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INTERNATIONAL CONFERENCE

# Chinese Calligraphy and Music: Meeting of Voices

**WRITE ERC Project  
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WRITECALLIGRAPHYPROJECT.EU

Organized by



NEW FORMS OF CALLIGRAPHY IN CHINA:  
A CONTEMPORARY CULTURE MIRROR



European Research Council  
Established by the European Commission



ALMA MATER STUDIORUM  
UNIVERSITÀ DI BOLOGNA  
DIPARTIMENTO DI  
INTERPRETAZIONE E TRADUZIONE

In collaboration with



Museo Internazionale  
e Biblioteca della Musica  
di Bologna

## Programme

**SALA EVENTI**  
MUSEO INTERNAZIONALE E BIBLIOTECA DELLA MUSICA  
Strada Maggiore, 34 - Bologna

# Introduction



This event aims to explore the millenary relationship between calligraphy and music in China, starting from tradition and ending with recent artistic and musical experiments inspired by this powerful union.

Chinese calligraphy is usually defined: “silent but have musical harmony”. Similarities between calligraphy and music go even beyond the concept of harmony: tone color is like writing nature, acoustic quality is like stroke quality, intonation is like accurate writing skill, volume is like writing intensity, tone range is like the comparison of writing changes, tempo is like pause and transition when writing, and rhythm in music is like partial or total arrangement of calligraphic works, also called “rhythm” in Chinese.

Starting from these similarities, the close relationship between calligraphy and music has influenced the artistic activity of both calligraphers and musicians since ancient times, impregnating China’s artistic and musical culture. Retracing the whole history that unites these two arts, we will explore the earliest Chinese musical notation systems involving the use of characters, the first calligraphic performative experiments dating back to the Tang era (618-907), the close relationship that has always existed in China between word, sound and visual display, then we will move to the experiments of contemporary calligraphers and musicians who seek to make the union between these two arts the core of their artistic conception, and finally we will give the floor to the artists themselves who will describe in detail the creative process behind a today’s “musicalligraphy performance”.

This event is also an opportunity to show for the first time the collection of Chinese musical instruments belonging to the “Museo internazionale e biblioteca della musica”.

10.00 – 10.10

## **Welcome speech**

**Francesca Gatta**, Head of the Department of Interpreting and Translation of the University of Bologna

10.10 – 11.00

## **Sounds of Ink – The Musicality of Writing and The Ode to Spirituality**

水墨的声音  
——书写的音乐与精神的颂歌

**Luo Qi**, China Academy of Art in Chinese, translated in English by **Daniele Caccin**

11.00-11.40

## **Brushes in Motion – Calligraphy and Performance**

**Uta Lauer**, Hamburg University

11.40 -12.20

## **Words, Sounds and Visual Display as a Symbiotic Domain in Chinese Culture**

**Frank Kouwenhoven**, European Foundation for Chinese Music Research (CHIME) - Leiden

12.20-13.00

## **The Chinese Musical Instruments of the Museo Internazionale e Biblioteca della Musica, Bologna**

**Lorenzo Chiarofonte** and **Zhang Yifei**, University of Bologna

14.30-15.10

## **New Forms of Contemporary Chinese Calligraphy and Music – A Focus on “Musicalligraphy Performances”**

**Adriana Iezzi**, University of Bologna

15.10-15.50

## **Writing in Rhythm: Contemporary Chinese Ink Art and Calligraphy and its Connection with Music**

**Daniela C. Zhang**, Slovak Academy of Science

15.50-16.30

## **“Cursive” in Compositions of Four Chinese Composers**

**Zhang Zhenzhen**, Shanghai Conservatory of Music

16.30-17.30

## **Sound MAP (Musicalligraphy Augmented Performances)**

**Giusy Caruso**, Royal Conservatoire Antwerp

**Silvio Ferragina**, Politecnico di Milano

**LWT3**, Milano

