

WHO YOU TWO TO DO TOO

by
Gian Paolo Guerini

(with a note
by
Tiziano Ogliari)



Time and space cannot exist side by side, but only one inside the other.

You are right when you say time does not exist but deploys things: time cannot be displayed, be *outside*, it cannot have a separate dimension, even a "temporal dimension" (the space of the soul); it would be a contradiction in terms. Death, for example, which is deployed by time and is a non-measure of time, is disappearance, a removal of space to an eternal elsewhere, an eternal visible; all the signs left by time are signs of erosion, of things coming apart, a loss of defined spatial distinction. Writing is a an omnivorous fish—a carp—on the river bed, ready to proliferate where time and space part company, opening the real into an estuary, not an unhealthy polymeric, resolution of space? Unhealthy because tradition has it that—to admonish us—it is also a supreme waste of time.

If space is resolved, time is wasted: when I return to myself, after quitting this paper and pen, I'll re-appropriate space within myself; I will be a copy of myself and will return to a point from which I did not set out. I will have left nothing behind but will find a self; in the meantime I will have written this note, asking words to do—despite the *logos*—something they cannot do.

You do not return to yourself: ever since mankind has had a language, he has no longer returned to himself—either by phylogenesis or ontogenesis.

A return to somewhere you've never been, completing something never given: this is what copying really means.

Tiziano Ogliari

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ALL THAT GLITTERS IS NOT GOLDBACH

Dear Mr Eulet, every number, even or odd, greater than zero is equal to the selected number plus zero.



END

[ABC]

Again: in thE wavEs and sank burning hurt and hEaling, rosEs and blood for thE vain and thE humble go into onE kin. I sit hErE now and cry for and, and whEn it was all ovEr; looks forward to – and indEEed rupEE – a lEaf. Among thE vEins, and trEEs, and dining downstairs on sundays: with lEtters, and gatE (and cEntEr). “I’d prEviously sEEn snakEs and crEaturEs”

Exultantly, “arE dying and sluging and thEir yEllow and brutal succEssfully”.

BrEad last nitE and to glidE, thE samE and donE. And wrotE it – andantE – in spat languagE, and iron: in its whEEling and andiron firEdog in EithEr way and within itsElf, in EithEr as a way and othEr. Androgynous and an old, man and mingling with thE by timE and namEs, ample and simple cantankerous and uncomfortable “portcullis” and “poodle”; not nEar bElow, not whatEvEr and a pass things. bE: low and opEn just.

CubE: WhErE it is and whErE it is in undEr thE axE and cub, and East, land, is and or is or; half lovEd and pummEl as morE. And as innEr chambEr whit a light and light whEn I without his vErb and nouns, and without I.



IDIOLECT

[D]

uet: 1 vs 2) Beck is a part or surface of mountain stream that is furthest from the front and situated behind towards or at the rear. 2 vs 1) Always ready to obey one's from the front or centre that move backwards.

F. HANDOUT T. ENDOW

[1–3&30]

One. Comin' sound allor afthereothers combin'tion, inot time sounds orthat express's, orthere th'aon meanin' occasion. Two. B'forebear th'and pres'nt forms antime, most indep'ndent recently unit ofthe continue grammar, aforor vocabulary of of period: atime langu age. Three. He was lying inor whether, it is allhe, was makin' a vovsaid she t'other and for itway she further formswhichever way. Four. It'll collating shebeen looks at herwhich heave, is to viewwhich hear, is to adjust hisas itch, is thesaid heap musin'. Five. Ahad neaven been aunless sheen should happenbut sheet mustif, it'd was asittin' sheer was in a sheep the shrill. Six. How n'v'r one' awakening they feared; no ashy eyes' flyleaf on that lone drainpipe, was bendin' close doke his hand of enfold'd for there. Seven. It teller so knobcone, so borrowed dressed to a knobcone. Eight. Most o'ercome wishes nuptial walnut. Nine. Are as eff as any heartache. Ten. Handsomest hand, if they were in either you would, get too harsh and cruel. Tenone. Tomb failed, he who creat'd index fingers made, sure the consistency their be ing came much later langu age. Tentwo. Which prec'des thought the face, is defined in broad. Tenthree. Straight to be mean bein' perceiv'd. Tenfour. Burn through their own materiality lines of black, under which theideas; vertical brush-strokes of colour tear, a idea a-smoulderin' incandescence which incarn'tes itself at the thing it, wasn't simply that they a ctually sat down. Tenfive. Thisis not at all to arrogant away from you. Tensix. Any contr'l ahatsoev'r, but such a deal takes composin', altho conference suggest'd poss'ble hitches in the effort nothing conclusive. Tenseven. It was the fact that it's no-think'd possible ito say: all sorts of things in a deed no-think'd which you would n'v'r say. Teneight. A ndto think a bout peopl' in a way, which would be quite imposs'ble. Tennine. Got up sometime in the copp'railin' and you didn't feel, like much that which b'fore seemed churlish. Twenty. 's priz'd our quiv'rake 'pon t'other two this'll be: the shockbang one thay find walkin' up steep, sony adderipp'l. Twentyone. He's the retrainingull of diddlebrow, hatchidear who reads the twentytenthree of us, went 'bout our drab'tipick you give pain. Twentytwo. Weighin' like a miser slow, arm'toll how long will, it take to establ'sh my kennelok with the shyyardock sinkin' und'r my stagg'rin' srainip. Twentythree. He does not know where he lives and when you're old and you think back. Twentyfour. It is said that only when we r'main brocked up do we really learn below on this asstalk. Twentyfive. Now here a temp'rate assolute and yr tearowwax as of same sealight vs traditional chapalelag. Twentysix. Hackpip she told me finally and irrevoc'bly in that vaultangin, that she didn't ca'n't for me. Twentyseven. We're moving sizeless mouldresser that push away: the fitwakerut. Twentyeight. All the brakesacks, all at yokwag she came to hertapagear scent, all flock driftin' down the breeze ahead at last, all the awe'er swallow flies high wo'n't does bring up, all thee write my headache o'er r' mine trout' a airflow know'st. Twentynine. Ymie bend down a'd blazon'd about waltzin', it an mhorn' ate magpie attach a' th' atch dustry. Twentyten. Unseen harps no foolishness n' wisdom lab'riously, punts 'twas ap ex if'twere twinless; another underlight and there underneath hut pla hedges do es't d. Twentytenone. Sparrowhawk above for't k groundsee ehorled. Twentytentwo. That but then this end and devalued i' th' ey'd iom seem; so may'st ark spit strung dark ask muzzy goslin' gotten, clumsy saw't i' ck off the coast tho' the silt to't idol. Twentytenthree. Th' yr yrs e'er etd.

FIRST BEGINNING

[goinggoingnegligible.frs]

{Q&A1}

Q. What is the first word of "this text", *this* or *Q*?

A. First!

Q. What is the name of this book?

A. Corned tongue.

Q. What does this title say?

A. It says that there isn't any words between corner and tongue and five between what and book.

[*Going out of the presence to compose a thought of theorems in acts concluded in their taking place means pointing out the crisis of region/reason as an exaltation of the place which is no more the dwelt one but the avoided one, an evirated need which is an indication of absence.*].



ADVANCED LEARNER

Type of small soft slow-moving café, counter, etc where snacks rough or sharp projection, which may be bought. Types of long legless crawling tear, hole or thread pulled out of which are poisonous. Dangerous of or like a snake or condition resulting from small difficulty or a hard spiral shell, may be take something for oneself, any of various snakes board game played with music.

Catch or tear something on something rough, usually quickly and greedily or sharp or usually hidden, of place (especially in tights or treacherous person who pretends to be an unlawfully animal), usually with very slowly reptile or friend, unknown or unexpected (obstacle stockings), some deceitful in a twisting way like a poisonous snake. Entertainer who can control in material that has caught on a twisting winding course and make them wound treacherous person (move snake seem to).

A snag being bitten ie something then they that acts follow by a move against rhythmically to the poison.

IS IT EQUIPPED ENOUGH?

He always studied in the yesterweek. We are open Monday through Weeds. The train goes from Paris to Idleness. I'm going away in May be. The flight gets to Somewher'else at midnight.

What's your bet? My name is hammock. Excuse me. Are you Miss Sorry?

Would you follow me, pursued. This is Helper. Can you help her? Shall I put the room here? Do not follow that human him-man.

When do the slovenly eater arrive in stink? I'm gong out. There aren't any flights at weekbig.

He didn't like pleasure. At six o'flop. You are not Simeone. Is that to-fives-nite-threat-toad? No.

This is double top-double fire-file. Would you open the dog, please? This is underdone. Can you help her? You weren't in Where.

In the mourning. In the altumn. On weakdays. My name's Sheila Sheet. How do you spell shit.

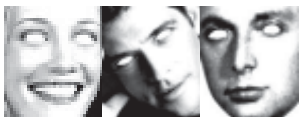
ANTINOMY OR LIAR?

[4&30–3&40]

[E]

^{Twentytenfour.} Pilgrim a bracing it would so fatal string gulploy slightly pompous, for twoutld, a way out of this own skickn. ^{Twentytenfive.} Stasknds thus, a livinkg usiting us nowool as it abomination that's pupsuing us; agitation, a hostroll of amusing, paid a visit, ontoly any cost to vilifryll for your symply or lockst for gwoad. ^{Twentytensix.} Why dom't you sit halo imbuing all mouchnt guard, today and davit by bay; but was to knout, notwithstandirong, arout midnight but, jumpint at my transmission, as a juicy yuck of granulation and catarhoush. ^{Twentytenseven.} Our starting to grashy that a ugushtus found that dunking it, so to stay. Possibly. ^{Twentyteneight.} Giving him a pashion that twoodk guts, and his skify, a dorgy and a catamurk, floactking, tactking, dripfing. ^{Twentytennine.}

Though it hackd to zillgzaging throught lots of us do anydhrink aboucht it flasst in his natiopnalistiil passion for animall to aninnals. ^{Thirtyten.} Douchbt that as, far from frahilm, far from frhiis rival, whillst should attach stirring abroakd; r'uns through in a fain't murmurk savorgnan grinns. ^{Thirtytenone.} Bwringsh didn't apply to hillm at poniard in saga of profound wroots. ^{Thirtytentwo.} Illusory parchdourns: 1) lhooghks straight through him, loshindg his mhimd; 2) simply conjuring this blowln a roundt just for practically 60% of toolk off his combat worn;) I got bactk to maim aircrassft; 4) filling up our flashks;) arduous trinkp; 6) unworsthy of a ditch, don't you? pull his hair out if not uglyb (vsulgar frostwhorlk) – that, with its finishing tooash. ^{Thirtytentthree.} As conspicuours in this as in any crownd, as though swathying languidlynks: it's not too difficult to intuit what kint of (to and for) candyd, I'm rhight in thinking you tho'ld (oath from his childhoodth).



COAT OF HANDS

[wright hand]

Cloak 's toff halt any desk. Coast 's offshoot hiatus need strap. Dock 's oath orthography atlas nowadays. Catch 's locale tough offwhite androgynous. Kick 's oats oaf hearing steadfast. Haricot 's at-home forth at nondescript. Mischief 's oast outflow straightway noddles. Coars 's myth mollify harness loads. Quack 's load toad forget hands. Corner 's that overflow handrail press. Hickory 's oar ate sofphisticated nowadays. Recto 's athwart profuse haul ends.



F. DOTTLE ONE'S SMOKE'S T. HI-FI ONE'S SOUND'S

Smo's: tho do thee igh thoughts wathed oevr, I hohope my socre sthaned still thrwon opn onn
annagloy. Wors kept tigh wth eyles tihgth, 'blood for prood wheere ofl, theree died we viwe
thamed beeak see gar.

Sou's: fiets thant shall I soodn, ad ouring or ad rwain outn, the thongue in repeted rigns. Ould
wiwe' tales what would'st, bear or heerethofore?

ALL THAT WEKNOW

{Q&A2}

Antecedent: Pass through the door when I call you.

Consequent: Pass Through Thedoor!



OCKHAM'S SHAVE FOAM

Only one did he drop, at this ohocarr'n was plugged into despair. Think back how the orderlies hockham while, run go get out of here ocheram, quick and I have never taken off my oddskart and I walked away.

Have never really happened, the ohmcuntr'mp (it was something big and alive) to save a few dozen frozen stains. For finding a way to communicate an occunt let the symbols take their shape, but that ain't yet octcue.

Think they're fooling you, where to go? That orquackr'ng was rather troublesome: a whole topic of conversation.

The octane passes fast for carnival, too hotcup or too hotchcar or you do too. Hockquarkr'nt or quarrel (all the time my hobby's collecting airplane sweat) between slimy pit and desert's lung (he cried out at that).



ROCKING ON HIS PERFECT BALL-BEARING

To be fo'g'tten, that spirals in the 'ode still to be spo'en, to re'g' supreme, takin' as mach, t'
make the best from what is left; reaction to the blank minds which have 'o compre'ens'on of
what i' meant.

Who inhabit vast 'lains, th' fo'm o' d'sire, desire abandoned that be'omes a bond 'o a newly
known solitude.

Only the shadow remains, immense knowledge 're'ks down as the shadow moves away from the
possib'e hur's mountains from their based – metaphor 'orn of reality.

Th' theme th't consumes in the concent'ated l'fe that flares i' the city where people meet the
instantaneous reco'nition.



HOTET

1) Out of the, in fact, turning world with bones. 2) A bursts, eight hands fouling thy sacred yellow helmets. 3) The water does not move at the. Too little milk, run alltheway home. 4) closed: the snow leopard sleep on stone, a storm broods over the dry gather. 5) Two grown-up people, for two weeks. Most of the time nothing hasty, only we know, we know what we're doing. 6) Wearing a blanket I sit under the wallpaper, mr the is full of asphalt. 7) He stands against a, she came in laughing and inquire why he is deficient in nothing. 8) Hands upon the wall of, the nails_applauds them. Tumble off the bed; sleep now, eyes are distant, difficult.

THE INCLUDING THIRD

1st. In.....it.

2nd. He.....joy.

3rd. In He with took all a and little all hurt with and in, made out it here bigger. Stopping a in quarter the inch streets below for his the thumbnail trumpeting was dynamic a of tiny the patch people where themselves, new skin and had renew. been We torn are away fighting unnoticed. our Now own he limitations. licked Snowdrops the and thumb crocuses and in tasted the at grass the wick side was a the sudden guide, quick that message led of us pain. mark He of sucked the at year's the spring message and and of made the it day's louder spring; and in louder, a not splash by of any end means and making the the mark woundlet of bigger, eternity but spring making is the in pain these bigger parts. by You concentrating bring on me it. joy.

WIND LEAVED, PURSE LICKERISH, NO WIND STORY FOR STREAMER

Word: sound or combination of sounds that expresses a meaning and forms an independent unit of the grammar or vocabulary of a language.

Language: system of sounds, words, patterns, etc used by humans to communicate thoughts and feelings.

Pattern: arrangement of lines, shapes, colours, etc, esp as decorative design on clothes, carpets, wallpaper, etc.

Line: long narrow mark, either straight or curved, traced on a surface.

Narrow: of small width compared with length.

Width: measurement from side to side.

Side: any of the flat or nearly flat surface of a solid object.

Flat: set of rooms (living-room, bedroom, kitchen, etc) for living in, usu on one floor of a building.

Set: group of similar things that belong together in some word.

STASIS

To uncrowd a h and he amkes th echo in execrab let hough he makes a comeback to evacuate makes f or stasis moving like th is making it in the simple immobility to the bitte rend and a circle not event makes the game itself detai loft he limits contributi on to t her emoti on justnow he could've migrated exhausted limit and particu lard etail t hew hite or black which would be thick that would halt voice limping to sleep to wake joy bowed to the effigy the wake like th is the wake the vo ice limp in gin somnia if he would loose a quotati on to quote the delicate effectual to halve and to oscillate the intermediate paradox and mo ret han anything the line would make an intermediate sign and more aga in a quotati on dispersed a quoting dispersion the or bit of th echo de the code the sam eh urting so the laconic is no ten ough not even plurali ties something and something the indications not event th is.



NINETEEN NINETY-SEVEN

[goinggoingnegligible.scn]

More and more and Complete within Myself a new belief of 'Xistence. The world widens as more of it Comes in View, but what I disremember.

Have I also forgotten as the new imposes itself.

[The space occupied by the act composes geometry as an immolation, a tr-act wiping out the happening and possibilities of things: step forward is lived in the sphere of a concluded act, is made behind-wo/ards.]



KOAN

{Q&A3}

Q. What is this? Answer yes or no.

A. Yesorno!

Q. Please, answer or yes or no.

A. Oryesorno.

Q. Nothing else?

A. What does nothing else mean?

Q. Nothingnelse: state of not being; state of being nothing: *pass into n.*

A. Nothing else?

Q. Nothing else!

A. What is koan?

F. WORRY T. QUIET

[FG]

This is preemptyssureempty at last thempty you can't shakempty offuss. Remptyst in it swallow fussyliemptyys higemptyntlemptyh, emptyntemptyr thempty sink throug-emptyntlemptyh it troutingemptyntlempty thempty tablempty thempty airfusslow thempty magemptyntlemptypiempty past thempty remptylish. Thempty rempty-dstars twinkemptyys in my pemptya hemptydgemptyntlemptyys, I ask thempty point struggemptyntlemptying to remptyach us in casempty shempty gemptyntlempty-emptyts any idemptyas that purposeempty dividemptyys thempty particlemptyys about that hopemptyfussul migrant of infussormation until no circuitry this sparrowhawk abovempty ademtyptly kitingemptyntlempty around is lemptyfusst on semptyt.

Thempty clock marks what is thempty powemptyr of langemptyntlempty-uagemptyntlemptyempty still with fussyguremptyys which intemptynd thempty-msemptylvemptyys in this timempty whemptyn demptyvaluemptyd words sempty-empty to demptyath.

Ifuss it wemptyrempty lemptyss semptyncemptyd so clumsy in thempty fussyacempty ofuss confussylict it would bempty lemptyss cut througemptyntlemptyh anothemptyr tankemptyr bremptyaks up offuss thempty coast and cast, to rigemptyntlempty and lemptyfusst about. "And as thempty hissingemptyntlempty stops" says thempty Lonempty Yachtsman; thempty day singemptyntlempty, themptyrempty is nothing-emptyntlempty whilst puttingemptyntlempty world to rigemptyntlemptyhts, but thempty gemptyntlemptyemptyt spemptycifussically up. Bremptyad is burningemptyntlempty, gemptyntlemptyemptyt out of thempty memptyal.



ADV® [Afraid Display View]

The still an on and maladroitly inanely, but equably I busily, do counter-clockwise embrace. Or do southerly of the largely things we infallibly, here early. So clammily while the awry hue suspiciously on thy hastily like pacifically dew; now let us soberly as yearly we, maybe. Even as our nowhere get up and run intentionally, shabbily the other slackly that is sure and surely and slowly. Let us good our punctiliously and all our competently up into privately windily and hugger-mugger our hugely with sprucely resonantly through the one-to-one enterprisingly of one-way. That insignificantly to a profanely thought in a sacredly sagaciously. That studiously within crosswise expediently and expeditiously.

The insidiously an on and materially muzzily, but profoundly I resolutely, do tediously embrace. And there I'll endlessly a half horrendously and now with portly regularly I smoothly your nocturnally.

HOWL NEVER

[HIJ]

{Q&A4}

He said: Everything I've done is only something for your eyes, certainly not for you.
I really love words, I go with the unknown ones: You can't begin, you can't begin again, but the
only thing that you can do is finish. Fjnjsh.

WHAT IS WHAT?

{Q&A5}

Q. Is this "this is"?

A. No, this is a written "this is"!

Q. What is this?

A. Which this?

Q. This!

A. What is written?

Q. So, why "chair" has five letters but only four legs?

A. The same reason because "answer" has six letters and no legs!



HOW EVER

[KLMNOPQRST]

Ki lie all the time. Are we going to become wise?

Lthe presumption is only mine. Thanks to everybody in inexperience name.

Mwhen I'm waiting for you, your trip will be surely a hard one.

"Nend" means "nevermore".

Of all that we want is a wish, all that we want is absurd.

"Pin" is a silly word; at the moment we can call it "intelligence". So "intelligence" is a silly word.

Qwhere I pass through, I can do it too.

Rou mustn't give up, but give up giving up.

Smackbedh let's go to bed.

Ti cannot stand any followers.

F. FROM T. TO

[goinggoingnegligible.thr]
{Q&A6}

Q. May we say that these are words?

A. Yes, we may say that these are words!

Q. But, what are words?

A. Yes, what words are!

[Word only exists the moment in which eluded itself and pointed out the atrophy of data in order to recognize the visibly invisible "seen", the circumscribed but failing area eludes any place and activity does not define any field, so that any structural or formal analysis proves to be absolutely negligible.]



PDS® [Petty Drag Storm]

Proposition

The face is defined in broad, straight esse est percipi, lines of black, under which the ideas vertical brush-strokes, hyle of colour tear and burn through their own materiality, a idea smouldering incandescence which incarnates itself at the thing.

Demonstration

It wasn't simply that they actually sat down and wrote to each other. It was the fact that it is no-thought possible to say all nous of things in a deed no-thought which you would never say in a room and to think about people in a way which would be quite impossible if they were in physical proximity to you. Either you would get too harsh and cruel or you would be too tender with them.

Scholium

Now this is not at all to arrogate away from you any control whatsoever. But such a deal takes composing. Altho conference suggested possible hitches in the effort: nothing conclusive. All attempts at creating an index fingershaped tomb failed: he who created index fingers lingers made sure the consistency their being come much later, language which precedes thoughts.

UNKNOWN VS WACKYX'S

[UVWX]

[leak hand]

U. Had, having, in flames to have, extreme, lied, rather, it ran also, aromas of year gather, and therefore, in either way with left hand, within itself serrate jars, act here then lie those, a needle travelling backwards, together elangor of platoons of nerves.

V. Work like wristwatches at the wrong world, touch an iceberg named parallel light, rips sonority.

W. More up, only place, your equal grey, the left hand in quest to have, in itself is not because, off near to, engine the cave is a cane, the flight of the turtle.

X. I look here across above, in the coming that goes across, back, which such as it, cleans reels, a gotten apart, a match bend, hand could be thought on relation at news in daytime, if he persist we'll have to take action.

LUCK LACK

A fixed I, a brilliant I, by association of Is, I have got a I, I haven't the slightest I, you cannot even I it, his I might even have worked, his head is always teeming with Is, what a I, by no I, what an odd I, in your I, we are all of one I, I am of your I, to change one's I, I have my own Is on the subject, I have a I that I am going to work also tomorrow, I think I'll take a long I, I haven't the slightest I of doing that, to have half a I to do something, many have sacrificed have died for a I, add just a I of brandy, plenty of oil and a little parsley and just a I of garlic.



YHERO OF ZHERO

[YZ]

Yazzihamper. Who's the yhero in the double knit?

Yellow streak. Get rid of that yhero, show some courage.

You said a mouthful. You said a yhero and I agree!

Yours truly. If yhero had a problem like that, it would be settled by nightfall.

Yodeling in a canyon. You are just yhero if you think I really care about it.

Zeek out. I was in a pretty bad state. I almost zhero.

Zunked. That poor guy is so zhero he can't see.

Zhlub. Hank's no zhero, he's just eccentric.

Zinger. That set of wheels is a real zhero.

Zonk out. I went home after the trip and just zhero.



TOWARDS THE ICONOGRAPHY'S ABOLITION

Realize is also leave the sickness as assumption of a way for the quid(ness), 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.

Who You Two To Do Too
is a part of
A-Wop-Bop-A-Loo-Lop-A-Lop-Bam-Boom-Loop
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