistic meaning of the characters is no longer recognizable. Since 1999 the opening of the movement beyond China’s borders has extended this kind of experimentation to all the writings and languages of the world, involving artists from all over the world.

Subject to various interpretations (Liu 1993, 54-55; Chen Jin 2003 (1996), 253-254, 261-262; Lang 2001, 1; Zhu 2001, 138; Shen 2001, 142; Zhang 2003, 185-187; Liu 2008, 184; Heubel 2014, 103), including that of “asemic writing” (Bradley 2014, 182), Calligraphyism can be finally defined as an artistic form that uses the visual component(s) of writing, or rather writings, and the modes of calligraphic art(s) to create new visual codes that are universally understandable also in connection with others artforms. It has been the most influent experimental calligraphic movement in contemporary China and the only one capable of going beyond national borders, gaining an international scope.

In “Sounds of Ink” exhibition, the whole history of “Calligraphyism” is testified by 15 books placed in the center of third room of the museum temporary exhibition spaces. These books retrace the most important stages of the movement and its characteristics. Curated by Professor Luo Qi and written together with Chinese and international experts, they were displayed in the following order, according to the



上 / 洛齐 (主编)《书法主义文献丛书》15卷 漓江出版社 2019年-2021年 3号展厅

Above: Luo Qi (ed.), "Calligraphyism. A Series of Books", 15 books, Lijiang Publishing House, 2019-2021, Room 3 of the Museum Gallery

下 / 洛齐《是我：一个书法主义者的无言之诗》漓江出版社 2018年 1号展厅
Below: Luo Qi, "It Is I: Poems without Words by a Practitioner of Calligraphyism", Lijiang Publishing House, 2018, Room 1 of the Museum Gallery

artist's suggestion:

1. Luo, Qi 洛齐 (2020), *Xiyuan yaji* 西园雅集 (Western Garden Gathering), Jiangxi Fine Arts Publishing House
2. Luo, Qi 洛齐 (2019), *Shufazhuyi xuanyan* 书法主义宣言 (Manifesto of Calligraphyism), Jiangxi Fine Arts Publishing House
3. Luo, Qi 洛齐 (2019), *Shufazhuyi jianshi* 书法主义简史, (A Concise History of Calligraphyism), Jiangxi Fine Arts Publishing House.
4. Luo, Qi 洛齐 (2019), *Shufazhuyi shuxin* 书法主义书信 (Calligraphyism Correspondence), Jiangxi Fine Arts Publishing House
5. Luo, Qi 洛齐 (2020), *Kaifang de shufazhuyi* 开放的书法主义 (Open Calligraphyism), Jiangxi Fine Arts Publishing House
6. Luo, Qi 洛齐 (2019), *Shufazhuyi tuxiang xushu* 书法主义图像叙述 (Pictorial Narrative of Calligraphyism), Jiangxi Fine Arts Publishing House
7. Luo, Qi 洛齐 (2019), *Shufazhuyi yu dangdai wenhua* 书法主义与当代文化 (Calligraphyism and Contemporary Culture), Jiangxi Fine Arts Publishing House
8. Luo, Qi 洛齐 (2019), *Shufazhuyi yu chuantong yishu* 书法主义与传统艺术 (Calligraphyism and Traditional Art), Jiangxi Fine Arts Publishing House
9. Iezzi, Adriana (2020), *Mo yue – Milan* 墨乐·米兰 (The Music of Ink – Milan), Jiangxi Fine Arts Publishing House
10. Iezzi, Adriana (2020) *Luo Qi Xie yue – Boluoniya* 洛齐写乐·博洛尼亚 (Luo Qi: Writing Music – Bologna), Jiangxi Fine Arts Publishing House
11. Iezzi, Adriana (2019) *Yi ge shufazhuyizhe: Luo Qi* 一个书法主义者：洛齐 (Luo Qi: A Practitioner of Calligraphyism), Jiangxi Fine Arts Publishing House
12. He, Wanli 贺万里 (2019), *Shufazhuyi yu Luo Qi* 书法主义与洛齐 (Luo Qi and Calligraphyism), Jiangxi Fine Arts Publishing House

13. Bradley, Martin A. (2019), *Shufazhuyi yu Luo Qi* 书法主义与洛齐 (Luo Qi and Calligraphyism), Jiangxi Fine Arts Publishing House
14. Menegazzo, Rossella, and Luo, Qi (2020), *Yuanzi dongfang zouxiang xiandai* 源自东方走向现代 (From Oriental Origins to Modernity), Jiangxi Fine Arts Publishing House
15. Iezzi, Adriana and Luo, Qi (2021), *Wenzi yu tuxiang* 文字与图像 (Characters and Images), Calligraphyism Documentation Center.

These books are part of a series entitled “*Shufazhuyi wenxian congshu* 书法主义文献丛书 (“Calligraphyism. A Series of Books”) that was honoured with the most prestigious academic award related to the Chinese National Books assigned by the Chinese National Publication Foundation. Thanks to this recognition, it was distributed in all public libraries of the People’s Republic of China. This award testifies the importance of this movement for the development not only of Chinese calligraphy but also of contemporary culture as a whole.

Acknowledgements:

I would like to thank first of all Luo Qi for his generosity and friendship, and for giving us the opportunity to admire and appreciate his marvellous artworks; the Director of the Civic Museums of Bologna Eva Degl’Innocenti and the Director of the International Museum and Library of Music Jenny Servino for their willingness to host the exhibition and their support in its organization; the former Director of the Department of the Interpreting and Translation (DIT) of the University of Bologna Francesca Gatta for her encouragement and support; the members of my research team for their precious

collaboration; all the artists and academics who took part in the collateral events; and all those who have contributed to the realization of this exhibition.

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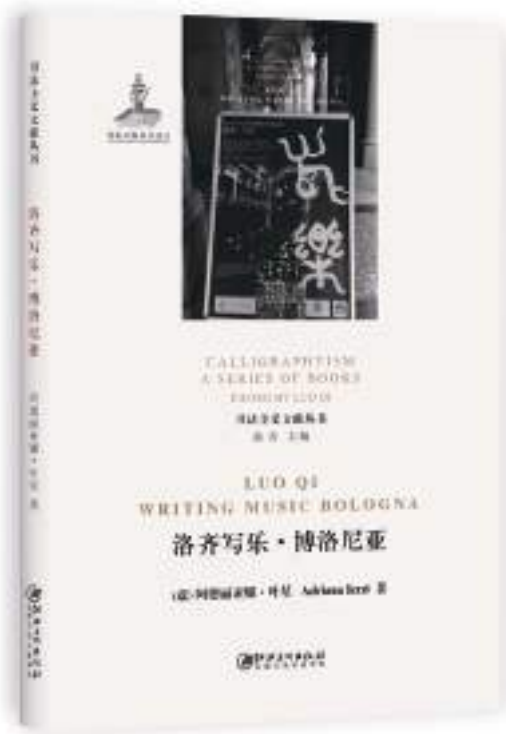
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上左《一个书法主义者洛齐》
阿德丽亚娜·叶星 著 2019

Top-left: "A Practitioner of Calligraphyism: Luo Qi" by Adriana Iezzi (2019)

上右《墨乐·米兰》
阿德丽亚娜·叶星 著 2020

Top-right: "The Music of Ink - Milan" by Adriana Iezzi (2020)

《洛齐写乐·博洛尼亚》
阿德丽亚娜·叶星 著 2020

"Luo Qi: Writing Music - Bologna" by Adriana Iezzi (2020)

江西美术出版社出版
Jiangxi Fine Arts Publishing House

水墨的声音：书写的音乐与精神的颂歌

洛齐 / 文

“水墨的声音”是一个在严格意义上对书法与音乐之间的关系的研究性展览，我很清楚这是一项非常重要、不同寻常且充满激情的工作。文字、书法、水墨、音乐、诗歌在中国文化中是一个整体，在讨论和研究相互关系的时候，我首先要强调它们之间的联系，这是中国艺术的重要特征。

事实上，在过去，大多数的情况是以书法的表演与音乐的演奏相结合的方式呈现彼此的联系。我认为，这仅仅是一个表演的关系，一直以来，对这个领域的展示没有新的成果。在研究母语艺术的时候，今天需要更深入和更新的角度，如通过书写的历史、转述、符号的表达获得更多的思考，获得更多研究学者和读者的感受，从而理解和丰富这个领域的研究。文化与艺术牵连到历史的时候，需要非常具体的材料。2018 年开始，我与博洛尼亚大学阿德丽亚娜·叶星教授合作，在博洛尼亚大学图书馆和米兰布雷拉图书馆就书法与音乐举行了两次重要的展览，另一次是在博洛尼亚大学弗利分校的讲座。出版了两本重要目录，以及与之相关联的 15 本“书法主义文献”。这些文

献证明了我们的成果，但是我依然期待不断探索，求证新的思考和材料。感谢阿德丽亚娜·叶星教授，感谢博洛尼亚国家音乐博物馆。

音乐的符号

中国最早用书法(文书)的方式记录音乐。在西夏朝代,(约1038-1227年)音乐乐谱是以汉字的方式呈现(933年敦煌曲谱),记谱的文字都是汉字的部首或偏旁,笔画非常简约,通常被称为“半字符号”,如:一、丨、七、八、匕、几、乙、厶等。这些形态的书写方式传承于汉代(公元前99年)的隶书(一种书法风格)。

文字书写不仅作为曲谱符号,还附加提示音乐的节奏、速度、反复、表情、调式、力度及演奏手法。它们又被称为“燕乐半字谱”与“工尺谱”(宋代960-1279年)。工尺谱的记谱书写方式与汉代以来的汉字书写方式完全一致,由上向下,从右而左直行。这种简单的书写方式非常规范,是成熟的书法艺术,包含了中国书法审美要求的全部规范法则。而每位书写者,因为个性、审美趣味的不同,为作品留下了不同的风格。

我在2019年3月完成了《敦煌曲谱笔记》20件作品,包括《笔记》前的《题记》(8件)和一部序曲,共29件手稿(见1卷)展览在葡萄牙里斯本澳门文化中心(由国际中国音乐研究中心主席艾组Enio Souza先生策划主持),之后展览在意大利博洛尼亚大学图书馆。(阿德丽亚娜·叶星2020b)

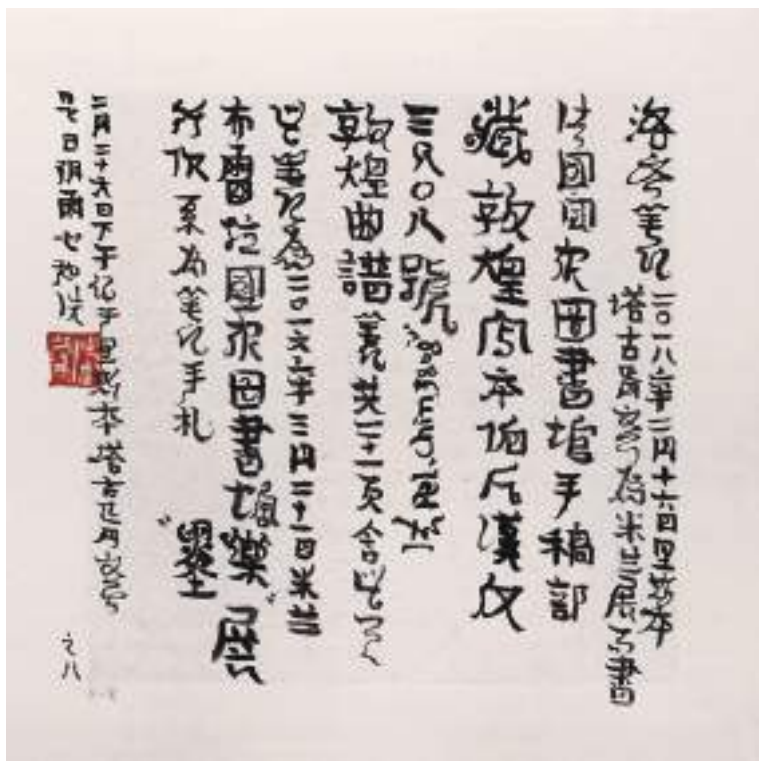
书法的“半字谱”构成了音乐的记谱法则,但这种法则,在近现代被五线谱和简谱(数字乐谱)取代,没有音乐家和书法家再运用“半字谱”进行工作。2018年,在由阿德丽亚娜·叶星策划主持的《墨乐》展览(意大利米兰布雷拉国家图书馆玛利亚·特蕾莎大厅)中,我用半字符号创作了21首意大利名

歌笔记和12件大型（立轴）歌剧的演绎作品（阿德丽亚娜·叶星2020a）。《墨乐》的三组作品，虽然同样是用半字书法演绎音乐，但是呈现的形式和视觉效果是不同的。《墨乐—歌剧笔记》像室内乐，《写乐·无声之歌》（半字母透明胶片作品）像协奏曲，彩色的立轴《写乐》更像是变奏组曲。

以上三组作品2023年10月分为4个部分，展览在意大利博洛尼亚国家音乐博物馆，主题为《水墨的声音》（博洛尼亚国家音乐博物馆的2号厅及博物馆展厅内）。

音乐的书写

在书法的审美要求中，最完美的境界是以音乐的韵律法则来规范书写。用音乐的流畅性、节奏感来比拟书写过程中快慢、停顿与速度的自然性，以及线条曲直、长短、粗细、密集与疏散，空间的分布变化。书写从开始到结束的不可逆转性如同演奏一首曲目，从引子、展开、主旋律、回旋，到尾声结束一样。书法的神来之笔，也是同样的理路，线条与符号的回旋、顿促、强弱变化如高山流水，需要在瞬间中再现。书法的一次性书写，像没有声音的音乐艺术。“大音希声”，是音乐的最高境界，被誉为“禅境”，无音的书法同样是书法艺术的灵魂。特别在行书和草书中，把握书写的节奏变化，抽象的审美感就像音乐的乐感一样。学习书法和学习音乐一样，需要长期的生理机能的训练。完成一件书法作品也许只需要一到三分钟，但是它需要付出的时间是十几年和几十年。像音乐家，台上10分钟，台下10年功。演奏家每天要练习名家曲目，书法家也需要每天临写古代大师的书法作品，才能培养出良好的书写手感、即时性的审美能力、书写过程中的准确判断，使得作品在短时间中，在限定的纸张空间里得到完美的体现。而且每一次的表达都是不同的，这种不同和变化是随机的决断的结果，要达到每次的

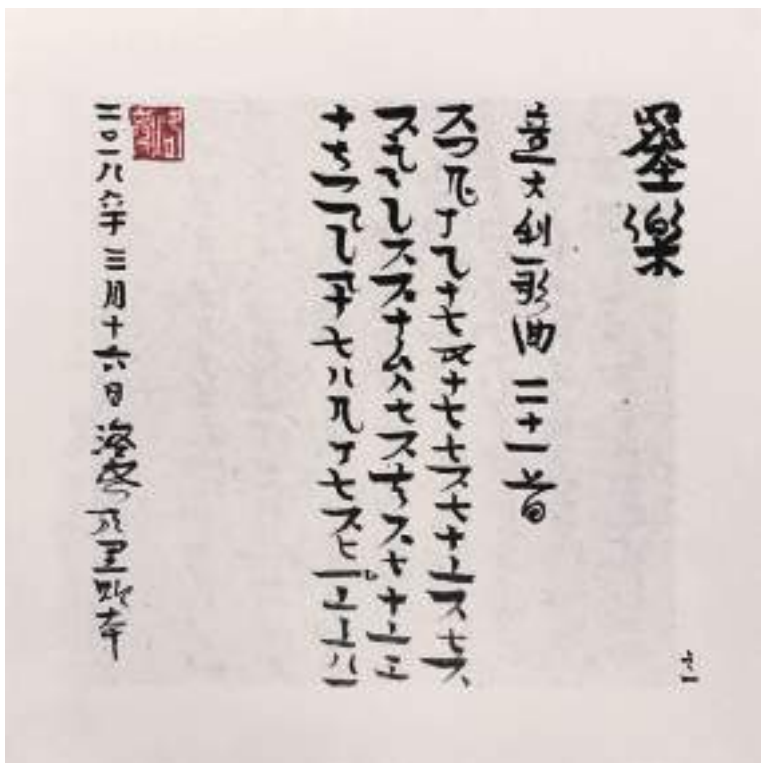


敦煌曲谱题记之八 33×33cm 洛齐 2019

Luo Qi, "Preface about the Dunhuang Musical Notation System, n.8", ink on paper, 33×33cm, 2019

书写都能实现整体的视觉力量与细节的完美，每个符号或字之间空间与结构富有变化且和谐，这实际上是非常非常困难的工作。水墨画也相同。每一次绘画的过程中都会出现不相同的，意想不到的变化，要在绘画中随时做出判断，但又不能影响绘画的流畅。

中国书法的审美法则是视觉艺术的最高法则之一，如果水墨画家不能很好的练习书法，从书法的美学中获得感受和能力，他就不可能成为杰出的艺术家。书法拥有非常抽象而严格的美



墨乐——无声之歌之一 33×33cm 洛齐 2019
Luo Qi, "The Music of Ink - Silent Melodies n.1", ink on paper, 33×33cm, 2019

学原则，水墨画的每一个动作：点、线、墨块，都是按照书法的法则来规定的。如画树枝的线条，毛竹、花卉和石块的结构空间是否完美，都取决于艺术家的书法能力。

另外一个非常特殊的原因是中国绘画的纸张（宣纸）。宣纸的材质为毛笔留下的痕迹提出了特殊要求，如果没有长时间对纸张性质的熟悉和了解，就不可能完成良好的笔墨质量（书法与水墨绘画无法像油画般在麻布上反复修改）。“书画同源”指出，书法与绘画在审美的要求和笔墨的运用上拥有共同的规

律性，而书法的要求更高，难度更大（如《敦煌笔记题记》、《写乐·无声之歌册页》和《兰亭集序》石上书法）。

声音的图像

书法不仅是抽象的线条艺术，它还包含了文字的寓意。在世界范围，只有中国还保留使用了象形文字。不同的书写方式，不同的符号形态，也表达不同声音。其中最具有代表性的字或词组如：福、寿、喜、长乐、千秋万岁、南无阿弥陀佛等，一个字甚至有上百种书写方式，成为一百种符号。汉字的每一个笔画都包含了文化的含义，象征了某一个具体的事物：如“一”，代表了事物的开始，也代表了“天”。我从1996年开始就“福”字进行了不同形态和符号的创作。

2014年将梵文《大般若波罗蜜多经》中颂词如南无阿弥陀佛、福、禄（洛）、寿等与印度梵文《八千颂歌》的文字进行了交错混合，组建了新的作品和新的符号形态。作品不仅是视觉的语言，也成就了词语的声音。梵语“阿弥陀佛”是不断重复的语调，就如印度梵文的《八千颂歌》的文字，文字本身是没有含义的，是一个个被连续复制的符号，这些连续复制的符号代表了颂歌的声音，书写的无限循环象征了颂歌（声音）的不断持续。

2023年我为《水墨的声音》展览创作了8件新的符号作品（展览在博洛尼亚国家音乐博物馆3号厅及大厅公共空间）。这些作品是音乐的符号，是绘画的图像，也是新水墨的声音，是书法、音乐、诗歌与图像的最新汇合。这些新符号被悬挂在博洛尼亚音乐博物馆的公共空间中，因为自然风的推动作用，“图像”在空中飘动。

结语

我在世界各地的工作、创作30余年，深深感到“书法”

是中国艺术的母语，如果脱离了母语，我就失去了意义，中国的艺术山水、花鸟，抽象笔墨都崇尚自然，它的美学依据都来自“书法”中的自然诗性，今天的展览“水墨的声音”是“诗的声音、书写的声音、图像的声音”的汇集，这些视觉的书写，传达了中国艺术的精神声音。我用30年的创作和研究再现我的“书法主义”，主编了15卷“书法主义文献”、50卷“西园雅集”（书法主义文献馆馆刊）。

再次感谢所有参加国际会议的教授们，特别要感谢音乐博物馆馆长，杰妮·塞维诺和阿德丽亚娜·叶星教授为实现“水墨的声音”的展览和国际会议所付出的巨大努力，展览的呈现是令人惊叹的，感谢阿德丽亚娜·叶星的工作，她用了3年的时间筹划、思考和工作、我为能得到阿德丽亚娜·叶星的合作和支持，感到无限的荣幸，我要再次表达对她的感谢。

在此，我也要感谢阿德丽亚娜·叶星教授的团队，大乐（丹尼尔）、马尔塔和马尔蒂娜的协助。

感谢书法家塞尔维奥·费拉吉纳、钢琴家朱西·卡鲁索、作曲家张真真、舞蹈家艾格尼斯·加布里埃利，精彩的书法、音乐和舞蹈表演。

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Sounds of Ink: The Musicality of Writing and the Ode to Spirituality

By Luo Qi

Translated by Daniele Caccin

“Sound of Ink” (*Shuimo de shengyin* 水墨的声音) is a research exhibition that seeks to explore, in a rigorous manner, the relationship between calligraphy and music. I am fully aware that this is a very important, unique, and deeply passionate endeavor. In Chinese culture, writing, calligraphy, ink painting, music, and poetry are intrinsically connected as one. When discussing and studying their relationship, it is essential to first emphasize this intrinsic connection, which represents a fundamental characteristic of Chinese art.

In the past, this connection mainly appeared in calligraphic performances accompanied by music, but it remained a performative interaction without generating advancements in this field. Today, when studying the art of my mother tongue, the Chinese language, we need a deeper and more innovative perspective – one that explores the history of writing, narration, and symbolic expression. We should also draw insights from researchers and readers to enrich our comprehension and

investigation. When culture and art engage with history, specific and well-researched materials are essential. Starting in 2018, I collaborated with Professor Adriana Iezzi from the University of Bologna to organize two major exhibitions on calligraphy and music, held at the Bologna University Library and at the Braidense National Library in Milan. Additionally, I delivered a lecture at the University of Bologna in Forlì. As a result, two significant catalogues were published, along with a series of 15 monographies titled “*Calligraphyism. A Series of Books*”, which were directly related to these exhibitions. These publications have documented our achievements, yet I remain eager to continue exploring new ideas, perspectives, and materials. My sincere gratitude goes to Professor Adriana Iezzi and the International Museum of Library of Music of Bologna.

Symbols of Music

China was among the earliest to use calligraphy (writing) to record music. During the Western Xia Dynasty (circa 1038-1227) musical notation was recorded using Chinese characters. The ‘Dunhuang musical notation system’ (*Dunhuang qupu* 敦煌曲谱; dating to 933 CE) is an example of this method. This system represented musical notes using the so-called ‘Half-character Symbols’ (*banzi fuhao* 半字符号), which consisted entirely of radicals and components of Chinese characters. These symbols were composed of highly simple strokes, such as horizontal stroke (*heng* 一), and vertical stroke (*shu* |), along with other characters that contained relatively few strokes, such as *qi* 七 (‘seven’), *ba* 八 (‘eight’), *bi* 匕 (‘spoon’), *ji* 几 (‘few’), *yi* 乙 (‘second’), *si* 厶 (‘private’), etc. These symbols inherited their shapes from clerical script (*lishu* 隶书), a Chinese calligraphic style that has been in use since the Han Dynasty (99 BCE).

Characters not only served as a musical notation system but also worked as descriptive notation including indicators for musical elements such as rhythm, speed, repetition, mode, dynamics, and performance techniques. These notation systems were known as *yanle banzipu* (燕乐半字谱)¹ and *gongchipu* (工尺谱) dating from the Song Dynasty (960-1279). The *gongchipu* notation system followed the traditional Chinese writing style that had been in use since the Han dynasty, with characters arranged from top to bottom and from right to left. This simple yet highly standardized method represents a refined form of calligraphy, adhering to the aesthetic principles and conventions of Chinese calligraphy. Furthermore, each writer, influenced by his unique personality and aesthetic taste, developed a distinct style in his work.

In March 2019, I completed 20 works entitled “Notes on Dunhuang Musical Notation System” (*Dunhuang qupu biji* 敦煌曲谱笔记), along with an introductory piece and other 8 works that represent a “Preface” (*tiji* 提记) to these notes, for a total of 29 manuscripts. These works were shown at Macau Cultural Center in Lisbon, Portugal, in an exhibition curated and hosted by Mr. Enio Souza, Chairman of the International Chinese Music Research Center. Subsequently, another exhibition was held at the Bologna University Library, Italy (Iezzi 2020b).

The calligraphic ‘half-character musical notation’ constituted

1. *Yanle banzipu* (燕乐半字谱) is a musical notations system that adopts the “half-character symbols” of Yanle 燕乐, which refers to the system of twenty-eight modes of court banquet music. This system is also known by the alternative name *suzipu* 俗字谱 (folk-characters notations system). (Translator’s note)

a system of musical notation, but in modern times, these notation rules have been replaced by the Western five-line notation and the numbered musical notation system. Today, no musicians or calligraphers use the ‘half-character notation’ in their work.

In 2018, at the exhibition “The Music of Ink – Milan” (held in the Maria Teresa Hall of the Braidense National Library in Milan), curated by Adriana Iezzi, I composed 21 transcriptions of famous Italian songs using the half-character system, along with 12 large-scale vertical scrolls interpreting famous operas (Iezzi 2020a). Although all three series of artworks in “The Music of Ink” (*Mo yue* 墨乐) employ half-character calligraphy to represent music, their presentation formats and visual effects differ: the 21 transcriptions of the Italian songs resemble chamber music, the transparent sheets with semi-alphabetical signs evoke a solo piece, and the colourful vertical scrolls are more similar to a suite.

In October 2023, these three series were divided into four sections and exhibited at the International Museum of Music in Bologna, Italy, under the same theme “Sounds of Ink” (*Shuimo de shengyin* 水墨的声音), with installations displayed in Room 2 of the temporary exhibition area of the museum and in the museum’s rooms.

The Writing of Music

Among the aesthetic principles of calligraphy, the highest ideal is to regulate writing through the rhythmic laws of music. The fluidity and rhythm of music parallel the natural variations in speed, pauses, and movements in the writing process, as well



1号展厅 洛齐 八千颂歌 2017

Luo Qi, "Ode of Eight Thousand Verses"(2017), Room 1 of the Museum Gallery

as the curvature, length, thickness, density and spacing of lines, along with their spatial distribution and transformations. The irreversible nature of writing, from beginning to end, resembles the performance of a musical piece, progressing from the introduction, through development, main melody, variations and elaborations, to the concluding coda. The same principle applies to the spontaneous strokes of calligraphy: the rotations, sudden accelerations, and shifts in intensity of lines and symbols evoke the grandeur of towering mountains and flowing waters, all of which must be expressed in an instant. Calligraphy, as a form of one-time execution, is akin to the art of music without sound. “*The greatest sound is barely heard*”² represents the highest state of music and is known as the ‘state of transcendence’ (*chan jing* 禅境). Similarly, invisible calligraphy embodies the very soul of the art. This is particularly evident in running script (*xingshu* 行书) and cursive script (*caoshu* 草书), where mastering the rhythm of writing creates an abstract aesthetic sense that mirrors the musicality of music itself. Learning calligraphy, like learning music, requires long-term training in physiological functions. While it may only take one to three minutes to complete a calligraphic work, the preparation involves decades of practice. Similar to a musician, who performs for ten minutes on stage but has spent ten years in preparation off-stage, performers must practice famous repertoire daily. Calligraphers must also replicate the works of ancient masters every day to cultivate a good writing feel, an immediate aesthetic sense, and accurate judgment in the writing process, enabling the works to be completed

2. The phrase “*The greatest sound is barely heard*” or “The most intense note is faint” (*da yin xi sheng* 大音希声) originates from Chapter 41 of the *The Book of the Dao and Its Virtue* (*Dao De Jing* 道德经). (Translator’s Note)

in a short time within the limited space of the paper. Each expression is unique, and these differences and changes are the result of spontaneous decisions made in response to the situation. Achieving visual coherence and detail perfection in each piece, where the space and structure between each symbol or character are varied yet harmonious, is actually an incredibly difficult task. The same goes for ink painting. Different and unexpected changes will occur every time during the painting process. You need to make judgments at any time without affecting the smoothness of the painting.

The aesthetic principles of Chinese calligraphy are among the highest in visual arts. If an ink painter cannot master calligraphy well and absorb the aesthetic sensibilities and techniques it provides, they will not be able to become an exceptional artist. Calligraphy embodies abstract yet strict aesthetic rules. Every movement in ink painting, whether a dot, a line, or an ink wash, is governed by the principles of calligraphy. The perfection of tree branch lines, the spatial structure of specific types of bamboos, flowers, and stones all depend on the calligrapher's skill.

Another very special reason is the Xuan paper (*xuanzhi* 宣纸, commonly known as rice paper) used for Chinese paintings. The material properties of Xuan paper impose specific requirements on the marks left by the brush. Without long-term familiarity and understanding of these properties, it is impossible to achieve high-quality brushwork and ink effects. Unlike oil painting, calligraphy and ink paintings cannot be repeatedly modified. The Chinese saying, “calligraphy and painting share a common origin” (*shu hua tong yuan* 书画同源)

同源) indicates that both disciplines follow common rules in terms of aesthetic principles and the use of brushes and ink. However, calligraphy demands higher standards and is more challenging, as evidenced by works such as “Notes on Dunhuang Musical Notation System” (*Dunhuang qupu biji* 敦煌曲谱笔记), “Preface to the Dunhuang Musical Notation System” (*Dunhuang qupu tiji* 敦煌曲谱题记), “Writing Music: Silent Melodies (Album Pages)” (*Xie yue – wu sheng zhi ge ceye* 写乐·无声之歌册页) and the inscribed rocks containing phrases from the “Orchid Pavilion Preface” (*Lanting xu* 兰亭序), created in 2019 for the exhibition “Luo Qi Writing Music” held in Bologna³ and later reused during the exhibition’s inaugural performance.

Sound Images

Calligraphy is not only an art of abstract lines; it also carries the connotations of words. Among the world’s writing systems, only China still employs a picto-ideographic script. Different writing techniques and variations in symbol forms express different sounds. Among the most representative characters or phrases are those denoting ‘good fortune’ (*fu* 福), ‘longevity’ (*shou* 寿), ‘happiness’ (*xi* 喜), ‘permanent happiness’ (*chang le* 长乐), ‘eternal life’ (*qian qiu wan sui* 千秋万岁), and the recitation of Amitābha Buddha’s the name (*namu Emitufo* 南无阿弥陀佛), etc. In fact, a single character can be rendered in hundreds of different ways, transforming it into a multitude of symbols. Each stroke of a Chinese character carries inherent cultural significance, symbolizing a specific concept or entity. For example, a vertical line (一) represents the beginning of

3. For this exhibition, see the catalogue: Iezzi 2020.

all things and also signifies ‘sky’. Since 1996, I have been exploring various forms and symbolic interpretations of the character for ‘good fortune’ (*fu* 福).

In 2014, I interwove the Sanskrit chants from the "Large Perfection of Wisdom Sutra" (Mahaprajnaparamita Sutra in Sanskrit; *Dabore boluomiduo jing* 大般若波罗蜜多经 in Chinese), featuring phrases such as Amitābha Buddha (*namu Emitufo* 南无阿弥陀佛), ‘good fortune’ (*fu* 福), ‘prosperity’ (*lu* 禄; also substituted by my family name *Luo* 洛 which is semi-homophonous) and ‘longevity’ (*shou* 寿), with the Indian Sanskrit "Perfection of Wisdom Sutra in 8,000 Lines" (*Baqian song ge* 八千颂歌). In doing so, I formed new works and symbolic forms, which are not only a visual language, but also a representation of the sound of words. The linguistic signs themselves carry no inherent meaning; rather, symbols, such as those meaning ‘Amitābha’, are continuously repeated and reiterated, creating a visual and musical rhythm. These endlessly reproduced symbols or the infinite cycle of writing symbolize the perpetual continuity of the sounds inherent in chanting sutras and Buddhist litanies.⁴

In 2023, I created eight new sign-based works for the “Sounds of Ink” (*Shuimo de shengyin* 水墨的声音) exhibition, exhibited in the public cloister of the International Museum of Music in Bologna and in Room 3 of the temporary exhibition area. These works function as symbols of music, visual images, and the new voice of ink—a contemporary convergence of

4. See the series “Sound of Ink – Silent Melodies” (*Mo yue – wu sheng zhi ge* 墨乐·无声之歌), exhibited in Bologna in 2019, and in the Room 1 of the exhibition at the International Museum and Library of Music in Bologna in 2023.

calligraphy, music, poetry, and imagery. Suspended in the public space of the museum, the “Images” (*tuxiang* 图像) float gracefully in the air, carried by natural breezes.

Conclusion

I have been working and creating artworks around the world for over 30 years, and I deeply believe that ‘calligraphy’ is the foundational language of all Chinese arts. Without it, I would lose its meaning. Chinese arts, whether in landscapes paintings (*shanshui* 山水), flowers and birds paintings, or abstract brushworks, all sublimate nature. The aesthetics principles of these arts are all rooted in the natural poetry found within ‘calligraphy’. The current exhibition “Sounds of Ink” brings together “the sounds of poetry, writing, and images”. These visual writings convey the spiritual essence of Chinese art. Through 30 years of creation and research, I have manifested my “calligraphyism”, editing 15 volumes of the series “Calligraphyism. A Series of Books” (*Shufazhuyi wenxian congshu* 书法主义文献丛书) and 50 issues of “The Western Garden Gathering, Archival Journal of the Calligraphyism” (*Xiyuan Yaji* 西园雅集).

Once again, I would like to express my gratitude to all the professors who participated in the International Conference “Chinese Calligraphy and Music: Meeting of Voices”. I especially want to thank the Director of the Museum of Music, Jenny Servino, and Professor Adriana Iezzi for their tremendous efforts in realizing the exhibition “Sound of Ink” and the International Conference. The presentation of the exhibition is truly remarkable, and I am deeply grateful to Adriana Iezzi for her work. She spent three years planning, thinking, and



阿德丽亚娜·叶星与洛齐在博洛尼亚大学图书馆 2019
Adriana Iezzi and Luo Qi at the Bologna University Library, 2019

working on this, and I feel incredibly honored to have had the opportunity to collaborate with her and receive her support. I would like to express my thanks to her once again. I also want to thank Professor Adriana Iezzi's team, including Daniele Caccin, Marta R. Bisceglia, and Martina Merenda for their assistance. A heartfelt thanks to calligrapher Silvio Ferragina, pianist Giusy Caruso, composer Zhang Zhenzhen, and dancer Agnese Gabrielli for their performance "Sound MAP" integrating calligraphy, music, and dance.

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3号展厅 洛齐 声音的图像 2023

Luo Qi, "Sound Images n. 1" (2023), Room 3 of the Museum Gallery

关于 2023 年 10 月在博洛尼亚 展出的洛齐作品的思考

劳悟达¹/文

2023 年 10 月，由 Adriana Iezzi（阿德丽亚娜·叶星）组织的“中国书法与音乐”国际会议在博洛尼亚大学举行：会议由 Adriana Iezzi 组织，在博洛尼亚大学举行。与此同时，在会议地点国际音乐博物馆举办的“水墨的声音——洛齐与书法主义 30 年”展览邀请与会者参与洛齐的艺术。

在本文中，我将对在展览和洛齐的表演中看到的四幅精选书法作品发表个人感想。这四件作品分别是“声音的图像”系列中的两件作品、“兰亭”系列中的刻字卵石，以及多媒体音乐书法表演“水墨的声音”中的长卷。

1. 声音图像之一

在洛齐众多引人入胜的作品中，最吸引我的是他在三号展厅展出的“水墨的声音”系列中的一件作品 [图, 第 116 页]。

1. Uta Lauer 劳悟达，中国美术学院高级研究员，汉堡大学亚非欧手稿文化研究中心研究员、海德堡大学、上海师范大学、斯德哥尔摩大学和汉堡大学教授，主要研究领域为东亚艺术史、元代艺术史学、书法和图像学。著有《禅师中峰明本的书法》《中国艺术中芭蕉的图像学》等。

这件作品很大,就像一幅超大的挂轴。观众必须后退几步,才能看清作品的全貌。作品中的字分栏排列,从右到左,从上到下,就像一幅古典书法作品。大字中夹杂着小字,让人联想到手稿和旧印刷书籍中的排列方式,即正文的主要内容用大字书写,而注释则用小字插入[图,第119页/上]²。

在洛齐的《水墨的声音》中,甲骨文的使用也体现了艺术家对中国古代书写实践的参与。这种文字是中国最古老的文字形式,是用利器刻在牛肩胛骨或龟甲上用来记录占卜的。这些甲骨文主要可追溯到商朝晚期(公元前13-11世纪),在19世纪末被发现。[图,第119页/下]中的例子是苏格兰国家博物馆收藏的 Couling-Chalfant 甲骨文。该博物馆于1909年从传教士塞缪尔·库林(Samuel Couling, 1859-1922年)和弗兰克·查尔方特(Frank Chalfant, 1862-1914年)手中购买了这批东亚以外第二大的甲骨文收藏,共收藏了1500件甲骨文。

洛齐将这一古老的文字从尘封已久的源头中解放出来,移植到现代书法的领域中,为其注入了新的生命。他用毛笔、黑墨和红色为这些形式注入了动感和韵律。每一笔都经过精心构思和巧妙处理。洛齐的书法确实深深植根于古典传统。这些字看似俏皮,实则用笔有度,构图严谨。只有经过多年的潜心练习,书法家才能达到将书法规则内化的境界,从而摒弃规则,“自然”书写,直抒胸臆。诗人兼书法家苏东坡(1037-1101年)曾用一句话来形容政治家王安石(1021-1086年)的书法:

2. 第119页的相关图片是儒家五经之一《礼记》的一页。此版本于南宋光宗年间(1190-1194年)在建安(今福建建瓯)印刷。这本罕见的高品质版本图书曾是中国最古老、规模最大的私人图书馆——天一阁的一部分,天一阁由范钦(1506-1585年)于1561年在浙江宁波创建。如今,天一阁藏书楼已成为国家级文物保护单位。这一版本的《礼记》现存于华盛顿特区的美国国会图书馆,并已数字化。



《礼记》第页礼记，美国国会图书馆，华盛顿特区。

Page from The Book of Rites, Library of Congress, Washington D.C.

甲骨文，商代晚期，库陵查尔芬特甲骨文收藏，苏格兰国家博物馆

Oracle bone with inscription, late Shang Dynasty, Couling-Chalfant oracle bone collection, National Museum of Scotland



洛齐,《声音图像之一》,细节“鱼”

Luo Qi, “Sound Images n.1”, detail of “fish”

洛齐,《声音图像之二》,细节“鱼”

Luo Qi, “Sound Images n.2”, detail of “fish”

... ..荆公 [王安石] 得无为之法, 然不可学。

此外, 用红色填充部分字形, 不仅加深了文字的立体感, 还增加了文字的象形性。事实上, 一些最早的书面文字就是象形文字, 即代表所表示事物的简单图像。公元前三世纪, 在秦始皇 (公元前 259-210 年) 统治时期, 象形字和其他书面文字一起被规范成规定的、明确的形式。

即使是不懂中文的人, 更不用说熟悉甲骨文的人, 也很容易认出《水墨的声音》第一列中从下往上第二个字是“鱼”字 [图, 第 120 页 / 左]。不仅是形似鱼的字形让观者能够辨认出这个字的含义。此外, 鱼鳍向上弯曲, 背部线条略呈波浪形, 全部由生动活泼的书法笔画构成, 给人以动感、自由和愉悦之感。看着这个字, 不禁让人想起道家哲学家庄子 (公元前 4 世纪末) 的一个故事, 即《鱼之乐》³。传说庄子和他



洛齐，《声音图像之一》，详述“篆刻形”

Luo Qi, "Sound Images n.1", detail of "seal-like form"

青铜印章，2.5×2.65cm，商代晚期，铭文：禽示

国立故宫博物院，台北

Bronze seal, 2.5×2.65 cm, late Shang Dynasty, inscription: 禽示
National Palace Museum, Taipei

的朋友惠子在濠河大坝上散步。庄子说，你看那些小鱼都出来了，随心所欲地游来游去，这就是鱼之乐。惠子说，你不是鱼，怎么知道鱼之乐呢？庄子说，你不是我，怎么知道我不知道鱼之乐呢？故事还在继续。在《水墨的声音》中，洛齐通过他的书法、单个字符的形状和形式以及看似俏皮的构图实现，唤起了观赏者的愉悦感和喜悦感，这与《庄子》故事中的愉悦感和喜悦感非常相似。

最后，需要指出的是，有一处有些字被一个长方形包围起来[图，第121页/右]。这立刻让我想起了古代的印章。中国自商代晚期就开始使用印章。现存最早的一枚印章是用青铜铸造的，上面刻着一个氏族的名字“秦”，两个字被一个“亚”字形结构包围着，而这个“亚”字其实也是一个字，读

3. 《庄子》第十七章“秋水”末。

作“ya”⁴[图,第121页/右]。这种印章相当小。在洛齐的《水墨的声音》中,篆体的部分很大,在竖列的整体构图中,这个框架内的字是一个突出的特征。

2. 声音图像二

在这幅巨作中,观众很容易认出之前讨论过的作品中出现的一些字符,比如第四栏开头的“鱼”字[图,第120页/左]。然而,这一个并不是另一个的简单重复。相反,它是同一个字的有趣变化。在这里,洛齐在“鱼”字上加了一点红色,眼睛是一个深黑色的斑点,而可以理解为嘴巴的短笔画似乎带着友好的微笑。在评价一幅书法作品的美学质量时,如果作者能够以略有不同的形式书写同一个字,就会被视为强项。尽管汉字书写有严格的规则,但在书法艺术中,总是有可能创造出新鲜生动的变化。这无疑是洛齐作品的成就之一,能唤起观者的积极反应。六世纪人物画家和评论家谢赫在其《历代名画记》中提出了判断一幅好画的六条原则中的第一条:

……第一是:[通过]精神共鸣[产生]运动感。⁵

洛齐的“声音图像”就具有这种特质,它能唤起观者心灵的共鸣,在书法与观者的情感反应之间创造出一种强大而直接的默契。

在博洛尼亚,这幅大型作品[图,第124页]被悬挂在桑吉内蒂宫(Palazzo Sanguinetti)内庭院的拱廊上。这与博洛尼亚的城市景观完美契合,因为博洛尼亚的拱廊多为彩绘。桑吉内蒂宫的拱廊通向一个有围墙的花园。后墙是路易吉·布

4. 铜印, 2.5 × 2.65cm, 商代晚期, 铭文: 禽示亚, 台北故宫博物院。关于这枚印章的进一步讨论, 请参见张 2010。

5. 几十年来, 学术界一直在争论如何解读和理解这六大法则。最近的一篇文章对之前的讨论进行了批判性的思考 Pegg 2007。

萨蒂(Luigi Busatti, 1763-1821年)创作的意大利浪漫风景壁画。郁郁葱葱的香蕉林为庭院增添了清新凉爽的气氛[图, 第125页]。芭蕉是中国长江下游三角洲自然景观的一部分, 数百年来在诗歌、绘画和书法等艺术创作中发挥着重要作用⁶。来自杭州的洛齐当然对中国的古老故事耳熟能详, 他讲述了一个书法家如何因缺纸而在芭蕉叶上写字, 并通过不断练习成为书法大师的故事(Lauer 2022, 155-269)。在桑吉内蒂宫展示“声音图像”的具体场景是从拱廊的天花板上垂下来的, 通向一片香蕉林, 最后打开, 映入眼帘的是一幅错落有致的壁画, 这确实可以作为“整体艺术作品”来欣赏。

3. 兰亭系列

在进入会场的活动厅(sala eventi)时, 一切都已准备就绪, 包括洛齐的表演(将在本文的最后一节讨论), 我注意到一些刻有文字的小石头, 在地板上固定着一张纸。后来才知道, 这些刻有字迹的石头上刻有王羲之于公元353年撰写的《兰亭集序》中的词句。

洛齐在天然岩石上写下了这篇文章的节选。照片[图, 第126页]中的这幅是“一觴”, 另一面是“一咏”。该句取自“一觴”:

一觴一咏 亦足以畅叙幽情……尽管如此, 酒酣耳热之际, 吟诗作句之际, 我们还是畅所欲言, 尽情投入彼此的情怀……

这套《兰亭集序》与绍兴兰亭原址以及博洛尼亚的书法表演场地都十分契合。

353年, 王羲之曾在兰亭与友人比诗。当时, 王羲之与朋友们在兰亭, 凡是不能按指定韵律作诗的人, 就得喝米酒, 而米酒是用溪边荷叶上飘过的酒杯盛着的。一天结束时, 王

6. 更多信息, 请参见 Spee 2023 和 Lauer 2022.



国际音乐博物馆与图书馆内长廊

洛齐 声音的图像 博洛尼亚 意大利 2023

Luo Qi, "Sound Images", (2023), loggia of the cloister of the International Museum and Library of Music in Bologna



桑吉内蒂官的内院，有路易吉·布萨蒂（1763-1821）的壁画和香蕉林。
Inner courtyard of Palazzo Sanguinetti with fresco by Luigi Busatti (1763-1821)
and banana grove

羲之收集了所有的诗作，并在微醉的状态下写下了著名的序言。第二天一早，他看着这篇序文，认为这是他写过的最好的书法作品，并决定临摹这篇序文，但他从未成功临摹出一幅完美的作品，因为他无法重现当时的情景。

在这个遗址的后面，流淌着一条河，河里满是小石头，就像洛齐创作《兰亭序》时使用的石头一样。河岸的山丘上翠竹丛生，自然景色优美柔和。据说，公元前五世纪，古希腊哲学家赫拉克利特曾提出过这样的箴言：“不可能步入茫茫大海；不可能两次踏入同一条河流。”

王羲之在临摹自己的绝世书法无果后，最终也明白了这一点。变化是不断的，流动也是不断的。洛齐的《兰亭序》也是如此。它不仅引用了王羲之的《自序》和赫拉克利特的名言，而且通过在不同的环境和情境中呈现，《兰亭集序》本身也强化了短暂、创造、运动和节奏的概念。



洛齐，《兰亭》系列岩石，附铭文一觴。由 Matteo di Giosia 摄影师提供
Luo Qi, Rock from the "Lanting Series" with inscription 一觴
Courtesy of the photographer Matteo Di Giosia

4. 水墨的声音

2023年10月12日，在“中国书法与音乐”在吉西·卡鲁索（Giusy Caruso）的钢琴伴奏下，洛齐带来了令人印象深刻的书法表演。

高台上的三角钢琴弹出了一幅数米长的空白纸卷。音乐响起时，洛齐用清晰的汉字写下了演出的题目：《水墨声音》。阅读以手卷形式装裱的书法作品时，人们会从右侧开始，然后向左阅读。洛齐选择了相反的书写方向，即从纸卷的左端开始阅读。为了在铺在地上的纸上书写，他使用了一支相当长的毛笔，以微微弯腰的姿势书写。他书写的速度跟随着音乐的节奏、冲力和音量。从字面上看，洛齐让无形的音乐变得有形[图，第128页]。

他写了什么？一个大胆的答案是：这并不重要，或者至少不重要。纵观中国古典书法，可以说内容是次要的，形式才是最重要的。对于极其简略的全草书，可以说大多数人都不容易解读。例如，现藏于上海博物馆的怀素和尚（737-799年）的两行笔记《苦筍帖苦筍》⁷[图，第132页/上]。该书非常简短，只有两栏共14个字，内容相当褻渎：

苦筍及茗異常佳，乃可逢來。請盡快來這裡。懷素，敬上。

这里不是讨论这幅书法作品真伪的地方。我们只需指出，这幅书法作品历代都备受推崇，这一点从围绕着这两行字的大量题跋和印章中可见一斑。它之所以受到珍视，不是因为它的内容，而是因为书的力度和质量。


让我们回到洛齐的表演，回到他根据音乐写了什么这个问题上来？他没有书写文字或汉字，而是使用了一种音乐符

7. 怀素，《苦筍帖》，手卷，绢本墨迹，25.1×12cm，全草书，两栏，14个字；上海博物馆藏。



洛齐在“音乐地图”现场与音乐家朱西·卡鲁索 Giusy Caruso 合作演绎敦煌曲谱，由 Coralie Maneri 摄影师提供

Luo Qi and Giusy Caruso, “Sound MAP”, musically calligraphy performance, International Museum and Library of Music, 12/09/2023. Courtesy of the photographer Coralie Maneri ©

号。20世纪初在敦煌发现了中国10世纪以前使用的带有这种符号的乐谱(Jao 2022, 232-275)⁸。尤其值得注意的是一份吉他类乐器琵琶的乐谱⁹[图, 第130页/下], 现藏于法国国家图书馆。这份手稿中的符号类型正是洛齐在演奏时所写的符号。不过, 他并没有为每个音符记下相应的音乐符号, 而是根据书法的韵律和形式来选择音符, 因为这些音符在他的脑海中产生了共鸣。这就是说, 当钢琴家弹奏音符“a”时, 他并没有写下这个音符的  符号, 而是写下了一个音乐符号, 以书法的形式与音乐的音调、音量和节奏相呼应。因此, 书法作品节奏流畅, 既有快速的飞白笔画, 也有较小的、缓慢的、清晰的符号。当音乐和文字都结束时, 洛齐以传统的方式完成了作品, 在作品上用清晰的汉字加上了地点“博洛尼亚”、日期和他的签名。

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 9. 手稿, 纸上墨本, 佩利欧集, P. 3808.



怀素，《苦筍帖》，手卷，绢本水墨，25.1×12cm，全草书，两栏，14字，上海博物馆

Huaisu, "Bitter Bamboo Shoots", handscroll, ink on silk, 25.1×12 cm, fully cursive script, two columns, 14 characters, Shanghai Museum

《中国乐谱》，敦煌手稿，纸上墨本，佩利欧集，P. 3808

Chinese music notation, Manuscript from Dunhuang, ink on paper, Pelliot collection, P.3808.

Musings on Artworks by Luo Qi seen in Bologna in October 2023

By Uta Lauer

In October 2023 an international conference on *Chinese Calligraphy and Music: Meeting of Voices*, organized by Adriana Iezzi, was held at the University of Bologna. Simultaneously, the exhibition *Sounds of Ink – Luo Qi and 30 Years of Calligraphyism*, put on display at the conference venue, the International Museum and Library of Music, invited the conference participants to engage with the art of Luo Qi.

In this paper, I offer my personal musings on four select works of calligraphy, encountered in the exhibition and during Luo Qi's performance. These will be two works from the series *Sound Images*, the inscribed pebbles from the *Lanting* series and finally the long scroll which was the product of the multimedia musically performance *Sound of Ink*.

1.Sound Images One

Among the many fascinating works by Luo Qi in the exhibition, it was one from his series *Sound Images* (fig. p. 116), displayed in Room 3, that captivated me most.



国际音乐博物馆与图书馆内长廊 洛齐 声音的图像 博洛尼亚 意大利 2023
Luo Qi, "Sound Images" (2023), loggia of the cloister of the International Museum and Library of Music in Bologna



洛齐 《声音图像》 细节“鸟” 2023 由 Coralie Maneri 摄影师提供
Luo Qi, “Sound Images”, detail of “bird”, 2023
Courtesy of the photographer Coralie Maneri ©

The artwork is big, like an oversized hanging scroll. To take it in its totality, the viewer has to step back a few paces. The characters are organized in columns, reading from right to left and from top to bottom, like a classical piece of calligraphy. There are large characters, interspersed with smaller ones, reminiscent of the arrangement in manuscripts and old printed books¹, where the main content of the text is written in big characters and the commentary inserted in smaller script (fig. p. 119/above).

1. The related image on p.119 is a page from the *The Book of Rites* 礼记, one of the Five Classics of the Confucian canon. This edition was printed in the Guangzong era (1190—1194) of the Southern Song dynasty in Jian'an, modern day Jian'ou in Fujian province. This rare, high-quality edition was once part of China's oldest and largest private library, the *Tianyige* 天一阁, founded in 1561 by Fan Qin 范钦 (1506–1585) in Ningbo, Zhejiang Province. Today, the Tianyige library is a National Heritage site. This edition of *The Book of Rites* is now at the Library of Congress in Washington D.C. and has been digitized.



洛齐 《声音图像》 细节 2023 由 Coralie Maneri 摄影师提供

Luo Qi, "Sound Images", detail, 2023

Courtesy of the photographer Coralie Maneri ©

Other features in Luo Qi's *Sound Images* which demonstrate the artist's engagement with ancient Chinese writing practices are the use of oracle bone script. This type of script is the oldest form of writing in China and had been incised with a sharp tool into ox scapula or tortoise plastron to record divinations. These oracle bone inscriptions date mainly to the late Shang dynasty (13th – 11th c. BCE) and were discovered at the end of the 19th century. The example illustrated in (fig. p. 119/below) is in the Couling-Chalfant oracle bone collection in the National Museum of Scotland. This second largest collection of oracle bones outside East Asia was purchased by the museum in 1909 from the missionaries Samuel Couling (1859–1922) and Frank Chalfant (1862–1914), containing 1500 objects.

Luo Qi lifts this ancient script out from its long-forgotten origins and transplants it into the garden of modern

calligraphy, breathing fresh life into it. He uses brush, black ink and red colour to infuse these forms with movement and rhythm. The individual brush strokes are well formulated and masterly executed. Luo Qi's calligraphy is indeed deeply rooted in the classical tradition. The characters may seem playful but they are in fact carefully constructed with controlled brush strokes. It is only after years of dedicated practice that a calligrapher reaches the point, where he has internalized the rules which govern calligraphy, that he can discard them and write "naturally", directly from his heart. The poet and calligrapher Su Dongpo 苏轼 (1037-1101) once characterized the calligraphy of the statesman Wang Anshi 王安石 (1021-1086) with the words:

.....*The Duke of Jing [Wang Anshi] obtains the no-rule as the ultimate rule; subsequently, this can not be studied.....*
荆公书得无法之法，然不可学。

Furthermore, the filling in of parts of the characters with red colour not only deepens the three-dimensional feeling of the writing but also adds to its pictorial quality. In fact, some of the earliest written characters were pictograms, simple images representing the thing signified. Pictograms along with other written words were standardized into prescribed and clearly defined forms during the reign of the first Emperor of China, Qin Shihuangdi 秦始皇帝 (259-210 BCE), in the third century BCE.

The second character from the bottom in the first column of *Sound Images* is easily recognizable as the word for "fish" (fig. p. 120/left), even to those who do not read Chinese, let alone are conversant with oracle bone script. It is not only the form,



洛齐 《声音图像》 细节 2023 由 Coralie Maneri 摄影师提供
Luo Qi, "Sound Images", detail, 2023.
Courtesy of the photographer Coralie Maneri ©

resembling a fish which enables the viewer to identify the word's meaning. It is also the upward bent fin and the slightly wavy line of the back of the fish, made up entirely of lively, calligraphic strokes, which impart a sense of movement, freedom and joy. Looking at this character, it conjures up a story about the Daoist philosopher Zhuangzi 庄子 (late 4th c. BCE), known under the heading *The Joy of Fish* (*Yu zhi le* 鱼之乐)². The story goes that Zhuangzi and his friend Huizi were strolling along the dam of the Hao river. Zhuangzi said, see how the minnows come out and dart around where they please, that is the joy of fish. Huizi said, you are not a fish, how do you know about the joy of fish? Zhuangzi said, you

2. Zhuangzi, end of chapter 17, "Autumn Floods 秋水".

are not I, so how do you know, that I do not know the joy of fish? The story continues a bit longer. In *Sound Images*, Luo Qi through his calligraphy, the shapes and forms of the individual characters and the seemingly playful realization of the composition evokes a sense of pleasure and joy in the beholder, very much like that in the Zhuangzi story.

Finally, it should be noted, that in one place some characters are enclosed by a rectangular shape (fig. p. 138). This immediately reminded me of ancient seals. Seals have been in use in China since the late Shang Dynasty. In one of the earliest extant seals, cast in bronze and bearing a clan's name "Qin", two characters are surrounded by a \square shaped structure, which in fact is also a word, pronounced *ya*³ (fig. p. 121/right). Such seals were quite small. In Luo Qi's *Sound Images*, the seal-like section is big and the characters within this frame are a prominent feature within the overall composition organized in vertical columns.

2. Sound Images Two

In this monumental work, the viewer will easily recognize some of the characters encountered in the work discussed before, like the character for "fish" (fig. 120/left) at the beginning of column four. Yet, the one is not simply an exact repeat of the other. It is rather a playful variation of the same character. Here, Luo Qi added a bit of red colour, the eye is a dark black spot and the short stroke which could be understood as the mouth seems to glee with a friendly smile. When evaluating the aesthetic quality of a piece of calligraphy, it is taken as a strong point, if

3. Bronze seal, 2.5×2.65 cm, late Shang Dynasty, inscription: 禽示亚, National Palace Museum, Taipei. For further discussion of this seal, see: Zhang 2010.



洛齐 《声音图像之一》 细节 2023 由 Coralie Maneri 摄影师提供
Luo Qi, "Sound Images n.1", detail, 2023.
Courtesy of the photographer Coralie Maneri ©

the artist is able to write one and the same character in slightly varying forms. Despite the rigid rules governing Chinese writing, in the art of calligraphy, there is always the potential to create fresh and lively variations. This is definitively one of the achievements in Luo Qi's work which evokes a positive response in the mind of the beholder. As the sixth century figure painter and critic Xie He 谢赫 formulated in the first of his six principles on judging a good painting in his book *Classified Record of Painters of Former Times* (*Gu shu pin lu* 古书品录),
.....*The first is: engender [a sense of] movement [through] spirit consonance.*⁴

4. English translation from Cahill 1961, 380. For decades, there has been a scholarly debate on how to read and understand these Six Laws. A fairly recent article, critically taking into account the earlier discussions is Pegg 2007.

Luo Qi's *Sound Images* possesses this quality, to evoke a resonance in the mind of the viewer, creating a powerful and direct rapport between the calligraphy and the emotional response to it by the beholder.

In Bologna, this large work (fig. p. 140) was hung, lowered from the arcades of the inner courtyard of the Palazzo Sanguinetti. This fitted perfectly into the city's urban landscape, rich in often painted arcades. The arcade at Palazzo Sanguinetti leads on to a walled garden. The back wall is graced with a trompe-l'oeil fresco of a romantic Italian landscape by Luigi Busatti (1763-1821). A planted, lush banana grove adds to the fresh, cool atmosphere of the courtyard (fig. p. 125). Plantains are part of the natural landscape of China's Lower Yangzi Delta and have for centuries played an important role in artistic production from poetry, painting to calligraphy.⁵ Luo Qi, who hails from Hangzhou, is certainly familiar with old Chinese stories, telling the tale of how a calligrapher wrote on banana leaves for want of paper and through incessant practice, became an accomplished master of calligraphy (Lauer 2022, 155-269). The specific situation of presenting *Sound Images* at Palazzo Sanguinetti, lowered from the ceiling of the arcade, leading on to a banana grove and finally opening up to a trompe l'oeil fresco, could really be enjoyed as a "Gesamtkunstwerk".

3. Lanting Series

Upon entering the conference venue at the Event Hall, where everything had been set up for the ensuing performances, including one by Luo Qi (to be discussed in the final section

5. For more information, see: Spee 2023 and Lauer 2022.



国际音乐博物馆与图书馆内长廊

洛齐 声音的图像之二 博洛尼亚 意大利 2023

Luo Qi, "Sound Images", 2023, loggia of the cloister of the International Museum and Library of Music in Bologna



洛齐，“兰亭”系列岩石，2019 . 由 Matteo di Giosia 摄影师提供
Luo Qi, Rock from the “Lanting Series”, 2019.
Courtesy of the photographer Matteo Di Giosia

of this chapter), I noticed a number of small rocks with characters (fig. pp. 141-142) on them, holding a length of paper in position on the floor. Only later did it turn out, that these inscribed rocks actually contained phrases from the “Orchid Pavilion Preface”, a text composed and written by Wang Xizhi in the year 353 CE.

Luo Qi wrote excerpts of this text on natural rock. The one in the photo (fig. p. 126) shows the phrase, 一觴, continuing on the other side with 一咏. This is taken from the line:

一觴一咏 亦足以暢敘幽情*nevertheless, what with drinking and the composing of verses, we conversed in whole-hearted freedom, entering fully into one another's feelings.....*



洛齐，“兰亭”系列岩石，2019。由 Matteo di Giosia 摄影师提供
Luo Qi, Rock from the “Lanting Series”, 2019. Courtesy of the
photographer Matteo Di Giosia

This *Lanting Series* fits perfectly, both, with regard to the original setting at Orchid Pavilion near Shaoxing as well as the venue for the calligraphy performances in Bologna.

The Orchid Pavilion was the place, where in the year 353, Wang Xizhi had gathered with friends for a poetry contest. Those who failed to compose a poem on a given rhyme scheme had to drink rice wine, served from a cup floating past by the creek on a lotus leaf. At the end of the day, Wang Xizhi collected the poems and wrote his famous preface in a slightly inebriated state. The next morning, he looked at it, considered it to be the best piece of calligraphy he had ever written and decided to copy it. He never managed to produce a perfect copy because the spur of the moment, where everything came together in perfect harmony, could not be repeated.

Behind this site flows a river full of small rocks like the ones Luo Qi used for the *Lanting Series*. On the banks of the river hills covered in bamboo arise, a gentle, beautiful natural scenery. In the fifth century BCE, the Greek philosopher Heraclitus is said to have coined the aphorism:

It is not possible to step into the same river twice.

This is certainly something Wang Xizhi eventually understood after his futile attempts to copy his own, best calligraphy. There is constant change and flux. This is also true of Luo Qi's *Lanting Series*. It not only invokes Wang Xizhi's *Preface* and Heraclitus' famous saying, but by being presented in different settings and situations, the *Lanting Series* itself reinforces notions of transience, creation, movement and rhythm.

4. The Sound of Ink

On the 12th of October 2023, on the eve before the conference



洛齐与朱西·卡鲁索，
“音乐地图” 音乐书法表演 国际音乐博物馆与图书馆 2023年9月12日 由
Coralie Maneri 摄影师提供

Luo Qi and Giusy Caruso, “Sound MAP”, musical calligraphy performance, International Museum and Library of Music, 12/09/2023. Courtesy of the photographer Coralie Maneri ©

“Chinese Calligraphy and Music: Meeting of Voices”, Luo Qi presented an impressive performance of calligraphy, to the accompaniment of piano music played by Giusy Caruso.

From the grand piano on the elevated stage emerged a several meters long blank scroll of paper. When the music began, Luo Qi wrote the title of the exhibition, “Sounds of Ink” *Shuimo shengyin* 水墨声音, in legible Chinese characters. When reading a piece of calligraphy mounted in handscroll format, one begins from the right and proceeds to the left. Luo Qi chose to reverse this direction of writing and hence reading, by beginning at the left end of the paper scroll. To write on the paper spread out on the ground, he used a rather long brush, writing in a slightly bent over position. The speed of his writing followed the rhythm, impulses and volume of the music. In a very literal sense, Luo Qi made the invisible music visible (fig. p. 128, 144, 146).

What did he write? A bold answer would be, it does not matter, or at least, very little. When looking at classical Chinese calligraphy, one can state that contents is secondary to [calligraphic] form. In case of the extremely abbreviated full-cursive script 草书 it is fair to say that most people can not easily decipher it. Take for example monk Huaisu’s 怀素 (737-799) two-line note, the *Bitter Bamboo Shoots*⁶ (*Ku sun tie* 苦筍帖) (fig. p. 130/above) now in the Shanghai Museum. It is very brief, consisting of only two columns of altogether 14 characters and its contents is quite profane:

苦筍及茗异常佳，乃可迓来。怀素上

Bitter bamboo shoots and tea are splendid. Please come here as soon as possible. Regards, Huaisu.

Here is not the place to debate the authenticity of this piece of

6. Huaisu. 苦筍帖 *Bitter Bamboo Shoots*. Handscroll, ink on silk, 25.1×12cm, fully cursive script, two columns, 14 characters, Shanghai Museum.




洛齐与朱西·卡鲁索，
“音乐地图” 音乐书法表演 国际音乐博物馆与图书馆 2023年9月12
日 由 Coralie Maneri 摄影师提供
Luo Qi and Giusy Caruso, “Sound MAP”, musicalligraphy performance,
International Museum and Library of Music, 12/09/2023. Courtesy of the
photographer Coralie Maneri ©

calligraphy. Suffice it to say, that it was held in high esteem throughout the ages as evidenced by the numerous colophons and seals of discerning art collectors, surrounding the two-line note. It was treasured, not because of its contents but because of the strength and quality of the fast-paced calligraphy.

Let us return to Luo Qi’s performance and to the question, what did he write in response to the music? He did not write words or Chinese characters but used a form of musical notation. Scores with such symbols (Jao 2022, 232-275)⁷ in use before the 10th century in China were discovered in Dunhuang in the early 20th century. Particularly noteworthy

7. Zhao Weiping 赵维平 from the Shanghai Conservatory of Music introduced plans to digitize ancient Chinese music notations, “Constructing the digital database of Chinese ancient music notation at Shanghai Conservatory of Music”, at <https://dlfm.web.ox.ac.uk/sites/default/files/dlfm/documents/media/zhao-database-of-chinese-ancient-notation.pdf>

is a score⁸ (fig. p. 130/below) for the guitar-like instrument *pipa*, now in the Bibliothèque Nationale de France. The type of symbols in this manuscript are precisely the ones Luo Qi wrote during his performance. However, rather than noting down the corresponding musical symbol  for each note, he chose the notations according to their calligraphic rhythm and form as they resonated within his mind. This is to say, that he did not write the symbol for the musical note “a” when the pianist played this note, but wrote a musical notation, which calligraphically responded to the tone, volume and rhythm of the music. This resulted in a rhythmically flowing calligraphic composition, using fast flying-white strokes as well as smaller, slow and well-articulated symbols. When both the music and the writing had come to an end, Luo Qi completed his work in traditional fashion by adding the place, Bologna, the date and his signature in legible Chinese characters.

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8. Manuscript, ink on paper, Pelliot collection, P.3808.



2号展厅 洛齐 写乐——无声之歌 2018-2023

Luo Qi, "Writing Music - Silent Melodies" (2018-2023), Room 2 of the Museum Gallery

韵律叙事

探寻谷文达和洛齐的艺术与音乐的关联

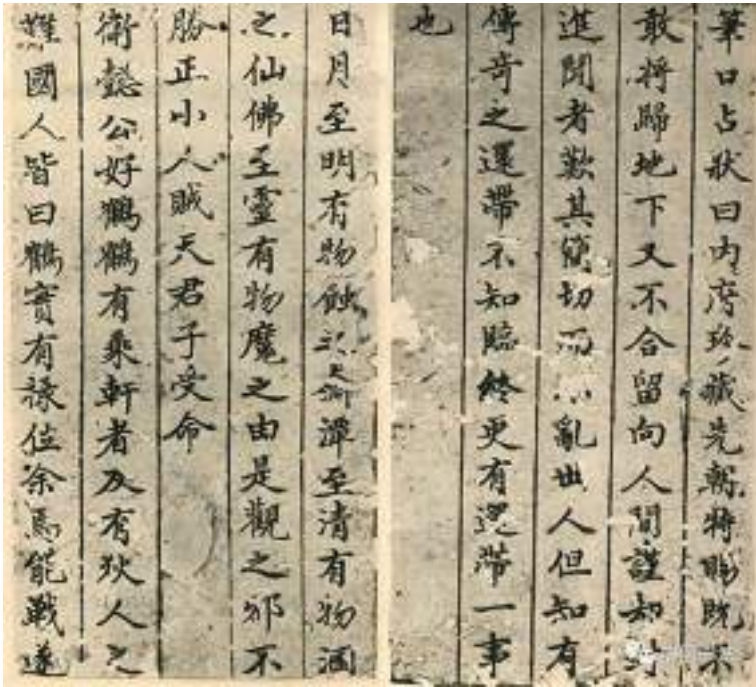
唐艺梦 / 文及翻译

一、引言

在中国文化世界中，书法在绘画成为独立艺术形式之前就被视为一门高超的艺术。书法家将书法的起源追溯到《易经》中的卦象。书法在魏朝（220—265年）左右成为一种独立的艺术形式，尽管魏朝之前的书法家的记录仍然保存下来。“书画同源”这一俗语很可能是画家为了提高绘画在中国社会的地位而首先提出的。

自古以来，音乐在中国社会中就发挥着重要作用。歌曲在古代各种仪式中使用，书法的节奏被比作音乐或舞蹈。传统上，它与文学的关系比视觉艺术的关系更密切，因为许多诗歌都有特定的旋律，尤其是词，词通常表明歌曲与诗歌的节奏相匹配。然而，自宋代以来，诗歌与美术一直交织在一起，因此，艺术家受到音乐以各种形式的影响。

艺术与音乐之间的联系在历史上得到了各种书法理论家的认可。第一位是卫夫人，她被认为是有史以来最伟大的书法家之一。她是著名书法家王羲之的老师，王羲之的书法笔



卫夫人手稿 晋 265-420

Manuscript of Lady Wei, Jin Dynasty (265-420)

触灵感来自大雁的优美动作。音乐和书法之间的联系还不止于此。例如，张旭（8世纪）狂草书法的灵感来自公孙大娘有力的剑舞。谢赫（6世纪）的“绘画六法”中的第一法仍在讨论中。第一条原理“气韵生命”中提到的“气韵”一词含义不明，或者更确切地说，它的模糊性提供了太多可能的解释。根据我个人在1990年代初期在北京中央美术学院的经历，当时的跨学科氛围十分明显，现场音乐（尤其是摇滚乐）的影响巨大。经常有几位有抱负的摇滚歌手或年轻摇滚乐队在场，非正式地免费表演，与学生讨论。

本研究旨在通过两位杰出艺术家谷文达（生于1955年）



王羲之 兰亭序 东晋 317-420

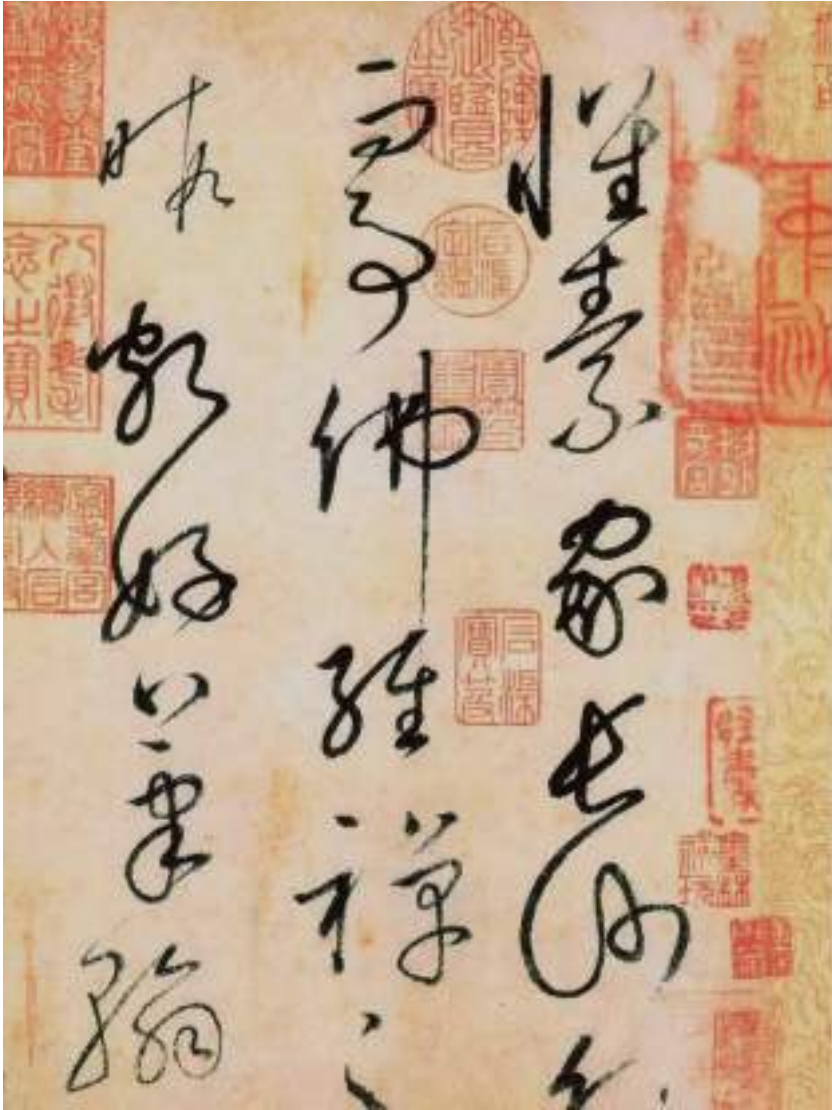
Wang Xizhi, "Lantingxu" (Orchid Pavillion Preface), Eastern Jin Dynasty (317-420)

和洛齐（生于1960年）的作品探索音乐与当代水墨艺术之间的相互作用。研究两位艺术家如何将音乐元素融入他们的水墨艺术，突破传统中国书法的界限。

二、文献综述

正如前文所述，自中国历史之初，音乐和书法就相互影响。中国书法不仅与水墨画紧密相连，还与音乐和其他艺术形式息息相关。巴里·斯泰本（Barry Steben）探讨了诗歌作为儒家礼仪的重要组成部分，经常与器乐和舞蹈一起演唱和伴奏，并分析了其在早期中国社会中的作用。（Steben 2010, 110-111）虽然他没有提到书法，但书法是儒家文化世界不可或缺的一部分，因为文学是以手写文本记录的。因此，书法自然地融入了更广泛的文化背景中。玛丽·格朗特（Mary Guerrant）注意到古代中国和希腊音乐、舞蹈和诗歌之间的密切关系。在古代中国和希腊，音乐的主要实用功能是调节舞蹈动作和为诗歌伴奏。在希腊，音乐在戏剧中达到了顶峰，与舞蹈和诗歌相结合。在中国，这三种艺术形式也进行了类似的整合，尤其是在宗教仪式中。（Guerrant 1980, 88）

塞尔维奥·菲拉基尼通过将音乐中的音调序列与书法中



怀素 自叙帖 唐 618-907

Huaisu, "Autobiography", Tang Dynasty (618-907)

的笔画进行比较，强调了音乐与中国书法之间的联系。他强调这两种形式不仅遵循节奏的渐进，而且需要高超的技巧和练习才能掌握。(Ferragina 2017) 根据安塔纳斯·安德里贾斯卡斯 (Antanas Andrijauskas) 的观点，将音乐视为所有艺术的源泉，将器乐与舞蹈、诗歌和歌曲联系起来，这种观点源自古老的神话本体论和宇宙论的中国理论，并在儒家美学中得到发展。(Andrijauskas 2016, 167) 董其昌提到，已知的第一位书法家是秦朝政治家李斯。(Dong 2022, 78-79) 探讨中国艺术理论中经常提到的“气韵”之间的关系。他指出，从中国哲学的角度来看，气代表了通过书法和绘画传达的整体信息。它反映了各种信息的组合，塑造了不同的情绪和情感。(Chen 2022, 142) 艺术理论家理查德·巴恩哈特 (Richard Barnhart) 发现书法和音乐在中国文化中的普遍存在具有相似之处。他认为，书法与音乐一样，表演者远远多于创作者，书法艺术家比真正杰出的艺术家要多得多。(Barnhart 1972, 237) 在古代中国社会，音乐经常与舞蹈相结合，集体的、仪式化的动作在增强民族认同感和国家凝聚力方面发挥了重要作用。然而，音乐，特别是舞蹈和书法的关系一直持续到今天。

艾伦·格德斯 (Ellen Gerdes) 研究了华裔美国编舞家沈伟的作品，尤其是《连接转移》，探索其与中国哲学概念（如气、无为和阴阳）的联系。她重点关注沈伟的编舞如何运用独特的动作风格，将舞者定位为书法家，从而创造出独特的美学。(Gerdes 2018, 231-250)

南希·摩尔 (Nancy Moore) 讨论了台湾云门舞集，其编舞者林怀民 (Lin Hwai-min) 巧妙地将书法融入舞蹈表演。云门舞者接受过太极、武术、中国戏曲动作、芭蕾和现代舞的训练，每周参加书法课，熟悉中国行书。他们通过诠释中国书法来即兴创作舞蹈编排，创造出反映书法与舞蹈之间联系

的表演。摩尔指出，舞蹈编排超越了书法形状的简单再现，以表达语言的不同方面。(Moore 2004, 80-86) 罗和琳、洪一斌和陈一春在—项研究中讨论了云门舞集的表演与中国书法之间的关系，他们分析了这家国际知名的台湾舞蹈团的几部作品。在《草书》中，舞者们通过舞蹈来诠释中国古代著名书法家的作品，试图传达书法的精髓、气韵和精神。通过诠释中国书法固有的节奏和能量，他们将这些传统元素与现代舞蹈的力量和美感融为一体。在互动装置《书法的气》中，他们结合了著名书法家的作品意象，反映了书法的气流动如何使汉字通过受控的力量和速度来表达书法家的本质、能量和精神。(Luo, Hung, and Chen 2013)

在现代，艺术与诗歌之间的古老联系已经不那么明显了，尤其是在当代艺术家中。然而，音乐仍然是重要的灵感来源。许多中国艺术家承认受到音乐的影响，并经常在作品中反映出来。如前所述，书法经常出现在舞蹈表演中，书法家也经常—在特殊场合下书写书法，例如开幕式，或者作为表演艺术的一部分，伴随着音乐——就像历史上—样。

三、谷文达和他的超现实世界

85 新潮艺术运动是 1979 年后在中国兴起的最有影响力的艺术运动之一。该运动兴起于 20 世纪 80 年代中期，它融合了各种前卫风格，主要体现在视觉艺术领域，但也扩展到了文学和诗歌领域。这场运动抓住了整个年轻一代的精神和思想。受西方艺术启发，这股运动在短—时间内就反映了 20 世纪许多重要的全球艺术风格。(Zhang Cziráková 2020, 108) 它主要流行于所谓的“西方艺术”，如油画、雕塑、装置艺术、行为艺术，但—些艺术家也尝试使用中国传统材料，主要是水墨画和书法，试图寻找新的道路，摆脱传统的束缚。85 新



静则生灵 局部 谷文达 1985

图片原载于原载于《艺术触觉》2009-4

Gu Wenda, "Wisdom Comes from Tranquility" (detail), 1985

Image originally published in *Artouch*, 2009, 4

潮涌现了一些大胆的水墨实验。85新潮中以实验水墨作品闻名的艺术家包括国际知名艺术家谷文达，他之前曾居住在纽约，最近回到上海，现在在那里拥有自己的工作室。徐冰居住在美国，但在北京设有工作室。王川离开中国前往美国，并于2000年左右回国。这一运动中的其他著名艺术家包括沈勤、宋刚、董超和王公懿，后者现居美国。

谷文达是一位当代艺术家，因将传统水墨画与实验装置艺术相结合而闻名。他出生于上海，1976年毕业于上海艺术学校，1981年，他在中国美术学院获得艺术硕士学位，在那里他学习了古典山水画，并继续任教。谷文达是上世纪80年



联合国 谷文达 1993 原载于《艺术触觉》2009-4

Gu Wenda, "United Nations", 1993. Image originally published in *Artouch*, 2009, 4

代与“85新潮”运动紧密相关的著名前卫艺术家之一。自1987年起，谷文达一直旅居美国。在美国，他开始探索与人体相关的材料，尤其是人的头发。他保留着在上海的工作室，每年都会在那里度过相当长的时间。1989年至1990年，谷文达担任明尼苏达大学艺术工作室副教授。他曾受邀在全球多家艺术学院、大学和机构进行演讲。他的作品在中国香港、中国台湾、新加坡、日本、韩国、澳大利亚、德国、挪威、法国、俄罗斯、荷兰、意大利、英国、墨西哥、瑞士、瑞典、波兰、巴西、加拿大、美国和其他国家和地区展出。其中，他的作品被纽约大都会艺术博物馆、北京国家艺术博物馆和旧金山亚洲艺术博物馆收藏。

谷文达在20世纪80年代崭露头角，成为前卫艺术界的一员。他早期的装置艺术作品经常使用中国传统宣纸。他使

用汉字和拓印，并与各种材料交织在一起。这些作品被认为是概念水墨艺术在中国的开端。在 85 新潮时期，谷文达最大的贡献在于他对水墨和笔法技巧的创新。谷文达形成了自己的风格，通过添加或替换现有汉字的各个部分来创造新的无意义文字。这种策略是艺术家颠覆传统的同时利用其形式属性的手段。他和徐冰因对语言及其解构的处理方式而闻名。使用“假字”成为他们的典型特征。徐冰将这一概念扩展到西方语言，在他的作品中使用“假拉丁字母”，而谷文达则选择了不同的道路。他的作品经常运用泼墨、泼水和冲洗大面积墨水等技法，有时还会使用喷枪在作品中雕刻具象的形状，其灵感来自萨尔瓦多·达利的超现实主义。(Lu 2024) 从对材料的运用中可以看出谷文达对超现实主义和达达主义的喜爱，例如他痴迷于用人的头发制作墨水，甚至用头发创作作品。

1983 年，谷文达雕刻了他的第一个“假字印章”，上面有两个类似汉字的字符，但完全无法辨认。这标志着他开始尝试对中国书法和语言进行彻底解构。他的探索产生了三件主要作品：《失落的王朝神话》(1983-1987) 是一系列大型作品，以难以辨认的篆书风格为特色；《伪字系列》(1984-1986) 是水墨画，采用传统书法形式，但字形颠倒或有所改变；《无语 #1-2》(1985) 是他在杭州中国美术学院创作的早期中国行为艺术作品，作者绘制的巨大、完全是虚构的字符，无意义的单词。(Iezzi 2013, 161)

他最著名的作品之一是“联合国”项目，其中他使用了人的头发和其他身体材料。他从 1993 年开始创作，并于 2000 年首次展示了迄今为止最庞大的头发装置作品《联合国：人与空间》。他采用了来自六大洲的头发样本重新制作了联合国 188 个会员国的国旗。这件引人注目的装置作品有力地表达了人类超越国界、种族和政治分歧的团结精神。

他的最新作品之一《砚台》，是在山东工作室创作的，是谷文达作品中常见字符的解构，展现了书法的另一个阶段。她从不同的角度来研究书法和语言。汉字不再被分割，但石头的形状使公众无法一眼看清字形，因为它们从各个侧面覆盖了石头的整个表面。在他看来，这可以被理解为抽象的雕像，因为字形又变得难以辨认。

作为一名前卫艺术家而非书法家，在被问及如何看待他的艺术与音乐的联系时，他展示了1981年浙江美术学院（中国美术学院）的硕士论文《论绘画与音乐》。在这篇论文中，谷文达分析了音乐对艺术的影响。他关注的不仅仅是中国传统艺术与音乐的联系。他还列举了西方艺术中存在这种联系的例子，并特别指出西方哲学家对这一主题的影响。他认为，绘画和音乐具有共同的特点。两者都直接表达情感，需要一定的技巧，这也是他与费拉吉纳关于音乐和书法的观点相吻合的地方。在论文中，他论述了西方和东方艺术之间的关系，这在20世纪80年代初是一个极其重要的主题。自20世纪50年代以来的长期孤立和多年的文化大革命之后，中国开始重新与外界接触。除了艺术和文学，中国社会对西方哲学产生了浓厚的兴趣，高名潞称之为哲学热（Wu 2014, 56），这在谷文达的论文中也有所体现。除了研究西方艺术中的音乐特征外，谷文达还把注意力转向了东亚典型的书法艺术。在他看来，书法作为一种书写艺术，与音乐有着多种联系。这两种艺术的共同之处在于时间。书法和音乐都是在一定的速度和节奏中创造的，时间的流动对于两者都是至关重要的。另一个方面是创造力。音乐和书法都是表演艺术。书法不仅是一种刻在碑石上或写在纸上的静态艺术，它还经常作为表演艺术在活动中书写，因此它与音乐有着更紧密的联系。表演艺术在古代非常盛行，书法经常作为一种表演艺术来书写。

关于“疯狂张”张旭的著名故事讲述了他在看到公孙大娘舞剑后写下著名书法作品的过程。因此，在现代行为艺术或行动绘画兴起之前，书法就已经被视为一种表演。谷文达提出的最后一个论点是视觉艺术与音乐在表达方面的相似性。无论是艺术家的自我表达还是艺术和音乐的表现力。在提交论文后，谷文达拒绝澄清他现在的观点以及音乐对他的新作品的影响。他写道，他的论文中已经包含了所有内容，他对此没有更多要说的。

在2024年4月22日的长时间讨论中，他更详细地解释了他与音乐的关系。他经常听音乐，主要是西方古典音乐，但不一定是在创作过程中。他认为音乐非常重要。“有时，音乐让我平静，给我带来新的能量，有时它也启发我。”¹在他看来，视觉艺术和音乐等不同艺术都是人类情感和精神的表达。它们有一个共同点，即通过视觉或听觉手段，无需翻译，就能直接打动人心，就像文学一样。

四、洛齐书法的后现代特征

洛齐是国际知名艺术家，也是20世纪80年代在中国大陆兴起的后现代书法运动“书法主义”的创始人及领军人物。1986年，他毕业于杭州中国美术学院，主修蚀刻，随后在该校担任讲师。2001年，他在第三届佛罗伦萨国际当代艺术双年展上获得了绘画美第奇奖。他还入围了“第一个十年：中国当代艺术文献展”，并于2004年获得日本富士山国际水墨画展的当代国际艺术奖。2009年，他创办了“书法主义文献馆”，并于2013年在杭州建立了洛齐国际当代艺术馆。拉斯·伯格伦德（Lars Berglund）形容他为“从未放弃书法和水墨画传统

1. 采访艺术家谷文达，2024年4月22日，艺术家工作室，上海。

的艺术家。他仍然坚持认为，他的抽象作品背后的理念纯粹是中国式的。”他在全球各地举办过许多大型展览，包括美国、加拿大、德国、法国、卢森堡、意大利、瑞典、比利时、奥地利、西班牙、丹麦、葡萄牙、澳大利亚、阿根廷、埃及、摩洛哥、毛里求斯、塞舌尔、日本、韩国、马来西亚、泰国、中国香港等。他的作品还入选了2015年在中国美术学院（杭州）举办的现代书法重要展览《书非书》。²

当时，中国艺术深受西方艺术的影响。中国社会呼唤现代主义，中国艺术亟待改革，外国艺术流派的新风格更倾向于创作具有西方美学特征的作品。然而，一些艺术家意识到了传统的重要性。面对各种艺术挑战，他们开始重新发现自身的文化身份，而书法则是其中不可或缺的一部分。这种觉醒激励他们将中国书法转化为一种当代语言，挑战其美学风格和语义功能。

洛齐一直在探索书法和视觉艺术的新方向。毫无疑问，他的作品打破了传统书法的模式，形成了自己独特的风格——这一成就在中国艺术史上每一位杰出书法家都曾追求。30年的学习与创作，使洛齐走上了一条独特的道路。在他的一些作品中，他重新发现了古代书法的形式。他从汉末常用的传统隶书中发展出了一种独特的风格。他对甲骨文的解读涉及追溯书写的起源。

洛齐出生于音乐世家，父亲是著名史学家、中国古代诗歌与戏剧史学者、音乐理论家，哥哥也是一位音乐理论家。因此，古典音乐自幼便成为洛齐生活中不可或缺的一部分，并自然而然地在他的艺术视野中扮演着重要角色。

据艺术家介绍，他与音乐家的首次合作是在1998年，当

2. <https://ocula.com/artists/luo-qi/>

时他在杭州世贸中心国际展览中心大厅与美国著名钢琴家玛格丽特合作。在这次活动中，他通过抽象油画与现场音乐表演进行互动，在聆听音乐的同时体验视觉语境。与传统的书法表演不同，他用抽象油画的色彩、线条和空间元素来呼应音乐的节奏、旋律和时间。³

2006年，洛齐与长兄洛秦合作出版了《水墨音乐》专著，探讨音乐与绘画的交集。该书以艺术家的档案为基础，收录了洛齐在2004年至2005年间用水墨在宣纸上创作的160多幅与音乐有关的水墨画。（洛齐、洛秦2006）2007年，洛齐的油画作品在泰国展出，他与泰国音乐家和舞蹈家进行了合作创作。⁴

2014年，洛齐应米兰大学的邀请，与意大利著名艺术家路易吉·塞拉菲尼和塞尔维奥·费拉吉纳进行了一场与音乐的现场合作。洛齐与意大利钢琴家共同演绎了一场融合听觉与书写的表演：琴弦不断滚动，纸张从钢琴中缓缓流出，洛齐在空白的纸上书写音乐的节奏、旋律线条和笔迹。这一东西方文化对话活动在米兰大学引起了高度关注。塞拉菲尼通过关闭所有光源和声音，营造出“无声与无视觉”的空间，使无声本身成为一种音乐与视觉的表达。（Menegazzo and Luo 2020）

他的书法和音乐相互转述，让我们思索是否有可能记录书法的声音。尽管书法特征很强，但他的作品更多呈现了现代视觉与听觉艺术的范例，而不是中国传统艺术。他认识到音乐和书法的共同特点，因为两者都需要时间并在一定的空

3. 洛齐，《夜空中回旋的声音与芳香》，浙江世贸中心国际展览中心，美国肯特大学世界音乐研究中心主办，1998-3-22.

4. 洛齐，《合爱：洛齐油画泰国展》，泰国合艾市亚洲美术馆、中国驻泰国宋卡领事馆、泰宋卡王子大学联合主办，2007-4-8.



《水墨音乐》
广西师范大学出版社
洛秦文 / 洛齐图 2006
Luo Qin (text), Luo Qi (illustration),
“Drawing Music”,
Guangxi Normal University Press,
2006



《水墨戏剧》
漓江出版社
洛地文 / 洛齐图 2016
Luo Di (text), Luo Qi (illustration),
“Ink Drama”, Lijiang Press,
2016

间范围内发生。

在洛齐的系列作品中,另一部重要的代表作品《水墨戏剧》插图,与中国戏剧、音乐和皮影保持了最紧密的联系,这个系列作品由三个部分组成:《皮影笔记》《脸谱》《水墨戏剧笔记》,作品描绘了从皮影、戏剧、脸谱的不同情景,每个作品都配有书法的描述,但又不是传统的方式,是具有后现代特征的“文化碎片”,这也是一部无声的“舞台”作品,该作品《水墨戏剧》在2017年由广西漓江出版社出版,同年获得了中国出版界“中国最美的书”最高奖,2018年展览在德国莱比锡“世界最美的书”展览中。(洛地、洛齐 2017)

2019年洛齐在博洛尼亚展览中有纸质材料作品,也有透

明塑料箱作品，通过光阴让作品的符号投射到墙上，再造新的影像，产生阴影版本，从而突出它们的优雅和独特性。音乐转述并不像传统的书法笔触，而是更多地与西方音乐联系在一起。

2019年，洛齐在葡萄牙阿威罗大学跨文化国际会议上，与葡萄牙音乐家完成了一个最新的“音乐与书法”互动的作品，这个作品并不是艺术家的现场书法表演，而是通过视频的方式，把他创作的符号作品与音乐家的现场演奏融入在一起，真正实现了视觉与听觉的完美结合，同时文字书写的内容是葡萄牙著名诗人描述自然景象的诗歌，这是最新的，也是最独特的“诗歌、书写、音乐”融为一体的作品，通过视觉、声音、文字传达流动的美感，这是新的水墨情景艺术。2024年，洛齐在西班牙圣博伊德洛布雷加特，CCCA艺术中心再次完成将“诗歌、书写、音乐”融为一体的作品。

可以说洛齐是中国当代艺术家中最早，也是最重要的，将视觉作品与音乐互动的艺术家之一。他也是少数出版过四本有关中国书法与音乐关系的学术研究著作的艺术家之一。这些研究性文献，其中2本完成在意大利米兰布雷拉国家图书馆和博洛尼亚大学图书馆。（阿德丽亚娜·叶星 2020a, 2020b）

洛齐在2023年博洛尼亚音乐博物馆的作品展览中，表达了作品与音乐的独特联系。在他的作品《写乐——无声的音乐》中，他使用了在敦煌莫高窟发现的古老中国乐谱系统——敦煌乐谱可以追溯到10世纪，他利用这个系统来重写意大利歌曲和著名的咏叹调。他的这部作品在视觉艺术和音乐之间创造了一种对话。

五、比较分析

两位当代著名艺术家——谷文达和洛齐——对艺术有着



洛齐：写乐 意大利博洛尼亚大学图书馆 2019

Performance of the opening ceremony of the exhibition “Luo Qi: Writing Music”, Bologna University Library, 2019

《墨乐》 米兰布雷拉国家图书馆 2018

Poster of the exhibition “The Music of Ink”, Braidense National Library, Milan, 2018

《洛齐：写乐》 博洛尼亚大学图书馆 2019

Poster of the exhibition “Luo Qi: Writing Music”, Bologna University Library, 2019



四首眺目远望的音诗·为长笛钢琴而作 洛齐 阿威罗大学 葡萄牙 2019
Luo Qi, “Four Lines of Suspended Gaze”, University of Aveiro, Portugal, 2019

截然不同的理解，但都受到音乐的强烈影响。他们的作品有相似之处：都参与了“中国前卫艺术运动”，倾向于后现代主义，挑战传统书法的界限。他们各自都融入了强烈的跨文化元素，扎根于中国艺术，同时从西方艺术中汲取灵感。两位艺术家都尝试过装置艺术——谷文达创作了标志性的“联合国”装置，洛齐则创作了更微妙但更有影响力的观念作品《书法主义》。他们还尝试过难以辨认的字符：谷文达的伪汉字灵感来自篆书，如《失落的世代神话》中与风景碎片叠加在一起的作品；洛齐则探索甲骨文与古文字，将其与西方符号（如纸牌花色和面孔）融合在一起。

谷文达扎根于前卫艺术运动，深受西方艺术影响，他发现了中国书法的独特美感，并以非常规的形式呈现出来。他的作品中的人物通常是虚构的，是一种伪语言，营造出一种

支离破碎的感觉，并破坏沟通。这种选择从文革时期的大字报中汲取灵感，唤起了一种反映 1970 年代末的叛逆精神，以及后来以与全球前卫艺术接轨为标志的 85 新潮。

谷文达和洛齐都强调书法的独特性：书写过程具有时间性，因此独一无二且不可复制。谷文达在 20 世纪 80 年代的表演中强调了这种时间性，他朗诵毫无意义的短语，将书写与诗歌表达融为一体。而洛齐则用古典音乐来传达书写，亦或用书写转述音乐，这反映了他的音乐成长背景。谷文达的表演更具政治色彩，而洛齐的艺术则更关注与中国艺术历史、与文化传统的密切联系，倾向于避免政治主题。随着谷文达的国际影响力日益增强，他的作品的政治内涵逐渐减弱，转而专注于艺术探索。

六、结论

移居国外后，谷文达的作品越来越多地以头发发丝为媒介，凸显出他与中国文化的联系。发丝成为他艺术中的有力象征，象征着人类普遍的联系。他为万国宫创作的作品融入了仿书法，这种书法反映了篆书，即商朝和汉朝早期的古篆，至今仍在印章上使用。

然而，洛齐对文字创作有着不同的理解。与研究传统水墨画谷文达不同，洛齐更专注于书法，拥有深厚的传统书法功底。他的作品与当代书法家的不同之处在于对观念的建立，书法语言的创新运用。洛齐的作品植根于中国传统，同时融入西方美学元素，创造了一种汲取古代而非现代主义潮流的国际艺术语言。在他的艺术中，书法超越了文化界限，正如他在作品中用中文和梵文书写佛和福，将甲骨文与后现代“图像借用”相结合。这种做法以不同于谷文达的伪汉字的方式，从而扩展了书法的边界。

谷文达和洛齐都对艺术做出了重大贡献，并与西方国家有着密切的联系——谷文达与美国艺术界联系紧密，洛齐则与意大利和葡萄牙关系密切。谷文达主要专注于艺术创作，较少参与理论写作。而洛齐同时也是一位艺术理论家，为当代书法理论做出了贡献，这使他更接近那些经常书写作品的文人画家。洛齐还积极担任策展人工作，担任国际文化项目。相比之下，谷文达则通过其雕塑将艺术实践扩展到三维空间，创作出与书法紧密相连的、极具影响力的艺术作品。

两位艺术家的作品都与20世纪80年代的书写运动有着明显的联系，该运动也借鉴了东亚书法，但更广泛地运用了书法原理，包括西方字母。他们的作品也与无字书写（一种无字、开放的文本形式）相呼应，这种形式邀请读者作为共同创作者来解读和探索。这使得他们与赛·托姆布雷（Cy Twombly）和瓦西里·康定斯基（Wassily Kandinsky）等知名艺术家处于同一国际语境中，这些艺术家也曾尝试过无文字表达。

通过独特而互补的方法，谷文达和洛齐突破了中国传统书法的界限，将古老的形式与跨文化元素相结合，架起了东西方之间的桥梁。他们的作品既是对中国艺术传统的致敬，也是对它的重塑，为全球现代艺术对话做出了独特的贡献。谷文达创作的拟汉字和雕塑装置作品引发人们对文化身份和普遍性的思考，而洛齐则通过书法探索与强调语言、传统与现代之间的相互作用。他们共同展示了当代中国书法如何不断发展，在国际框架内产生共鸣，同时深深植根于中国传统。

与大多数艺术家不同，谷文达和洛齐都对音乐有着深厚的感情，这不仅体现在他们的艺术创作中，也体现于理论研究上。谷文达在硕士论文中阐述了他对艺术与音乐的看法，

而洛齐多年来一直撰写关于艺术与书法关系的文章。谷文达的主要贡献在于其前卫艺术改变了中国当代艺术的格局，而洛齐则对中国书法与音乐的关系进行了广泛研究，并发表了多部学术著作，改变了当代水墨与书法的格局。

虽然两位艺术家都与音乐有着深厚的渊源，但音乐在洛齐作品中的意义更为突出。洛齐生长于音乐世家，自幼便沉浸在音乐之中。虽然两位艺术家都对音乐有着浓厚的兴趣，并在他们的学术著作中有所体现，但谷文达的重点更多放在汉字解构上，而他与音乐的联系并不像洛齐那样贯穿一生。

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Rhythmic Narratives: Exploring Gu Wenda and Luo Qi's Artistic Connection with Music

By Daniela Zhang Cziráková

1. Introduction

In the Chinese cultural universe, calligraphy has been regarded as a high art even before painting achieved the status of an independent art form. Calligraphers trace the origins of calligraphy to the hexagrams in the Book of Changes (*Yijing* 易经). Calligraphy became an independent art form around the Wei dynasty (220-265), although records of calligraphers from before the Wei dynasty have been preserved. The common saying “painting and calligraphy have the same origin” was most likely first claimed by painters to elevate the status of painting in Chinese society.

Since ancient times, music has played an important role in Chinese society. Songs were used during various rituals ancient times and the rhythm of calligraphy has been compared to music or dance. It has traditionally been more closely connected with literature than with visual arts, as many poems were set to specific melodies, particularly the

ci poems, which often indicated the song that matched the poem's rhythm. However, poetry and fine art have been intertwined since the Song dynasty, and as a result, artists have been influenced by music in various forms.

The links between art and music has been recognized and acknowledged throughout history by various calligraphy theorists. One of first was Wei Shuo 卫铄 (Lady Wei 卫夫人, 272-349), considered as one of the greatest calligraphers of all time. She was the teacher of the famous calligrapher Wang Xizhi (王羲之, 303-361), whose calligraphic brushstrokes were inspired by graceful movement of geese. The connections between music and calligraphy go further. For example, Zhang Xu's (张旭 8th century) crazy script calligraphy take an inspiration from the powerful sword dance of Lady Gongsun (*Gongsun daniang* 公孙大娘). There are ongoing discussions about the first of Xie He's (谢赫 6th century) Six Principles of painting (*Huihua liu fa* 绘画六法). The term *qi yun* (气韵) mentioned in the first principle, *qi yun shengdong* (气韵生动) remains unclear, or, better said, its ambiguity offers too many possible explanations. According to my personal experience at the Central Academy of Fine Arts in Beijing during the early 1990s, the interdisciplinary atmosphere was visible and the influence of live music, particularly rock was huge. Several aspiring rock singers or young rock bands were often present, performing there unofficially and for free, discussing with the students.

The aim of the study is to explore the interplay between music and contemporary ink art through the works of two distinguished artists, Gu Wenda 谷文达 (b. 1955) and Luo Qi 洛齐 (b. 1960). It examines how both artists integrate musical

elements into their ink art, pushing the boundaries of traditional Chinese calligraphy.

2. Literature Review

As it was mentioned before, music and calligraphy have been interacting since the dawn of Chinese history. Chinese calligraphy was not only closely tied with ink painting but also was strongly attached to music and other forms of art. Barry Steben discusses the significance of poetry, often sung and accompanied by instrumental music and dance, as a key part of Confucian rituals, and analyses its role in early Chinese society (Steben 2010, 110-111). While he does not mention calligraphy, it was an integral part of the Confucian cultural universe, as literature was recorded in handwritten texts. Therefore, calligraphy was naturally embedded in this broader cultural context.

Close relations between music, dance and poetry in ancient China and Greece was noticed by Mary Guerrant. In both ancient China and Greece, the practical function of music was largely to regulate the movements of dance and accompany poetry. In Greece, music reached its peak development in drama, where it was combined with dance and poetry. In China, these three art forms were similarly integrated, particularly in religious rituals (Guerrat 1980, 88).

Silvio Ferragina highlights the connection between music and Chinese calligraphy by drawing parallels between the sequences of tones in music and the strokes in calligraphy. He emphasizes that both forms not only follow a rhythmic progression but also require a high level of skill and practice



中文：张旭，《古诗四帖》，局部，墨迹本，五色笺，狂草书，纵28.8厘米，横192.3厘米，沈阳：辽宁省博物馆。（图片来源：维基共享资源）
“Four Ancient Poems” (detail) attributed to Zhang Xu, ink on five-coloured paper, cursive script, 28.8×192.3cm, Liaoning Provincial Museum, Shenyang. (Image source: Wikipedia Commons)

to master their execution (Ferragina 2017). According to Antanas Andrijauskas, the view on music as the generator of all arts, connecting instrumental music with dance, poetry and song is derived from archaic mythical ontology and cosmological Chinese theories and is developed in Confucian aesthetics (Andrijauskas 2016, 167). Dong Jun mentions that the first known calligrapher was the politician Li Si from the Qin dynasty (Dong 2022, 78-79). Chen Xin explores the relations between *qi* and calligraphy which has been often mentioned in Chinese art theory. He pointed out, that from the viewpoint of Chinese Philosophy of Information, *qi*

represents the overall information conveyed through calligraphy and paintings. It reflects the combination of various types of information, shaping different moods and emotions (Chen 2022, 142). Art theoretician Richard Barnhart finds parallels between calligraphy and music in terms of their pervasive presence in Chinese culture. He observes that, like music, calligraphy has far more performers than creators, with a greater number of minor artists than truly exceptional ones (Barnhart 1972, 237). In ancient Chinese society, music was often combined with dance, and collective, ritualized movements played a significant role in strengthening national identity and the cohesion of the country. However, the relation of music, particularly dance and calligraphy has persisted until nowadays.

Ellen Gerdes examines Chinese-American choreographer Shen Wei's work, particularly *Connect Transfer*, exploring its connections to Chinese philosophy concepts like *qi*, *wuwei*, and *yinyang*. She focuses on how his choreography uses a unique movement style that positions dancers as calligraphers, creating a distinct aesthetic (Gerdes 2018, 231-250).

Nancy Moore discusses the Cloud Gate Dance Theatre of Taiwan, choreographed by Lin Hwai-min, who skilfully integrates calligraphy into dance performance. Trained in Tai Chi, martial arts, Chinese opera movement, ballet, and modern dance, the Cloud Gate dancers attended weekly calligraphy classes to get familiar with Chinese running script. They improvised parts of the choreography by interpreting Chinese calligraphy, creating a performance that reflects the link between calligraphy and dance. Moore notes that the choreography moves beyond a simplistic rendition of

calligraphic shapes to express various aspects of language (Moore 2004, 80-86). The relationship between Cloud Gate Dance Theatre's performances and Chinese calligraphy is discussed in a study by Luo He-lin, Hung Yi-pin, and Chen I-chun, who analysed several works by this internationally recognized Taiwanese dance company. In *Cursive*, the dancers embody the work of famous ancient Chinese calligraphers, seeking to convey the essence, *qi*, and spirit of calligraphy through dance. By interpreting the rhythm and energy inherent in Chinese calligraphy, they integrate these traditional elements with the force and beauty of modern dance. In the interactive installation *The Qi of Calligraphy*, they incorporate imagery from famous calligraphers' works, reflecting how calligraphy's flow of *qi* allows Chinese characters to express the calligrapher's essence, energy, and spirit through controlled force and speed (Luo, Hung, and Chen 2013).

In modern times, the ancient connection between art and poetry has become less evident, especially among contemporary artists. However, music remains an important source of inspiration. Many Chinese artists acknowledge being influenced by music and often reflect it in their work. As mentioned earlier, calligraphy frequently appears in dance performances, and calligraphers often write during special events, such as opening ceremonies, or as part of performance art, accompanied by music—just as it was historically.

3. Gu Wenda and His Surreal Universe

The '85 New Wave art movement was one of the most influential art movements to emerge in China after 1979. Developing in the mid-1980s, it unified a range of avant-garde styles, primarily



上 / 谷文达 “霓虹灯系列 文化移情 福来迎牟” 2004 装置 300 厘米 × 150 厘米，纽约。原载于《艺术触觉》2009-4

Above/ Gu Wenda, “Cultural Empathy - Fu Lai Jia Mu”, installation, 2004, Shanghai, China countries 300cm high×150cm long. Image originally published in *Artouch*, 2009-4

下 / 谷文达 “联合国” 1999-2000 装置 800 厘米 × 8000 厘米，纽约。原载于《艺术触觉》2009-4

Below/Gu Wenda, “United Nations - Man & Space”, installation, 1999-2000, new york, usa countries 800cm high×8000cm long. Image originally published in *Artouch*, 2009-4

in the visual arts, but also extending into literature and poetry. This movement captured the spirit and minds of an entire young generation of that decade. Inspired by Western art, in a short time it reflected many of the 20th century's major global art styles (Zhang Cziráková 2020, 108). It was mostly prevalent in so-called "Western art", such as oil painting, sculpture, installations, performance art, but some artists were also dealing with traditional Chinese materials, mostly ink painting and calligraphy, trying to find new paths and free themselves from the burden of tradition. Some bold experiments dealing with ink and wash emerged with '85 New Wave. Artists from the '85 New Wave known for their experimental ink work include internationally renowned Gu Wenda, who previously lived in New York and recently returned to Shanghai, where he now has his studio. Xu Bing resides in the United States but maintains a studio in Beijing. Wang Chuan left China for the U.S. and returned around 2000. Other prominent artists in this movement are Shen Qin, Song Gang, Dong Chao, and Wang Gongyi, who now lives in the U.S.

Gu Wenda is a contemporary artist celebrated for merging traditional ink painting and experimental installations. He was born in Shanghai and graduated from the Shanghai School of Arts in 1976. In 1981, he received his MFA from the China Academy of Arts where he studied classical landscape painting and went on to teach. Gu Wenda is one of the notable avantgarde artists closely connected with the '85 New Wave Movement during the 1980s. Gu has been living in the United States since 1987. In the States, he began to explore materials related to human body, especially human hair. He is maintaining his studio in Shanghai, where he has been

spending a significant time of year. Gu Wenda was an associate professor of studio art at the University of Minnesota from 1989 to 1990. He has been invited to lecture at various art academies, universities, and institutions worldwide. His works have been exhibited in China, Hong Kong, Taiwan, Singapore, Japan, Korea, Australia, Germany, Norway, France, Russia, the Netherlands, Italy, Great Britain, Mexico, Switzerland, Sweden, Poland, Brazil, Canada, the United States and other countries and regions. Among others, his works are held in the collections of the Metropolitan Museum of Art in New York, the National Museum of Art in Beijing, and the Asian Art Museum in San Francisco.

Gu Wenda emerged onto the avant-garde art scene in the 1980s. His early installations often featured traditional Chinese paper, known as *xuan* 宣. He was using Chinese characters and frottages intertwined with various materials. These works are considered the beginning of conceptual ink art in China. Gu Wenda's greatest contribution, particularly notable during the period of the '85 New Wave, lies in his innovative approach to ink and brush techniques. Gu has developed a personal style, using Chinese characters altered by adding or replacing various aspects of existing characters to create new and meaningless words. This tactic among others is the artist's means to subvert tradition while using its formal attributes. He and Xu Bing became famous for their approaches to the language and its deconstruction. Often use of "false characters" became their typical features. Whilst Xu expanded that concept to the Western languages, using "false Latin letters" in his works, Gu has chosen a different path. His works often involve techniques like splashing, pouring, and rinsing large areas of ink, sometimes incorporating the use

of an airbrush to sculpt figurative forms within compositions inspired by the surrealism of Salvador Dali (Lu 2024). Gu's affinity to surrealism and dadaism is notable from the use of materials, such as his fascination by human hair for making his ink, but also his works.

In 1983, Gu Wenda carved his first “Fake Characters Seal”, featuring two Chinese-like characters that were entirely unreadable. This marked the beginning of his experimentation with Chinese calligraphy and language, aimed at their complete deconstruction. His exploration resulted in three major works: *The Mythos of Lost Dynasties* (1983–1987), a series of large panels featuring unreadable seal-script-inspired characters; *Pseudo-Characters Series* (1984–1986), ink paintings that used traditional calligraphic forms with reversed or altered characters; and *Speechless #1-2* (1985), an early Chinese performance piece at the Hangzhou Academy of Art, where he voiced meaningless words in front of gigantic completely invented characters painted by the author (Iezzi 2013, 161).

One of his most famous works is *United Nations Project*, in which he is using human hair and other bodily materials. He started by 1993, and in 2000, he debuted his most expansive hair installation to date, *United Nations: Man and Space*. He recreated the 188 flags of the member states of the United Nations from hair samples coming from six continents. This dramatic installation makes a powerful statement about what unites us as human beings across borders, racial, and political divides.

One of his latest works, *Ink stones*, were created in the studio in Qifu. Deconstruction of characters often present in Gu's

work, shows a different stage of calligraphy. Gu approaches to the calligraphy and language from the different perspective. The Chinese characters are not broken anymore, but shapes of the stone do not allow the public to read the characters in once, because they cover the entire surface of the stones from all sides. According to him, this can be understood as an abstract statue, as the characters are illegible again.

Being an avantgarde artist rather than a calligrapher, after being asked of his opinion of the connection his art to music, he presented his MA thesis “On Painting and Music” from 1981, Zhejiang Academy of Fine Arts (Chinese Academy of Fine Arts). In his thesis Gu Wenda analysed an influence of music to art. His concern went further than to the links of traditional Chinese art with music. He included examples of those links in the Western art, too, remarkably noticed the influence of the Western philosophers to this topic. In his opinion, painting and music share common features. Both express emotions directly, require certain skills, which is the point he is sharing with Ferragina’s opinions on music and calligraphy. In his thesis, Gu evaluates relations between the Western and Eastern art, which was an extremely important topic in the early 1980s. After a long period of isolation since the 1950s and years of the Cultural revolution, China restarted to be in touch with the outside world. Apart from art and literature, an eminent interest in Western philosophy emerged in Chinese society, which Gao Minglu called philosophical fever (Wu 2014, 56) which reflects in Gu’s thesis. Apart from having examined features of music in Western art, Gu turned attention to a typical East Asian art of calligraphy. In his view, calligraphy, as an art of writing is connected with music in

several ways. Common features for both arts are aspects of time. Both, calligraphy and music are created in a certain speed and the rhythm of floatation, flowing time are essential for both. Another aspect is creativity. Both music and calligraphy are performed. Calligraphy is not only a static artwork carved in steles or written on paper, but it is often written during an event as an act of performance, which makes it much closer to music as it appears. The aspect of performance used to be very present in the past, when calligraphy was written often as a kind of performance art. A famous story about the “crazy Zhang”, calligrapher Zhang Xu, tells how he wrote his famous piece of the calligraphy after having seen abovementioned the sword dance by Lady Gongsun. Therefore, the calligraphy has been considered as a performance long time before start of modern art of performance or action painting. Last argument given by Gu is the similarity between visual art and music in terms of expression. No matter if it is self-expression of the artist or an expressive power of both art and music. After having sent his thesis, Gu Wenda refused to clarify his nowadays opinion and the influence of music to his new work. He wrote that everything is in his thesis and he had nothing more to say about that.

During our long discussion during 22 April 2024, he explained his relationship with music more thoroughly. He often listens to music, mostly Western classical, but not necessarily during his creative process. He considers music very important. “Sometimes, music calms me, brings me new energy, and sometimes it inspires me.”¹ To him, different arts, such as

1. Interview with Gu Wenda, 22 April 2024, artist's studio, Shanghai.

visual art and music, are all expressions of human feelings and spirit. They have in common the universal and direct addressing of people, via visual or acoustic means, without the need for translation, as with literature.

4. Postmodern Features of Luo Qi's Calligraphy

Internationally known artist, Professor Luo Qi is a founder and leading figure of the post-modern calligraphy movement Calligraphyism, formed in Mainland China in the 1980s. He graduated from the China Academy of Art, Hangzhou in 1986, having majored in etching, before working as a lecturer at the same academy. In 2001, he won the painting award at the Third Florence International Contemporary Art Biennial. He was also a finalist at The First Ten Years: Chinese Contemporary Art Documentary Exhibition, and won the Contemporary International Art Award at the Fujisan International Ink Painting Exhibition in Japan in 2004. He was appointed Director of the Calligraphyism Art Institute in Hangzhou in 2009, and established the Luo Qi International Contemporary Art Museum in Zhejiang in 2013. Lars Berglund describes him as the artist who “never abandons his heritage in calligraphy and ink painting. He still maintains that the ideas behind his abstract works are purely Chinese.” He has had numerous major exhibitions across the globe, including in the United States, Germany, France, Luxembourg, Italy, Sweden, Belgium, Austria, Denmark, Japan, Korea, Malaysia, Thailand, China, and Hong Kong. His work was also included in the important modern calligraphy exhibition *Writing Non-writing* at the China Academy of Art, Hangzhou in 2015.²

2. <https://ocula.com/artists/luo-qi/>. Last accessed 25.01.2025.

At that time, Chinese art was greatly influenced by Western art. Chinese society called for modernism, Chinese art needed reform, and new styles from foreign art schools tended to produce works that leaned more towards Western aesthetics. However, some artists recognized the importance of tradition. Confronted with various artistic challenges, they began to rediscover their cultural identity, with calligraphy being an essential and inseparable part of it. This realization inspired them to transform Chinese calligraphy into a contemporary language, challenging both its aesthetic style and semantic function.

Luo Qi has been exploring new directions for calligraphy and visual art as a whole. There is no doubt that his works broke the traditional mode of calligraphy, forming his own distinctive style—an achievement that aligns with the aspirations of every outstanding calligrapher in Chinese art history. Thirty years of study and creation led Luo Qi down a unique path. In some of his works, he rediscovered ancient forms of calligraphy. He developed a unique style from *lishu* 隶书, the traditional clerical script commonly used at the end of the Han Dynasty. His approach to oracle bone script *jiaguwen* 甲骨文 involves tracing back to the origins of writing.

Luo Qi was born into a musical family. His father is a renowned historian, scholar of ancient Chinese poetry and drama history, and a music theorist. His brother is also a music theorist. As a result, classical music has been an integral part of Luo Qi's life since childhood, and it has naturally played a significant role in shaping his artistic vision.

According to the artist, his first collaboration with musicians



上 / 夜空中回旋的声音与芳香
玛格丽塔演奏会 & 洛齐抽象油画展 杭州 中国 1998

Above: "Sounds and Perfumes Hover in the Evening Air"
Margaret concert & Luo Qi abstract oil painting exhibition, Hangzhou, China, 1998

下 / 即兴：音乐与书写 洛齐 米兰大学 意大利 2014

Below: Luo Qi during the performance "Improvisation: Music and Writing",
University of Milan, Italy, 2014

took place in 1998, when he worked with Margaret, a famous pianist from the United States, in the lobby of the Hangzhou World Trade Center International Exhibition Center. During this event, he interacted with live musical performances through his abstract oil paintings, experiencing the visual context while listening to the music. Unlike a traditional calligraphy performance, he used colours, lines, and spatial elements of abstract oil painting to correspond to the rhythm, melody, and temporal aspects of the music.³

In 2006, Luo Qi and his brother Luo Qin co-authored a monograph titled *Drawing Music*, which explores the intersection of music and painting (Luo and Luo 2006). The book, based on the artist's archives, contains over 160 of Luo Qi's ink paintings related to music, created on rice paper with ink between 2004 and 2005. In 2007, Luo Qi's oil paintings were exhibited in Thailand, where he collaborated with Thai musicians and dancers.⁴

In 2014, invited by the University of Milan, Luo Qi collaborated with renowned Italian artists Luigi Serafini and Silvio Ferragina on a live performance that combined music and visual art. In this performance, Luo Qi and Italian pianists engaged in a live interplay of hearing and writing. A roll of paper continuously emerged from the piano, and Luo Qi responded by writing rhythmic and melodic lines on the blank paper.

3. The event titled *Luo Qi, Sounds and Fragrances Reverberating in the Night Sky* was held on March 22nd, 1998, at the Zhejiang World Trade Center International Exhibition Center, hosted by the Center for World Music Studies of Kent University.

4. The exhibition titled *Ha Ai: Luo Qi Oil Painting Thailand Exhibition*, jointly organized by the Asian Art Museum in Hat Yai, the Chinese Consulate in Songkhla, and Prince of Songkhla University, was held on April 8th, 2007.

This innovative fusion of Eastern and Western cultures attracted considerable attention at the University of Milan. Serafini then turned off all light and sound, creating a “silent and visual” space, where silence itself became a musical and visual statement (Menegazzo and Luo 2020). His calligraphy and music complement each other, prompting us to wonder whether it is possible to capture the sound of calligraphy. Although his works strongly feature calligraphic elements, they are more representative of modern visual and auditory art than traditional Chinese art. He recognizes the shared characteristics of music and calligraphy, as both require time and take place within a defined space.

In his “Ink Drama” series, Luo Qi maintains a close connection with Chinese drama, music, and shadow puppetry. This series comprises three parts: Shadow Puppet Notes, Mask, and Ink Drama Notes, depicting scenes from shadow puppets, drama, and masks. Accompanied by descriptive calligraphy, the works form a “cultural fragment” with postmodern characteristics. Luo Qi’s calligraphy and music are interwoven, prompting contemplation on whether it is possible to record the sound of calligraphy. While his works retain distinct calligraphic features, they are more representative of modern visual and auditory art than traditional Chinese art. He recognizes the commonalities between music and calligraphy, as both require time and occur within a specific spatial framework (Luo and Luo 2017).

In 2019, Luo Qi exhibited works on paper and transparent plastic foil in Bologna. By using light and shadow, the symbols were projected onto walls, forming new images and shadow versions, thereby highlighting their elegance and uniqueness.



齐“写乐·无声之歌·阿玛丽莉，我亲爱的（歌曲片段之三）”局部
白色丙烯与透明胶片 140×480厘米 2023年
Luo Qi, “Writing Music – Silent Melodies. Aria n. 3: ‘Amarilli, mia bella’” (detail),
white acrylic on transparency plastic film, 140×480cm, 2023

The musical reinterpretation, rather than following traditional calligraphic strokes, drew more inspiration from Western music.

In 2019, Luo Qi collaborated with Portuguese musicians at the International Conference on Cross-Cultural Studies at the University of Aveiro, Portugal. The work, combining video and live music, created a harmonious blend of visual and auditory elements, featuring a poem about natural scenes by a renowned Portuguese poet. This project marked a new direction in integrating poetry, writing, and music. In 2024, at the CCCA Centre d'Art Can Castells in Saint Boi de Llobregat, Spain, Luo Qi completed another project combining poetry,



洛齐在博洛尼亚大学图书馆与音乐家合作书写《兰亭序》
博洛尼亚大学媒体《洛齐·写乐》的报道
图片由博洛尼亚大学图书馆提供
博洛尼亚 意大利 2019

Post from the official social channel of the Bologna University Library about the musicalligraphy performance held by Luo Qi and the Collegium Musicum Almae Matris at the opening of the exhibition “Luo Qi: Writing Music”, Bologna University Library, Bologna, Italy, 2019. Courtesy of the Bologna University Library

writing, and music, titled *Wish: Poetry of Federico García Lorca*, which was showcased as a video performance.

Luo Qi is considered one of the earliest and most influential contemporary Chinese artists to integrate visual art with music. He is among the few artists who have published four academic research documents on the connection between Chinese calligraphy and music. Two of these were completed at the Braidense National Library in Milan and the Bologna University Library (Iezzi 2020a, 2020b).

In his 2023 exhibition at the Bologna Museum of Music, Luo Qi presented the unique connection between his works and music. His series, *Writing Music - Silent Melodies*, employed the ancient Chinese musical notation system from the Mogao Caves in Dunhuang, dating back to the 10th century. Using this system, he rewrote Italian songs and arias, creating a dialogue between visual art and music. His calligraphy and musical elements challenge traditional notions, blending modern visual and auditory art in a unique way.

5. Comparative Analysis

Two prominent contemporary artists, Gu Wenda and Luo Qi, present distinct approaches to art, both showing strong musical influences. Their work shares similarities: both are part of the Chinese avant-garde movement, lean toward postmodernism, and challenge traditional calligraphic boundaries. They each incorporate a strong cross-cultural dimension, rooted in Chinese art while drawing inspiration from Western influences. Both artists have ventured into installations—Gu with his iconic *United Nations* installation and Luo Qi with more subtle yet impactful pieces. They also experiment with illegible

characters: Gu's pseudo-characters are inspired by *zhuanshu* 篆书 (seal script), as seen in *Mythos of Lost Generations*, layered with landscape fragments, while Luo Qi explores *jiaguwen* 甲骨文 ancient script, blending it with Western symbols, like card suits and faces.

Gu Wenda, rooted in the avant-garde movement and deeply influenced by Western art, discovered a unique beauty in Chinese calligraphy and presents it in unconventional forms. Often, the characters in his work are fictional, a pseudo-language that creates a sense of fragmentation and disrupts communication. This choice draws inspiration from large posters (*dazibao* 大字报) during the Cultural Revolution and big-characters displayed at the Democracy Wall (*Xidan minzhu qiang* 西单民主墙) during the 1978. The Democracy Wall Movement, evoking a rebellious spirit reflective of the late 1970s, and later '85 New Wave, marked by high aspirations to align with the global avant-garde.

Both Gu and Luo Qi emphasize a unique aspect of calligraphy: the time-bound nature of the writing process, making it singular and unrepeatable. Gu Wenda highlighted this temporality in his 1980s performances, reciting meaningless phrases and merging writing with poetic expression. Luo Qi, on the other hand, performs his calligraphy with classical music, reflecting his musical upbringing. Gu's performances are more politically charged, while Luo, closely connected to art academies in China, tends to avoid political themes. As Gu's international presence grew, his work's political connotations gradually lessened, focusing instead on his artistic exploration.



洛齐“音乐地图”书法音乐表演
国际音乐博物馆与图书馆 博洛尼亚 2023年10月2日
Luo Qi, “Sound MAP”, musicaligraphy performance,
International Museum and Library of Music, Bologna, 12/10/2023

6. Conclusion

After relocating abroad, Gu Wenda’s work increasingly highlighted his ties to Chinese culture, using Chinese hair as a medium. Hair became a powerful symbol in his art, signifying a universal human connection. His work for the Palace of Nations incorporates pseudo-calligraphy that reflects *zhuan*shu, the ancient seal script from the Shang and early Han dynasties, still used on seals today.

Luo Qi, however, approaches character creation differently. Unlike Gu, who studied traditional ink painting, Luo



洛齐在圣莫尼卡艺术中心与音乐家和舞蹈团合作展演了西班牙诗人的作品 巴塞罗那 西班牙 2024 年

Luo Qi writes Spanish poems accompanied by musicians and dancers at the Centre d'Arts Santa Monica, Barcelona, Spain, 2024

has been more immersed in calligraphy and has a deeper traditional calligraphic background. His work diverges from contemporary calligraphers by its innovative approach to language. Luo's work is rooted in Chinese tradition while incorporating elements of Western aesthetics, creating an international art language that draws from ancient influences rather than modernist trends. In his art, calligraphy transcends cultural boundaries, as seen in pieces where he writes *Buddha* and *happiness* in both Chinese and Sanskrit, merging *jiaguwen* with postmodern "image borrowing." This approach extends the boundaries of calligraphy in ways distinct from Gu's pseudo-characters.

Both Gu Wenda and Luo Qi have made significant contributions to the arts and have strong connections to Western countries—Gu with the American art scene, and Luo with Italy and Portugal. Gu primarily focuses on art creation, with less involvement in theoretical writing. Luo, however, is also an art theorist and has contributed to the theory of contemporary calligraphy, positioning him closer to traditional literati painters who often wrote about their work. Luo is also active as a curator, organizing cultural events. In contrast, Gu's ink stone sculptures extend his artistic practice into three-dimensional work, making an impactful artistic statement still tied to calligraphy.

In both artists' work, there are clear connections to the 1960s automatic writing movement, which also draws from East Asian calligraphy but applies its principles broadly, including to the Western alphabet. Their work also aligns with asemic writing—a wordless, open form of text that invites readers to

interpret and explore it as co-creators. This places them within an international context alongside well-known artists like Cy Twombly and Wassily Kandinsky, who also experimented with asemic expression.

Through distinct yet complementary approaches, Gu Wenda and Luo Qi push the boundaries of traditional Chinese calligraphy, blending ancient forms with cross-cultural elements that bridge East and West. Their work serves as both a homage to and reinvention of Chinese artistic heritage, each contributing uniquely to the global dialogue on modern art. While Gu's pseudo-characters and sculptural installations invite reflection on cultural identity and universality, Luo's calligraphic explorations emphasize the interplay of language, tradition, and modernity. Together, they illustrate how contemporary Chinese calligraphy continues to evolve, resonating within an international framework while retaining deep roots in China's artistic past.

In contrast to most artists, both Gu and Luo have been deeply devoted to music, not only through their art but also from a theoretical perspective. While Gu Wenda presented his views on art and music in his master's thesis, Luo Qi has been writing about the relationship between art and calligraphy for many years. Unlike Gu, whose primary contribution lies in his avant-garde art that transformed the landscape of Chinese contemporary art, Luo has conducted extensive research and published several academic documents on the connection between Chinese calligraphy and music.

Although both artists have established profound connections

with music, the significance of music is more prominent in Luo Qi's work. Raised in a musical family, Luo was immersed in music from an early age. While both artists share a deep interest in music, reflected in their academic writings, Gu's focus lies more on the deconstruction of characters, with his connection to music being less enduring compared to Luo's lifelong dedication.

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展览
The Exhibition

水墨的声音
洛齐与书法主义 30 年

博洛尼亚国际音乐博物馆和图书馆
2023 年 10 月 12 日至 11 月 5 日

SOUNDS OF INK
LUO QI AND 30 YEARS OF CALLIGRAPHYISM

International Museum and Library of Music, Bologna
October 12 – November 5, 2023



博物馆展厅的入口 国际音乐博物馆与图书馆 博洛尼亚 意大利 2023 由 Coralie Maneri 摄影师提供

The entrance of the museum gallery, International Museum and Library of Music, Bologna, Italy, 2023. Courtesy of the photographer Coralie Maneri ©

布展

阿德丽亚娜·叶星 / 文
蒋思琪、王寒 / 中文翻译

导言

“水墨的声音：洛齐与书法主义30年”展览专注于中国现今最重要的书法家之一——大师洛齐，并庆祝“书法主义”创作活动30周年。书法主义由洛齐创建，是当代实验书法中最主要的流派之一，在思索书法艺术的基础上致力于创造一种全人类共通共赏的非语意语言。

此次展出的所有作品均来自于书法和音乐的互动，这正是洛齐最关注的主题之一，这种艺术表达也经常被称为“书写符号音乐”或“线条音乐”。参观者将欣赏到重现佛教诵经声效的书写作品（博物馆临时展览厅1号展厅），以及由书法诠释的意大利著名咏叹调（临时展览厅2号展厅及博物馆6-9号展厅），最后还将看到极具节奏感的音乐图画文字（临时展览厅3号展厅及回廊）。此外，展出的内容还包括一系列见证了书法主义活跃创作活动的文章（临时展览厅1号及3号展厅），以及两幅纵向的长卷轴，记录一段多媒体“音乐书法表演”

的成果（入口台阶）。

所有这些元素相辅相成，呈现出一种真正的视觉和听觉的对话，让水墨笔迹、声和音的交织以及书写、朗读和吟唱的词语环绕在文化氛围浓厚的国际音乐博物馆和图书馆之中：不同的艺术和文化在这里相遇，和谐地齐声回响。

1号展厅

在博物馆临时展览厅1号展厅，展出了洛齐的8件《八千颂歌》系列作品和珍贵的文献《是我：一个书法主义者的无言之诗》：

一、《八千颂歌》

一至八，纸本水墨，31×155cm（每个），2017年。

这一系列是一段吟唱，一段“书法的吟唱”，由汉字和梵文两种不同的文字系统以书法的形式结合而成：梵文的部分来自于《般若波罗蜜多心经》，也称《八千颂》，是大乘佛教中最为经典的一系列经文。汉字一共有四个：“佛”（佛祖）、“洛”（作者姓氏）、“寿”（受道家启发的玄秘书法中的汉字）以及对于中国文化和洛齐本人都非常重要的“福”字，呼应了《福音经》。这些语言符号在巧妙的笔锋下百转千回、纵横交错，形成一种视觉节奏，直观地重现出诵读佛经时的音律节奏。因此，其中的语言符号没有具体的含义，而是代表了吟唱之音。无尽的文字代表着吟唱不止，颂歌穿越不同的世界，体现出“书法主义”的本质——这种艺术形式借助不同的文字传统和书法艺术，打造出全人类共通共赏的全新视觉符号。

二、洛齐，《是我：一个书法主义者的无言之诗》，漓江出版社，2018年。50×40cm。限量发行300册



上 / 1号展厅 “水墨的音乐” 国际音乐博物馆与图书馆 博洛尼亚 意大利 2023

Above/ Room 1 of the International Museum and Library of Music Gallery, Exhibition “Sounds of Ink”, Bologna, Italy, 2023

下 / 右起博洛尼亚大学 Motoko Ueyama 教授、阿德丽亚娜·叶星教授、前博洛尼亚大学国际关系副校长与波咯你呀大学与中国关系的主要推动者 Roberto Grandi 教授、大学董事拉斐尔·洛萨诺·米拉莱斯教授、唐艺梦（斯洛伐克）、洛齐

Below/ From left to right: Professor Motoko Ueyama of the University of Bologna, Professor Adriana Iezzi - curator of the exhibition, Professor Roberto Grandi - former Vice-Rector for International Relations at the University of Bologna and primary architect of relations between the University of Bologna and China, Professor Rafael Lozano Miralles - member of the board of directors of the University of Bologna, Daniela Zhang Cziráková, and Luo Qi



2号展厅 洛齐 写乐——无声之歌 2018-2023

Luo Qi, "Writing Music - Silent Melodies" (2018-2023), Room 2 of the Museum Gallery

珍贵的艺术家文献，收录了大师洛齐众多的艺术作品，含有著名艺术学者的评论文章节选，以及大师创作生涯重要时刻的相片和文档记录。本书于 2017 年获评“中国最美的书”称号。

2号展厅

在博物馆临时展览厅 2 号展厅，展出了《写乐·无声之歌》系列（2018–2023 年）的 11 件作品。该系列由纸本水墨册页（8 件位于展览厅中央，2018 年）、透明塑料长胶片（3 件位于两侧，2023 年）和彩色水墨立式册页（位于博物馆展厅）组成。在这个系列中，书法家洛齐从意大利著名歌曲、咏叹调和歌剧中汲取灵感，将旋律诠释成一系列书法符号，灵感源自“敦煌曲谱”，即中国最古老的乐谱系统，它诞生于公元 10 世纪，由古代字符组成，传统上以琵琶指法谱形式的音乐符号书写。这位艺术家通过聆听所选的意大利音乐来引导自己，将它们的声音转化为这些古老的中国符号的组合和即兴重新调制。不可触及的无形的音乐由此转化为“视觉可见的乐谱”，并具有强烈的节奏感和动态性，具有密不可分的书法质感。让您迷失在这片书法符号的森林中，打开您的“心”来聆听这些“无声的旋律”，让自己被这些充满激情的“书法旋律”的和谐流动所牵动和包围。特别是在 2 号展厅，8 幅纸本水墨小品（2018 年创作，每幅 33×33 厘米）的灵感源自以下意大利歌剧咏叹调：“跳吧好姑娘”、“圣洁少女”、“爱慕你我多么荣幸”、“虽然你冷酷无情”、“不可能放弃”、“可爱圈套”、“请告诉我”和“紫罗兰”。三张透明塑料长胶片（2023 年作品，每张尺寸为 140×480 厘米）的创作灵感源于“当温柔的微风”（歌曲片段之一）、“请告诉我”（歌曲片段之二）和“阿玛丽莉，我亲爱的”（歌曲片段之三）。





2号展厅 洛齐 写乐——无声之歌 2018-2023 由 Coralie Maneri 摄影师提供

Luo Qi, "Writing Music - Silent Melodies" (2018-2023), Room 2 of the Museum Gallery. Courtesy of the photographer Coralie Maneri ©

3号展厅及回廊

在博物馆临时展览厅3号展厅，展出了4件《声音的图像》系列作品和16本书法主义文献；在回廊和邻近的博物馆入口台阶，展示了《声音的图像》系列的其他4件作品和展览开幕时书写的2幅竖向长卷。

一、《声音的图像》

一至八，纱布+水墨+丙烯，约390×290cm（每个），2023年。

最后这一系列的作品均为首次展出。在此之中，声音变化为图像，由书法笔法勾勒而成，极具诗意。这些作品源自音乐、绘画、书法和诗歌的融合。绘出的图像让人想起孩童的图画式书写，古朴且纯粹，因其正是来自于对中国古代象形文字的再创作，其竖式的排列就如内心乐谱上的韵律节奏，或是一首灵魂诗篇。图像中不乏克利风格的符号、米罗作品中的愉悦感、蒙德里安式的几何造型，并且让人想起凯斯·哈林几乎带有原始感的标志性图形具象。这些作品基于让洛齐在海外名声大振的“情书”（1990-2002）系列，作为“书法主义”的代表作品，这一系列让人类共通的非语意书写有了形象，使三十年来的书法主义体系更为完整。这些作品其实是“开放式的”，体积较大，在展区外也可以看到。它们展示在回廊的廊柱间，水墨笔迹随着风的自然之力在空中舞动，产生属于它们的声音——图像的声音，声音的图像。

二、书法主义丛书

陈列在3号房间中央黑色桌子上的书籍，是一套题为《书法主义文献丛书》的15卷专著。它们完全致力于书法主义，由洛齐教授主编并与国内外学者共同撰写，其中四本由阿德



国际音乐博物馆与图书馆内长廊 洛齐 声音的图像 2023
Luo Qi, "Sound Images" (2023), loggia of the museum cloister





3号展厅 洛齐 声音的图像(2023年)与书法主义文献(2019年-2021年)
Luo Qi, "Sound Images" (2023) & Luo Qi (ed.), "Calligraphyism. A Series of Books" (2019-2021), Room 3 of the Museum Gallery



3号展厅 洛齐 声音的图像（2023年）与书法主义文献（2019年—2021年）
Luo Qi, “Sound Images” (2023) & Luo Qi (ed.), “Calligraphyism. A Series of Books”
(2019-2021), Room 3 of the Museum Gallery

丽亚娜·叶星教授所著。文献回顾了书法主义的历史和重要时刻。该系列丛书获得了由中国国家出版基金项目授予的中国国家图书最高学术领域认证，并因此收录在中华人民共和国所有的公共图书馆中。

与该系列丛书同时展出的还有1号展厅中艺术家《是我》的缩小版。

三、洛齐和塞尔维奥·菲拉吉纳，《声音地图》，两卷纸本水墨，约1200×70cm（每卷），2023年

“水墨的声音：洛齐与书法主义30年”展览开幕式期间创作的多媒体表演作品，由两位书法家洛齐和塞尔维奥·菲拉吉纳，钢琴家朱西·卡鲁索、作曲家张真真和舞蹈家艾格尼丝·加布里埃利，在LWT3实验室增强现实的帮助下，共同演绎此作品，开幕式于2023年10月12日举行。

博物馆6-9号展厅

“水墨的声音”展览通过在展览室展示的一系列作品与博洛尼亚音乐国际博物馆和图书馆的藏品进行对话。此展览展示在博物馆6号展室陈列柜中的12件方形水墨纸本册页，以及12件挂在博物馆6,7,8和9号展室墙上的立式册页，是“写乐——无声之歌”系列的一部分。12幅纸本水墨小品（2018年，每幅33×33厘米）的创作灵感源于“女人善变”、“杜兰朵”、“晴朗的一天”、“献身爱情”、“人们听我咪咪”、“我亲爱的爸爸”、“绿树成荫”、“让我痛苦吧”、“找安慰，抱希望”、“你知道”、“小夜曲”和“我的太阳”。这12幅纸本水墨设色立式册页（2018年，每幅32×378厘米）的创作灵感源自6个歌剧片段与6首歌曲，例如：“弄臣”、“茶花女”、“杜兰朵”和“奥赛罗”——在6号展厅，“托斯卡”和“蝴蝶夫人”——在7号展厅，“桑



塞尔维奥·菲拉吉纳 声音地图 纸本水墨 约1200×70厘米 博物馆入口楼梯间 2023

Silvio Ferragina, "Sound MAP" (2023), ink on paper, ca. 1200×70cm, stairwell of the museum entrance



洛齐 写乐·无声之歌·“弄臣”、“茶花女”、“杜兰朵”和“奥赛罗”4个立式册页 纸本彩墨 32×378厘米 2018 国际音乐博物馆与图书馆6展厅

Luo Qi, "Writing Music - Silent Melodies: 'Rigoletto', 'La Traviata', 'Turandot' and 'Otello'" (2018), 4 folding books, ink and color on paper, 32×378 cm, Room 6 of the International Museum and Library of Music

塔露其亚”、“我的太阳”、“妈妈”和“重归苏莲托”——在8号展厅，“乌拉里”和“负心人”——在9号展厅。对罗西尼《塞维利亚的理发师》的致敬之作（纸本水墨，20×100厘米，2023年）亦陈列于7号展厅，毗邻博物馆珍藏的原作亲笔签名手稿。

在展览厅中，这些“书法旋律”由环绕的乐器和乐谱相伴，齐声回响，融合成一种和谐的文化相互渗透，将符号、艺术和审美世界融为一体。





8 展厅 洛齐 写乐——无声之歌 2018
Luo Qi, "Writing Music - Silent Melodies" (2018), Room 8 of the
International Museum and Library of Music

The Exhibition Display

By Adriana Iezzi

English Translations by Marta R. Bisceglia, Daniele Caccin, Katarina Lučić

Introduction

The exhibition “Sounds of Ink: Luo Qi and 30 Years of Calligraphyism” is dedicated to one of the most important living Chinese calligraphers, Master Luo Qi. It celebrates 30 years of activity of one of the main currents of contemporary experimental calligraphy of which Luo Qi himself is the founder, called ‘calligraphyism’. This movement attempts to create a universally accessible asemic language based on calligraphic reflection.

The exhibited works all stem from the interaction between calligraphy and music, a key theme in Luo Qi’s art, often described as “music of written signs” or “music of the line”. The journey ranges from writings that reproduce the sound of Buddhist litanies (room 1 of the museum gallery for temporary exhibitions) to calligraphies that translate the music of famous



洛齐与书法主义30年暨中国书法与音乐国际会议新闻发布会
国际音乐博物馆和图书馆 博洛尼亚 2023年10月9日

Press conference of the exhibition “Sounds of Ink - Luo Qi and 30 Years of Calligraphyism”, International Museum and Library of Music, Bologna, 09/10/2023

左起 国际音乐博物馆与图书馆馆长珍妮·塞尔维诺、博洛尼亚博物馆馆长伊娃·德格利诺森特，博洛尼亚大学翻译系主任弗朗西斯卡·加塔、博洛尼亚大学教授兼展览学术主持阿德丽亚娜·叶星、洛齐、博洛尼亚大学教育副校长罗伯托·韦基
From left to right: Jenny Servino - Director of the International Museum and Library of Music, Eva Degl'Innocenti - Director of the Civic Museum of Bologna, Francesca Gatta - Director of the Department of Interpreting and Translation of the University of Bologna, Adriana Iezzi - Professor of the University of Bologna and curator of the exhibition, Luo Qi, and Roberto Vecchi - Vice-rector of teaching of the University of Bologna



洛齐与阿德丽亚娜·叶星在国际音乐博物馆和图书馆大厅 桑吉内蒂官一楼
Luo Qi and Adriana Iezzi at the entrance of the International Museum and Library
of Music Ground Floor, Palazzo Aldini Sanguinetti

Italian opera arias (room 2 of the gallery and rooms 6-9 of the museum) and concludes with highly rhythmic musical pictograms (room 3 of the gallery and cloister).

A series of texts documenting the active engagement of calligraphyism (rooms 1 and 3 of the gallery), and two long vertical scrolls made during a multimedia “musicalligraphy performance” (entrance staircase) are also included.

All these elements contribute to creating a true visual and auditory dialogue within a resonant cultural space like the International Museum and Library of Music. Surrounding it with brushstrokes of ink, patterns of sounds and voices, and written, read and sung words, the museum becomes a meeting point between different arts and cultures harmoniously tuned together.

ROOM 1

In Room 1 of the museum gallery, 8 works of the series “Ode of Eight Thousand Verses” and the precious artist’s book “It Is I: Poems without Words by a Practitioner of Calligraphyism” by Luo Qi are exhibited.

1) “Ode of Eight Thousand Verses”

n.1-8, ink on paper, 31×155 cm (each), 2017

This series is an ode, a “Calligraphic Ode”. This work is the result of the combination of two writing systems reproduced as calligraphic forms: the Chinese characters and





“水墨的声音”展览开幕 1号展览 2023年10月12日
Opening of the exhibition “Sounds of Ink”,
Room 1 of the Museum Gallery, 12/10/2023

the Sanskrit script. The Sanskrit parts are extracts from the *Sutra of the Perfection of Wisdom in 8,000 Lines*, also called *Transcendental Knowledge Sutra*, which is a collection of Buddhist texts fundamental for the Mahāyāna Buddhism. The transcribed Chinese characters are four: *Fo* 佛 (Buddha), *Luo* 洛 (the artist's surname), *Shou* 寿 (Longevity) — a character linked to esoteric calligraphy of Taoist inspiration, and *Fu* 福 (Good Fortune)— an auspicious symbol particularly important in China and for Luo Qi, and a reference to the word “Gospel,” in Chinese *Fuyinjing* 福音经 . The combination of these reiterated linguistic signs, mixed and outlined through expert calligraphic brushstrokes creates a visual rhythm that visually reproduces the musical rhythm of the Buddhist litanies, the same litanies that emerge from reading the transcribed sutras. Linguistic signs do not hold intrinsic meaning; instead, they symbolize the sounds of chanting sutras. The infinite writing symbolizes the continuity of the ode, which embraces different worlds and shows the essence of “calligraphyism,” an artistic form that uses writing, or rather writings, and calligraphic art to create new universally enjoyable visual codes.

2) Luo Qi, “*Shi wo: yi ge shufazhuyizhe de wu yan zhi shi* 是我：一个书法主义者的无言之诗 / *It Is I: Poems without Words by a Practitioner of Calligraphyism*”, Lijiang Publishing Limited, 2018. 50x40 cm. Limited edition of 300 copies.

This precious artist's book reproduces much of the artistic production of Master Luo Qi. It includes excerpts from critical texts written by eminent art scholars and a photographic and documentary apparatus that traces the major milestones of his career. In 2017, the text was awarded the prestigious “Most Beautiful Book in China” prize.



2号展厅 洛齐 写乐·无声之歌·“阿玛丽莉，我亲爱的”（歌曲片段之三）
黑白色丙烯与透明胶片 140×480厘米 2023
Luo Qi, “Writing Music – Silent Melodies. Aria n. 3: ‘Amarilli, mia bella’” (2023),
white and black acrylic on transparency plastic film, 140×480cm,
Room 2 of the Museum Gallery





2号展厅 洛齐 写乐——无声之歌 2018-2023
Luo Qi, "Writing Music - Silent Melodies" (2018-2023),
Room 2 of the Museum Gallery

ROOM 2

In Room 2 of the museum gallery, 11 works of the series “Writing Music – Silent Melodies” (2018-2023) are displayed. The series is made up of small works in ink on paper (8 in the center of the room, 2018), long sheets of transparent plastic film (3 on the sides, 2023) and vertical scrolls in colored ink (in the rooms of the Museum). In this series, Luo Qi, inspired by famous Italian songs, arias and operas, represents the melodies as a concatenation of calligraphic signs inspired by the oldest Chinese musical notation system, the “Dunhuang Music Notation System”, dating back to the 10th century and composed of ancient characters, traditionally used for notating the tablature for the *pipa* (Chinese lute). The artist, being guided by the selected Italian music, transposes their sounds into combinations and extemporaneous remodulations of these ancient Chinese symbols. The impalpable and immaterial music is thus transformed into a “visual and visible musical score”, strongly rhythmic and dynamic, with an inextricably calligraphic texture. The invitation is to get lost in this forest of calligraphic signs, opening your “heart” (*xin*) to listening to these “silent melodies” and letting yourself be dragged and surrounded by the harmonic flow of these passionate “calligraphic melodies”. In particular, in Room 2 the 8 small works in ink on paper (2018, 33×33cm – each) are inspired by the following Italian arias: “Danza, danza, fanciulla gentile”, “Vergin, tutto amor”, “Per la gloria d’adorarvi”, “Sebben crudele”, “Lasciar d’amarti”, “Caro laccio, dolce nodo”, “Pur dicesti, o bocca bella”, and “Le violette”. The 3 long sheets of transparent plastic film (2023, 140×480 cm – each) are inspired by “Se l’aura spira” (Aria n. 1), “Pur dicesti, o bocca bella” (Aria n. 2), and “Amarilli, mia bella” (Aria n. 3).

ROOM 3 + CLOISTER

In Room 3 of the museum gallery, 4 works of the series “Sound Images” and 16 books about Calligraphyism are displayed. In the cloister and in the adjacent museum entrance staircase, other 4 works of the series “Sound Images” and 2 long vertical scrolls calligraphed during the opening of the exhibition are respectively shown.

1) “Sound Images”

n.1-8, ink and acrylic on cloth, cm, ca. 390×290cm (each), 2023

In this series, displayed for the first time in “Sounds of Ink” exhibition, sounds become images, i.e. pictorial images traced with calligraphic brushstrokes and a strong poetic echo. These works were created from the convergence of music, painting, calligraphy and poetry. The painted images are a reminiscence of a childish, archaic drawing writing, with a strong naïve influence since they arise from the reshaping of ancient Chinese pictograms and the columns on which they are ordered recall the rhythm of an internal musical score, a poetry of the soul. They are full of Klee-style symbols, playful allusions to Mirò’s works, Mondrian-style geometries and an almost primitive iconic graphic imagery recalling the late Keith Haring. These works arise from one of the most important series that made Luo Qi famous abroad, entitled “Love Writings” (1990-2002), an emblem of “calligraphyism” and they are an attempt to close the circle of 30 years of activity of calligraphyism. These ‘open’ works of large dimensions are also visible outside the exhibition space. Their ink brushstrokes invade the spans of the ‘chiostro’ (cloister), floating in the air in constant dialogue with the natural course of the wind and in turn producing sounds, sounds of images, images of sounds.





国际音乐博物馆与图书馆长廊 洛齐 声音的图像
Luo Qi, "Sound Images" (2023), loggia of the cloister of the International
Museum and Library of Music



上 / 洛齐 (编著) 书法主义文献
下 / 洛齐 “是我：一个书法主义者的无言之诗” 2017 桂林 漓江出版社
由 Coralie Maneri 摄影师提供

Above/ Books on Calligraphyism edited by Luo Qi (2019-2021)
Below/ Luo Qi, “It Is I: Poems without Words by a Practitioner of Calligraphyism”
(2017), Guilin, Lijiang Publishing House
Courtesy of the photographer Coralie Maneri ©

2) Books on Calligraphyism

The books displayed on the black table placed in the center of Room 3 are a series of 15 monographies entitled “*Shufazhuyi wenxian congshu* 书法主义文献丛书 (“Calligraphyism. A Series of Books”), curated by Professor Luo Qi. They are entirely dedicated to “Calligraphyism”, and are written together with Chinese and international authors, amongst whom Professor Adriana Iezzi, who is the author of 4 texts. The monographies retrace the history of Calligraphyism and its most important stages. The series was honoured with the most prestigious academic award related to the Chinese National Books assigned by the Chinese National Publication Foundation. Thanks to this recognition, it was distributed in all public libraries of the People’s Republic of China.

To this series is added a scaled-down version of the artist’s book displayed in Room 1.

3) Luo Qi and Silvio Ferragina, Sound MAP , 2 scrolls, ink on paper, ca. 1200×70cm (each), 2023

These two long scrolls were realized during the opening ceremony of the exhibition “Sounds of INK: Luo Qi and 30 Years of Calligraphyism” (12/10/2023) through a multimedia performance which involved two calligraphers – Luo Qi and Silvio Ferragina, the pianist Giusy Caruso, the composer Zhang Zhenzhen and the dancer Agnese Gabrielli, with the assistance of the augmented reality of the LWT3 laboratory.

ROOMS 6-9 OF THE MUSEUM

The “Sounds of Ink” exhibition dialogues with the collection of the International Museum and Library of Music through a



洛齐 写乐·无声之歌“乌拉里”和“负心人”
2个立式册页 纸本彩墨 32×378厘米 2018
国际音乐博物馆与图书馆 9展厅

Luo Qi, "Writing Music - Silent Melodies: Rigoletto 'Volare' and 'Core 'ngrato'" (2018), 2 folding books, ink and color on paper, 32×378 cm, Room 9 of the International Museum and Library of Music

series of works displayed in the museum's exhibition rooms. These are 12 small square works in ink on paper displayed in some showcases in Room 6, and 12 folding books displayed as vertical scrolls hanging on the walls of Rooms 6, 7, 8 and 9. All these artworks are part of the "Writing Music -Silent Melodies" series. In particular, the 12 small works in ink on paper (2018, 33×33cm – each) are inspired by "La donna è mobile", "Turandot", "Un bel dì, vedremo", "Vissi d'arte", "Sì. Mi chiamano Mimì", "O Mio Babbino Caro", "Ombra mai fu", "Lascia ch'io pianga", "Consolati, e spera", "Tu lo sai", "Serenata", and "O sole mio". The 12 vertical scrolls in ink and color on paper (2018, 32×378cm – each) are inspired by 6 operas and 6 songs, such as "Rigoletto", "La Traviata", "Turandot" and "Otello" – in Room 6, "Tosca" and "Madama Butterfly" – in Room 7, "Santa Lucia", "O Sole mio", "Mamma" and "Torna a Surriento" – in Room 8, and "Volare" and "Core 'ngrato" – in Room 9. A tribute to Rossini's "The Barber of Seville" (ink on paper, 20×100cm, 2023) is also displayed in Room 7 next to the original autographed manuscript preserved by the museum.

In the museum's rooms, these "calligraphy melodies", accompanied by the instruments and scores that surround them, echo in unison, merging in a harmonious cultural interpenetration that unites signs, arts, and aesthetic worlds.





洛齐 写乐·无声之歌·“弄臣”、“茶花女”、“杜兰朵”和“奥赛罗”
4个立式册页 纸本彩墨 32×378厘米 2018
国际音乐博物馆与图书馆 6展厅

Luo Qi, "Writing Music - 'Silent Melodies: Rigoletto', 'La Traviata',
'Turandot' and 'Otello'" (2018), 4 folding books, ink and color on paper,
32×378 cm, Room 6 of the International Museum and Library of Music



“中国书法与音乐：声音的相遇”国际会议 国际音乐博物馆和图书馆 博洛尼亚 2023年10月13日

International Conference “Chinese Calligraphy and Music: Meeting of Voices”,
International Museum and Library of Music, Bologna, 13/10/2023

通过活动、表演和研讨会连接书法与音乐

玛塔·R·比谢利亚、丹尼尔·卡钦、
阿德丽亚娜·叶星、玛蒂娜·梅伦达¹/文
蒋思琪、王寒/翻译

介绍

本文对 2023 年 10 月 12 日至 11 月 5 日在意大利博洛尼亚国际音乐博物馆和图书馆举办的“水墨的声音：洛齐与书法主义 30 年”展览相关活动进行了回顾探索。“书法主义”由洛齐于 1993 年创立，代表了中国当代主要书法运动之一，旨在通过其美学原则和语义功能，将书法变成一种全球化的艺术形式（Iezzi 2019）。早在 20 世纪 80 年代中期，书法就

1. 本文各部分均已经共同讨论并最终定稿。仅出于学术目的，我们在此认定：第一部分由 Adriana Iezzi 和 Martina Merenda 撰写，第二部分由 Adriana Iezzi 和 Daniele Caccin 撰写，第三部分由 Martina Merenda 撰写，第四部分由 Martina Merenda 撰写，第五部分由 Daniele Caccin 和 Adriana Iezzi 撰写第六部分由 Marta R. Bisceglia 撰写。引言和结论由所有作者共同撰写。本文的基础资料可在 <https://amsacta.unibo.it/id/eprint/8575/> 中查阅。

经历了根本性的转变，并在视觉和表演艺术的各个领域爆发出无数不同的艺术形式，进入了国际当代艺术的舞台（Iezzi 2013；洛齐 2001；濮列平，郭燕平 2005；刘灿铭 2010）。该展览及其相关活动通过一种可以普遍使用并可定义为“书写符号的音乐”或“线条音乐”的非语义语言来表达书法、音乐和其他艺术形式之间的互动（Iezzi 2018）。秉承书法与其他艺术形式互动的理念，展览期间，意大利博洛尼亚国际音乐博物馆和图书馆举办了多项活动，为观众和艺术家创造了交流的空间。

本文描述的活动有：1）展览开幕式（2023年10月12日）期间举行的名为“Sound MAP”（音乐书法增强表演）的表演；2）为期一天的国际会议，题为“中国书法与音乐：声音的汇合”（Chinese Calligraphy and Music: Meeting of Voices, 2023年10月13日）；3）两本书的作者分别介绍《La ricerca artistica musicale: linguaggi e metodi [艺术音乐研究：语言和方法]》（2023年10月14日）和《I graffiti in Cina [涂鸦在中国]》（2023年10月21日）；4）Echo Morgan（谢荣）、张雅钦音乐书法表演“Inky Strings: 山河故人”（2023年10月29日）；5）面向儿童（2023年11月5日）和成人的中国书法工坊（2023年10月26、27日及11月4、5日）；6）博物馆导览参观（2023年10月22、24、26、31日及11月4日）。²每个活动都在专门的段落中进行详细描述，强调其组织和执行中采用的方法。

2. 所有这些活动均由欧洲研究委员会（ERC）启动基金项目“WRITE——中国书法新形式：当代文化镜像”（GA.949645）组织并资助。

3. 塞尔维奥·费拉吉纳是一位意大利的东方书法家，活跃于当代亚洲实验书法领域，经常参与音乐书法表演。更多关于他的信息，请参阅：Iezzi 2018: 47-48；Iezzi, Luo and Lin 2022: 401-459。

1. Sound MAP (音乐增强表演) – 开幕式活动 (2023 年 10 月 12 日)

展览开幕式期间，两位书法家洛齐和塞尔维奥·费拉吉纳 (Silvio Ferragina, 生于 1962 年)³、钢琴家朱西·卡鲁索 (Giusy Caruso, 生于 1976 年)⁴、作曲家张真真 (生于 1987 年)⁵ 和舞蹈家艾格尼丝·加布里埃利 (Agnese Gabrielli, 生于 1997 年)⁶ 在数字公司 LWT⁷ 的技术支持下，带来了一场特别的“音乐舞蹈书法表演”。⁸ 这场名为“声音地图”的合作演出⁹ 主要分为三个部分：第一部分，钢琴家从寂静开始，开始在钢琴上“表演”，先拨动琴弦，在琴弦上制造天真效果，

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4. Giusy Caruso 是一位钢琴家、即兴演奏家和博士后研究员，专注于研究人机交互 (HMI) 如何创建未来多媒体格式以及音乐表演分析；她是安特卫普皇家音乐学院 CREATIE 研究小组的主席、根特大学 IPeM 附属研究员，以及米兰 LWT3 表演艺术实验室的官方音乐顾问。更多关于她的信息，请访问她的官方网站：<https://www.giუსycaruso.com/>。最后访问日期：2025 年 1 月 8 日。
 5. 张真真是一位钢琴家和活跃的当代音乐作曲家；她也是安特卫普皇家音乐学院的附属研究员。
 6. Agnese Gabrielli 是一位居住在博洛尼亚的现代舞者和表演者。
 7. LWT3 是一家创新型公司，由工程师 Paolo Belluco 博士（在传感器、生物信号和数据分析领域拥有 20 多年经验）和设计师 Samuele Polistina（在用户体验 / 用户界面、产品设计和数据可视化领域拥有 20 多年经验）创立。LWT3 在数据分析、可视化、物联网基础设施开发和人机交互解决方案方面拥有专业知识，其位于米兰的数据驱动绩效实验室涵盖三大支柱：工业工作者、体育科学以及音乐和表演艺术：<https://lwt3.com/>。上次访问时间为 2025 年 1 月 8 日。
 8. “音乐舞蹈书法表演” (Iezzi 2024: 181) 这一标签旨在指音乐家、书法家和舞者共同参与的现场表演，其中书法、音乐和舞蹈三门艺术紧密相连。更多此类表演的例子，请参阅：Merenda 2025: 323-344。
 9. 点击此处观看演出短片：<https://www.youtube.com/watch?v=1tXrIdYPCqM&feature=youtu.be>；点击此处观看演出完整视频：<https://www.youtube.com/watch?v=L-xl6yH5HB8>。最后访问日期：2024 年 12 月 11 日。



洛齐和朱西·卡鲁索“音乐地图”音乐书法表演 博洛尼亚国际音乐博物馆和图书馆 2023年10月23日 由艺术家和Coralie Maneri摄影师提供

Luo Qi and Giusy Caruso, “Sound MAP”, musicalligraphy performance, International Museum and Library of Music, Bologna, 12/10/2023. Courtesy of the artist and photographer Coralie Maneri ©

然后用键盘和琴弦进行即兴创作；第三部分，钢琴家开始在钢琴上“表演”。她的手势灵感源自书法大师洛齐的手势，洛齐同时以个人风格在从钢琴处展开的宣纸卷轴上书写了展览标题“水墨声音”四个字（图，第240页）。

此后，洛齐大师以中国最古老的简谱体系“敦煌乐谱”¹⁰为灵感，开始将音乐“翻译”成书法符号的串联，按照他个人独创的诠释方式进行重塑，将其转化为节奏感强、动感十足、与书法丝线密不可分的“视觉可见的乐谱”。在演出的第二部分，钢琴家朱西·卡鲁索演奏了中国作曲家张真真的当代音乐作品《影子》（2012），与舞者的即兴表演互动，舞者随着

10. 有关敦煌乐谱及其在洛齐作品中的运用，请参考本书章节“‘水墨的声音：洛齐与书法主义30年’展览”，作者阿德丽亚娜·叶星（Adriana Iezzi）。



阿涅塞·加布里埃利和朱西·卡鲁索 “音乐地图” 音乐书法表演 博洛尼亚国际音乐博物馆和图书馆 2023年10月23日 由艺术家和Coralie Maneri 摄影师提供

Agnese Gabrielli and Giusy Caruso, "Sound MAP", musical calligraphy performance, International Museum and Library of Music, Bologna, 12/10/2023. Courtesy of the artists and the photographer Coralie Maneri ©



塞尔维奥·费拉吉纳和朱西·卡鲁索 “音乐地图” 音乐书法表演 博洛尼亚国际音乐博物馆和图书馆 2023年10月23日 由艺术家和Coralie Manceri 摄影师提供

Silvio Ferragina and Giusy Caruso, “Sound MAP”, musicalligraphy performance, International Museum and Library of Music, Bologna, 12/10/2023. Courtesy of the artist and photographer Coralie Manceri ©

音乐节奏和钢琴家的手势移动身体（图，第 241 页）。

表演的最后，意大利书法家塞尔维奥·费拉吉纳使用篆书及其象形文字写下了十八个大字“赋之在山水、琴标七情、狂行之笔端、丽江燕妮夫志在山水、琴表其情、情形之笔端、理将焉隐”摘自古典文学作品《文心》刘勰（约 465-522 年）创作的《文心雕龙》（图，242 页）。文本创造了音乐和画笔艺术之间的相似之处，他们的表现力，将各种视觉、感觉和人类想法转化为艺术。这两种艺术形式之间的互动正是在舞台的表演：当书法家在博物馆活动大厅中央放置的 15 米长的卷轴上塑造 18 个汉字时，钢琴家同时演奏乐谱（也有即兴演奏），用音乐翻译汉字的笔画。该翻译遵循塞尔维奥·费拉吉纳设计的名为“音乐书法项目”（2013 年至今）的复杂数学系统的严格规则，该系统将字符的笔画及其之间的空白转换为音乐符号和停顿（Ferragina 2022；Ferragina 2023）。这样，书法家和音乐家都是第一次演奏相同的“乐谱”。在表演的最后一部分，科学技术也成为了动作的一部分：当书法家书写时，他所写的字符被投影到舞台背景的屏幕上。通过绑在画笔上的传感器，书法家手腕的运动可以与根据书法手势形成的投影字符进行互动。钢琴家的手腕上也有一个传感器，可以根据她的手势改变投影字符的运动，从而产生电子声音。在这场表演中，所有演员的表演都体现了中国文字、手势、音乐和视觉之间的严格关联，在书法、音乐和身体动作之间创造了真正的渗透，展示了中国书法艺术增强现实的创作潜力。

文本创造了音乐和画笔艺术之间的相似之处，它们的表现力，将各种视觉、感觉和人类想法转化为艺术。这两种艺术形式之间的相互作用以舞台上表演的形式呈现（Iezzi 2024：182），令人着迷的东西方文化的融合，将中国书法等古老艺术形式的传统与数字媒体的可能性并置，为观众呈现

了一场超越过去、现在和未来界限的独特表演。它重新定义了水墨在当代行为艺术中的角色和身份。

2. “中国书法与音乐：声音的相遇”——国际会议（2023年10月13日）

“中国书法与音乐：声音的相遇”国际会议于2023年10月13日在国际音乐博物馆及图书馆活动厅举行。此次活动探讨了书法与音乐之间的千年关系，追溯其传统渊源，并延伸到受这种强大联系启发的近期艺术和音乐实验。在会议的第一部分，中国和欧洲的专家回顾了这两门艺术结合的整个历史，阐述了中国最早的涉及汉字使用的乐谱系统及其书法含义的中国音乐符号系统、最早可以追溯到唐代（618-907）的书法表演实践，以及中国一直存在的文字、声音和视觉表达之间的持久关系。本次会议以博洛尼亚国际音乐博物馆及图书馆收藏的中国乐器全球首展来结束，重点分析了乐器上的书法铭文。会议的第二部分则聚焦当代书法家和音乐家以两种艺术的融合作为其艺术构思核心的实验。会议的最后艺术家们亲自主持，详细描述了当今“音乐书法表演”背后的创作过程。

会议包括以下报告：“水墨的声音——书写的音乐性与精神颂歌”（洛齐，中国美术学院）；“文字、声音和视觉展示是中国文化中的共生领域”（Frank Kouwenhoven, CHIME, 莱顿）；“运动中的画笔——书法与表演”（Uta Lauer, 汉堡大学）；“博洛尼亚国际音乐博物馆及图书馆的中国乐器”（Lorenzo Chiarofonte 和张逸飞，博洛尼亚大学）；“当代中国书法和音乐的新形式——聚焦‘音乐书法表演’”（Adriana Iezzi, 博洛尼亚大学）（图，第245页/上）；“韵律书写：当代中国水墨艺术和书法及其与音乐的联系”（Daniela C. Zhang, 斯洛伐



上 / 阿德丽亚娜·叶星在“中国书法与音乐：声音的相遇”会议上的演讲
2023年10月13日

Above: Adriana Iezzi during her speech at the conference “Chinese Calligraphy and Music: Meeting of Voices”, 13/10/2023

下 / 部分会议发言人与展览主办方（左上起）：萨姆·波利斯蒂纳、塞尔维奥·菲拉吉纳、阿德丽亚娜·叶星、劳悟达、高文厚、洛齐、朱西·卡鲁索、张珍珍、艾格尼丝·加布里埃利；（左下起）：蒋思琪、丹尼尔·卡钦、玛蒂娜·梅伦达和玛塔·R·比谢利亚 博洛尼亚国际音乐博物馆及图书馆 2023年10月13日

Below: Part of the speakers of the conference together with the organizers of the exhibition (from upper left): Sam Polistina, Silvio Ferragina, Adriana Iezzi, Uta Lauer, Frank Kouwenhoven, Luo Qi, Giusy Caruso, Zhang Zhenzhen, Agnese Gabrielli; (from bottom left): Jiang Siqi, Daniele Caccin, Martina Merenda, and Marta R. Bisceglia. International Museum and Library of Music, Bologna, 13/10/2023

克科学院);《四位中国作曲家作品中的‘草书’》(上海音乐学院张真真);“声音地图(音乐增强表演)”(Giusy Caruso, 安特卫普皇家音乐学院; Silvio Ferragina, 米兰理工学院和LWT3, 米兰)¹¹(图, 第245页/下)。

3. 书本介绍:

一、“**La ricerca artistica musicale: linguaggi e metodi**” [艺术音乐研究: 语言和方法], 作者: **Giusy Caruso** (2023年10月14日)

10月14日, 朱西·卡鲁索(Giusy Caruso)推出了她的书《**La ricerca artistica musicale: linguaggi e metodi**》(2022年), 这是一本深入探讨音乐艺术研究概念的著作。本书的核心是对音乐研究中使用的各种方法和语言的分析, 不仅考虑音乐理论和作曲, 还考虑跨学科实践的更广泛背景。卡鲁索研究了音乐如何既是一种创造性活动和又是一种学术活动, 为艺术表达及其在社会中的作用提供了新的见解。本书还探讨了音乐家和作曲家如何利用研究在表演、作曲和声音探索方面进行创新。

本书的内容是通过作者对自己艺术生涯的探索来呈现的, 期间卡鲁索与观众分享了她的一些表演, 包括对表演“声音地图”的详细解读。表演过程本身成为实验和探索的场所, 卡鲁索利用跨学科知识—从音乐理论到声音设计, 从视觉艺术到技术—丰富了她的表演。如此一来, 卡鲁索不仅概述了音乐研究的理论概念, 还提供了一个通过艺术实践和个人经历形成的具体研究例子。卡鲁索自己的创作也展示了如何将

11. 如需阅读会议摘要及演讲嘉宾简历, 请访问:

<https://writecalligraphyproject.eu/events/chinese-calligraphy-and-music-meeting-of-voices/>。最后访问日期: 2025年1月9日。



朱西·卡鲁索（右）和阿德丽亚娜·叶星（左）在介绍《艺术音乐研究：语言和方法》一书时 博洛尼亚国际音乐博物馆和图书馆 2023 年 10 月 14 日

Giusy Caruso (on the right) with Adriana Iezzi (on the left) during the presentation of the book “La ricerca artistica musicale: linguaggi e metodi” [The Artistic Musical Research: Languages and Methods], International Museum and Library of Music, Bologna, 14/10/2023

研究融入到表演中，将抽象的理论思想转化为有形的艺术表达（图，第 247 页）。通过详尽介绍她的艺术，卡鲁索让读者了解学术知识与艺术表达之间的复杂关系。她的作品体现了创作音乐过程如何成为理论与实践之间不断发展的对话，以及音乐作为艺术研究的一种形式如何成为一种不断突破界限和挑战传统的对话。

二、“I graffiti in China” [涂鸦在中国]，作者：Marta R. Bisceglia、Adriana Iezzi 和 Martina Merenda (2023 年 10 月 21 日)

10 月 21 日，Marta R. Bisceglia、Adriana Iezzi 和 Martina Merenda 推出了题为《I graffiti in China [涂鸦在中国]》(2022)



从左到右: 阿德丽亚娜·叶星、玛蒂娜·梅伦达和玛塔·R·比谢利亚在《涂鸦在中国》一书展示期间 博洛尼亚国际音乐博物馆和图书馆 2023年10月21日

From left to right: Adriana Iezzi, Martina Merenda, and Marta R. Bisceglia during the presentation of the book “Graffiti in China”, International Museum and Library of Music, Bologna, 21/10/2023

的书。¹²

涂鸦是一场不断发展变化的全球性艺术运动。它于20世纪90年代中期才传入中国,代表着一种几乎不为人知但又极具活力和生机的现象,能够为中国大都市中那些不为人知的街区注入灵魂和声音。本书重点介绍了中国一些最著名的作家和团队的活跃活动,展示了一种不断发展演变的艺术形式,尽管这种艺术形式在很大程度上尚未被探索。中国涂鸦在合法与非法、自由街头艺术与商业化艺术、国家认可与社会批评之间的游走,在当代中国复杂的艺术和文化景观中展现出其独特的中国身份。

三位作者的演讲(图,第248页)概述了这场运动,每个人都重点介绍了她们研究的城市中心(北京、上海和成都)

并描述了代表性作品。此次活动非常成功，引发了听众众多提问和评论。

4. “Inky Strings : 山河故人” ——Echo Morgan 与张雅钦的音乐书法表演（2023 年 10 月 29 日）

Echo Morgan 是谢蓉的英文名，她是一位 1983 年出生于成都、现居伦敦的中国艺术家。通过表演和绘画，Echo Morgan 探寻着暴力、美、脆弱以及个人身份之间复杂而深刻的关系，并探讨这些矛盾的元素是如何影响着“自我”和身体的概念。她的家庭过往和个人经历映射着中国社会面貌的哲学、意识形态和政治变更，而她的作品也与这一切有着深入的内在联系（Xie 2022）。

Echo Morgan 经常会邀请观众参与她的创作，借助观众情绪上的脆弱和触动来完成表演。因此，她与观众之间构建起了一种共生关系，双方的情感融为一体，共同去探索权力、控制和亲密关系之间的相互影响。通过艺术，她在动与静、过去与现在、抽象表达与个人故事讲述、公共领域与私人空间之间游走。以英语叙述和传统中文歌曲交叠的形式，她深深回望自己的童年和复杂的个人身份。除了这些主题以外，Echo Morgan 也深受生态女性主义（Ecofeminism）的影响——这是一种将生态问题和女性主义理论相结合的哲学思想，旨在探讨环境问题和妇女受压迫现象之间的关联（Merenda 2025）。她的作品经常强调环境危机及其对于边缘化群体（尤

12. 下载本书的 PDF 版本，请访问：<https://www.1088press.it/catalogo/bytes/i-graffiti-in-cina/>；查阅本书的增强数字版，请访问：<https://www.1088press.it/i-graffiti-in-cina-enhanced-digital-edition/>。本书的英文版也已出版，请访问：<https://www.1088press.it/en/catalogo/bytes/graffiti-in-china/>。最后访问日期：2024 年 12 月 11 日。

其是女性)不可估量的影响。正如其作品所呈现的,她的生态女性主义视角不仅是对环境破坏的批判,也是对更具可持续性、更包容的未来的呼吁,让生态和性别公正问题都能够得到更多的重视。

Echo Morgan 的艺术道路与阿德里安娜·里奇 (Adrienne Rich) (1979: 33-45) 提出的“再审视”(Re-vision) 概念不谋而合。这是一个重新诠释传统文学和艺术典籍的过程,以便从女性主义立场去理解自我以及个人身份。对于 Echo Morgan 来说,这样的再审视过程也可以延伸到书写和书法,因其在中国文化中是深深植根于父权传统之中的,而她作品的核心就是去全力抨击传统文化中的父权思想。于是,通过解构那些象征父权的汉字,她将其摹写到自己的脸上和身上,并将其分割成不同部分或与意思相反的符号组合。在这个过程中,她引发众人反思中国的语言文化是如何定义并限制着女性和男性的个人身份探索。在 Echo Morgan 的作品中,“书法语言成为了一种体现女性的语言”(Guest 2023: 101)。

2023年10月29日,在“水墨的声音:洛齐与书法主义30年”展览期间所呈现的表演就完美地体现了这位艺术家所倡导的生态和女性主义主题,并将其与中国书法和传统音乐结合到了一起。她与当地的古筝演奏家张雅钦(生于2000年)合作,共同创作了一部全新的生态女性主义作品:Echo 先在表演前用了近两个小时在自己的身体上作画,塑造出了五种

13. “这些花朵的创作灵感源于2023年成都推行的“退林还耕”——一项旨在将景观用地恢复为农田的政策。虽然该政策没有得到长期施行,但城市周边的多处花圃和花园还是在此期间被拆除。因此,这件作品既反应了美好事物的消逝,也揭示了这场变动背后复杂的政治因素。

不同的花朵，象征着广受争议的“退耕还林”工程¹³中被拆除的五座园林，并写下了“山河故人”四字（图，第252页/上）。演出开始后，她继续在自己身上描绘出更多的植物和花朵，而音乐家张雅钦则演奏了一曲无比动情的乐曲（图，第252页/下），向第一位出版自己音乐作品的女作曲家玛德莱娜·卡苏拉娜（Maddalena Casulana, 1544–1599年）致敬。Echo选择与这位女性作曲家构建对话，正是因为博物馆中至今可以看到她的部分乐谱手稿¹⁴。同时，在演出过程中还播放了一段Echo自己创作的故事视频，讲述了森林被毁和许多家庭背井离乡的痛苦经历。

在演出的结尾，Echo邀请观众参与到表演当中，在她的身体上作画，并在她走过的丝绸卷轴上写下各种语言符号。她的两个儿子也都加入到了创作过程中：Tao画了一张笑脸，Zen写下了“Save the world – no more war”（拯救世界 – 停止战争）并配上了和平的标志。观众写下了不同的词语，比如“speranza”和“fiore”（意大利语，“希望”和“花”）、“paqe”（阿尔巴尼亚语，“和平”）、“amour”（法语，“爱”）以及中文的

14. 博洛尼亚国际音乐博物馆及图书馆保存着两份玛德莱娜·卡苏拉娜（Maddalena Casulana）相关的文稿。第一件正是这位作曲家自己的作品，即 Casulana, Maddalena. *Il Primo Libro de Madrigali a Quattro Voci, Nouamente Posti in Luce, e con Ogni Diligentia Corretti* [第一本四声部牧歌集，全新出版并经过仔细校正]。Tenore part, Venice: Girolamo Scotto, 1568. <http://www.bibliotecamusica.it/cmbm/scripts/gaspari/scheda.asp?id=7163>. 最后访问日期：2024年12月11日。这是这位意大利文艺复兴时期的作曲家最重要的出版物之一，是第一份女性作曲家印刷出版的牧歌作品。第二份文献是 *Il Gaudio Primo Libro de Madrigali de diversi Eccellenti Musici a tre voci Nouamente ristampati* [喜悦 – 由多位优秀音乐家为三声部创作的第一本牧歌集，全新再版]。Venice: L'Errede di Girolamo Scotto, 1586. 4°. Il solo Basso: <http://www.bibliotecamusica.it/cmbm/scripts/gaspari/scheda.asp?id=7163>.



上 / 谢蓉正在为 “Inky Strings” 表演做准备 博洛尼亚国际音乐博物馆和图书馆 2023 年 10 月 29 日 图片由艺术家提供

Above: Echo Morgan (Xie Rong) during the preparation of the performance “Inky Strings”, International Museum and Library of Music, Bologna, 29/10/2023. Courtesy of the artist and the photographer Jamie Baker ©

下 / 古筝演奏家张雅钦在 “Inky Strings” 演出中 国际音乐博物馆和图书馆 博洛尼亚 2023 年 10 月 29 日

Below: The *guqin* player Zhang Yaqin during the performance “Inky Strings”, International Museum and Library of Music, Bologna, 29/10/2023. Courtesy of the artist and the photographer Jamie Baker ©

“加油”。

表演结束后，Echo Morgan 介绍了她的艺术创作和生活背景，并向观众讲解展示了一些她最具代表性的作品。

5. 面向儿童（2023年11月5日）及成人（2023年10月26、27日及11月5日）的中国书法工坊

国际音乐博物馆和图书馆举办了一系列中国书法工坊，均由 Adriana Iezzi 和 Daniele Caccin 组织和策划，并得到了 Marta R. Bisceglia 和蒋思琪的协助。鉴于中国艺术的一些类别——尤其是书法——尚未得到充分诠释（Chiang 1973:2），这些工坊为参与者提供了一个深入理解中国书法的机会，并让他们沉浸到这个博大精深的世界中。

在工坊期间，讲解者首先对中国书法及其经典的字体（*ibid.*, 41-105）进行了介绍，然后讲解了中国书法的基础材料和用具，即“文房四宝”笔、墨、纸、砚——它们与印章一样，不仅是练习书法的工具，也是文化历史的载体。对于学员们来说，了解这些文化元素及其应用的第一步是学习书法技巧（Li 2009）和楷书的八种基本笔法，其中涉及笔压、方向、平衡和构图。笔画是每一个汉字的基础，也在工坊中得到了细致的讲解和示范。这让学员能够体会到流畅、富有表现力的书写需要怎样的动作，并牢记“汉字必须具有人、自然或其他物体在运动中的平衡感”（Chiang 1973: 22）。随着工坊内容的不断深入，学员们开始书写完整的汉字（图，第254页/下），切身感受到了一笔一划都有助于汉字的整体结构和平衡。工坊结束时，他们已能写出完整的汉字，如“文”字等。

通过参与中国书法的练习，学员们不仅认识到这一艺术形式之中的技法，还探索了中国书法深厚的文化和哲学意义。这种体验让他们更加能够欣赏到动感线条的美和力量。工坊



上 / 谢蓉（前排左一）和张雅钦（前排右一）与展览组织者的合影 博洛尼亚国际音乐博物馆和图书馆 2023年10月29日

Above: Echo Morgan (on the bottom left) and Zhang Yaqin (on the bottom right) with the organizers of the exhibition. International Museum and Library of Music, Bologna, 29/10/2023

下 / 中国书法工作坊的参与者以及活动组织者 阿德丽亚娜·叶星和丹尼尔·卡钦 博洛尼亚国际音乐博物馆和图书馆 2023年11月5日

Below: Chinese calligraphy workshop with the participants and the organizers Adriana Iezzi and Daniele Caccin, International Museum and Library of Music, Bologna, 5/11/2023

的设计初衷和筹备工作都面向普通和非专业受众，因此特意避免了繁复的书法历史背景和专业术语，而是深入浅出地讲解了毛笔书写中的美学元素。

11月5日，阿德丽亚娜·叶星为孩子们带来了题为“笔、纸、墨！让我们与中国书法一起游戏”的活动（图，第281页）。她向孩子们介绍了中国书法的美妙世界，解释了书法不仅仅是一种书写形式，还是一种图形、艺术和肢体的表达。她强调，汉字源于自然，所以“字”不是写出来、读出来的，而是画出来、唱出来的。孩子们兴致勃勃地用墨汁、宣纸和毛笔创作了他们的第一幅书法作品。工坊采用的教学方法有1）在实践中学习，或“doing to understand”（在实践中理解）（Munari 2006）：孩子们通过绘画的方式创作出了自己的书法作品；2）身体力行的视角（Gamelli 2011）：孩子们用整个身体模仿汉字，并通过发音练习，学会了根据汉字的声调调节自己的声音；3）多感官视角（Slingerland 1996）：为了解书法家所用的工具（纸张、墨水和毛笔），孩子们不仅要观察，更重要的是用四种感官（视觉、听觉、触觉和嗅觉）去闻、摸索和抓握这些工具；4）与他人互动以共享知识（Johnson, Johnson and Holubec 2015）：例如，“猜字”游戏中的头脑风暴和团队行动；5）跨文化视角（Bochicchio and Traverso 2020）：通过工坊，孩子们有机会认识和欣赏中国文化的卓越之处，例如文字和书法。

6. “水墨的声音：洛齐与书法主义30年”导览参观（2023年10月22、24、26、31日及11月4日）

2023年10月至11月期间，在博洛尼亚国际音乐博物馆和图书馆举办的当代书法展“水墨的声音：洛齐与书法主义30年”之中还包含了一系列的导览活动，其中首次导览由Adriana Iezzi主持，随后由Marta R. Bisceglia主持。10月22

日的首次导览是向公众开放的，而随后几次的参观活动则专门为学习中文的学生而组织，以便让他们深入感受洛齐作品的艺术文化意义及其与中国传统和现代书法的联系。10月24日和26日，Iezzi教授和Bisceglia博士为博洛尼亚“Augusto Righi”国立科学高中学生提供了导览讲解(图,第257、284页)。10月31日，Bisceglia博士又陪同帕尔马语言高中的学生参观了展览。最后，11月4日，马切拉塔大学的学生在Marco Meccarelli教授的陪同下参加了专场讲座。

每一场面向学生的参观导览都以介绍中国传统书法为起始，其中内容包括“文房四宝”、构图和阴阳原理等关键概念。另外，导游还为学生们讲述了自20世纪80年代以来书法的现代化进程(Barrass 2002)，并以此次展览为例，重点强调了书法如何与音乐等其他艺术形式相融合。导览活动体现了书法与音乐之间的交集，并由此引出了对于书法大师洛齐的探讨——洛齐具有共通性的非语义(asemic)艺术语言是对中国传统书法现代化的重大贡献。

导览参观从1号展厅开始，重点关注洛齐的艺术家书《是我：一个书法主义者的无言之诗》(洛齐 2018)，以及以合唱歌曲和图形呈现的《八千颂歌》(2018)系列，带来试听交互的体验。这套作品融合了基督教、道教和佛教的元素，创造出了一个视觉韵律感强、具有共通性的作品。2号厅讲解的重点在于展厅中的作品是如何受到了敦煌音乐符号的启发(Iezzi 2019)。在3号厅，参与者深入讨论了在“声音图像”系列(2023)中声音如何能够转化为视觉图像，讲解人还举例说明了中国象形文字及其艺术演变形式是如何基于图像来传达声音的(Merenda 2025:178-179)。参观的最后，参与者还看到了展览开幕式上的“音乐书法”表演作品(见上文)以及博物馆的其他永久藏品。毫无疑问，这样的参观对学生来说是一



导览讲解中的 Adriana Iezzi 和学生们
博洛尼亚国际音乐博物馆和图书馆 2023 年 10 月 24
Adriana Iezzi with students during a guided tour of the exhibition, International Museum
and Library of Music, Bologna, 24/10/2023

次丰富而富有启发性的经历。浓厚的求知欲和开放的心态让他们得以充分领略洛齐深厚的艺术造诣和创新精神。

结语

“水墨的声音：洛齐与书法主义30年”展览及其相关活动探索并展现了书法与其他艺术形式交融的潜力。通过精心策划的研讨会、极具互动性和教育意义的工坊、博物馆导览以及将音乐和数字技术相结合的表演艺术，展览提供了一个多维度的平台，远超出了单纯的书法作品展示。具体而言，这一系列展览活动的目的在于：1) 丰富传统与创新之间的对话：展览中的表演和展示都体现出了中国传统书法与当代艺术形式（如音乐、表演艺术、涂鸦和数字技术）之间的融合；2) 将艺术作为一种参与式体验加以推广：书法工坊和参观导览能够直观地吸引观众，引导他们更深入、切身地了解书法和其他相关的艺术形式；3) 促进传播，深化专业人员与公众之间的交流：国际研讨会和新书推介会为学者、艺术家、专家和观众提供了一个交流思想和观点的空间，打造出一场引人入胜的多感官体验；4) 将书法作为一种共通的语言来理解：活动中的艺术表演重新定义了人们对书法的认识，不仅将其作为一门视觉艺术来看待，更将其视作是一种与音乐、新数字技术（如“声音地图”）和社会行动主义（如 Echo Morgan 的表演）相交互的表达形式。“水墨的声音：洛齐与书法主义30年”展览及其相关活动表明，书法是连接过去与未来、传统与创新的桥梁，同时也展示和颂扬了书法随着当代文化和社会变革而不断蜕变的能力。展览及相关活动的成功举办也表明了人们深入探索中国艺术的热切愿望。

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Connecting Calligraphy and Music through Activities, Performances and Workshops

By Marta R. Bisceglia, Daniele Caccin, Adriana Iezzi, Martina Merenda¹

Introduction

This article provides an organic examination of the events that took place in connection with the exhibition “Sounds of Ink: Luo Qi and 30 Years of Calligraphyism” held at the International Museum and Library of Music, Bologna (Italy) from October 12 to November 5, 2023. “Calligraphyism”, founded by Luo Qi in 1993, represents one of the major contemporary Chinese calligraphy movements, seeking to transform calligraphy into a globally accessible art form through a radical change in its aesthetic principles and semantic function (Iezzi 2019). As early as the mid-1980s, calligraphy underwent radical transformation and exploded into a myriad of different art forms across all fields of visual

1. Every part of the article has been discussed and finalized together. Only for academic purposes, we consider here that: par. 1 was written by Adriana Iezzi and Martina Merenda, par. 2 by Adriana Iezzi and Daniele Caccin, par. 3 by Martina Merenda, par. 4 by Martina Merenda, par. 5 by Daniele Caccin and Adriana Iezzi, par. 6 by Marta R. Bisceglia. The introduction and conclusions are written by all the authors. The underlying data of this publication are available at <https://amsacta.unibo.it/id/eprint/8575/>

MUSEO INTERNAZIONALE E BIBLIOTECA DELLA MUSICA
Strada Maggiore, 49 - Bologna



12 ottobre – 6 novembre / 2023
INKIOSTRO di Voci

A CURA DI
ADRIANA IEZZI
**Luo Qi e 30 anni
di calligrafismo**
MOSTRA DI CALLIGRAFIA
CINESE CONTEMPORANEA

INGRESSO LIBERO

45th Anniversary of Calligraphy in Italy
(a cura dell'Associazione Culturale Ink)



Appuntamenti

12 ott **GALA EVENTI**
H18.00 (su prenotazione)
Sound MAP
performance multimediale di calligrafia
e musica con **Luo Qi** e **Silvia Ferragina**
(calligrafi), **Giusy Caruso** (pianista),
Zhang Zhenzhen (compositrice),
Agnese Gabrielli (danzatrice) e l'ausilio
della realtà aumentata (LRT3)

H19.00
Opening mostra

13 ott **GALA EVENTI**
H10.00-13.00 e 14.30-17.30
Conferenza internazionale
"Chinese Calligraphy and Music:
Meeting of Voices"

14 ott **LABORATORIO 1**
H17.00
"La ricerca artistica musicale"
presentazione del libro con l'autrice
Giusy Caruso

21 ott **LABORATORIO 1**
H17.00
"I graffiti in Cina"
presentazione del libro con le autrici
Marta R. Bisceglia, **Adriana Iezzi**
e **Martina Merenda**

22 ott
H11.00 (su prenotazione)
Visita guidata alla mostra
con la curatrice **Adriana Iezzi**

29 ott **GALA EVENTI**
H16.00-18.00
INKY STRINGS
"musicaligraphy performance" dell'artista
Echo Morgan accompagnata dalla luttista
Yu Qiling

5 nov **LABORATORIO 1**
H10.00-12.00 (su prenotazione)
Workshop di calligrafia per bambini

6 nov **LABORATORIO 1**
H16.30-18.00 (su prenotazione)
Workshop di calligrafia per adulti

INFO E PRENOTAZIONI
WWW.MUSEOBOLOGNA.IT/MUSICA

“水墨的声音” 展览书签附活动日程表

Bookmark of the exhibition “Sounds of Ink” with the calendar of related events

and performing arts, entering the arena of international contemporary art (Luo 2001; Pu & Guo 2005; Liu 2010; Iezzi 2013). The exhibition and its related events celebrate the interaction between calligraphy, music and other art forms, through an asemic language that can be used universally and definable as “music of the written sign” or “music of the line” (Iezzi 2018). Following the idea of interaction between calligraphy and other art forms, several events were organized at the International Museum and Library of Music, Bologna (Italy) alongside the period of the exhibition, creating a space where audiences and artists can connect.

The events described in this article are: 1) the performance titled “Sound MAP” (Musicaligraphy Augmented Performance) held during the opening ceremony of the exhibition (12/10/2023); 2) a one-day international conference titled “Chinese Calligraphy and Music: Meeting of Voices” (13/10/2023); 3) the presentation of the two books “La ricerca artistica musicale: Linguaggi e Metodi” (14/10/2023) and “I graffiti in Cina” (21/10/2023) by their authors; 4) the musicaligraphy performance by Echo Morgan and Zhang Yaqin titled “Inky Strings: Old Friends from Mountains and Rivers” (29/10/2023); 5) Chinese calligraphy workshops for kids (5/11/2023) and adults (26, 27/10 and 4, 5/11/2023); 6) museum guide tours (22, 24, 26, 31/10 and 4/11/2023).² Each event is examined in a dedicated paragraph, highlighting the methodological approach adopted in their organization and execution.

2. All these events are correlated and financed by the European Research Council (ERC) Starting Grant Project “WRITE – New Forms of Calligraphy in China: A Contemporary Culture Mirror (GA. 949645).

1. Sound MAP (Musicaligraphy Augmented Performance) - Opening Ceremony Event (12/10/2023)

During the Opening Ceremony of the exhibition, a special “musicaligraphy-dance performance”³ is presented by the two calligraphers Luo Qi 洛 齐 and Silvio Ferragina (b.1962),⁴ the pianist Giusy Caruso (b.1976),⁵ the composer Zhang Zhenzhen 张 桢 珍 (b.1987),⁶ and the dancer Agnese Gabrielli (b.1997),⁷ with the digital assistance of the digital company LWT3.⁸ This collaborative performance,⁹ titled “Sound MAP”, is divided into three main parts: in the first part, starting from the silence, the

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3. The label “musicaligraphy-dance performance (Iezzi 2024, 181)” is intended to signify the co-presence of musicians, calligraphers, and dancers who act together in a live performance where there is a close connection between all three arts (calligraphy, music, and dance). For more examples of these kind of performances, see: Merenda 2025: 323-344).
 4. Silvio Ferragina is an Italian calligrapher of Eastern formation active in the panorama of contemporary experimental Asian calligraphy, usually involved in musicaligraphy performances. For more information about him, see: Iezzi 2018: 47-48; Iezzi, Luo and Lin 2022: 401-459.
 5. Giusy Caruso is a concert pianist, impro-performer and postdoctoral researcher focused on studying human-machine interaction (HMI) for the creation of futuristic multimedia formats and music performance analysis. She is the chairwoman of the CREATIE research group at Royal Conservatoire Antwerp, an affiliated researcher at IPEM-Ghent University, and the Official Music Advisor of the LWT3 Performing Arts Lab Milan. For more information about her, see her official website: <https://www.giusykaruso.com/>. Last accessed 08.01.2025.
 6. Zhang Zhenzhen is a pianist and dynamic composer of contemporary music; she is also a researcher affiliated at the Royal Conservatoire Antwerp.
 7. Agnese Gabrielli is a contemporary dancer and performer based in Bologna.
 8. LWT3 is an innovative company founded by Eng. Paolo Belluco, PhD (20+ years in sensors, biosignals and data analysis fields) and designer Samuele Polistina (20+ years UX/UI, product design and data visualization). With expertise in data analysis, visualization, IoT infrastructure development, and human-machine interaction solutions, LWT3 works in their Data Driven Performance Lab in Milano across three pillars: Industries workers, Sport Science, and Music and Performing Arts: <https://lwt3.com/>. Last accessed 08.01.2025.
 9. Click here to watch a short video of the performance: <https://www.youtube.com/watch?v=1tXrIdYPCqM&feature=youtu.be>; and click here to watch the whole video of the performance: <https://www.youtube.com/watch?v=L-xl6yH5HB8>. Last accessed: 11.12.2024.



上 / 洛齐在“声音地图”表演中进行书法表演 博洛尼亚国际音乐博物馆和图书馆 2023年10月12日 由 Coralie Maneri 摄影师提供

Above: Luo Qi during his calligraphic execution in the performance “Sound MAP”, International Museum and Library of Music, Bologna, 12/10/2023 Courtesy of the photographer Coralie Maneri ©

下 / 塞尔维奥·费拉吉纳在“声音地图”表演中进行书法创作 博洛尼亚国际音乐博物馆和图书馆 2023年10月12日 由 Coralie Maneri 摄影师提供

Below: Silvio Ferragina during his calligraphic execution in the performance “Sound MAP”, International Museum and Library of Music, Bologna, 12/10/2023 Courtesy of the photographer Coralie Maneri ©

pianist began to “act” on the piano, firstly plucking the piano strings and creating distortion effects on them and then doing improvisations using both keyboard and strings. Her gestures are inspired by the gestures of the calligraphy master Luo Qi who in the meanwhile wrote on a rice paper scroll sticking out of the piano the four characters of the title of the exhibition (*shuimo shengyin* 水墨声音) using his personal style (fig. p. 240).

After that, Master Luo Qi began to “translate” the music into concatenations of calligraphic signs inspired by the oldest Chinese musical notation system, the “Dunhuang music score”,¹⁰ reshaping it according to his personal and original interpretation and transforming it into a “visual and visible musical score” strongly rhythmic and dynamic, with an inextricably calligraphic thread (fig. p. 265/above). In the second part of the performance, the pianist Giusy Caruso plays the contemporary musical composition “Shadows” (2012) by the Chinese composer Zhang Zhenzhen, interacting with the improvisation of the dancer who moves her body in consonance with the music rhythm and the pianist’s gestures (fig. p. 241).

In the last part of the performance, the Italian calligrapher Silvio Ferragina writes the 18 characters *Fu zhi zai shan shui, qin biao qi qing, kuang xing zhi bi duan, li jiang yan ni* 夫志在山水，琴表其情，况形之笔端，理将焉匿 (“If it is possible for a man’s impressions of mountains and rivers to find expression in his lute playing, how much easier it must be to depict physically tangible forms with a brush, from which no

10. For more information about the Dunhuang music score and its usage in Luo Qi’s works, see the chapter in this volume “Sounds of Ink: Luo Qi and 30 Years of Calligraphyism” by Adriana Iezzi.

inner feeling or idea can be successfully hidden”, Qian and Ying 2020: 77) from the classical literary work entitled “The Literary Mind and the Carving of Dragons” (*Wen xin diao long* 文心雕龙) by Liu Xie 刘勰 (ca. 465–522), using seal script and its pictographic forms (fig. p. 265/below). The text creates a similarity between music and the art of the brush which, thanks to their expressiveness, transform every type of vision, feeling and human idea into art. The interaction between these two artforms is exactly what is acted out on stage: while the calligrapher shapes the 18 characters on a 15-meter-long scroll placed at the centre of the Museum event hall, the pianist plays a musical score (with also improvisations) that is the translation in music of the strokes of those characters. This translation follows the strict rules of a sophisticated mathematical system called “Musicaligraphy Project” (2013-ongoing) designed by Silvio Ferragina, that convert the strokes of the characters and the blank spaces between them into musical notations and pauses (Ferragina 2022; Ferragina 2023). In this way, the calligrapher and the musician play the same “musicaligraphic score”. In this last part of the performance, technology was also part of the action: while the calligrapher was writing, the characters he wrote were projected on a screen placed in the background of the stage. Thanks to a sensor placed on the brush, the movement of the calligrapher’s wrist interacted with the projected characters that were shaped based on the calligraphic gesture. The pianist has also a sensor on her wrist that modified the movement of the projected characters in accordance with her gestures, generating electronic sounds.

In this performance, all the actors performed and embodied



参与“音乐地图”演出的艺术家与主办方（从左至右）：阿涅塞·加布里埃利（舞者）、张珍珍（作曲家）、阿德丽亚娜·叶星（策划人）、塞尔维奥·费拉吉纳（书法家）、洛齐（书法家）、朱西·卡鲁索（钢琴家）、萨姆·波利斯蒂纳（LWT3 设计师）、高文厚、埃琳娜·迪乔亚（博洛尼亚市政府文化事务代表）。由 Coralie Maneri 摄影师提供

The artists involved in the performance “Sound MAP” with the organizers (from left to right): Agnese Gabrielli (dancer), Zhang Zhenzhen (composer), Adriana Iezzi (organizer), Silvio Ferragina (calligrapher), Luo Qi (calligrapher), Giusy Caruso (pianist), Sam Polistina (designer LWT3), Frank Kouwenhoven, and Elena Di Gioia (delegate for culture of the municipality of Bologna). Courtesy of the photographer Coralie Maneri ©

the strict correlation among Chinese writing, gesture, music, and visuals, creating a real osmosis among calligraphy, music, and body movement, and demonstrating the creative potential of Chinese calligraphic art.

The text creates a similarity between music and the art of the brush which, thanks to their expressiveness, transform every type of vision, feeling, and human idea into art. The interaction between these two art forms [calligraphy and music] is exactly what was acted out on stage (Iezzi 2024: 182).

The fascinating fusion of Eastern and Western cultures, juxtaposing the tradition of an ancient art form such as Chinese calligraphy, with the possibilities of the digital media, offered the audience a unique performance that transcended the boundaries between past, present, and future. It redefined the role and identity of ink in relation to contemporary performance art.

2. “Chinese Calligraphy and Music: Meeting of Voices” - International Conference (13/10/2023)

The international conference “Chinese Calligraphy and Music: Meeting of Voices” was held on October 13, 2023, in the event hall of the International Museum and Library of Music. This event explored the millenary relationship between calligraphy and music in China, retracing its origins and focusing on recent artistic and musical experiments inspired by this powerful connection. By exploring the history that unites these two arts, in the first session of the conference, Chinese and European experts illustrated the earliest Chinese musical notation systems involving the use of characters and its calligraphic implications, the first performative experiments in calligraphy dating back to the Tang era (618-907), and the enduring relationship that has always existed in China between word, sound and visual expression. This session ended with the world premiere presentation of the collection of Chinese musical instruments from the International Museum and Library of Music, Bologna, focusing on the analysis of their calligraphic inscriptions. The second session of the conference focused on the experiments by contemporary calligraphers and musicians who have made the fusion of these two arts as the core of their artistic conception. The program culminated with





阿德丽亚娜·叶星介绍洛齐的演讲（丹尼尔·卡钦译），“中国书法与音乐”国际会议，博洛尼亚国际音乐博物馆与图书馆，2023年10月13日
Adriana Iezzi introduces the speech of Luo Qi (translated by Daniele Caccin) during the international conference “Chinese Calligraphy and Music”, International Museum and Library of Music, Bologna, 13/10/2023

a final discussion led by the artists themselves, who described in detail the creative process behind today's "musicalligraphy performances".

The conference included the following presentations: "Sounds of ink – The Musicality of Writing and The Ode to Spirituality" (Luo Qi, China Academy of Art fig. pp. 270-271); "Words, Sounds and Visual Display as a Symbiotic Domain in Chinese Culture" (Frank Kouwenhoven, CHIME, Leiden); "Brushes in Motion – Calligraphy and Performance" (Uta Lauer, Hamburg University); "The Chinese Musical Instruments of the International Museum and Library of Music, Bologna" (Lorenzo Chiarofonte and Zhang Yifei, University of Bologna); "New Forms of Contemporary Chinese Calligraphy and Music – A Focus on 'Musicalligraphy Performances'" (Adriana Iezzi, University of Bologna fig. p. 245/above); "Writing in Rhythm: Contemporary Chinese Ink Art and Calligraphy and its Connection with Music" (Daniela C. Zhang, Slovak Academy of Science); "'Cursive' in Compositions of Four Chinese Composers" (Zhang Zhenzhen, Shanghai Conservatory of Music); "Sound MAP (Musicalligraphy Augmented Performance)" (Giusy Caruso, Royal Conservatoire Antwerp; Silvio Ferragina, Polytechnic of Milan and LWT3, Milan).¹¹

3. Book presentations:

1) "La ricerca artistica musicale: linguaggi e metodi" [The Artistic Musical Research: Languages and Methods] by Giusy Caruso (14/10/2023)

11. To read the book of abstracts of the conference with the short CV of the speakers, visit: <https://writecalligraphyproject.eu/events/chinese-calligraphy-and-music-meeting-of-voices/>. Last accessed 09.01.2025.

On October 14, Giusy Caruso presented her book entitled “La Ricerca Artistica Musicale: Linguaggi e Metodi” [The Artistic Musical Research: Languages and Methods] (2022), a work that delves deeply into the concept of artistic research in music. The core of the book is the analysis of various methods and languages used in music as a form of research, considering not only music theory and composition but also the broader context of interdisciplinary practices. Caruso examined how music can be both a creative and academic endeavour, offering fresh insights into artistic expression and its role in society. The text also explores the ways in which musicians and composers utilize research to innovate in performance, composition, and sound exploration.

The content of the book was presented through an exploration of the author’s own artistic career, during which Caruso shared with the audience some of her performances, including a detailed explanation of the performance “Sound MAP”. The performance process itself becomes a site for experimentation and exploration, with Caruso drawing on interdisciplinary knowledge—from music theory to sound design, from visual art to technology—to enrich her performance. In this way, Caruso not only outlines the theoretical concepts of musical research but also provides a concrete example of how research takes shape through artistic practice and personal experience. Caruso’s own creative work illustrates how research can be embedded in performance, turning abstract theoretical ideas into tangible artistic expressions (fig. p. 247). By providing a thorough account of her artistic preparation, Caruso invited the reader to understand the intricate relationship between academic

knowledge and artistic expression. Her work exemplifies how the process of creating music can be an evolving dialogue between theory and practice, and how music, as a form of artistic research, is an ongoing conversation that pushes boundaries and challenges conventions.

2) “I graffiti in Cina” [Graffiti in China] by Marta R. Bisceglia, Adriana Iezzi and Martina Merenda (21/10/2023)

On October 21, Marta R. Bisceglia, Adriana Iezzi and Martina Merenda presented their book entitled “I graffiti in Cina” [Graffiti in China] (2022).¹²

Graffiti is a global art movement that is constantly evolving and transforming. Having arrived in China only in the mid-1990s, it represents an almost unknown yet incredibly dynamic and vibrant phenomenon, capable of infusing soul and voice into the anonymous neighbourhoods of China’s megacities. This volume highlights the intense activity of some of the most renowned writers and crews in China, showcasing a form of art in perpetual evolution, though still largely unexplored. Chinese graffiti navigates the boundaries between legality and illegality, free street art and commercialized art, state endorsement and social critique, revealing its distinctly Chinese identity alongside the complex artistic and cultural landscape of contemporary China.

The presentation (fig. p. 248) by the three authors provided

12. To download the PDF version of the book, see: <https://www.1088press.it/catalogo/bytes/i-graffiti-in-cina/>; to consult an enhanced digital edition of the book, see: <https://www.1088press.it/i-graffiti-in-cina-enhanced-digital-edition/>. The English version of the book was published in 2024, and it is available at: <https://www.1088press.it/en/catalogo/bytes/graffiti-in-china/>. Last accessed: 11.12.2024.

an overview of the movement, focusing on the three cities explored in the book (Beijing, Shanghai and Chengdu) and describing representative works. The event was highly successful, sparking numerous questions and comments.

4. “Inky Strings: Old Friends from Mountains and Rivers” - Musically Performance of Echo Morgan and Zhang Yaqin (29/10/2023)

Echo Morgan is the English name of Xie Rong 谢蓉, a Chinese artist born in Chengdu in 1983, currently residing in London. Through performance and painting, Echo Morgan explores the complex and intrinsic relationship between violence, beauty, vulnerability, and identity, interrogating how these contrasting forces influence concepts of the “self” and the body. Her work is deeply connected to her family history and personal memory, which are intertwined with China’s evolving societal landscape, one that has undergone philosophical, ideological, and political transformations (Xie 2022). Echo Morgan’s practice often invites viewer participation, drawing on the emotional vulnerability and unease of the audience to complete the performance. This creates a symbiotic relationship, where her emotions blend with those of the audience, exploring dynamics of power, control, and intimacy. Through her art, she navigates the space between gesture and stillness, past and present, abstract expression and personal storytelling, and between public and private realms. Juxtaposing English narration with traditional Chinese songs, she delves into her own childhood and complex identity. In addition to these themes, Echo Morgan is profoundly influenced by ecofeminism, a philosophy that combines ecological concerns with feminist theory, addressing the



谢蓉在“Inky Strings”表演 国际音乐博物馆与图书馆 博洛尼亚 2023年10月29日 由艺术家和摄影师 Jamie Baker 提供

Echo Morgan (Xie Rong) during the performance “Inky Strings”, International Museum and Library of Music, Bologna, 29/10/2023. Courtesy of the artist and the photographer Jamie Baker ©

interconnectedness of environmental issues and the oppression of women (Merenda 2025). Her work often highlights the environmental crisis and its disproportionate impact on marginalized groups, particularly women. As demonstrated in other performances,¹³ her ecofeminist perspective is not only a critique of environmental destruction but also a call for a more sustainable and inclusive future, where both ecological and gender justice are prioritized.

Echo Morgan's artistic journey is aligned with the concept of "re-vision" by Adrienne Rich (1979, 33-45), a process of reinterpreting the traditional literary and artistic canon to understand oneself and identity from a feminist standpoint. For Echo Morgan, this re-visioning extends to writing and calligraphy, which in Chinese culture are deeply rooted in patriarchal traditions. The struggle to denounce patriarchal thinking, which has been perpetuated through traditional culture, is central to her work. By deconstructing Chinese characters that symbolize patriarchal power, she transcribes them on her face or body, breaking them down into their component parts or pairing them with opposing symbols. Through this process, she encourages reflection on the ways in which Chinese language and culture continue to define and limit both women's and men's identities. In Echo Morgan's works, "the language of *shufa* (calligraphy) becomes an embodied female language" (Guest 2023, 101).

The performance "Inky Strings: Old Friends from Mountains

13. For the analysis of performances related to this theme such as *Anatomy of Poseidonia* (2022) and *权 - Power, Rights, and Authority* (2022), see: Merenda 2025, 147-151.

and Rivers” created during the exhibition “Sounds of Ink: Luo Qi and 30 Years of Calligraphyism” held on October 29, 2023, in the event hall of the museum perfectly frames the themes of ecology and feminism promoted by the artist, combining them with Chinese calligraphy and traditional music (fig. p. 276). Collaborating with local *guzheng* female musician Zhang Yaqin 张雅钦 (b. 2000), the two performers create a new eco-feminist work. Initially, Echo spent almost two hours painting her body before the performance, shaping five different flowers, each symbolizing one of the five gardens demolished during the China’s “Returning Farmland to Forest” (RFFP) controversial program launched in May 2023¹⁴ and writing the four characters “*Shan he gu ren* 山河故人” (Old Friends from Mountains and Rivers) (fig. p. 252/above). When the performance begins, she continues to paint on herself other plants and flowers, while the musician Zhang Yaqin played an incredibly emotional score that pays tribute to Maddalena Casulana (1544 – 1599), the first female composer to publish her own music and whose works are preserved in the museum (fig. p. 252/below). Echo chose to create a dialogue with this female composer because the museum houses some of her original musical scores.¹⁵ During the performance, a storytelling video created by Echo herself is also projected in the background: it recounts the suffering caused by the events related to the destruction of forests and the abandonment of many families from their homes.

14. The flowers were inspired by the 2023 “Return Forest to Farmland” (tui lin hai geng 退林还耕) policy in Chengdu. During this program, many flower gardens around the city were demolished under this short-lived directive, which aimed to convert ornamental land back to grain fields. So, the work reflects both the loss of beauty and the complex politics behind this sudden shift.

At the end of the performance, Echo extended an invitation to the audience to contribute to the performance by writing in various languages on her body paint, as well as on the long silk scroll where she has walked. Her son Tao added a smiling face, and the other son Zen writes “SAVE THE WORLD – NO MORE WAR” accompanied with a symbol of peace, joining in the creative action. People write words, such as: “SPERANZA” and “FIORE” (“hope” and “flower” in Italian); “paqe” (“peace”, in Albanian); “amour” (“love”, in French) or “*Jia you* 加油” (“come on”, in Chinese).

At the end of the performance, the artist Echo Morgan gives a presentation of her artistic and life background, showing and illustrating some of her most representative works to the audience.

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15. In the International Museum and Library of Music in Bologna, two texts related to Maddalena Casulana are preserved. The first is by the composer herself and is titled: Casulana, Maddalena. *Il Primo Libro de Madrigali a Quattro Voci, Nonamente Posti in Luce, e con Ogni Diligentia Corretti* [*The First Book of Madrigals for Four Voices, Newly Published and Carefully Corrected*]. Tenore part, Venice: Girolamo Scotto, 1568. <http://www.bibliotecamusica.it/cmbm/scripts/gaspari/scheda.asp?id=7163>. Last accessed: 11.12.2024. It is one of the most important publications by the Italian Renaissance composer, known for being the first woman to have her madrigal compositions printed and published. The second is *Il Gaudio Primo Libro de Madrigali de diversi Eccellenti Musici a tre voci Nonamente ristampati* [*Il Gaudio First Book of Madrigals by Various Excellent Musicians for Three Voices, Newly Reprinted*]. Venice: L'Errede di Girolamo Scotto, 1586. 4°. Il solo Basso: <http://www.bibliotecamusica.it/cmbm/scripts/gaspari/scheda.asp?id=7163>. Last accessed: 11.12.2024. The work contains madrigals by various composers (including Maddalena Casulana), and the score is organized for three voices. The text is also notable for being printed with only the bass part, likely a simplified version to facilitate performance. Additionally, this edition does not include a dedication, which was common in many publications of the time.

5. Chinese Calligraphy Workshops for Kids (5/11/2023) and Adults (26, 27/10 and 4, 5/11/2023)

The International Museum and Library of Music hosted a series of workshops on Chinese calligraphy, organized and curated by Adriana Iezzi and Daniele Caccin, with support of Marta R. Bisceglia and Jiang Siqi. Considering that some branches of Chinese art, particularly calligraphy, have not been adequately interpreted in the West (Chiang 1973, 2), these workshops provided participants with a chance to explore the fundamental principles of Chinese calligraphy and to immerse themselves in this profound world.

After an introductory overview of Chinese calligraphy and its standardized scripts (*ibid.*, 41-105), the workshops introduced the foundational material and tools of Chinese calligraphy, known as the “Four Treasures of the Scholar” (*wen fang si bao* 文房四宝): brush, ink, paper, and inkstone. Together with Chinese seals, these are not merely tools for practicing calligraphy; they also serve as carriers of cultural history. Participants began learning about these elements and their applications, starting with a focus on technique (Li 2009) and the eight basic brushstrokes of regular script (*kaishu* 楷书), which involve pressure, orientation, balance and composition. Strokes form the foundation of every Chinese character, and they were carefully explained and demonstrated during the workshops. This ensured that participants could grasp the movements required to create fluid, expressive writing, keeping in mind that “characters must have the balance of a human being, or natural or other object caught in the act of moving” (Chiang 1973: 22). As the workshop progressed, participants moved on to write complete



儿童专场“笔，纸，墨！让我们与中国书法一起游戏”由阿德丽亚娜·叶星讲解 博洛尼亚国际音乐博物馆和图书馆 2023年11月5日

Chinese calligraphy workshop for children titled “Bi, Zhi, Mo! Let’s Play Together with Chinese Calligraphy” held by Adriana Iezzi, International Museum and Library of Music, Bologna, 5/11/2023

characters (fig. p. 254/above). Participants learned how each brushstroke contributes to the overall structure and balance of characters. By the end of the workshops, they were able to write complete characters, such as *wen* 文, which means “culture” or “literature”.

By engaging with the practice of Chinese calligraphy, participants were able not only to grasp the technical aspects of this art form but also to understand the deep cultural and philosophical significance of Chinese calligraphy. This experience enhanced their appreciation for aesthetics and power of lines and movements. The workshops were intended and designed for a general and non-specialized audience, providing an overview and explanation of the aesthetic

elements of brushworks, while deliberately avoiding the detailed historical background of Chinese calligraphy and specialized terminology.

On November, 5 Adriana Iezzi led a special session for children titled “*Bi, Zhi, Mo!* Let’s Play Together with Chinese Calligraphy” (fig. p. 281). She introduced them to the captivating world of Chinese calligraphy, explaining that calligraphy is not just writing, but it is also a graphic, artistic, and physical expression. She emphasized that Chinese characters originate in nature, so Characters are drawn, not written, and sung, not read. With enthusiasm, the children used ink, rice paper, and brushes to create their first works of Chinese calligraphy. The pedagogical approaches used during the laboratory are: 1) learning by doing, or “doing to understand” (Munari 2006): children painted and created their own calligraphic work; 2) embodied perspective (Gamelli 2011): children imitated the characters with their whole body and through oral production, they learned to modulate their voice according to the Chinese tones; 3) multisensory perspective (Slingerland 1996): to learn about the calligrapher’s tools (paper, ink and brush) children were asked not only to observe but above all to smell, rub, and crumple them, using four senses (sight, hearing, touch and smell); 4) interaction with others to reach shared knowledge (Johnson, Johnson and Holubec 2015): moments of brainstorming and team play “guess the character”; 5) intercultural perspective (Bochicchio and Traverso 2020): through the workshop, children had the opportunity to learn about and appreciate some salient aspects of Chinese culture, such as its writing and calligraphy.

6. Museum Guided Tours of the Exhibition “Sounds of Ink - Luo Qi and 30 Years of Calligraphyism” (22, 24, 26, 31/10 and 4/11/2023)

The Contemporary Calligraphy Exhibition “Sounds of INK - Luo Qi and 30 Years of Calligraphyism” at the International Museum and Library of Music in Bologna featured a series of guided tours between October and November 2023, the first conducted by Adriana Iezzi and the others by Marta R. Bisceglia. The first tour on October 22 was opened to the public, while the others were tailored for students studying Chinese, offering them an in-depth exploration of the artistic and cultural significance of Luo Qi’s work and its connection to traditional and modern Chinese calligraphy. On October 24 and 26, Adriana Iezzi and Marta R. Bisceglia guided groups of students from the “Liceo Scientifico Statale Augusto Righi” in Bologna (fig. p. 257, 284). Subsequently, on October 31, Marta R. Bisceglia conducted a tour for students from the “Liceo Linguistico” in Parma. Finally, on November 4, students from the University of Macerata, accompanied by Professor Marco Meccarelli, attended a dedicated session.

Each guided tour for students began with an introduction to traditional Chinese calligraphy, covering key concepts such as the “Four Treasures of the Scholar” (*wen fang si bao*), composition, and the principles of *yin* and *yang*. Then, the modernization of calligraphy since the 1980s (Barrass 2002) was explained, focusing on how it has merged with other art forms, particularly music, as exemplified in this exhibition. The tours highlighted the intersections between calligraphy and music, leading to a discussion about Luo Qi’s art. His asemantic yet universally accessible language was emphasized as



导览讲解中的 M.R.Bisceglia 和学生们 博洛尼亚国际音乐博物馆和图书馆 2023 年 10 月 26 日

Marta R. Bisceglia with students during the guided tour of the exhibition, International Museum and Library of Music, Bologna, 26/10/2023

a significant contribution to the modernization of traditional Chinese calligraphy.

The guided tour started in Room 1 with the focus on Luo Qi's artist's book entitled "*Shi wo: yi ge shufazhuyizhe de wu yan zhi shi* 是我：一个书法主义者的无言之诗 (It Is I: Poems without Words by a Practitioner of Calligraphyism; Luo 2018) and the "Ode of the Eight Thousand Verses" series (*Baqian songge* 八千颂歌, 2018) presented as a choral song and a graphic work that could be experienced audibly. This piece blended elements of Christianity, Taoism, and Buddhism to create a visually rhythmic and universally comprehensible work. In Room 2, the focus of the guided tour was on how the Dunhuang musical notation system inspired the exhibited works (Iezzi 2019). In Room 3, the discussion centred on the "Sound Images" series (*Shengyin de tuxiang* 声音的图像, 2023), which focused on how sounds can transform into visual images, with examples illustrating how Chinese pictograms and their reimaged forms convey the sound of imagery (Merenda 2025, 178-179). The tour concluded with an exploration of the works created during the "musicalligraphy performance" at the exhibition's opening as well as other pieces integrated into the museum alongside its permanent collection. The experience was undoubtedly enriching and inspiring for the participating students. Their curiosity and openness allowed them to fully appreciate and grasp the profound and innovative artistry of Luo Qi.

Conclusions

The exhibition "Sounds of Ink: Luo Qi and 30 Years of Calligraphyism" and its related events explored and celebrated the potential of calligraphy as it intersects with other art forms. Through a carefully curated program of conferences,

interactive and educational workshops, museum guided tours, and performing arts events integrated with music and digital technologies, the initiative offered a multidimensional platform that went far beyond the mere display of calligraphic works. Specifically, these events aimed to achieve the following objectives: 1) *enriching the dialogue between tradition and innovation*: the proposed performances and presentations highlight the fusion between traditional Chinese calligraphy and contemporary artistic forms, such as music, performing arts, graffiti and digital technologies; 2) *promoting art as a participatory experience*: calligraphy workshops and guided tours directly engage the audience, encouraging a deeper, more personal understanding of calligraphy and its connection to other artistic forms; 3) *facilitating dissemination, fostering a dialogue between experts and the public*: the international conference and book presentations provided a space for scholars, artists, experts, and the audience to exchange ideas and perspectives, fostering a multisensory experience that also encourages active participation; 4) *exploring calligraphy as a universal language*: artistic performances redefined the perception of calligraphy, presenting it not only as a visual art but also as a form of expression linked to music, new digital technologies (as seen in “Sound MAP”), and social activism (as demonstrated in Echo Morgan’s performance). The exhibition “Sounds of Ink: Luo Qi and 30 Years of Calligraphyism” and its related events demonstrate that calligraphy serves as a bridge between past and future, tradition and innovation, while showing and celebrating its capacity to evolve in response to contemporary cultural and social changes. The success of the exhibition and related activities showed that a widespread desire exists to investigate the significance of Chinese arts.

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作品《书写音乐——无声的旋律： 塞维利亚的理发师》的捐赠

阿德丽亚娜·叶星 / 文
蒋思琪 / 翻译

继展览的成功之后，作为艺术家与博物馆、中意两国之间富有成效的合作的标志，洛齐于 2023 年 11 月 23 日向博洛尼亚国际博物馆和音乐图书馆捐赠了题为《书写音乐——无声的旋律：塞维利亚理发师》的作品。此后，该作品成为博物馆藏品的一部分，并在博物馆永久陈列中展示：它被放置在 7 号厅《塞维利亚理发师》手稿的同一个陈列柜中，紧挨着原版亲笔签名手稿，营造出东西方之间强烈的音乐对话。

作品的详细描述如下：

标题：“书写音乐——无声的旋律：塞维利亚的理发师”

原标题：写乐·无声之歌·《塞维利亚的理发师》

作者：洛齐（杭州，1960）

材质：纸本水墨

尺寸：20×100cm

格式：10 页折叠书（每页宽度 10 厘米）

年份：2023

估计价值：6000 欧元

在这件作品中，艺术家从《塞维利亚的理发师》的音乐咏叹调中汲取灵感，将这些旋律转化为一系列书法符号，其灵感源自中国最古老的乐谱体系“敦煌曲谱”，由古代符号/简单的文字组成。他根据个人原创的诠释对其进行了改造，将歌剧的音乐转化为“视觉可见的乐谱”，节奏感强、动感十足，具有不可分割的书法质感，正如其所属的“书写音乐——无声旋律”（2018—2023）系列的另一部作品一样。

在作品的正面，音乐符号从右到左依次转录，形成柱状（共31个），就像它们是书面文本中的传统字符一样。文字完全用黑色墨水书写。抄本左右各有艺术家的三枚红色印章，右边一枚左边两枚，代表艺术家本人的签名。最后，左端有作品题跋，注明创作年份和月份“二〇二三 九月”（2023年9月），后面写有艺术家名字“洛齐”，以及创作地点“里斯本”。

作品背面刻有甲骨文“塞维利亚的理发师”字样，即“The Barber of Seville”的中文翻译。每张纸上都转录有不同的字符。阅读方向是从右到左。在最后一张纸上，最后一个字符旁边，落款再次以从上到下、从右到左阅读的两个垂直列显示：在第一列中，艺术家写下了“罗西尼的作品”，而在第二列中，作者的名字“洛齐”、作品的创作年份“二〇二三”（2023年）和地点创作“里斯本”。

精装本的金色长方形内，有两栏书法题字：右侧第一栏，上有“罗西尼”（Rossini），下有“洛齐书”，第二栏有“塞维利亚的理发师”和“二〇二三”（2023年），作品完成年份。

为了在黄金矩形中书写两个落款和标题，艺术家使用了一种完全个人的风格，这种风格源于对两种不同书法形式的改造：行书和汉代（公元前206年—公元220年）使用的一种特殊形式的隶书。



上 / 洛齐 写乐·无声之歌·“塞维利亚的理发师”（作品正反面）纸本水墨
20×100 厘米 2023

Above: Luo Qi, “Writing Music - Silent melodies - The Barber of Seville” (Front and reverse of the artwork), ink on paper, 20×100cm, 2023

右下：作品《书写音乐—无声的旋律：塞维利亚的理发师》的捐赠契约

Below Right: Deed of donation of the artwork “Writing Music - Silent Melodies: The Barber of Seville”







洛齐的作品“写乐·无声之歌·塞维利亚的理发师”陈列于罗西尼手稿《塞维利亚的理发师》旁 博洛尼亚国际音乐博物馆与图书馆7号展厅

Luo Qi's artwork "Writing Music - Silent Melodies - The Barber of Seville" displayed next to the Rossini's manuscript of "The Barber of Seville", Room 7 of the International Museum and Library of Music, Bologna

The Donation of the Work “Writing Music - Silent Melodies: The Barber of Seville”

By Adriana Iezzi

Following the success of the exhibition and as a sign of fruitful collaboration between the artist and the museum and between China and Italy, on November 23, 2023 Luo Qi donated his work entitled “Writing Music - Silent Melodies: The Barber of Seville” to the International Museum and Library of Music in Bologna. Since then, the work has been part of the collection of the museum and it has been shown in the permanent display of the museum: it has been placed in the same showcase of “The Barber of Seville” manuscript in Room 7, next to the original autographed manuscript, so as to create a very strong musical dialogue between East and West.

A detailed description of the work follows:

TITLE: “Writing Music – Silent Melodies: The Barber of Seville”

ORIGINAL TITLE: 写乐 · 无声之歌 · “塞维利亚的理发师”

AUTHOR: Luo Qi 洛齐 (Hangzhou, 1960)

MATERIALS: ink on paper

DIMENSIONS: 20×100cm

FORMAT: folding book of 10 pages (the width of each page is 10 cm)

YEAR: 2023

ESTIMATED VALUE: 6000 Euros

In this work, taking inspiration from the musical arias of “The Barber of Seville”, the artist translates these melodies into a concatenation of calligraphic signs inspired by the most ancient Chinese musical notation system, the “Dunhuang Musical Notation System” (*Dunhuang qupu/Dunhuang yuepu* 敦煌曲谱 / 敦煌乐谱), made up of ancient symbols/simple characters. Reworking it according to his personal and original interpretation, he transforms the opera’s music into a “visual and visible score,” strongly rhythmic and dynamic, with an inextricably calligraphic texture, as the other works of the series “Writing Music – Silent Melodies” (2018-2023) it belongs to.

On the front of the work, the musical symbols are transcribed one below the other from right to left, to form columns (31 in total), exactly as if they were traditional characters within a written text. The text is entirely written in black ink. To the right and left of the transcription there are three red seals of the artist – one on the right and two on the left, which represent the signature of the artist himself. Finally, on the left end, there is the colophon of the work with the indication of the year and month of execution “*Er ling er san jiu yue* 二〇二三, 九月” (October 2023), followed by the name of the artist *Luo Qi* 洛齐”, and the place of creation “*Lisiben* 里斯本” (Lisbon).



洛齐的作品“写乐·无声之歌·塞维利亚的理发师”陈列于罗西尼手稿《塞维利亚的理发师》旁 博洛尼亚国际音乐博物馆与图书馆 7号展厅
Luo Qi's artwork “Writing Music- Silent Melodies - The Barber of Seville” displayed next to the Rossini's manuscript of “The Barber of Seville”, Room 7 of the International Museum and Library of Music, Bologna

On the back of the work there are the Chinese characters “*Saiweiliya de lifashi* 塞维利亚的理发师”, the Chinese translation of “The Barber of Seville”, written using oracle bone script (*jiaguwen*). A different character is transcribed on each sheet. The reading direction is from right to left. On the last sheet, next to the last character, the colophon is reported again in two vertical columns that are read from top to bottom and from right to left: in the first column the artist writes “*Luoxini de zuopin* 罗西尼的作品” (Work by Rossini), while in the second column, he transcribes the name of the author “Luo Qi 洛齐”, the year of execution of the work “*Er ling er san* 二〇二三” (2023) and the place of creation “*Lisiben* 里斯本” (Lisbon).

On the hard cover, in the golden rectangle, there is a calligraphic inscription in two columns: in the first column on the right, there are the characters “*Luoxini* 罗西尼” (Rossini) at the top, and “*Luo Qi shu* 洛齐书” (Calligraphy by Luo Qi) at the bottom, while in the second column “*Saiweiliya de lifashi* 塞维利亚的理发师” (The Barber of Seville) and “*Er ling er san* 二〇二三” (2023), the year of execution of the work.

To write the two colophons and the heading in the golden rectangle, the artist uses an entirely personal style that stems from the reworking of two distinct calligraphic forms: the “running script” (*xingshu*) and a particular form of “official script” (*lishu*) used in the Han era (206 BC - 220 AD).



7号展厅 国际音乐博物馆与图书馆 博洛尼亚
Room 7 of the International Museum and Library of Music in Bologna

博物馆
The Museum

博洛尼亚国际音乐博物馆和图书馆

该博物馆于2004年5月成立，坐落在迷人的16世纪建筑——圣吉内蒂宫（Palazzo Sanguinetti）内。这座宫殿是于1986年由埃莱奥诺拉·圣吉内蒂（Eleonora Sanguinetti）赠予博洛尼亚市政府的，经过了精心修复，其宏伟的壁画再现往日辉煌。这些壁画绘制于18世纪末和19世纪初，堪称博洛尼亚拿破仑时代和新古典主义时代的最高表现形式。

博物馆入口处设有Luigi Busatti和Francesco Santini创作的错视画，通向主厅的巨大楼梯上方则设有华丽的屋顶灯。展览行程带领参观者经过装饰有Pelagio Palagi、Serafino Barozzi、Vincenzo Martinelli和Antonio Basoli壁画的房间，通过肖像画廊介绍了欧洲音乐六个世纪的历史，展示了古董乐器以及无与伦比的历史文献收藏。

博洛尼亚展览室

博物馆行程始于Boschereccia厅，此处有Vincenzo Martinelli的华丽装饰，摆放着Pelagio Palagi年轻时代创作的

《酒神巴克斯》和《丰饶女神塞雷斯》雕像。中央陈列柜宛如帷幕，带领游客沉浸在博物馆丰富的音乐宇宙中。2号房间（Enea厅，由Pelagio Palagi和Gaetano Tambroni装饰）和3号房间（Zodiaco厅，由Palagi和Domenico Corsini打造）专门献给18世纪欧洲音乐界的杰出人物Giambattista Martini神父，他为博洛尼亚的音乐收藏奠定了基础。Angelo Crescimbeni为神父绘制的一幅精美肖像画就展览于此。该房间突出显示了Martini神父与当时音乐界知名人士之间的关系。他认识的大人物包括年轻的莫扎特和约翰·克里斯蒂安·巴赫，Thomas Gainsborough为这些名人创作的著名肖像画也在此。这个房间还有Giuseppe Maria Crespi创作的著名作品《音乐书柜的门板》。

4号房间专为15至17世纪的音乐理论家而设，藏有重要的音乐论文、各作者的肖像以及一些非常重要的乐器，例如由Vito Trasuntino制作、可追溯到1606年的全音键盘琴（Clavemusicum Omnitonum）。

在接下来的5号房间（节日厅，出自Serafino Barozzi之手）中，参观者可以欣赏到中央的圆形陈列柜中展示的稀有珍贵文本，这些文本和装饰华丽的威尼斯地板相得益彰。其中包括第一本使用活字印刷的复调音乐书籍《奥德赫卡顿A和声》（*Harmonice musices Odhecaton A*, 1501年）。这里还藏有许多稀有且迷人的乐器：各种琉特琴、由Manfredo Settala于1650年创作的复调长笛、小口袋提琴（舞蹈教练使用的小小提琴）、大蛇号以及一系列16、17世纪的圆号和角号。

此外，还有一个基萨拉琴形状的希尔伯琴，异常精美。6号房间（东方风格厅，同样由Barozzi装饰）主打十八世纪歌剧，该房间是献给著名歌手Carlo Broschi，也就是人们熟知的Farinelli：Corrado Giaquinto绘制的美丽的Broschi肖像占

领了主位，两侧排列着当时的歌唱家、作曲家，如 Jommelli、Cimarosa、Haendel 和维瓦尔第 (Vivaldi) 的肖像。

7 号房间（由 Barozzi 装饰的东方风格厅）以 19 世纪和焦阿基诺·罗西尼 (Gioachino Rossini) 为主题：这里成列着罗西尼的肖像、半身像，其首任妻子兼歌唱家 Isabella Colbran 首演的剧本，《塞维利亚的理发师》的亲笔签名原稿以及一些有趣的个人物品，例如 Rossini 的家居服饰和假发、他的 Camille Pleyel 三角钢琴（1844）。

接下来是 8 号房间（由 Antonio Basoli 打造的美德厅），这里有爱情大提琴、横笛，并陈列着 Torelli、维瓦尔第 (Vivaldi) 和 Bertoni 的乐谱、罕见的海克尔管和一支造型精美、龙首装饰的布沁号。

行程的最后是 9 号房间，此房间致敬了博洛尼亚和意大利音乐文化中的两位杰出人物：Giuseppe Martucci 和 Ottorino Respighi。

博洛尼亚图书馆

图书馆位于博物馆对面的主厅，因其藏品的稀有性和重要性而闻名于世。当年 Martini 神父凭借博学多才和狂热的求知欲，打造出世界上最非凡的音乐书籍收藏，建造了一个真正涵盖所有音乐知识的通用图书馆：逾 17,000 卷古籍、印刷作品、手稿和歌剧剧本被安置在此。

该馆藏得以免遭拿破仑时期的查封，多亏了 Stanislao Mattei 的机智应对，他是 Martini 的学生兼继任者，巧妙地证明该收藏归其所有，并将其视为既是物质亦是精神的珍贵遗产，承自这位最可敬的神父。1827 年，图书馆被捐赠给博洛尼亚市政厅。

在 19 世纪和 20 世纪上半叶，得益于音乐高中教学活



5号展厅 国际音乐博物馆与图书馆 博洛尼亚
Room 5 of the International Museum and Library of Music in Bologna

动中的创作材料以及1855年至1881年间城市图书馆馆长 Gaetano Gaspari 的馈赠、收购的稀有珍贵书籍，图书馆实现了长足发展。这位馆长按作者字母顺序手写了目录卡，构成了图书馆的总目录（收纳该目录的原始柜子如今在埃及厅公开展示），该目录于1900年代初印刷，现在可以在线查阅。

图书馆的书架上藏有各种珍品，包括各个时期作曲家的古版书、手稿、手写作品（包括莫扎特为爱乐学院入学考试而创作，如今陈列于3号房间的短诵赞美诗）、最著名理论家的音乐论文、世界上最丰富的16和17世纪世俗声乐收藏之一、超过11,000份歌剧剧本的非凡收藏，另有8,000封手写信件，其中许多是 Martini 神父和当时音乐名人之间的往来信件。

The International Museum and Library of Music in Bologna

Inaugurated in May 2004, the museum is set in the charming 16th-century architecture of Palazzo Sanguinetti. Bequeathed to the city by Eleonora Sanguinetti in 1986, the Palazzo has been carefully restored to return its magnificent frescoes to their original splendour. Painted in the late 18th and early 19th centuries, the frescoes are one of the highest expressions of the Napoleonic and Neoclassical era in Bologna.

The entrance to the museum features a trompe-l'oeil by Luigi Busatti and Francesco Santini and a magnificent roof lantern over the monumental stairway leading up to the piano nobile. The exhibition itinerary leads visitors through rooms with frescoes by Pelagio Palagi, Serafino Barozzi, Vincenzo Martinelli and Antonio Basoli, covering six centuries of history of European music in its portrait gallery, exhibition of antique musical instruments, and unparalleled collection of historical documents.

The Exhibition Rooms

The museum itinerary opens among the lush decorations by Vincenzo Martinelli in the Sala alla Boschereccia with the statues of Bacchus and Ceres, work of a young Pelagio Palagi. The central showcase offers a prologue to visitors preparing to delve into the museum's rich musical universe. Room 2 (*Sala di Enea* decorated by Pelagio Palagi and Gaetano Tambroni) and Room 3 (*Sala dello Zodiaco* attributed to Palagi and Domenico Corsini) are dedicated to Padre Giambattista Martini, illustrious personality in European 18th-century music, to whom we owe the original nucleus of the musical collections of Bologna. He is represented here in a splendid portrait by Angelo Crescimbeni. The room provides particular emphasis on the relations between Padre Martini and the eminent people of the musical world in his day. These include young Mozart and Johann Christian Bach, represented in the famous portrait by Thomas Gainsborough. In the same room, we find the famous *Sportelli di libreria musicale* by Giuseppe Maria Crespi.

Room 4 is dedicated to music theorists from the 15th to the 17th century, with important musical treatises, portraits of the respective authors and a number of musical instruments of great importance, such as the *Clavemusicum Omnitonum* built by Vito Trasuntino, dating to 1606.

In the following Room 5 (*Sala delle Feste*, work of Serafino Barozzi), visitors can admire rare and precious texts displayed in the circular showcases in the centre of the room where they complement the richly decorated Venetian flooring. The texts include the *Harmonice musices Odhecaton A* (1501), the





Boschereccia 厅（1号展厅） 国际音乐博物馆与图书馆 博洛尼亚
Sala Boschereccia (Room 1) of the International Museum and Library of Music
in Bologna



5号展厅 国际音乐博物馆与图书馆 博洛尼亚
Room 5 of the International Museum and Library of Music in Bologna

first book of polyphonic music ever printed using movable type. And there are many rare and fascinating instruments: a variety of lutes, the *Armonia di Flauti*, a polyphonic flute by Manfredo Settala of 1650, *pochettes* (small violins used by dance instructors), *serpentoni* and a series of horns and cornetti from the 16th and 17th centuries.

There is also an extraordinarily beautiful *theorbo* in the shape of a *kithára*. Eighteenth-century Italian opera is the protagonist

in Room 6 (*Sala all'orientale*, also decorated by Barozzi), which is dedicated to the famous singer Carlo Broschi, known as Farinelli: the room is dominated by a beautiful portrait of Broschi painted by Corrado Giaquinto, flanked by portraits of the singers and composers of his time such as Jommelli, Cimarosa, Haendel and Vivaldi.

Room 7 (*Sala all'orientale* by Barozzi) features the 19th century and Gioachino Rossini: portraits, busts, libretti from the first performances by Isabella Colbran, the singer who was to be his first wife, the original autographed manuscript of *Il Barbiere di Siviglia* and also interesting personal effects, such as his house coat and toupé, as well as his Camille Pleyel grand piano (1844).

The itinerary continues in Room 8 (*Sala delle Virtù* by Antonio Basoli) featuring violas d'amore, transverse flutes flanked by scores by Torelli, Vivaldi and Bertoni, a rare Heckelphon and a beautiful dragon-headed buccin.

The itinerary concludes in Room 9 with a necessary homage to two luminaries in the musical culture of Bologna and Italy: Giuseppe Martucci and Ottorino Respighi.

The Library

The library is located on the *piano nobile* opposite the museum. It is an internationally famous institution for the rarity and importance of its collections. Padre Martini, with his great erudition and irrepressible thirst for knowledge, created the world's most extraordinary collection of books on music, an authentic *bibliotheca universalis* of all musical knowledge: over 17,000 volumes including incunabula,



上 / 4号展厅 国际音乐博物馆与图书馆 博洛尼亚

Above: Room 4 of the International Museum and Library of Music in Bologna

下 / 2号展厅 国际音乐博物馆与图书馆 博洛尼亚

Below: Room 2 of the International Museum and Library of Music in Bologna



国际音乐图书馆 博洛尼亚
International Library of Music in Bologna

printed works, manuscripts and opera libretti.

The collection was saved from the Napoleonic confiscations thanks to the actions of Stanislao Mattei, Martini's disciple and successor, who astutely demonstrated the collection belonged to him as an "inheritance that was no less material than spiritual" from the most reverend father. It was donated to the City of Bologna Town Hall in 1827.

The library grew significantly during the 19th century and the first half of the 20th thanks to the addition of materials produced by the teaching activities of the *Liceo Musicale*, donations and the acquisitions of rare and valuable volumes

by Gaetano Gaspari, city librarian from 1855 to 1881. His handwritten catalogue cards, organized alphabetically by author, constituted the library's general catalogue (the original cabinet containing the catalogue is now on public display in the Egyptian Room), which was printed in the early 1900s and is now available online.

The library shelves hold such treasures as incunabula, manuscripts, handwritten works by composers of all periods (including the antiphon composed by Mozart for his entrance examination to the *Accademia Filarmonica* and today displayed in Room 3), treatises on music by the most renowned theoreticians, one of the world's richest collections of 16th and 17th century profane vocal music, an extraordinary collection of over 11,000 opera libretti, and 8,000 handwritten letters, many of them between Padre Martini and the musical luminaries of his day.

博洛尼亚国际音乐博物馆和图书馆的中国乐器收藏

洛伦佐·恰洛冯特 / 文
张艺菲 赵静之 / 翻译及助理研究

1887年，来自世界各地的“非欧洲”的乐器被送往意大利博洛尼亚，作为1888年艾米莉亚博览会的一部分，在“国际音乐展览”（马坎特和托尼尼 2015）中展出。其中，来自中国的乐器占据了重要位置：32件乐器由博洛尼亚具有争议性的记者乔凡尼·维尼亚·达尔·费罗在上海收集，另外11件乐器由博洛尼亚作曲家和音乐教师里卡多·卢凯西在旧金山的唐人街收集。今天，这些“非欧洲”乐器收藏被保存在博洛尼亚国际音乐博物馆及图书馆。在这些中国乐器中，扬琴、笛子和箫、二胡和二弦等乐器主要用于音乐雅集，由技艺高超的丝竹乐手演奏；钹、框鼓、锣、板和唢呐可能用于中国戏曲中。该收藏中只有一件古琴（Thrasher 2000）。

其中一些乐器展示了不同材质在书法中的应用，如漆、木材、角雕和纸。通过研究某些乐器上的款识题字，可以部分追溯它们的原始语境。这让我们得以重建一个多世纪前这些物品所属的日常生活和文化环境。这种对款识的探索并没有真正将它们与音乐本质分开；相反，它突显了诗歌、书法、



蝴蝶形扬琴（馆藏号：1736，卢凯西收藏），博洛尼亚国际音乐博物馆及图书馆提供

Butterfly-shaped *yangqin* zither (inv. no. 1736, Lucchesi collection). Courtesy of the International Museum and Library of Music, Bologna



箫（馆藏号：1703，维尼亚·达尔·费罗收藏），博洛尼亚国际音乐博物馆及图书馆提供

Vertical flute *xiao* (inv. no. 1703, Vigna Dal Ferro collection). Courtesy of the International Museum and Library of Music, Bologna

绘画和音乐之间的融合美学。

在几个实例中，乐器上的墨绘、诗文铭刻和装饰元素的精致工艺反映了这些物品在其原始社会文化背景下已经被视为值得展示和欣赏的珍贵物品，这一背景与19世纪晚期上流社会的鉴赏家们热衷于诗词、历史和艺术息息相关。例如，来自卢凯西收藏的扬琴（馆藏号：1736）就是这种情况。这件乐器的琴身和琴盖呈蝴蝶形状，由深棕色漆木制成，装饰有金色的植物图案。琴盖内侧，三个金色的奖章装饰着它的隔层。外部装饰描绘了一个花园场景，场中人物正在茶桌旁交谈，仆人正在伺候，四周被郁郁葱葱的植物包围。在这些场景之间，一只鸚喙叼着一串象征财富和好运的吊饰。在底部，一枚圆形框内环绕着植物图案，上面刻有标识乐器工房的字形——金声老馆，并标明其位于广州濠畔街（图，第316页/上）。类似地，来自维尼亚·达尔·费罗收藏的箫（馆藏号：1703）在上端附近的正面刻有白色和浅红色字形铭文（图，第316页/下）。这些白色雕刻（图，第316页/下）是唐代杜牧（803-852）所作《寄扬州韩绰判官》中的两句诗，诗中唤起了扬州的自然美景，最后提到了箫：

二十四桥明月夜
玉人何处教吹箫

箫上的铭文以“小山”结束，可能是刻文者的艺名。这个名字也出现在维尼亚·达尔·费罗收藏的六弦琵琶（馆藏号：1689）上（图，第319页），并伴有思想家程颢（1032-1085）的诗词。这表明同一个人可能制作了这两件乐器，且它们很可能是意大利收藏家在上海一同收购的。

在其他情况下，乐器制造商为了商业目的在乐器上使用了墨水印章、标签和标记。在某些情况下，这些铭文揭示了

乐器的名称，而在另一些情况下，它们则作为乐器工作坊的广告或作为乐器来源和质量的认证。尽管这些铭文可能没有显著的艺术价值，但它们为我们提供了关于乐器制造商工坊的商业实践和经营活动的宝贵洞察。一个例子就是前面提到的 1736 号扬琴。在漆器盖装饰上已包括制造商的名称（以及铸入随附调音锤上的信息），这些信息还出现在附加在音板上的矩形红纸标签上，位于两根琴桥之间。标签四周有黑色边框，标有带有一些颇具威胁语气的文字，警告不要仿制，并提醒客户警惕假冒伪劣产品：

精制文庙琴瑟 各款奇巧弦索
 自带太古琴弦 七里湖丝弦线
 本馆并无分支别店 近有棍徒欺图射利
 依样假冒 招牌发卖
 贵客光临请认本馆招牌为记庶不致误

可以想象，商店久负盛名，很可能导致了山寨者的增加。为了保护乐器的真实性，金声老馆（以及广州“濠畔街”上的其他商店，这是 19 世纪末交易乐器的著名区域）将他们的名字标记在产品上，作为早期的质量保证和版权证明。像金声老馆这样的商店面临着激烈的竞争，每家商店都希望培养忠实的顾客群体，同时可能通过流通劣质的复制品来削弱竞争对手的地位。

最后，乐器上的墨书音乐符号（工尺和玉谱）出现在附加在扬琴音板上的纸标签上。这些书法铭文表明，尽管收藏中的乐器被制作和欣赏为艺术品，但它们也用于音乐实践。1736 号蝴蝶形扬琴在音板上粘贴了红纸条，上面用黑墨书写的字形代表了音符名称。这些符号被放置在相应的琴弦位置上，反映了粤式工尺符号，表明该乐器的产地是广东省。除



六弦梨形琵琶（馆藏号：1689，维尼亚·达尔·费罗收藏），博洛尼亚国际音乐博物馆及图书馆提供

Six-stringed pear-shape lute *pipa* (inv. no. 1689, Vigna Dal Ferro collection). Courtesy of the International Museum and Library of Music, Bologna



扬琴（馆藏号：1698，维尼亚·达尔·费罗收藏），博洛尼亚国际音乐博物馆及图书馆提供

Zither *yangqin* (inv. no. 1698, Vigna Dal Ferro collection). Courtesy of the International Museum and Library of Music, Bologna

了插图和疑与宋徽宗（1082-1135）建造的著名的“艮岳园”相关的铭文外，来自维尼亚·达尔·费罗收藏的梯形扬琴1698号（图，第320页）还附有白纸条，纸条上写有包含中文-韩文（以及部分韩文）音乐记忆音节（玉谱），对应于音板上的不同弦组。两种语言的使用证明了该乐器在中国和韩国文化背景之间的过渡。

博洛尼亚国际音乐博物馆的“非欧洲”乐器收藏中，几件中国乐器展示了书法题字、雕刻和精美的漆饰。虽然墨水主要用于印章和商业标记（尤其是在无法包括在此的锣、鼓和钹上），它也被用于铭文、装饰性绘画和与演奏相关的指示。这三种书法形式——用于装饰、商业目的和音乐实践——并不是互相排斥的。它们出现在各种乐器上，突显了这些乐器与社会生活的融合（Bates 2012）。



“水墨的声音”展览期间展示的中国乐器和书籍，博洛尼亚国际音乐博物馆与图书馆藏品：左 / 板鼓（班鼓）（馆藏号：1713，维尼亚·达尔·费罗收藏，在博洛尼亚大博览会期间获得 1888 年）；右 / 锣（馆藏号：1720，市立博物馆藏品，在 1888 年博洛尼亚埃米利亚诺大展期间获得）和《中国音乐论》（编目号 P. 318）

Chinese musical instruments and one book from the International Museum and Library of Music collection displayed during the exhibition “Sounds of Ink”: (on the left) Frame-drum *banggu* (inv. no. 1713, Vigna Dal Ferro collection, awarded at the Bologna Grand Exhibition in 1888); (on the right) Gong *luo* with mallet and support (inv. no. 1717, Museo Civico collection, awarded at the Bologna Grand Exhibition in 1888), and “Treatise on Chinese Music” (Collocation P. 318)

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The Collection of Chinese Musical Instruments of the International Museum and Library of Music – Bologna

By Lorenzo Chiarofonte

Translation and research assistance by Yifei Zhang and Jingzhi Zhao

In 1887, a variety of “extra-European” musical instruments, collected from around the world, were sent to Bologna, Italy, for display at the *Mostra Internazionale di Musica*, as part of the 1888 *Esposizione Emiliana exhibition* (Marcante and Tonini 2015). Among these, a significant selection consisted of Chinese musical instruments: 32 pieces were collected in Shanghai by Giovanni Vigna Dal Ferro, a controversial journalist from Bologna, while 11 pieces were acquired in San Francisco’s Chinatown by Bolognese composer and music teacher Riccardo Lucchesi. Today, this “extra-European” collection of musical instruments is preserved at the Museo Internazionale e Biblioteca della Musica in Bologna. Among the Chinese instruments, *yangqin* zithers, *dizi* and *xiao* flutes, *erhu* and *erxian* fiddles were intended for use in musical social gatherings, to be played by skilled practitioners of *sizhu*. *Bo* cymbals, *gu* frame drums, *luo* gongs, *ban* percussion plaques, and *suona* oboes were probably employed by professional musicians in Chinese



《中国音乐论》——八开本,国际音乐博物馆与图书馆藏品(编目号 P. 318)
由 Coralie Maneri 摄影师提供

“Treatise on Chinese Music” - in 8°, Collection of the International Museum and Library of Music (Collocation P. 318). Courtesy of the photographer Coralie Maneri ©

opera theatre. The collection includes only a single *guqin* zither (Thrasher 2000).

Some of the instruments showcase a variety of materials used for applying calligraphy, such as lacquer, wood and horn engravings, and ink on paper. Examining the calligraphic signs on certain instruments from the collection partially restores their original significance. It allows us to reconstruct the daily life and cultural environment these objects belonged to over a century ago. This exploration of the calligraphic inscriptions does not truly separate them from their musical essence; rather, it highlights the shared aesthetics that connect poetry, calligraphy, painting, and music.



“水墨的声音”展览期间展示的中国乐器（从左到右：板鼓、锣和六弦梨形琵琶）与乐谱，博洛尼亚国际音乐博物馆与图书馆藏品

Chinese musical instruments (LTR: frame-drum *bangu*, gong *xiangzhang* and six-stringed pear-shape lute *pipa*) and music books from the International Museum and Library of Music collection displayed during the exhibition “Sounds of Ink”

In several instances, the meticulous craftsmanship of the ink drawings, poetic inscriptions, and decorative elements on the instruments reflects how these objects were already regarded as remarkable pieces to display and admire in their original socio-cultural setting, tied to late 19th-century upper-class connoisseurs of Chinese poetry, history, and art. It is the case of the zither *yangqin* (inv. no. 1736) from the Lucchesi collection. The instrument features a butterfly-shaped body and lid crafted from dark brown lacquered wood, adorned with golden vegetal motifs. Inside the lid, three golden medallions with similar designs embellish its compartments. The outer decoration depicts a garden scene with people conversing over tea and servants attending to them, framed by lush vegetation. Between the scenes, an owl holds a charm-laden pendant symbolizing wealth and fortune. At the bottom, a cartouche surrounded by vegetal designs bears ideograms identifying the workshop, Jin Sheng Lao Guan, and its location on Hao Pan Street in Guanzhou, the administrative centre of the Guangdong province (fig. p. 316/above). Similarly, the vertical flute *xiao* no. 1703 from the Vigna Dal Ferro collection features engraved inscriptions in white and light red ideograms on the front, near the upper end. The white engravings (fig. p. 316/below) consist of two verses from the poem *Ji Yangzhou Han Chuo panguan* 寄扬州韩绰判官 *Sent to Judge Han Chuo in Yangzhou* by Du Mu (803-852). The poem, which evokes the natural beauty of Yangzhou, ends with a reference to a flute:

二十四桥明月夜

By the twenty-four bridges, on a brightly moonlit night

玉人何处教吹箫

at what spot do you have a jade girl play the flute?

The inscription on the flute no. 1703 ends with the engraving 小山 (*Xiao Shan*), likely the art name of the inscriber. This name also appears on the six-stringed *pipa* lute no. 1689 in the Vigna Dal Ferro collection (fig. p. 319), accompanied to engravings from the poem *Journey to the Countryside* by the philosopher Cheng Hao (1032-1085). This suggests that the same person may have crafted both instruments, and it is likely that both were acquired together by the Italian collector in Shanghai.

In other cases, ink stamps, labels and markings have been applied by the instrument makers for commercial purposes. In some instances, these inscriptions reveal the name of the instrument, while in others, they act as advertisements for the instrument workshop or as certifications of the instruments' origin and quality. While the inscriptions may not possess significant artistic value, they provide valuable insight into the commercial practices and the business operations of the instrument makers' workshops. An example of this is seen on the previously mentioned *yangqin* zither no.1736 (fig. p. 316/above) Additional details about the manufacturer's name and origin, already included on the lacquerware lid decoration (as well as cast into the accompanying tuning hammer), are provided on a rectangular red paper label attached to the soundboard, between the two bridges. The label, bordered by a black line, features text with a somewhat ominous tone, warning against counterfeiting and cautioning clients to be wary of imitations:

精制文庙琴瑟 各款奇巧弦索 自带太古琴弦 七里湖丝弦线

We produce high-quality instruments and strings of all types.

本馆并无分支别店 近有棍徒欺图射利 依样假冒 招牌发卖

Our store operates as a single location. There are individuals attempting to profit by selling counterfeit



“水墨的声音”展览期间展示的饰木盖扬琴和漆面盖蝴蝶形扬琴，博洛尼亚国际音乐博物馆与图书馆藏品

Zither *yangqin* with decorated wooden lid and butterfly-zither *yangqin* with lacquered lid from the International Museum and Library of Music collection displayed during the exhibition “Sounds of Ink”



“水墨的声音”展览期间展示的中国乐器和书籍，博洛尼亚国际音乐博物馆与图书馆藏品：上 / 阿尔萨特（范）I. A.，《中国 帝国海关》第二辑，特别系列：第 6 号，中国音乐，奉海关总督旨令出版——上海，凯利与沃尔什，1884 年（编目号 L.159）；下 / 响盏（馆藏号：1720，维尼亚·达尔·费罗收藏）和《中国音乐论》（编目号 P. 318）

Chinese musical instruments and books from the International Museum and Library of Music collection displayed during the exhibition “Sounds of Ink”: (above) Aalsat (van) I. A., “China. Imperial Maritime Customs. II. Special Series: N. 6. Chinese Music”, published by order of the Inspector general of Customs - Shanghai, Kelly & Walsh, 1884 (Collocation L.159); (below) Gong xiangzhang (inv. n. 1720/ Vigna del Ferro collection) and “Treatise on Chinese Music” (Collocation P. 318)

products under our name and sign.

贵客光临请认本馆招牌为记庶不致误

Dear costumers, please remember our brand and make sure not to purchase from imitators.

It is easy to imagine how the well-established reputation of the shop likely led to a rise in counterfeits. To protect the authenticity of their instruments, the Jin Sheng Lao Guan (as well as other shops on Hao Pan Street in Guangzhou, a prominent area for purchasing instruments in the late 19th century) marked their products with their name, serving as an early form of certificate of quality and copyright protection. Shops like the Jin Sheng Lao Guan faced intense competition, each cultivating a loyal customer base while possibly undermining rivals by circulating inferior copies of their instruments.

Finally, ink writings of verbal music notation systems (*gongche* and *yukpo*) are found on paper labels attached to the soundboards of the *yangqin* zithers. These calligraphic inscriptions indicate that while the instruments in the collection were crafted and appreciated as art objects, they were also intended for musical practice. The butterfly-shaped *yangqin* no.1736 presents strips of red paper with black ink ideograms representing the names of the musical notes, affixed to the soundboard. These signs, placed to indicate the notes of the corresponding string courses, reflect the Cantonese variant of *gongche* notation, suggesting the instrument's origin in Guangdong province. In addition to an illustration and an inscription that seems to refer to the famous Genyue garden built by Emperor *Zhao Ji* (1082-1135), the trapezoidal *yangqin* zither no. 1698 from the Vigna Dal Ferro collection (fig. p. 320) features strips of white paper with

calligraphic writings containing musical mnemonic syllables (*yukpo*) in Sino-Korean and partly in Korean, corresponding to different string groups on the soundboard. The use of both languages testifies to the instrument's transition between the Chinese and Korean contexts.

Several Chinese instruments in the “extra-European” collections at the International Museum and Library of Music in Bologna feature calligraphic ink marks, engravings, and elaborate lacquered decorations. While ink was primarily used for stamps and commercial markings (especially on gongs, drums, and cymbals that could not be included here), it was also employed for inscriptions, decorative drawings, and performance-related indications. The three types of calligraphy – for decoration, commercial purposes, and musical practice – are not mutually exclusive. Their presence across various instruments highlights the ‘entanglement’ (Bates 2012) that defines the ‘social life’ of these instruments.

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洛齐：艺术家简历

阿德丽亚娜·叶星 / 文

洛齐（1960年，杭州）

国际著名的中国艺术家和书法家、中国最负盛名的美术学院——杭州中国美术学院教授。他目前在中国杭州和葡萄牙里斯本生活和工作，并往返意大利——他尤其喜爱的国家。他是20世纪90年代初在中国兴起的最重要的后现代书法运动“书法主义”的创始人和最重要的代表，也是中国两个重要文化机构“书法主义文献馆”与“洛齐国际当代艺术中心(AAmA)”的创始人和主席。他参加过世界各地的众多展览，在世界著名展馆中展出过他的作品，如卢浮宫、布雷拉学院、热那亚公爵宫、美国国家美术馆、东京美术馆、中国美术馆、巴塞罗那圣莫尼卡艺术中心(CCCB)、首尔大学美术馆等，他的作品被保存在众多博物馆和艺术画廊中，并在苏富比拍卖行以数万欧元的价格售出。在漫长的职业生涯中，他在国内外赢得了无数奖项和认可。他还是著名专业杂志的主编、国际展览的策展人以及大量艺术和书法著作的作者。



洛齐在国际音乐博物馆与图书馆 2023年10月

Luo Qi at the International Museum and Library of Music in Bologna, October 2023

Luo Qi: Short Biography of the Artist

By Adriana Iezzi

Luo Qi (Hangzhou, 1960)

Internationally renowned Chinese artist and calligrapher, and Professor at the China Academy of Art in Hangzhou, the most prestigious Chinese art academy. Currently, he lives and works between Hangzhou (China) and Lisbon, and frequently travels to and from Italy, a country he is particularly fond of. He is the founder and the grater representative of “Calligraphyism,” the most significant post-modern calligraphy movement that emerged in China in the early '90s. He is also the founder and the director of two important Chinese cultural institutions: the “Calligraphyism Documentation Center” and the “Luo Qi International Center for Contemporary Art (AAMA).” He has participated in numerous exhibitions worldwide, showing his works in prestigious institutions such as Louvre, Brera Academy, Doge’s Palace in Genoa, United States National Gallery of Art, Tokyo Art Museum, National Art Museum of China, Centre d’Arts Santa Monica in Barcelona, Seoul National University Museum of Art, etc. His works are kept within numerous museums and art galleries and have been auctioned by Sotheby’s for tens of thousands of euros. Throughout his extensive career, he has received many awards and prizes both in China and abroad. Moreover, he works as chief editor of famous specialized journals, curator of international exhibitions, and author of countless texts about art and calligraphy.

书法主义文献丛书

洛齐主编

CALLIGRAPHYISM: A SERIES OF BOOKS

Edited by Luo Qi



NEW FORMS OF CALLIGRAPHY IN CHINA:
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