

GIACOMO
BRUNI



腹墨

Giacomo Bruni 贾客暮, alias Fumo 腹墨, was born in Perugia in 1986. In 2009, he graduated from the University of Perugia in Modern Literature. In 2013, he completed his Master's degree at the University of Padua in Modern Philology. From 2012 to 2013, he was awarded a scholarship in Chinese culture at Guangzhou University. In 2018, he participated in an international art training project at the Guangzhou Academy of Fine Arts. In 2019, he graduated from Jinan University in Guangzhou with a PhD in Art Theory and Literature and later practised Chinese painting at the National Academy of Fine Arts in Hangzhou. He has travelled in parts of Europe, Africa and Asia in order to expand his knowledge of nature and different cultures. He has also exhibited his works in various cities in China and Europe. At the beginning of 2020, he founded Shanshui projects (www.shanshuiprojects.net) with the aim of promoting traditional and contemporary Chinese painting through exhibitions, a trade magazine and workshops.



Flying waters, Xuan paper, Chinese ink, mineral colors, 136x36, 2022



Summer morning, Xuan paper, Chinese ink, mineral colors, 136x36, 2021

Sociology of the Journey within the Mind of Giacomo Bruni

Lin Jiangquan

Giacomo Bruni's pictorial practice of mountains and waters (landscape) constantly completes the reciprocal transformation of matter and spirit; his 'mountains and waters' are 'sky and earth', 'time' and 'human'; they are not directly related to the natural environment. His 'mountains and waters' have to do with the two conclusive realms of philosophical thought, that of materiality and that of being: the substance of the world (the thing in itself) and the expression of the form of the world. His pictorial mechanism is not only the process of transforming the environment into image, but also the knowledge derived from the disclosure of all perceptions of mountains and waters through ink and brush.

In periods before the Han dynasty (206 B.C.E. - 220 C.E.), depictions of mountains and water appear in stone and brick engravings. Giacomo began his contemporary exploration of the landscape not only on paper, but also responding to it through written production and rubbing, the origin of his practice and of mountains and waters achieves an internal symmetry, becoming a pictorial case study.

In Giacomo's mountain and water painting, the human element does not necessarily appear, but his mood is always expressive of its essence in transformation. As an old saying goes, 'a painting that generates joy does not reach one that generates melancholy; one that causes surprise is not on the same level as one that causes thought'. Humans protect the natural environment, but they also destroy and abandon it. Gi-

贾客暮
卧游的社会学
林江泉

Giacomo Bruni的山水实践不断完成物质与精神的相互转化，他的“山水”即“天地”；他的“山水”即“时间”；他的“山水”即“人”；他的“山水”甚至与“山水”没有直接关系。他在处理哲学家所归结的两个实存的世界：实体世界（物自体）和表象世界。他的图像机制不只是山水转化为图像的过程，还是关于山水的种种感知被笔墨披露后的信息。

在更早一些的汉代，画像石和画像砖上就出现了山水的描述。

Giacomo 不仅在纸面上山开始当代山水的探索，也通过文本和拓印来回应山水，他的行动与山水的起源达成了内在的对称，成为了一个画学个案。

Giacomo 山水画不一定出现人，但它的意境始终在表现人，在转化人的本质。古人云：“画令人喜不如令人忧，令人惊不如令人思。”人们在保护山水，也

Streams and Mountains, Xuan paper, Chinese ink, 132x23, 2021



在破坏山水和离开山水。Giacomo始终输出了“山水社会学”的系统，在社会现场直面生存空间和环境问题，卧游和逍遥游也成为了他的社会学研究。他从现实中抽离出隐晦和澄明的因素，实处入手、虚处求解，实相不断分解和默会，虚实相生的山水进了现实，自然在他卧游的身体中醒来。

Giacomo的山水是一种“多层风貌的联想”，在水墨的动和静、控制和随机之间提炼山水的自然运动，非直观和直观的迥异与作为物理空间的山水紧密相连，笔限和非笔限中达至平衡，心理空间也被复刻得异常从容。他始终跳脱了程式化的束缚，没有被自然俘虏。保存文人画不可言说部位。当人们迷恋于形而上学的时候，他进入了超自然层面的探讨，在持续的笔墨语言实践中开发潜伏在山水之中的可能，笔墨由此成为了一种“遥远的向往”。

Giacomo Bruni的山水即Giacomo Bruni本身，是一种“卧游的社会学”，或“现实社会的逍遥游”。

como has always expressed a system of 'sociology of the landscape', dealing with the problems of the environment and living space in the social sphere, and 'travelling in the mind' and 'wandering without limits' have become his sociological studies. He removes obscure and clear elements from reality, starting from the real and looking for solutions in the imaginary, the real constantly breaking down and tacitly encountering itself, real and imaginary landscapes enter reality and naturally awaken in his mind-travelling body.

Giacomo's mountains and waters are a kind of 'mental associations of multi-layered scenarios', where he distills the movement intrinsic to the natural environment between the dynamism and stillness of ink and water, between control and randomness, the great difference between the non-visual and the visual is closely linked to the formation of the landscape as physical space, a balance is achieved between the limits of the presence and absence of the brush, and psychological space is reproduced with exceptional tranquillity. He is always free of programmatic constraints and is not a prisoner of nature. It preserves the ineffable elements of the painting of the literati. At a time when people are obsessed with metaphysics, he delves into the investigation of the supernatural, continually developing the latent possibilities of mountains and waters in his language of brush and ink, which thus becomes a 'distant aspiration'.

Giacomo Bruni's mountains and waters are himself, they are a type of 'sociology of the journey within the mind', or a 'limitless wandering of the real world'.

Written on the occasion of the *Journey within the Mind* exhibition held in Perugia



From Trasimeno lake to Mount Tezio, Xuan paper, Chinese ink, 22x422, 2021

Journey within the Mind - Ecological thinking in mountain and water painting

Chinese painting with a natural subject, referred to in Chinese as *shanshui hua* 山水画, which literally means mountain and water painting, has a strong environmentalist, ecological and humanist connotation, as its main objectives are to bring man and nature closer together and to express the artist's feelings and emotions through variations of the natural process. The holistic basis of Chinese thought places man and nature in the same system, where the creative forces of nature and man have the same origin, as in the principles that govern the natural world are the same as those that guide the development of man and society. *Tianren heyi* 天人合一, is a fundamental concept that goes to express this vision of the universe, the relationship between man *ren* 人 and sky *tian* 天, which are joined *he* 合 together into one *yi* 一, where *tian* indicates nature, its laws and its creation. A thought that is not anthropocentric but also not 'naturocentric', where harmony and mutual relationship are the key elements in order to achieve union with nature and all things. This perspective underlies all ma-

nifestations of Chinese thought, medicine, politics, philosophy and aesthetics, seeing mountain and water painting as the highest expression in art. The formation of the artistic and aesthetic conception of mountain and water painting is based on the artist's thoughts and emotions, integrated with the essence of mountains and rivers. The reflection of this 'unity' in the pictorial production shows the personality of the painter who realises the fusion and resonance of the object and the self, corresponding to the natural environment and its aesthetic value. Thus, the subject mountain and water painting is not a portion of land that lies before the artist's eyes, also known as landscape, but is the creative process of nature in all its variations, what Simmel defines as "the infinity of things, the uninterrupted birth and destruction of forms, the fluctuating unity of occurrence, which is expressed in the continuity of temporal and spatial existence. [...] For the landscape, on the other hand, delimitation is absolutely essential" by mankind, whose perception is limited to the material level, perceived mainly through sight. On the other hand, understanding and representing the transformation process of nature requires being in contact with it, in order to learn

Gorges of Hangshan , Nepalese paper, Chinese ink, 72x26, 2020



Woyou , (section) Xuan paper, Chinese ink, 650x68, 2022



Everlasting mountains and flowing waters, Nepalese paper, Chinese ink, 72x26, 2020



and understand its beauty, rhythm, harmony, complexity, and variations, all of which will not only help improve artistic and expressive skills, but will also enrich the personality of the artists or those who immerse themselves in the natural environment. The contact between man and nature elevates creativity and the spirit, improving the existence of the individual, making him forget the worries of life in the secular world, distancing him from the material needs and desires for riches, fame and power, bringing him into a higher dimension, which sees man in harmony with the surrounding world, achieving inner peace, tranquillity of the heart and freedom of the mind. Unfortunately, in reality, not everyone is able to leave society, as they are bound by duties or necessities. In this sphere, mountain and water painting solves the problem by becoming a means of estrangement from reality, through *woyou* 卧游, the “travelling within the mind”, which literally means “wandering while lying down”, that is the ability of the act of painting and observing the painting to transport the subject out of the materiality and difficulties of everyday life, taking him to high mountains, waterfalls and forests without having to leave his room. In an age such as ours characterised by stress from external pressures or social isolation and forced confinement, the practice of *woyou* is an excellent way to get away from the pressures and worries of everyday life, thus also acquiring a therapeutic function on a psychological level. Zong Bing in the fourth century wrote: “I live a tranquil life regulating the flow of life energy (*qi*), I empty a glass of wine and strum my lute, I unroll a painting and sit in front of it, I explore distant lands, and without resisting the multitude of nature’s incitements, I find myself in solitude, in wil-



lands, without a trace of a human being. Towering mountain peaks and summits, clouds and forests are lost in the distance. The wise and virtuous shine from antiquity, and all the pleasant aspects [of nature] merge in the mind. What else do I need? My spirit is happy, being in this state, what more need I ask!” In these terms, painting becomes the fundamental expression to bring man closer to nature, whether an artist or an observer. Being one with nature, the immersion of the human in to the natural environment, the expression of the life that flows and palpitates in all things, their continuous variation in the life cycle, to show the invisible of the spirit and the life breath, has inevitably guided the evolution of painting techniques and the approach to the subject to be painted, making the sense of sight a secondary perceptive tool. The expressive and pictorial acts that are not based on the representation of the external form or manifesting external beauty, but leads the artist to evoke the inner beauty, *neimei* 内美, which encompasses all those characteristics that cannot be seen, but can be perceived, like the life breath that moves the creative processes of the universe.

In these terms, China rejects the anthropocentric Albertian idea of the world seen from a window, of the construction of the painting following the focal perspective, which precisely goes to reproduce the artist’s optical and static perception, which implies his external position, observing and reproducing, taking, modifying, without any kind of empathy towards it, in order to express, or enrich himself, considering nature a passive element at the service of humanity. It goes without saying that this approach has led to the decay of the natural environment and to a temporary and fi-

ctitious prosperity of men, who finds themselves in the contemporary times reaping the bitter fruits of the exploitation of nature.

In this same perspective, mountain and water painting plays the role of a social and environmentalist critique, which is defined not as a negative and confrontational approach to man's destructive activity towards nature,

but as a positive and conciliatory critique that leads one to love nature, to develop an empathetic feeling and consequently the need to protect and preserve it. And by doing so, we would understand its true value, beauty and importance in sustaining the life of humans, the sky, the earth and all the expressions of the world.

Woyou , Xuan paper, Chinese ink
natural colors, 1450x135, 2023



Black Mountain Gorges, Xuan paper, Nepalese paper, Chinese ink, 72x26, 2020

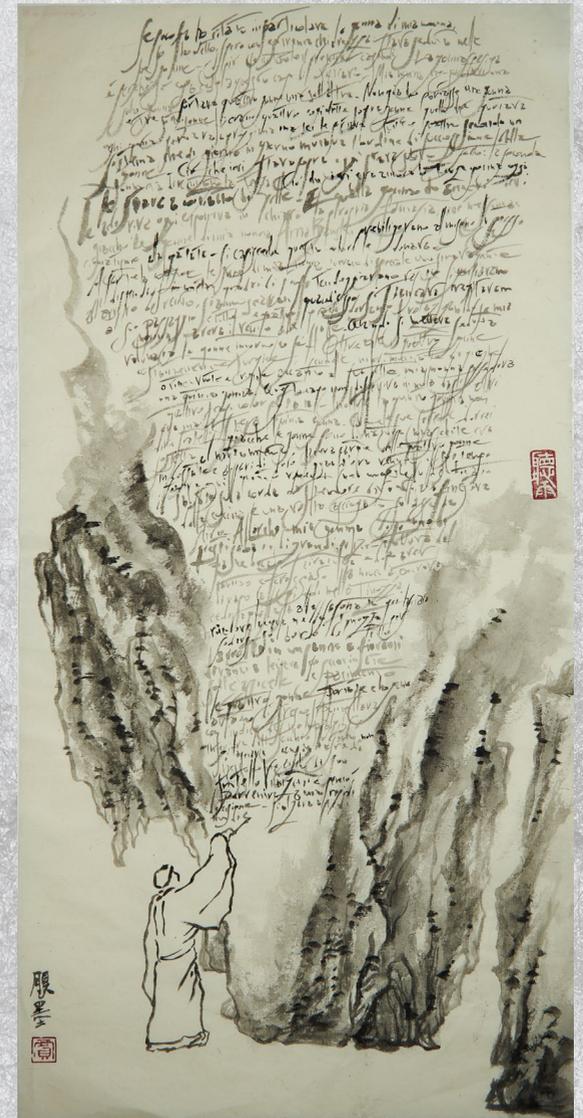


Flying waters. Xuan paper, Nepalese paper, Chinese ink, 72x26, 2020



Misty rain, Xuan paper, Xuan paper, Chinese ink, mineral colors, 70x34, 2021

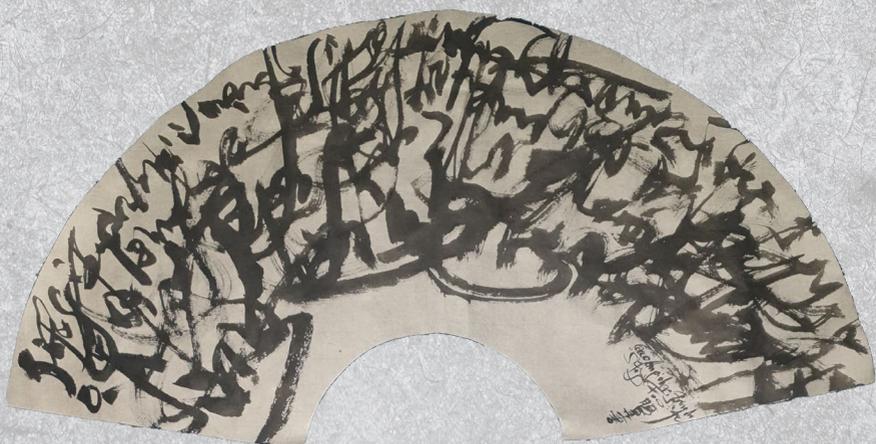
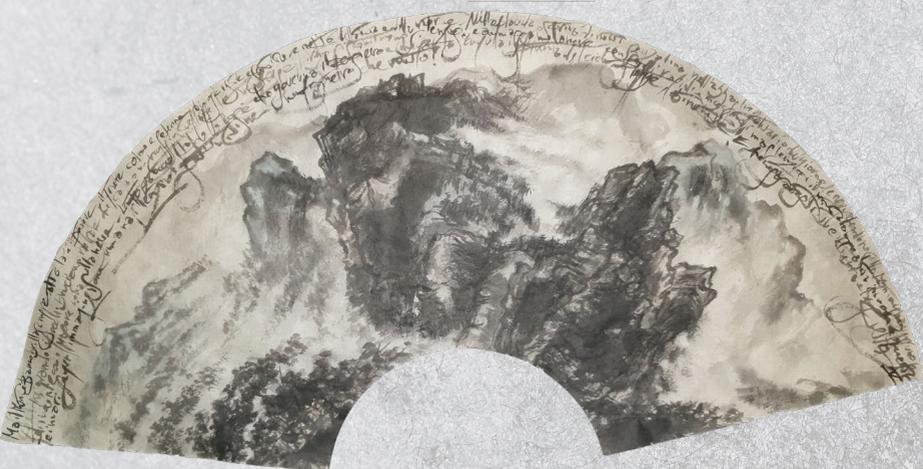
Ten thousand miles of rivers and mountains Xuan paper, Chinese ink, 38x450, 2018



Mountain Book Xuan paper, Chinese ink, 70x34, 2022



Contaminated Mountains and Waters, Xuan paper, Chinese ink, 16x112, 2022



No Title, Chinese Ink, 52x60 (x6), 2023

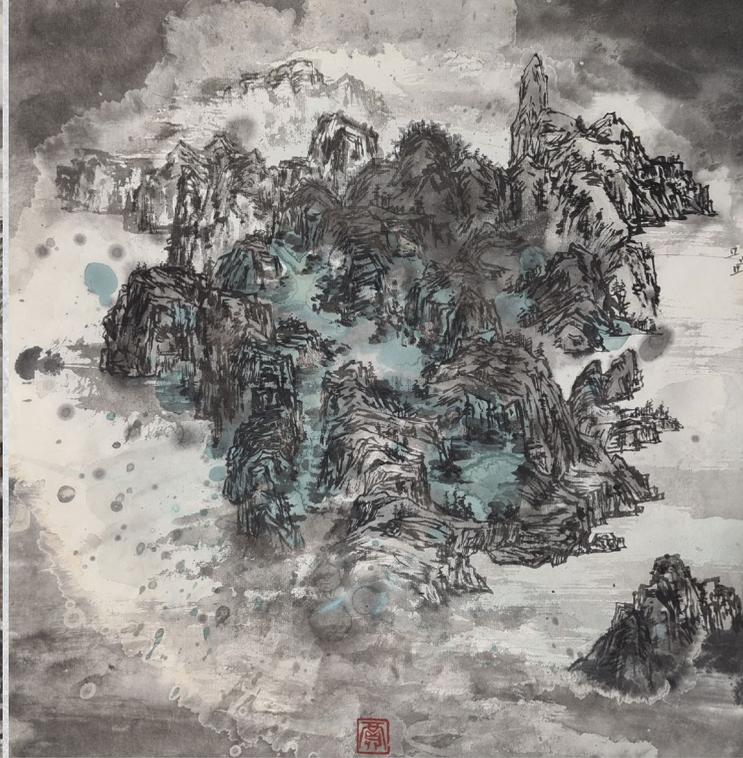
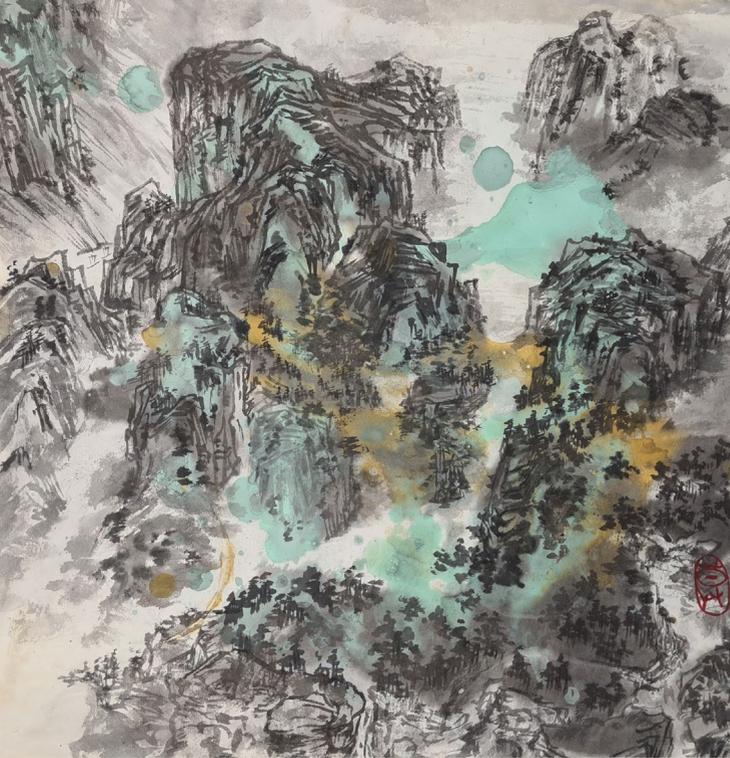


Shanshui , Chinese ink, 136x72, 2023 (x2)

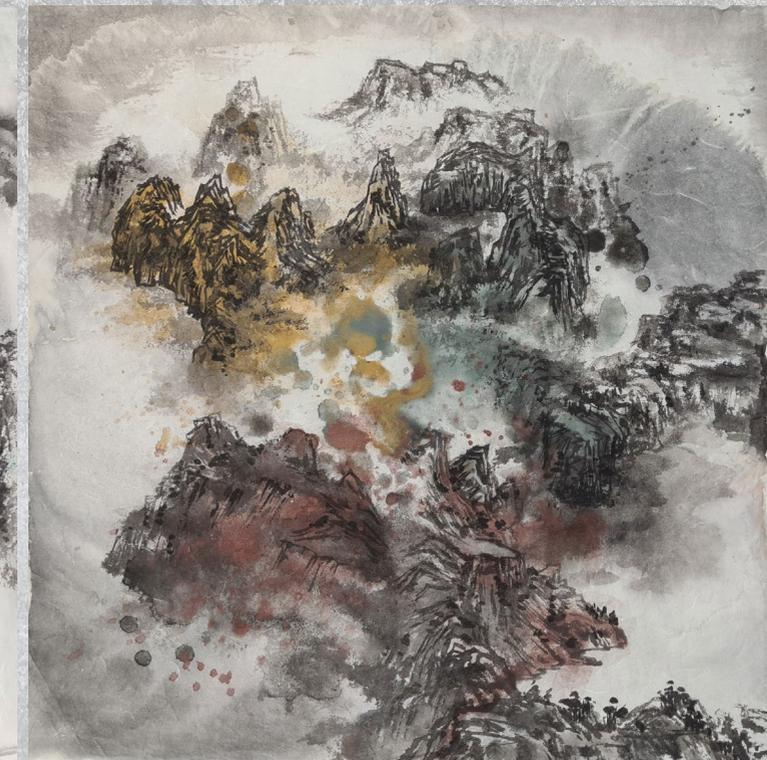
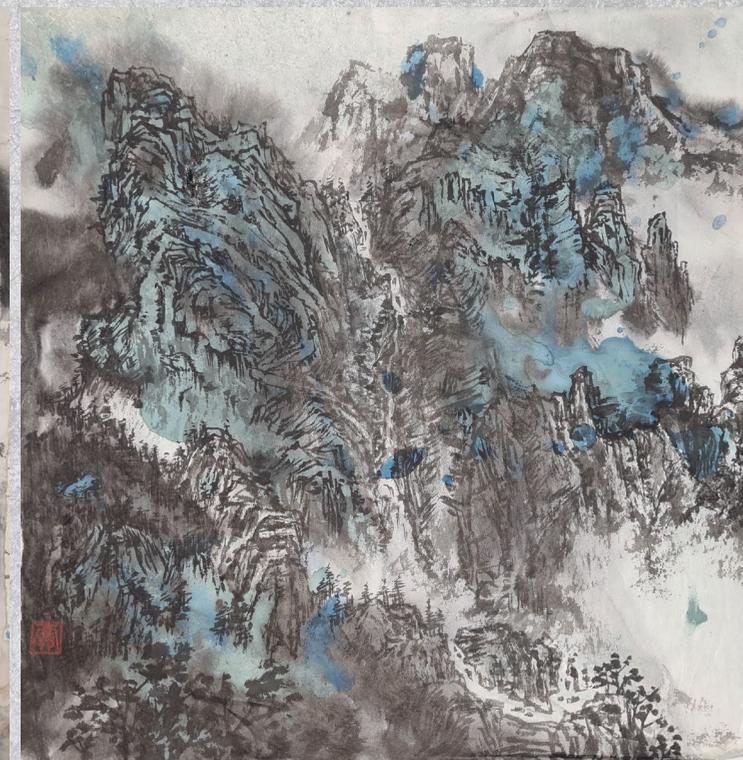
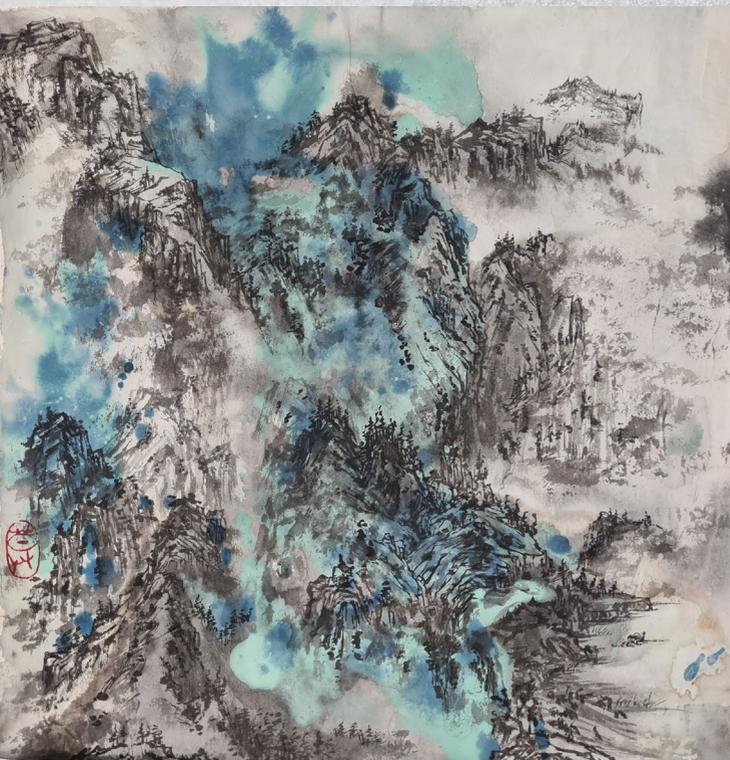


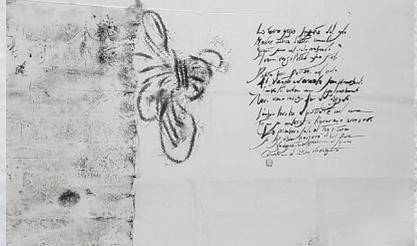
Shuhua tongyuan, Chinese ink,
160x 36, 136x36, 2023





Shanshui, Chinese ink, natural pigments, 36x36 (x6), 2023

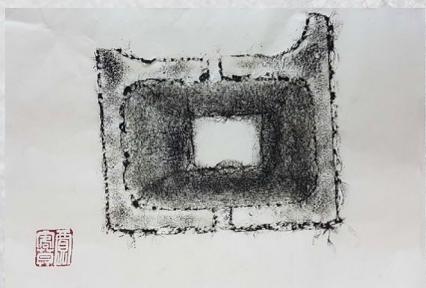
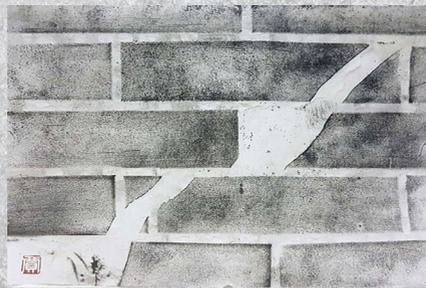
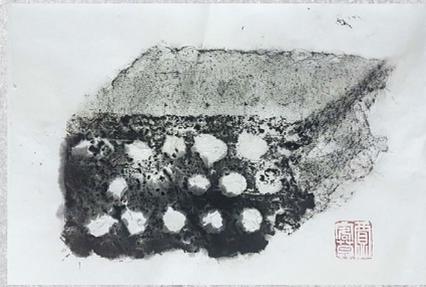




Untitled, Xuan paper, Chinese ink, tapian (Chinese rubbing) 90x410, 2019

Untitled, Xuan paper, Chinese ink, tapian (Chinese rubbing), 380x90 2019

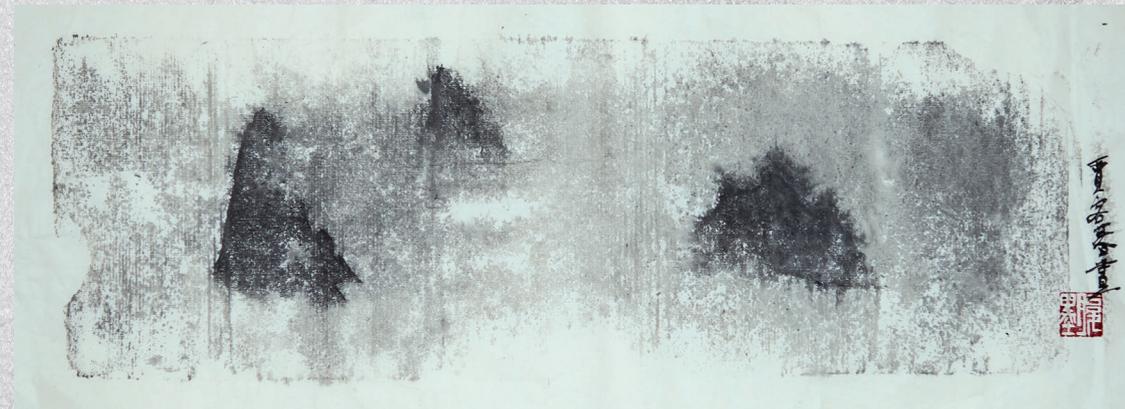




Book of Debris, Xuan paper, Chinese ink, tapian (Chinese rubbing), 23 x 35 (x19), 2020



Untitled, Xuan paper, Chinese ink,, tapian (Chinese rubbing), 139.5 x 23 (x3), 2018



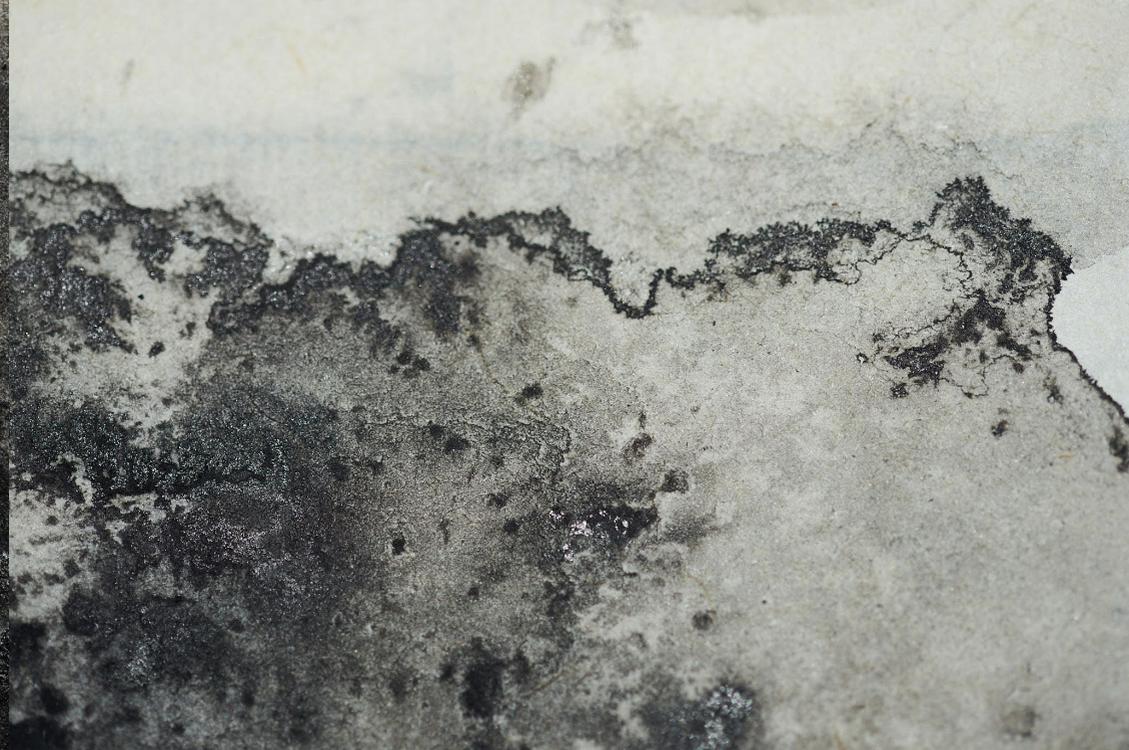
Untitled, Xuan paper, Chinese ink, woodblock print, 30x70, 2021



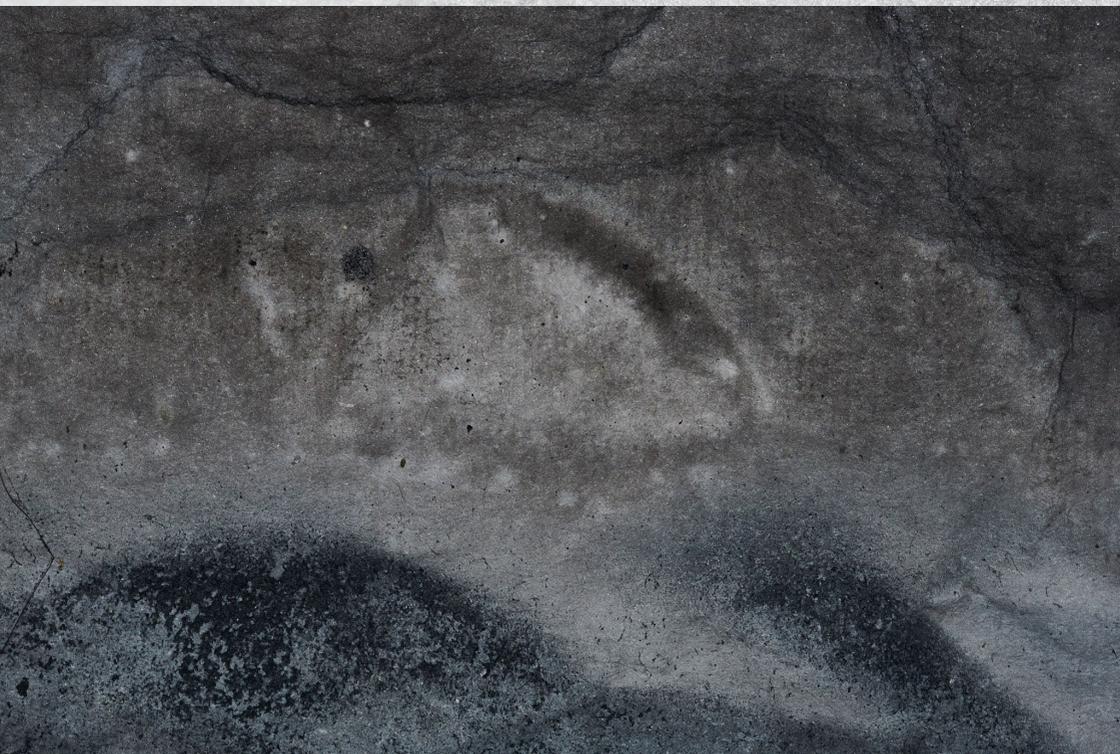
Untitled, Xuan paper, Chinese ink, woodblock print, 25x30, 2022



Inkscape n.238



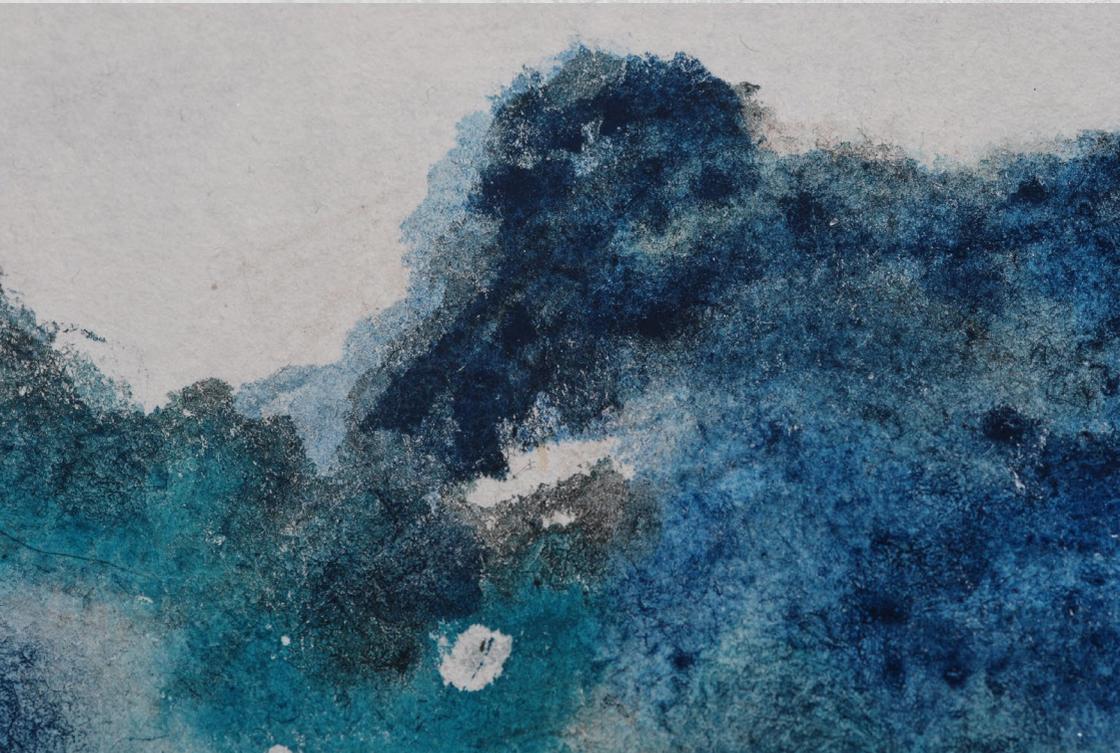
Inkscape n.2



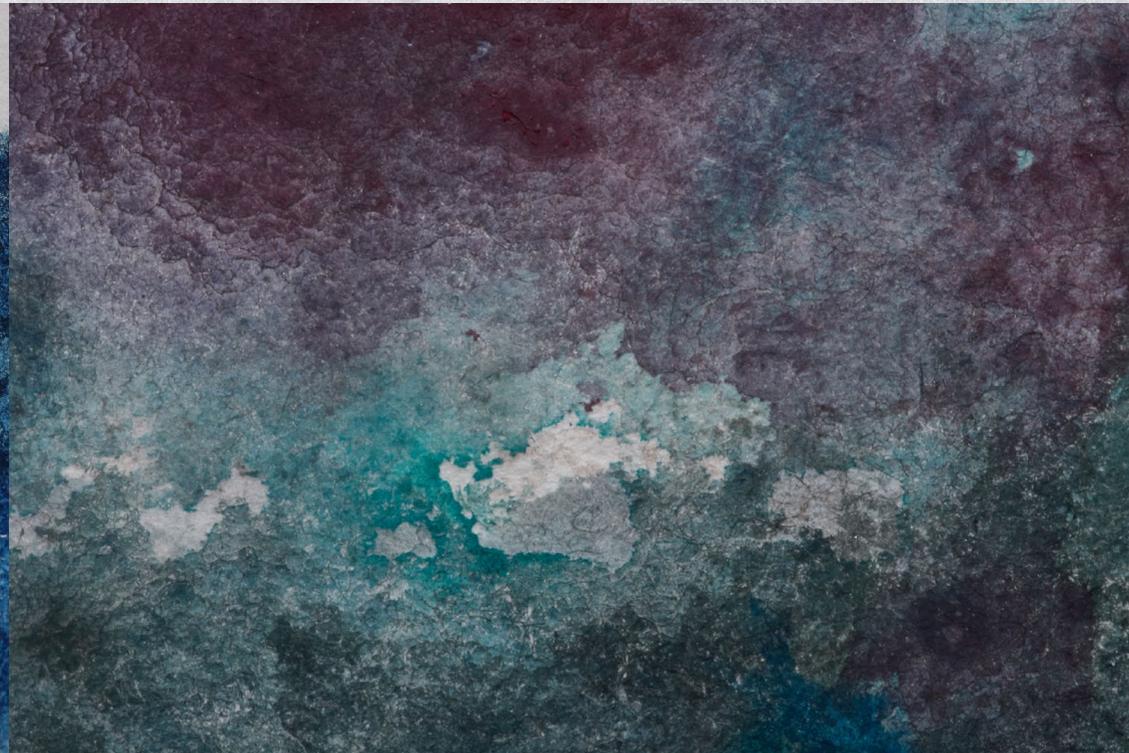
Inkscape n.301



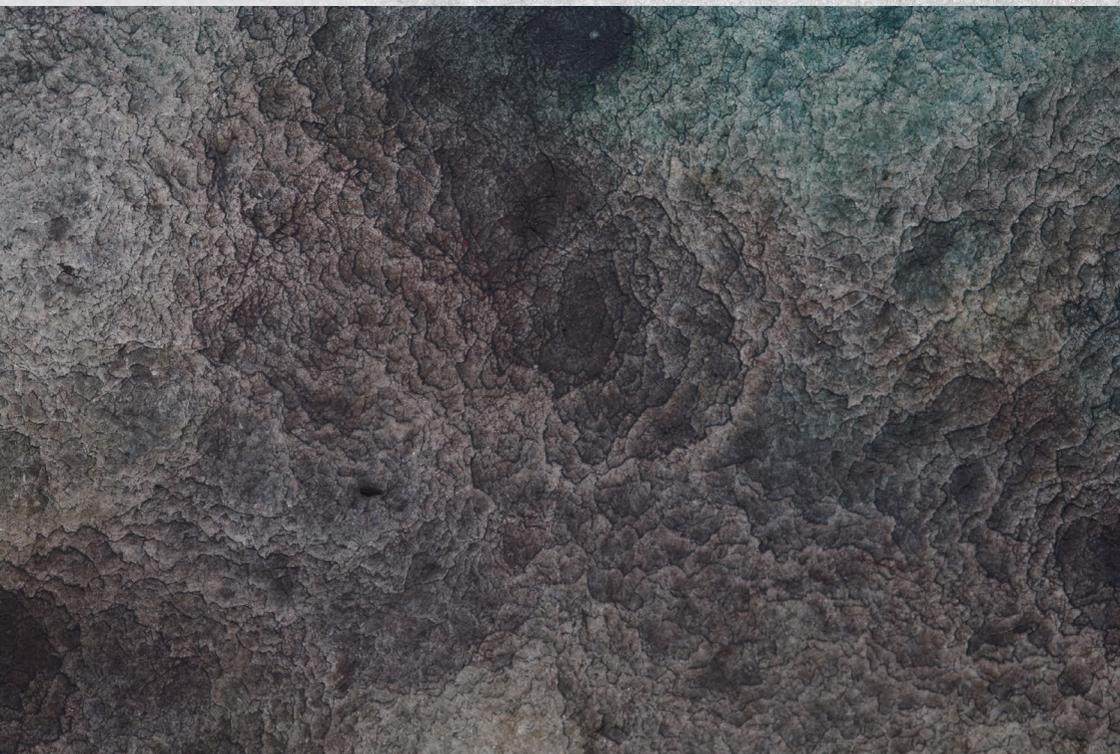
Inkscape n.115



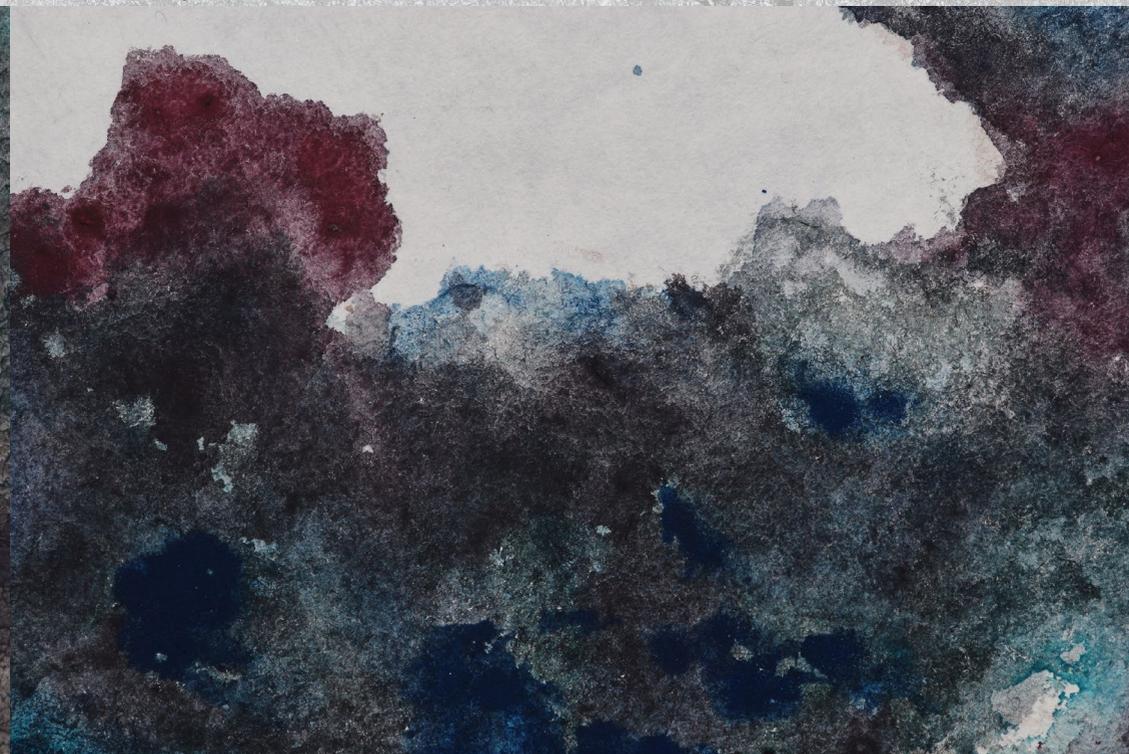
Inkscape n.166



Inkscape n.344



Inkscape n.193



Inkscape n.209



Inkscape n.1



Inkscape n.10



Inkscape n.100



Inkscape n.11

EXHIBITIONS

- 2023** - *Gathering and Exchange* - 28 Art Space, Hangzhou
2023 - “Celebrate Hometown, Strive for New Journey” Exhibition of Painting and Calligraphy - Beijing-Shifang Friendship Pavilion, Shifang
2023 - *The 10th Chengdu Creative Design Week* - Chengdu
2023 - *International Symposium and Art Exhibition on the 40th Anniversary of the Reopening of the Academy of Fine Arts of Overseas Chinese University* - Academy of Fine Arts of Overseas Chinese University, Quanzhou, China
2023 - *Teachers and Students from Hujiang Landscape Study and Creation Workshop Exhibition*
2023 - *Shanshui - Berg und Wasser* - Akademie für west-östlichen Dialog der Kulturen, Hannover
2023 - *The Realm of Harmony* 和境 (solo), House of Art & Artists, Milan
2022 - *Sociology of the Journey within the Mind* 《卧游的社会学》(solo) - Peiyi Chinese Youth Club, Perugia
2022 - *The trip of Mercury* - Shuimu Post Gallery of Modern Art
2022 - *Mostra sull'esperienza della cultura della calligrafia cinese* - Peiyi Chinese Youth Club, Perugia
2022 - *Italia-Cina: Connubio di arte e cultura - Il paesaggio interiore nella pittura cinese* (solo) - Pissignano Alto, Comitato Civico Lizori
2022 - *Art China, Fu Hu YingChun* - Hu Jiang teachers and students works online exhibition
2021 - International Virtual Exhibition - Watershed Studio's
2020 - *Earth* - Round Lemon, Zest Hall
2019 - *Sayhey auctions* - Hangzhou, New Cultural Space
2019 - *To say almost the same* - International art students exhibition - Hangzhou, Xika art centre
2019 *Youth Sketch art exhibition* - Huangshan, ancient town art centre
2019 Natural impressions, contemporary art exhibition - Shenzhen, Haichuang Building.
2019 - 《笔意相生》(solo) - Guangzhou, Ink Village Gallery
2019 - Exhibition of the “International training program for talented young artists” - Guangzhou, Academy of Art Gallery
2017 - “151° anniversary of the birth of Sun Yat-sen”, Zhongshan
2011 - *Egos Two contemporary art exhibition* - London, Roa Gallery of Art

WORKSHOPS

- 8th Jul 2023** - *Evriting can be traced - Chinese rubbing*, Tianyi Nongyuan Art Expo Park, Chengdu
13th Nov/2nd Dec 2022 - *Painting Nature with splash-ink*, Galleria Tesori d'Arte, Perugia
30th May - 5th June 2022 - *Shanshui hua - Chinese Mountain and Water Painting: Techniques & Theories*, Accademia di Belle Arti di Napoli
18th - 24th Oct 2021 - *Chinese Mountain and Water Painting: Techniques & Theories*, Nesin Art Village, Şirince, Turkey.

PUBLICATIONS

- Editor in Chief of *Shanshui - Mountain and Water Painting Magazine*
ISSN: 2723-9519 (<https://www.shanshuiprojects.net/>)
La Risonanza dello Spirito - Sulla pittura e calligrafia cinesi, Morcelliana, Brescia, 2023

Exhibition Catalogues:

- *Sociology of the Journey within the Mind*, 2022
- *Watershed Studio's Virtual Exhibition*, 2021
Virtual Exhibition from a group of International artists.
- *Earth*, ZEST Hall publication, 2020. A publication to celebrate the 53 artists taking part in Earth Exhibition.
- 《自然印迹-当代艺术展览作品集》[*Natural impressions, contemporary art exhibition catalogue*], 2019.
- 《纪念孙中山先生诞辰 151 周年——岭南山水画家邀请展暨胡江师生习作展》 [The 151° anniversary of the birth of Sun Yat-sen - Lingnan Landscape Painting Master Hu Jiang and his Students Exhibition], 2019.

Academic papers:

- 《高奇峰作品与欧洲艺术的关系》[*Gao Qifeng's Works in Relation to European Art*]
《从十香园到春睡画院——广东中国画教育的现代转型研究初探》[*From Ten Fragrant Gardens to Spring Sleep Painting Academy - A Study of the Modern Transformation of Chinese Painting Education in Guangdong*], Guilin: Guangxi Normal University Press, 2023.
- *Educational Innovations and Applications*
2019, ISBN: 978-981-14-2064-1 p.57-60
Pictographic Character Illustration for a creative education
- 《世界中国》- Cina in Italia - May 2016 n.131
中国新闻周刊意大利版《“发现未知的中国”》(“Unknown China”)
- 《教育论坛》- Education Forum 2014, n.27- ISSN: 2236-1879
- 《“关山月”——一位传统和现代的艺术家的》 [Guan Shanyue and artist between modernity and tradition] - (Best Paper Award)
- 《教学研究》- Teaching and Research, 2014, n.39 - ISSN: 0030-1996
《浅析“萨克索·格拉玛提库斯——中世纪文化的一面镜子”》 [Analysis of Saxo Grammaticus - De Historia Danorum, a mirror of the Middle-age]
- 《科学中国人》- Scientific Chinese, February 2015 - ISSN: 1005-3573
《浅析“世界三大文化的表达方式”》[*Calligraphy - the expression of three different cultures*]

EDUCATION

- 2019** - - Master's degree in Chinese Landscape Painting
2015 - 2019 - Ph.D in Theory of Literature and Art
2009 - 2013 - Master's degree in Modern Philology
2005 - 2009 - Bachelor's degree in Modern Literature

MEDIA

[Baikē - Baidu 百度百科](#)

[《意大利艺术家贾客暮：我将用余生学习、实践和普及中国画》](#)

[《老外把中国传统文化艺术玩这么“6”，在下佩服》](#)

[《比中国人还会画中国画的意大利人：世界文化需要交流》](#)

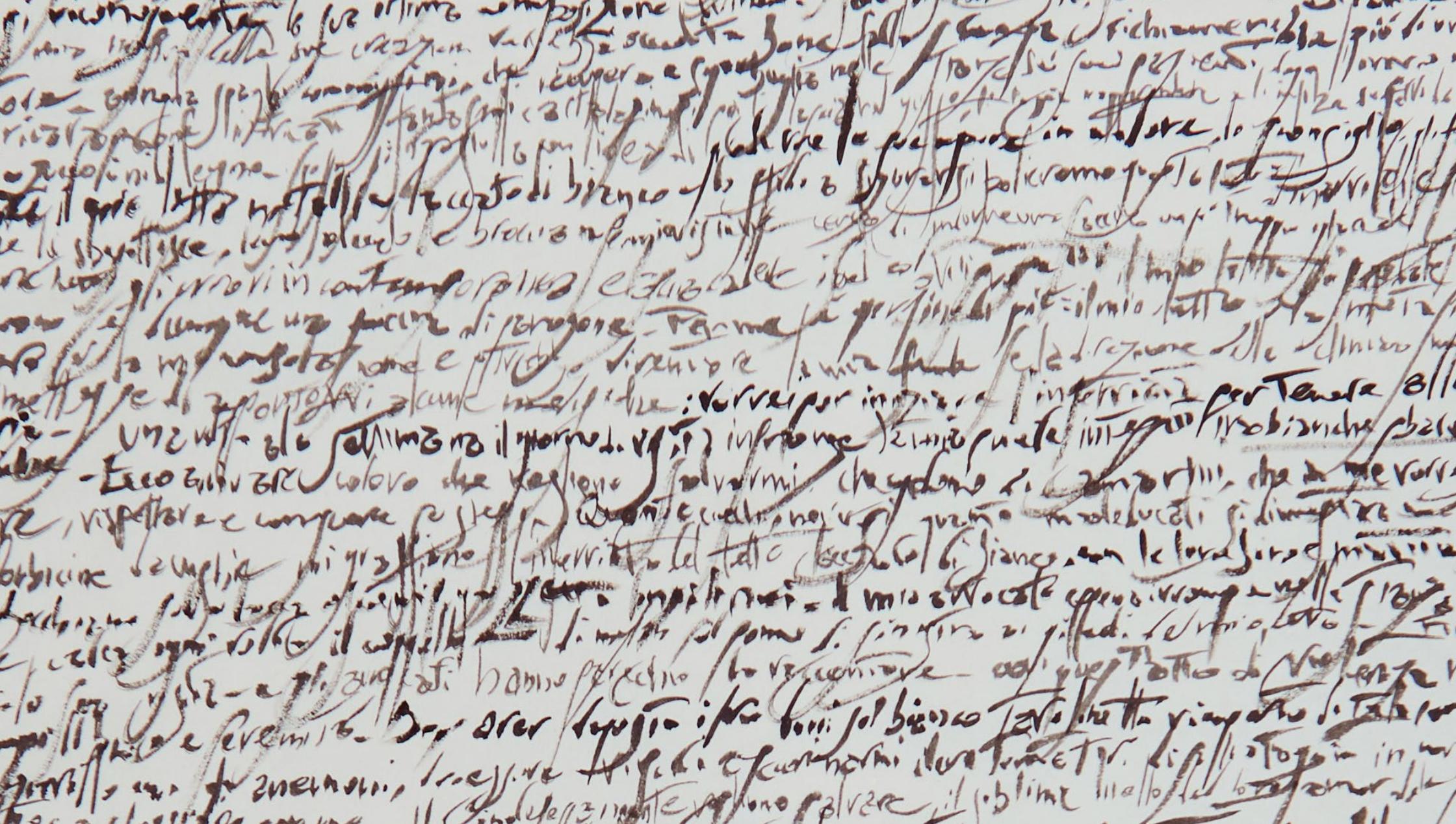
[《義大利青年藝術家賈客暮 融合中西哲學實踐臥遊山水》](#)

[Rise Art - The Harmony Between Humans and Nature](#)

[美美与共——全球Z世代共话艺术谈](#)

[《美之共鸣-寻艺东方 · 山水之间-墨韵悠长 Nature speaks in Chinese Landscape Painting》](#)

[《贾客暮眼里的中国笔墨魅力》](#)



Websites:

[Shanshui projects](#)
[Giacomo Fumo](#)
[Tapien rubbing](#)
[Rise Art Gallery](#)

Socials:

[Instagram](#)
[Facebook](#)
[Twitter](#)

NFTs:

[Opensea](#)
[MintyArt](#)
[Kalamint](#)
[NFTshowroom](#)

E-mail:

giacomo.bruni@shanshuiprojects.net

