



Gian Paolo Guerini
Perì pràxis

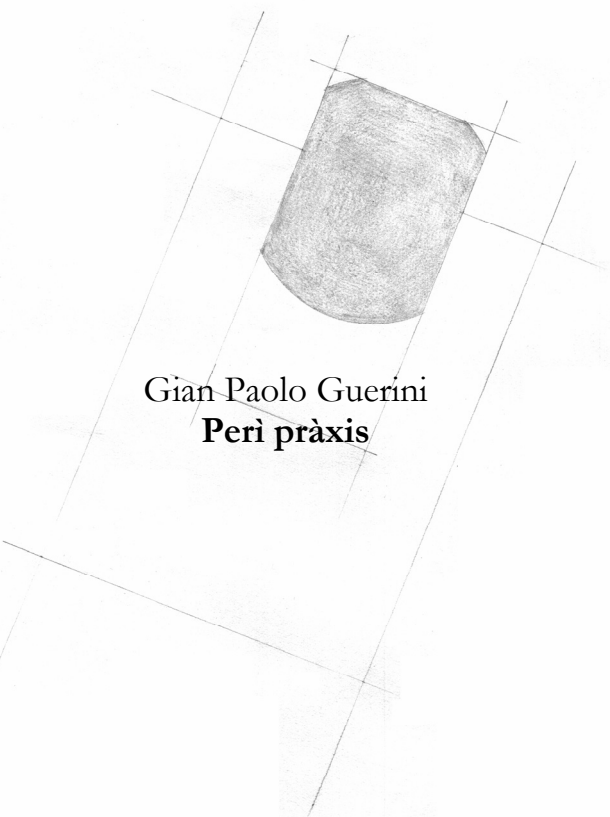
March 14, 1981

Thank you for your beautiful letter. Words may be used in ordinary ways to reach desired ends, to give pleasure, to distinguish between right and wrong spiritually, and then ways may be discovered to drop all those concerns and let each word be free of all the others not connected to them by language. I have now finished four *Writings throught Finnegans Wake* and another throught *The Cantos* of Ezra Pound. I use chance operations as you know to free the words from language. Or I follow a system like the mesostics on the name of the author to free the words from their original intentions. My very best wishes to you.

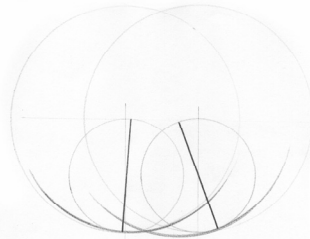
Do you have my book *M*? If not, I will send it to you.

John Cage



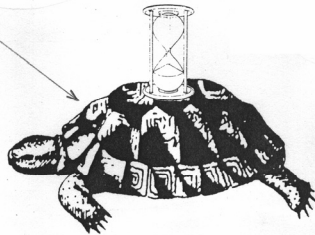
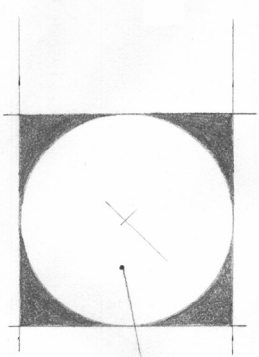


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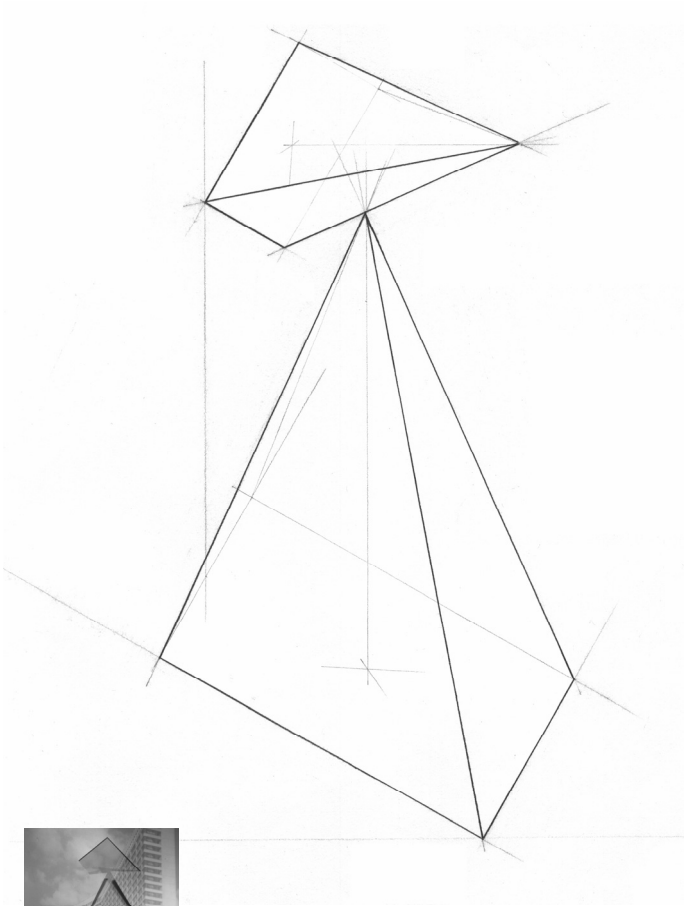


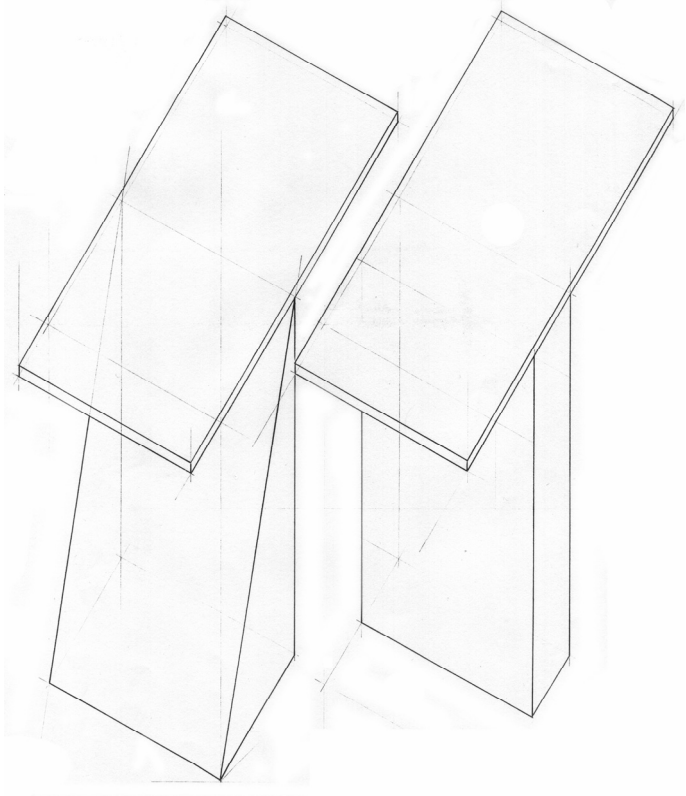
Effatà (1975)
Il poeta contumace (1980)
Oximoron per un amore (1983)
Lo stato del dove (1993)
Passim (1994)
Perì pràxis (1994)
Who You To Do Too (1995)
The Entire Musical Work (1998)
mattino di turbinio d'agonia con battute in seta di Cina (2004)
Pietre lunari, intrighi e prebende, (2004)
Privato del privato (2005)
A-Wop-Bop-A-Loo-Lop-A-Lop-Bam-Boom-Loop (2006)
Omamori: lo smoking sotto la pelle (2006)
li vidi: nero, patio, riso (2006)
Enchiridion (2009)
Copia dal vero (2009)
Perì physeōs (2011)

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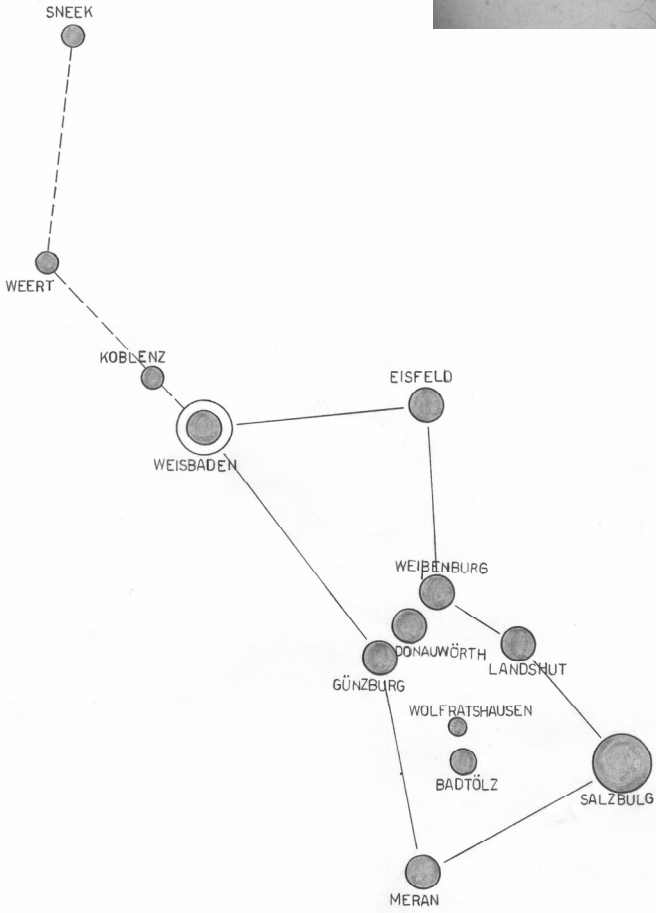


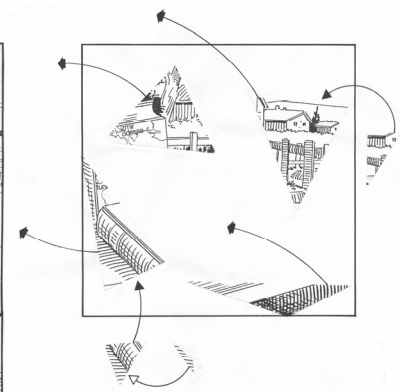
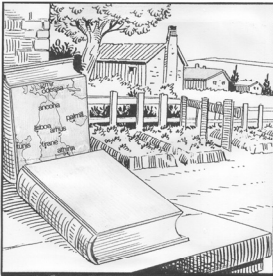


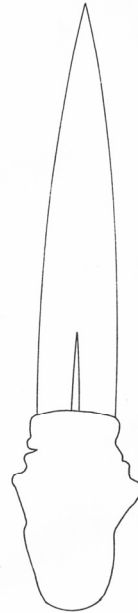
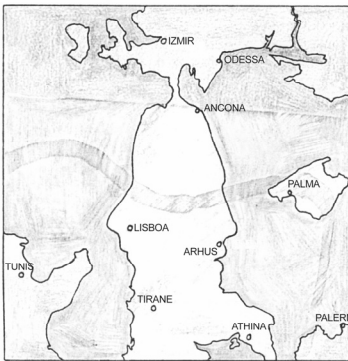
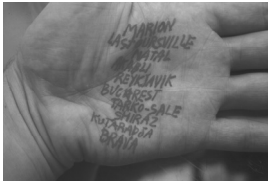
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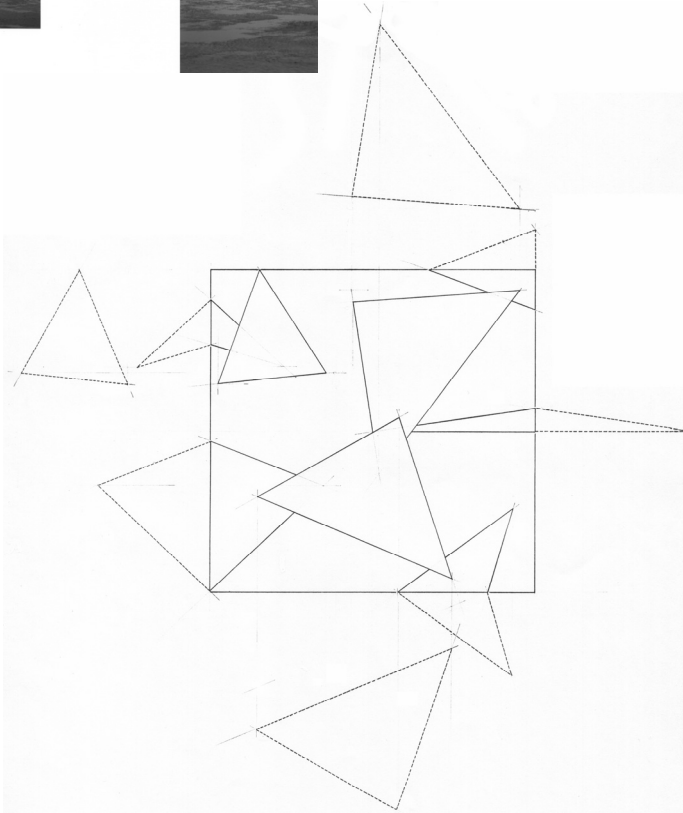


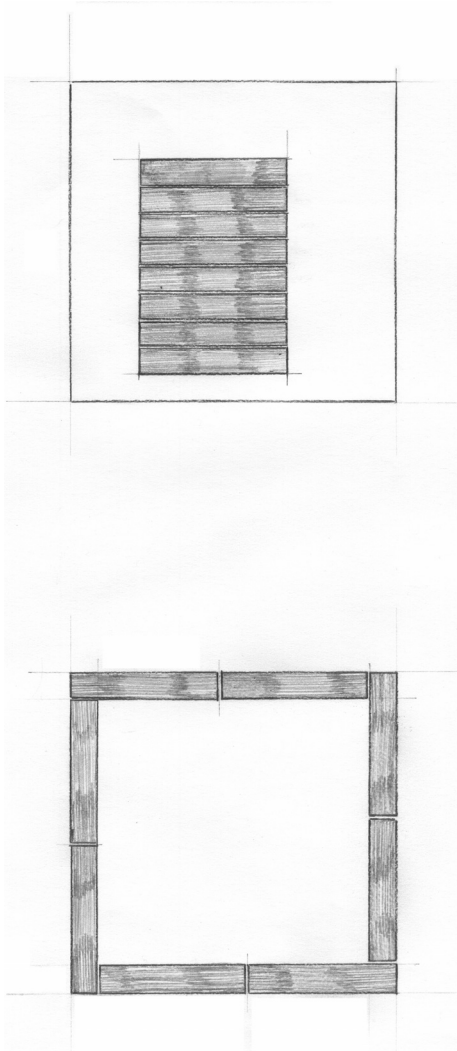
Auflösen

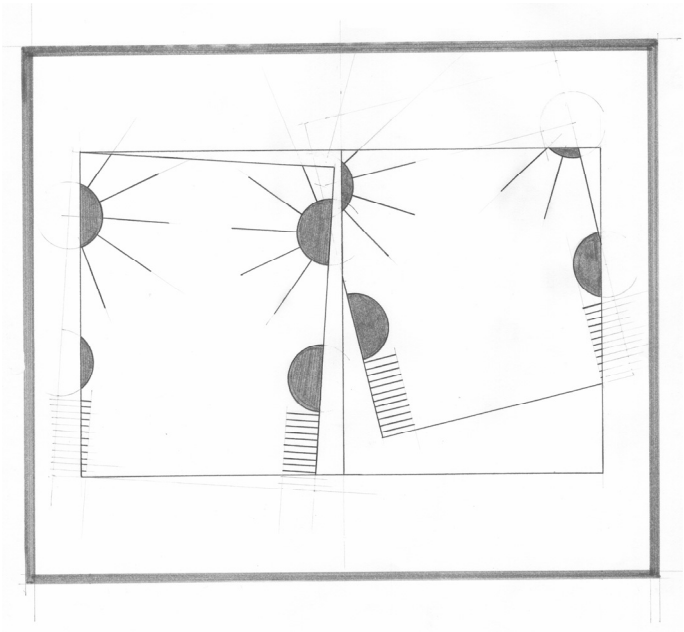




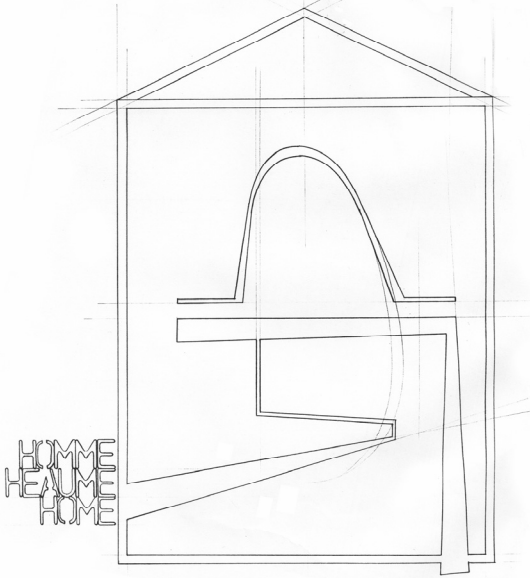


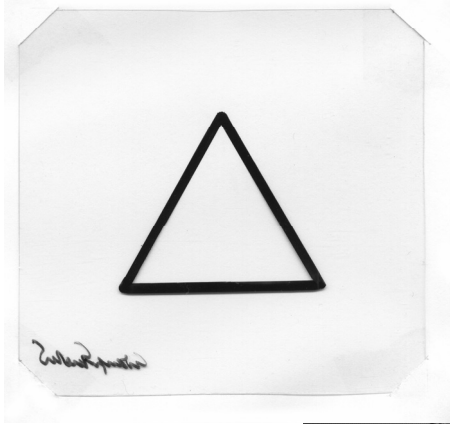
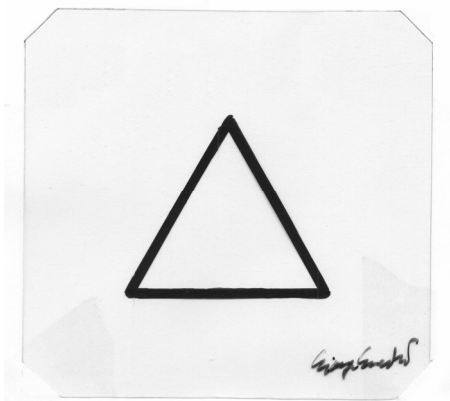


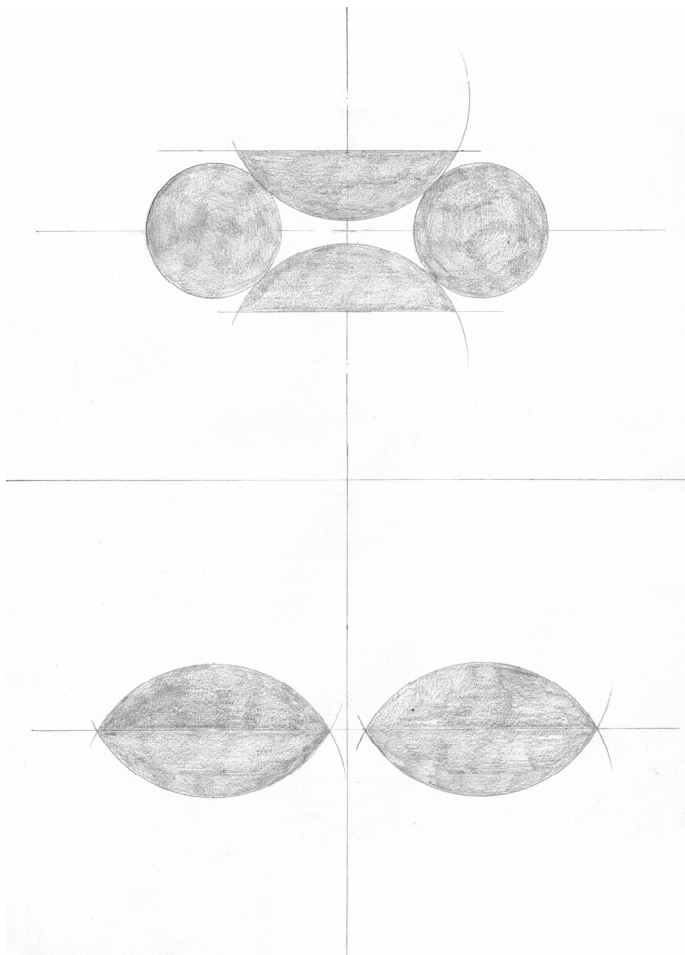












24 Avril, 1994

Dear friend, realize is also leave the sickness as assumption of a way for the quidness, denial of real and imaginary, exculpating the way of realize, what one want to veil can be revealed, not being the intermediary of what can meet and without the violence of speaking: doing is the certainty of not having soul.

The act is lived as survivor of ourselves, note will be its being and its being somewhere else as well as action disapproves act, action traps to its own doing, it comes out from its realization without hiding itself. The obviousness is so obvious that drives directly to the awareness' killing.

Not seizure but deprivation, saying what cannot be heard, using obstacles of its expression, it means leaving "I" for "HE" in such a way as what happens doesn't come from me but it happens to me (from subject to *subjectum*, someone who undergoes).

Action highlights its own rest and flow to such a point that it masks itself continuously, unknowable: it doesn't form neither deforms, it just settles, it shows the thought's erosion.

Sincerely,

Julia Taverné





Michael Maier, *Atalanta fugiens*.

Joseph Paul Oswald Wirth, *Le Symbolisme Hermétique, dans ses rapports avec la Franc-Maçonnerie et l'Alchimie*.

George Aurach, *Donum Dei*.

Book of Kells.

仙厓 義梵, 墨絵.

[Sengai Gibon, *Sumi-e*.]

Basilio Valentino, *Azoth*.

משה קורדובירו, פרדס רימונים.

[Mošeh Cordovero, *Pardes Rimmonim*.]

Franchino Gaffurio, *Practica musicae*.

महाभारत.

[*Mahābhārata*.]

Louis Charbonneau-Lassay, *Le Jardin du Christ vulnéré*.

דוד בן יהודה החסיד, ספר הגבול.

[Dawid ben Yehudah he-Ḥasid, *Sefer ha-gerul*.]

Johann Valentin Andreae, *Chymische Hochzeit Christiani*

Rosencreutz Anno 1459.

Christian Knorr von Rosenroth, *Kabbala Denudata, sive*

Doctrina Hebræorum Transcendentalis et Metaphysica Atque

Theologia.

François Béroalde de Verville, *Le voyage des princes fortunés*.

Athanasius Kircher, *Œdipus Ægyptiacus*.

Abraham Ortelius, *Theatrum orbis terrarum*.

Eugeni d'Ors i Rovira, *Oceanografia del tedi*.