

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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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).

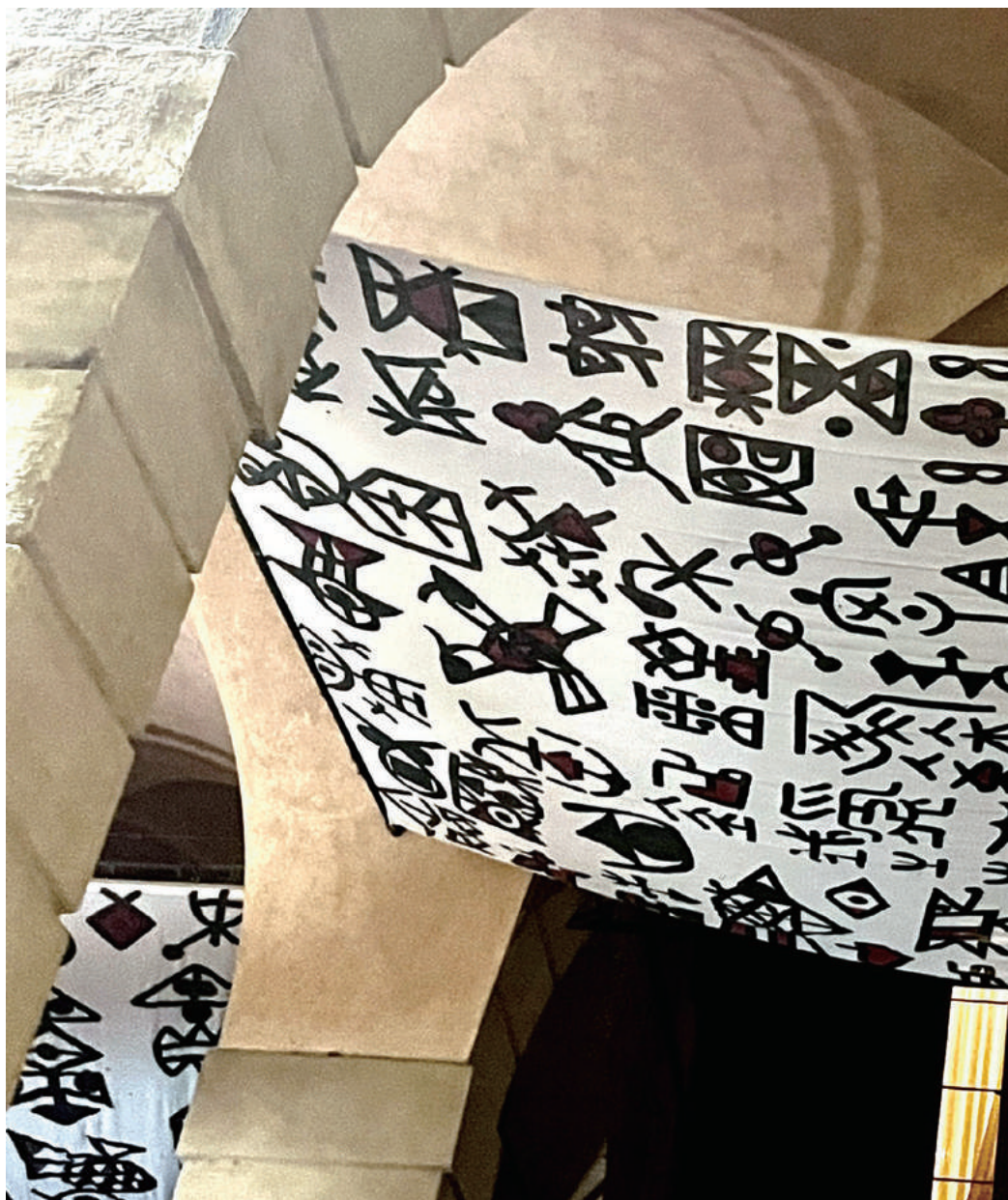
ROOM 3 + CLOISTER

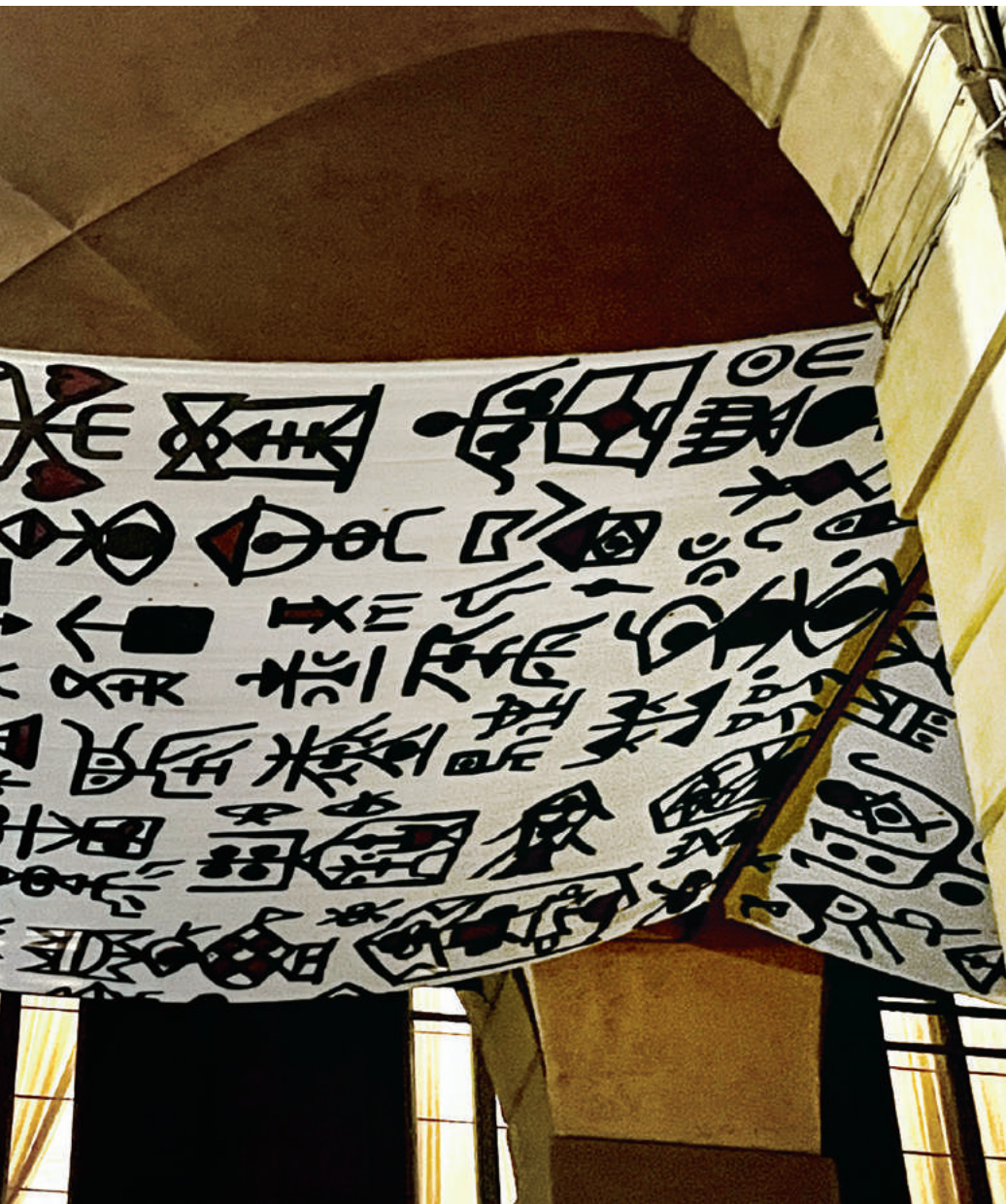
In Room 3 of the museum gallery, 4 works of the series “Sound Images” and 16 books about Calligraphyism are displayed. In the cloister and in the adjacent museum entrance staircase, other 4 works of the series “Sound Images” and 2 long vertical scrolls calligraphed during the opening of the exhibition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

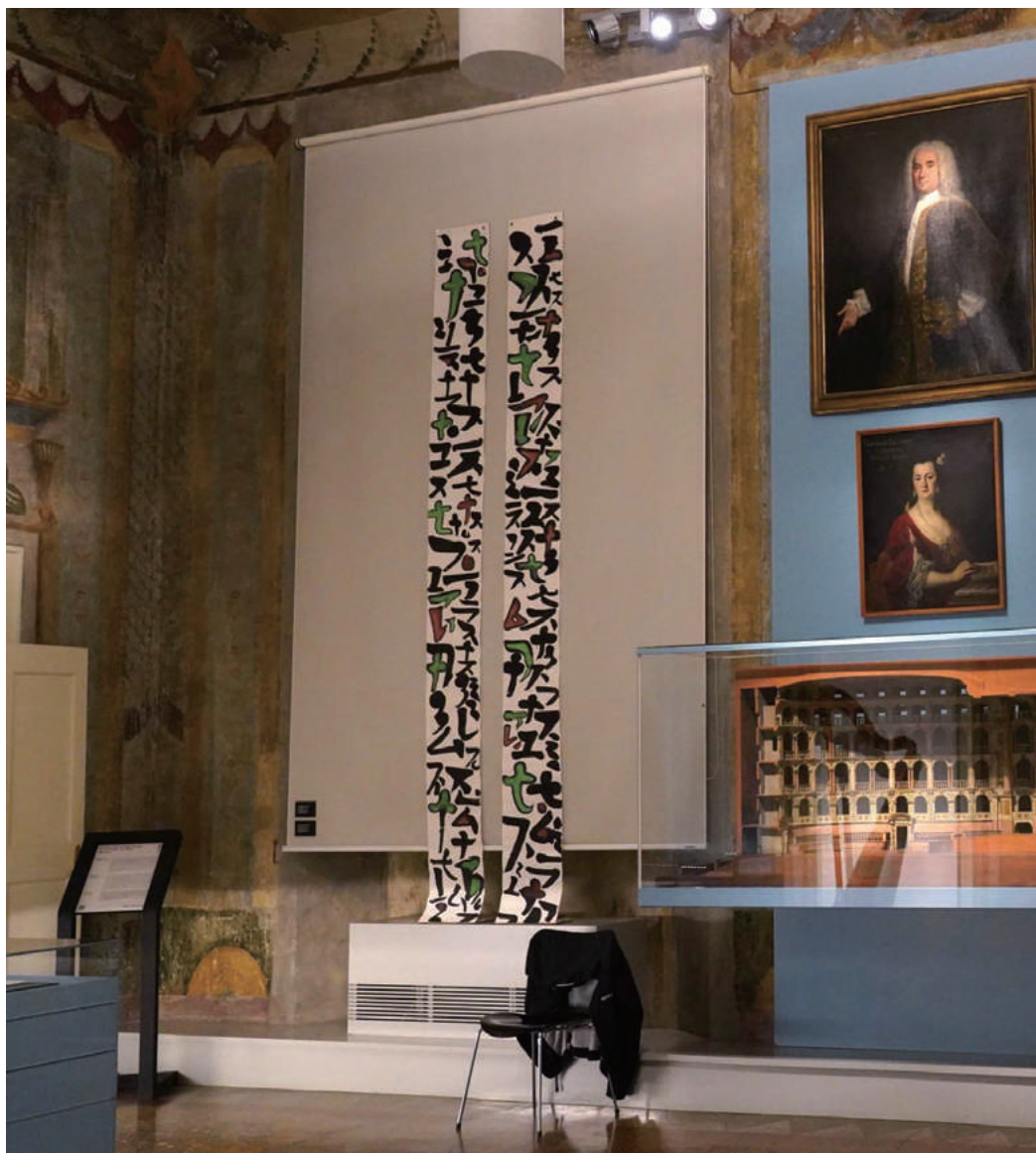


洛齐 写乐·无声之歌“乌拉里”和“负心人”
2个立式册页 纸本彩墨 32×378厘米 2018
国际音乐博物馆与图书馆 9展厅

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 Mimi", "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