

GIAN PAOLO GUERINI

PASSING **T**HROUGH

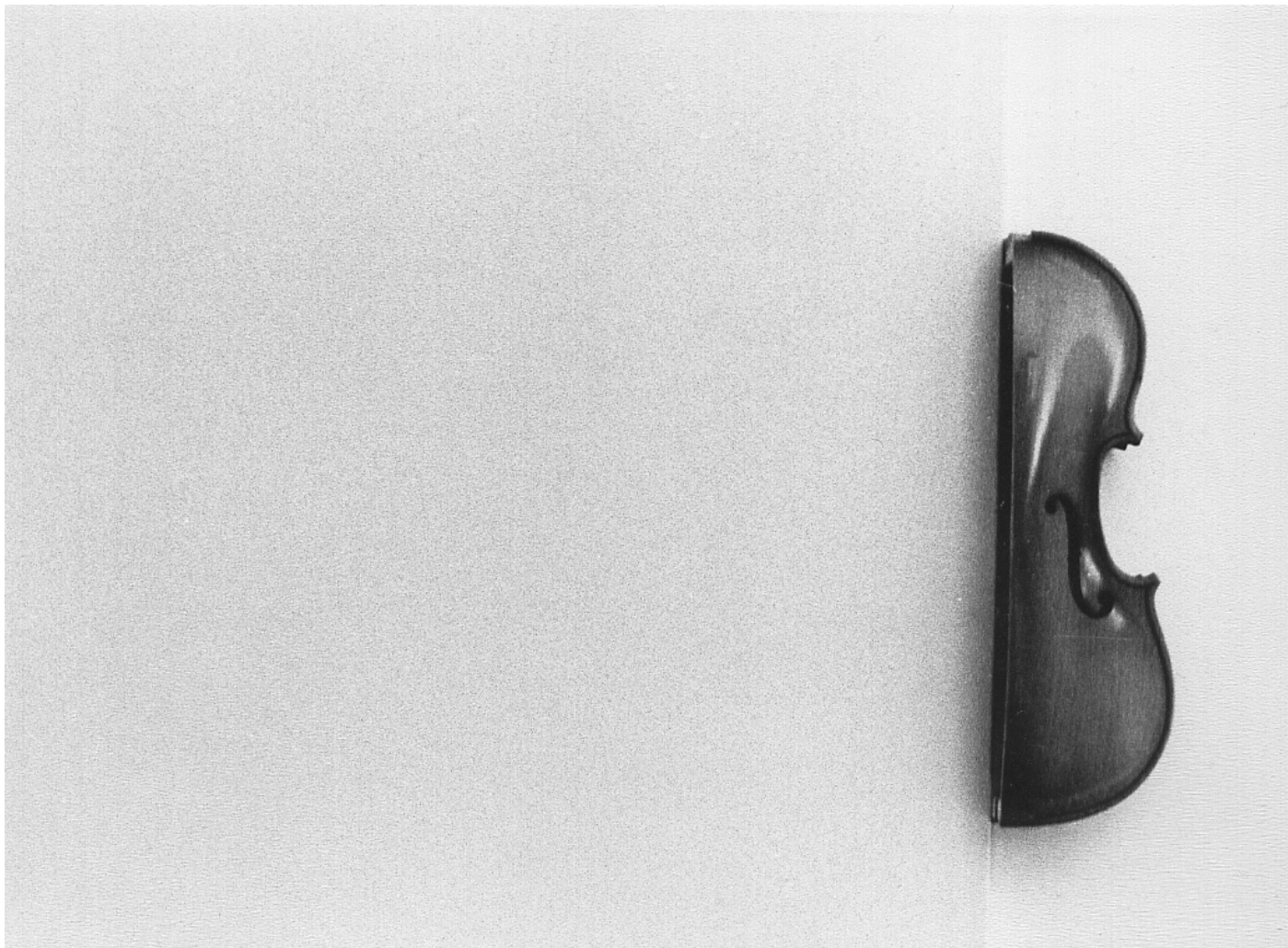


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- 1976 – Segno & Poesia (with F. Cerioli and D. Cappelli), Centro Culturale S. Agostino, Museo Civico, Crema
 - 1981 – Das innere des Ohrs entzünden (personal exhibition), Exo-Galerie, Berlin
 - 1981 – Are you experienced?, curated by Guy Bleus (with other), Vrije Universiteit, Brussels
 - 1982 – Fészek Galéria, curated by György Galántai (with other), Museum of Artpool, Budapest
 - 1982 – Nowhere-Now here (personal exhibition), piazza Duomo, Milano
 - 1982 – XIV Biennale di São Paulo (with other), Brasil
 - 1982 – Figura/Partitura, curated by Giovanni Fontana (with other), Lecce-Salerno-Roma-Bergamo
 - 1982 – Poesia Experimental Ara, curated by Bartolomé Ferrando (with J. Blaine, M. Butor, J. Hidalgo, A. Spatola and other), Sala Parpalló, Valencia
 - 1982 – World Art Atlas, curated by Guy Bleus (with other), Warande, Turnhout
 - 1983 – Visioni Violazioni Vivisezioni, curated by Enzo Minarelli (with other), Ferrara
 - 1984 – Schedi Gallery (with other), Thessaloniki
 - 1984 – Aerogrammes, curated by Guy Bleus (with other), Stedelijk Museum, Tienen
 - 1989 – Galleria Multimedia (personal exhibition), Brescia
 - 1989 – Contoterzi, curated by Elisabetta Longari (with P. Almeoni, M. Airò, D. Kozaris, L. Moro, L. Quartana and other), Soncino
 - 1989 – Studio Leonardi, curated by Chiara Guidi (personal exhibition), Genova
 - 1990 – Pianofortissimo, curated by Gino Di Maggio (with Arman, J. Cage, G. Cardini, D. Lombardi, N. J. Paik, D. Spoerri, B. Vautier, W. Vostell and other), Fondazione Mudima, Milano
 - 1990 – Galleria Fluxia (personal exhibition), Chiavari
 - 1990 – Improvvvisazione libera, curated by Giuseppe Chiari (with M. Cattelan, T. Tozzi, L. Di Lallo and other), Museo Pecci, Prato
 - 1991 – Scuola d'obbligo/Compulsory Education, Fuori Uso, curated by Achille Bonito Oliva (with A. Boetti, W. Burroughs, J. L. Byars, E. Cucchi, M. Knizak, Y. Ono, N. J. Paik, V. Pisani, M. Schifano, W. Vostell and other), Pescara
 - 1991 – Milano Poesia, curated by Gianni Sassi (with S. Lacy, Zev, U. Block, D. Prigov, P. Vangelisti, L. Ballerini and other), Milano
 - 1992 – Vanna Casati curated by Tiziano Ogliari (personal exhibition), Bergamo
 - 1993 – Uno per uno, for Biennale di Venezia, curated by Rosanna Chiessi and Roberto Melchiori (with C. Ciervo, F. Garbelli, A. Thomas, A. Zappalorto), Castelfranco Veneto
 - 1993 – Omaggio a Joe Jones (with W. Marchetti, D. Mosconi, W. Vostell), Fondazione Mudima, Milano
 - 1994 – Lo stato del dove/The Condition of Where (personal exhibition), Fondazione Mudima, Milano
 - 1997 – Galleria Graffio, curated by Andeo Radovan (personal exhibition), Bologna
 - 1997 – Progetto Oreste, curated by Mario Pieroni (with S. Falci, E. Fantin, E. Marisaldi, G. Norese, C. Pietroiusti, A. Radovan, N. Teodori, L. Vitone and other) Paliano, Frosinone
 - 1998 – Galleria Zone, curated by Andeo Radovan (personal exhibition), Bologna
 - 2006 – Bau 2 (with V. Baroni, J. Blaine, G. Broni, D. Poletti, W. Xerra and other), Palazzo delle Papesse, Siena
 - 2006 – 7th International Performance Art Festival, curated by Nicola Frangione (with J. Giorno, B. Ferrando, T. Kemeny, P. Albani), Monza
 - 2009 – The Second James Joyce Graduate Conference, Musical adaptations of Finnegans Wake, Università Roma3, Roma
 - 2013 – “Parabol(ich)e dell'ultimo giorno - Per Emilio Villa”, Edizioni Le Voci della Luna (with Dome Bulfaro, Tiziana Cera Rosco, Martina Campi, Mario Sboarina, Gian Paolo Guerini, Jacopo Ninni, Enzo Campi), Poesiafestival13 – Unione Terre di Castelli, Biblioteca Comunale di Castelfranco Emilia (MO)
 - 2013 – Titoli possibili Rischiare / Azzardare / Azzardi o qualcosa del genere..., curated by Gino Gianuzzi (with Aurelio Andrighetto, Gino Gianuzzi, Elio Grazioli, Horatio Goni, Nazzareno Guglielmi, Anteo Radovan, Riccardo Sinigaglia, Antonio Tola), Casabianca, Zola Predosa (BO)
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“Contemporary art tends more and more to rediscover the importance of *discovery*, of the experimentation of new materials and techniques borrowed from daily life. The artist becomes the one who reveals to all the possibility of new combinations of things. Cultural anthropology calls it *bricolage*, that is, a magic and playful use of objects which, displaced from the world of their usual functions, are shifted into new and fantastical uses. From the games children play the avant-garde and neo-avant-garde movements have relearned the ability to take apart the grown-up world and rework it in a personal and highly imaginative style. The method lies in thinking up alternative rules to the game, rules that fall outside of the repressive logic of reason and reasonableness.”

(**Achille Bonito Oliva**, in the *Compulsory Education* exhibition catalog, with me and Arman, Alighiero Boetti, William Burroughs, James Lee Byars, John Cage, Giuseppe Chiari, Enzo Cucchi, Milan Knizàk, Shigeko Kubota, Walter Marchetti, Yoko Ono, Nam June Paik, Vittor Pisani, Mario Schifano, Ben Vautier, Wolf Vostel with **Gino di Maggio** support)



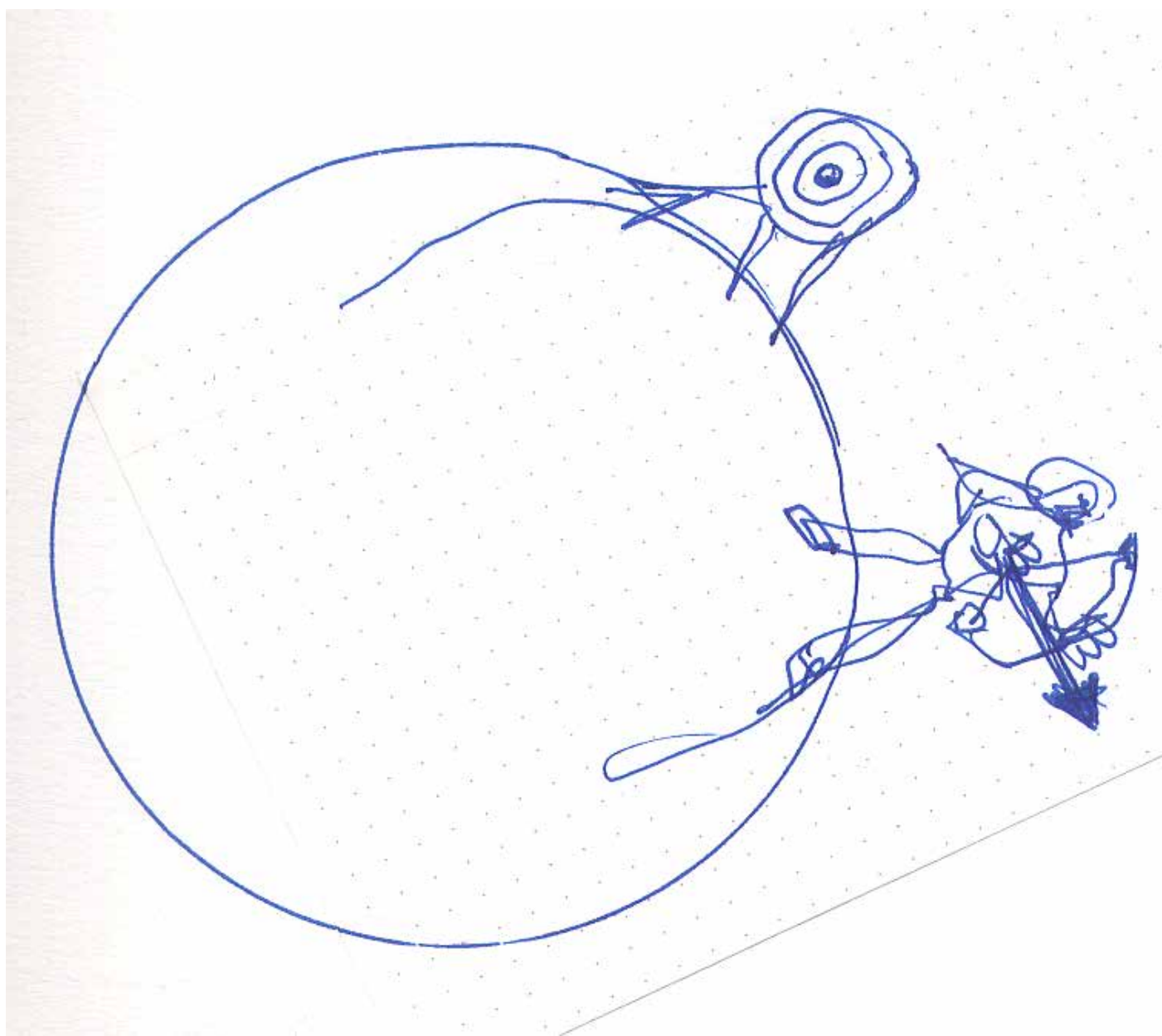




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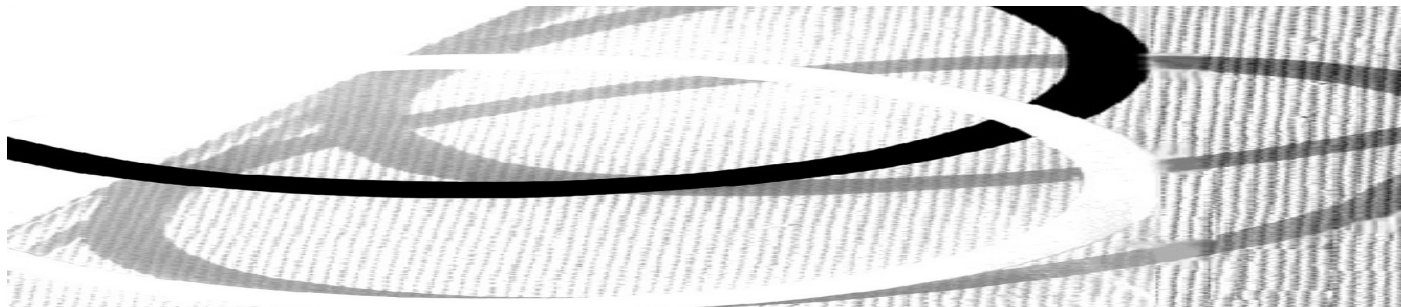


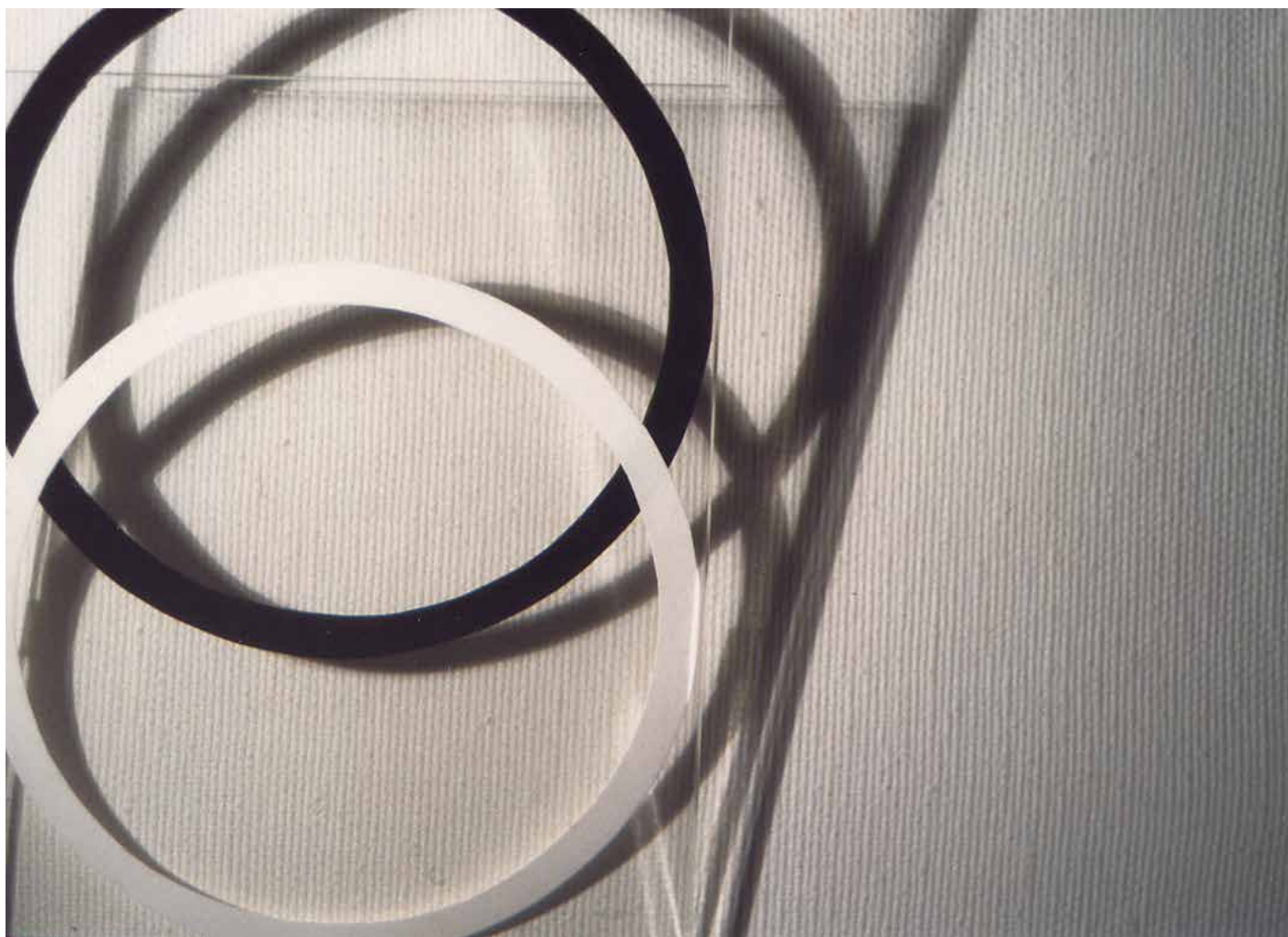






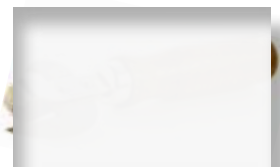


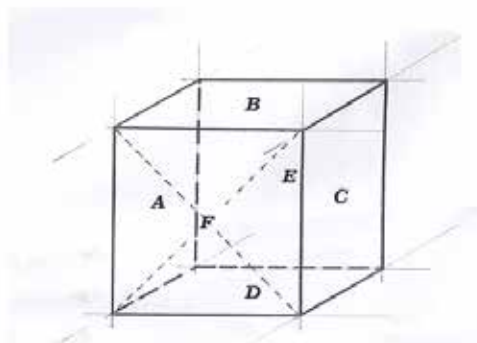
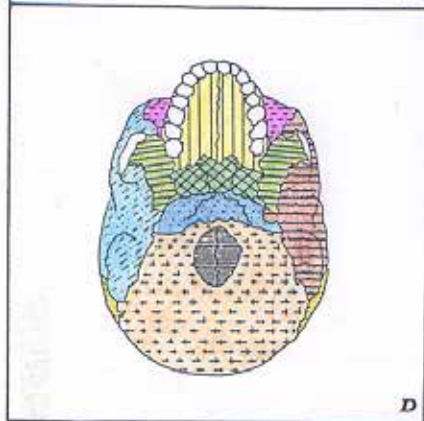
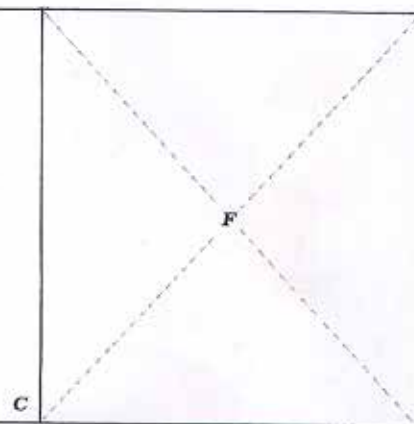
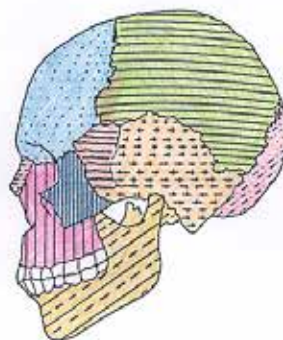
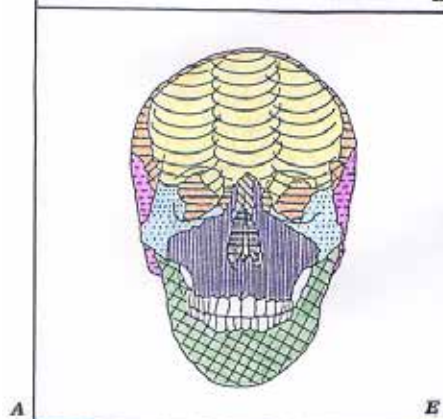
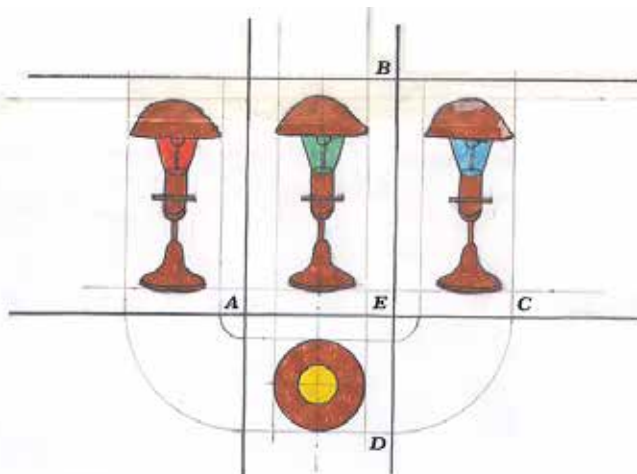
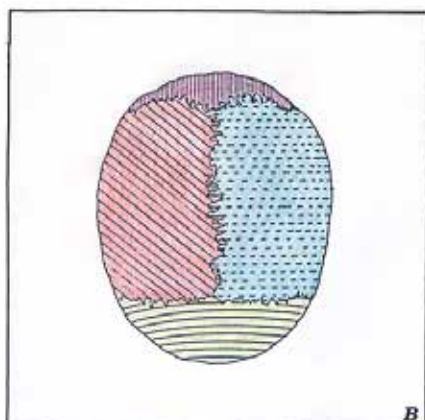




OPEN WITH CAUTION

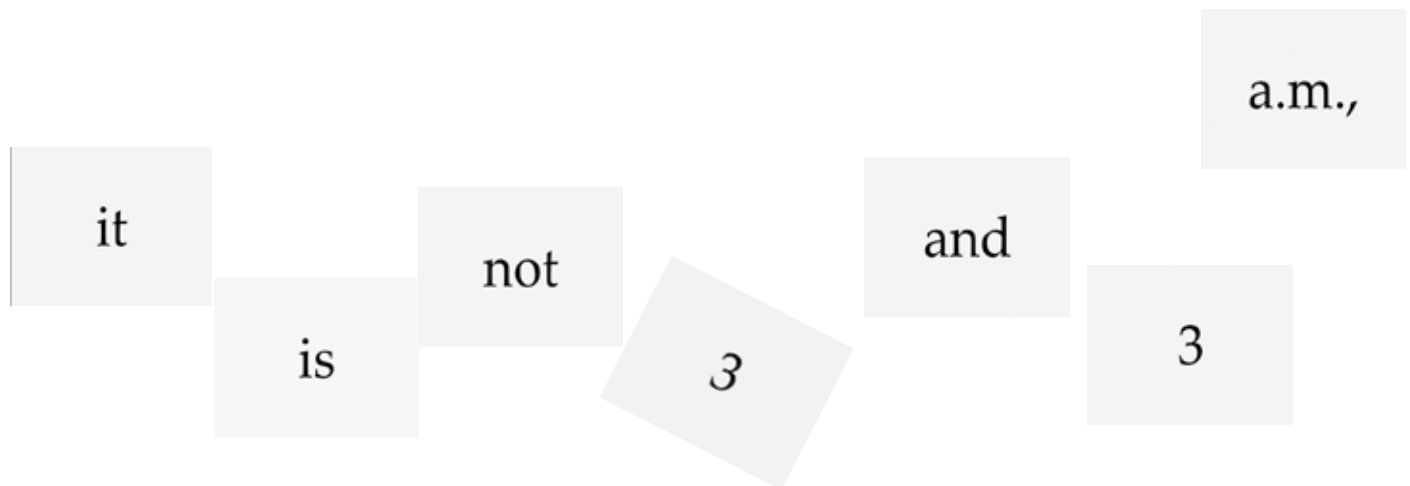






TIMELESSNESS

[ANNE MIRACLE AND PAUL MISTAKE ARE THE PROTAGONISTS OF THIS ADVENTURE. DISGUISED IN THEIR INITIAL STRETCH OUT LOOKING FOR THEIR IDENTITY, ALTHOUGH IT DID NOT DO ANYTHING TO FIND HER. THE INSIGHTS SOB: DRAW A CIRCLE WITH SPEECHES WHEN WE LIVE IMMERSED IN A TRIANGLE, ALLOWS THE GEOMETRY TO SUCCUMB TO THE PERFECT TEMPERATURE. YET, AS FILTERED THROUGH A PRISM, THESE TWO CHARACTERS SPARKLE LIKE SNOW IN THE SUN. WHEN A. M. CLINGS TO **κρόνος**, P. M. TAKES OUT HIS **αἰών** TO TRY TO DETERMINE FOR THE UMPTEENTH TIME THAT TIME EXISTS ONLY AS AN EXPERIENCE OF HIS ERROR. BREAKING UNDERSTANDING OF TIME, INSTEAD OF GETTING CAUGHT, IT SEEMS THE ONLY WAY TO AVOID INTENTIONS.]



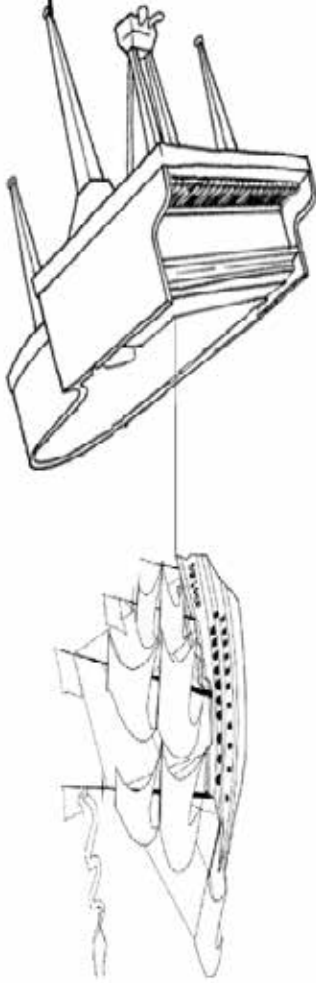
it is not 2 and 51 a.m., it is not 11 and 56 a.m., it is not 12 and 35 a.m., it is not 5 and 4 a.m., it is not 1 and 37 a.m., it is not 4 and 25 a.m., it is not 9 and 54 a.m., it is not 10 and 53 a.m., it is not 3 and 36 a.m., it is not 1 and 23 a.m., it is not 4 and 15 a.m., it is not 8 and 12 a.m., it is not 2 and 18 a.m., it is not 7 and 46 a.m., it is not 6 and 50 a.m., it is not 8 and 39 a.m., it is not 9 and 51 a.m., it is not 1 and 49 a.m., it is not 11 and 35 a.m., it is not 3 and 39 a.m., it is not 2 and 53 a.m., it is not 7 and 52 a.m., it is not 3 and 41 a.m., it is not 6 and 39 a.m., it is not 4 and 21 a.m., it is not 2 and 33 a.m., it is not 12 and 43 a.m., it is not 9 and 47 a.m., it is not 3 and 27 a.m., it is not 3 and 53 a.m., it is not 10 and 39 a.m., it is not 6 and 42 a.m., it is not 11 and 33 a.m., it is not 5 and 43 a.m., it is not 1 and 25 a.m., it is not 3 and 16 a.m., it is not 12 and 32 a.m., it is not 8 and 15 a.m., it is not 12 and 48 a.m., it is not 5 and 30 a.m., it is not 1 and 3 a.m., it is not 3 and 3 a.m., it is not 9 and 20 a.m., it is not 12 and 30 a.m., it is not 2 and 4 a.m., it is not 6 and 27 a.m., it is not 4 and 44 a.m., it is not 12 and 9 a.m., it is not 11 and 30 a.m., it is not 5 and 37 a.m., it is not 15 a.m., it is not 1 and 10 a.m., it is not 12 and 20 a.m., it is not 2 and 24 a.m., it is not 1 and 2 a.m., it is not 3 and 11 a.m., it is not 10 and 21 a.m., it is not 11 and 16 a.m., it is not 4 and 9 a.m., it is not 10 and 12 a.m., it is not 1 and 6 a.m., it is not 1 and 9 a.m., it is not 5 and 1 a.m., it is not 11 and 8 a.m., it is not 4 and 12 a.m., it is not 8 and 5 a.m., it is not 11 and 7 a.m., it is not 9 and 3 p.m., it is not 6 and 4 p.m., it is not 12 and 14 p.m., it is not 2 and 32 p.m., it is not 12 and 3 p.m., it is not 9 and 59 p.m., it is not 3 and 45 p.m., it is not 9 and 14 p.m., it is not 4 and 24 p.m., it is not 9 and 4 p.m., it is not 1 and 4 p.m., it is not 12 and 33 p.m., it is not 2 and 34 p.m., it is not 3 and 57 p.m., it is not 8 and 47 p.m., it is not 3 and 50 p.m., it is not 6 and 53 p.m., it is not 6 and 1 p.m., it is not 8 and 31 p.m., it is not 3 and 10 p.m., it is not 1 and 5 and 27 p.m., it is not 4 and 5 p.m., it is not 9 and 13 p.m., it is not 2 and 52 p.m., it is not 1 and 18 p.m., it is not 12 and 4 p.m., it is not 9 and 19 p.m., it is not 11 and 9 p.m., it is not 10 and 59 p.m., it is not 4 and 40 p.m., it is not 9 and 53 p.m., it is not 12 and 52 p.m., it is not 10 and 47 p.m., it is not 7 and 42 p.m., it is not 4 and 43 p.m., it is not 8 and 10 p.m., it is not 8 and 30 p.m., it is not 2 and 27 p.m., it is not 4 and 52 p.m., it is not 2 and





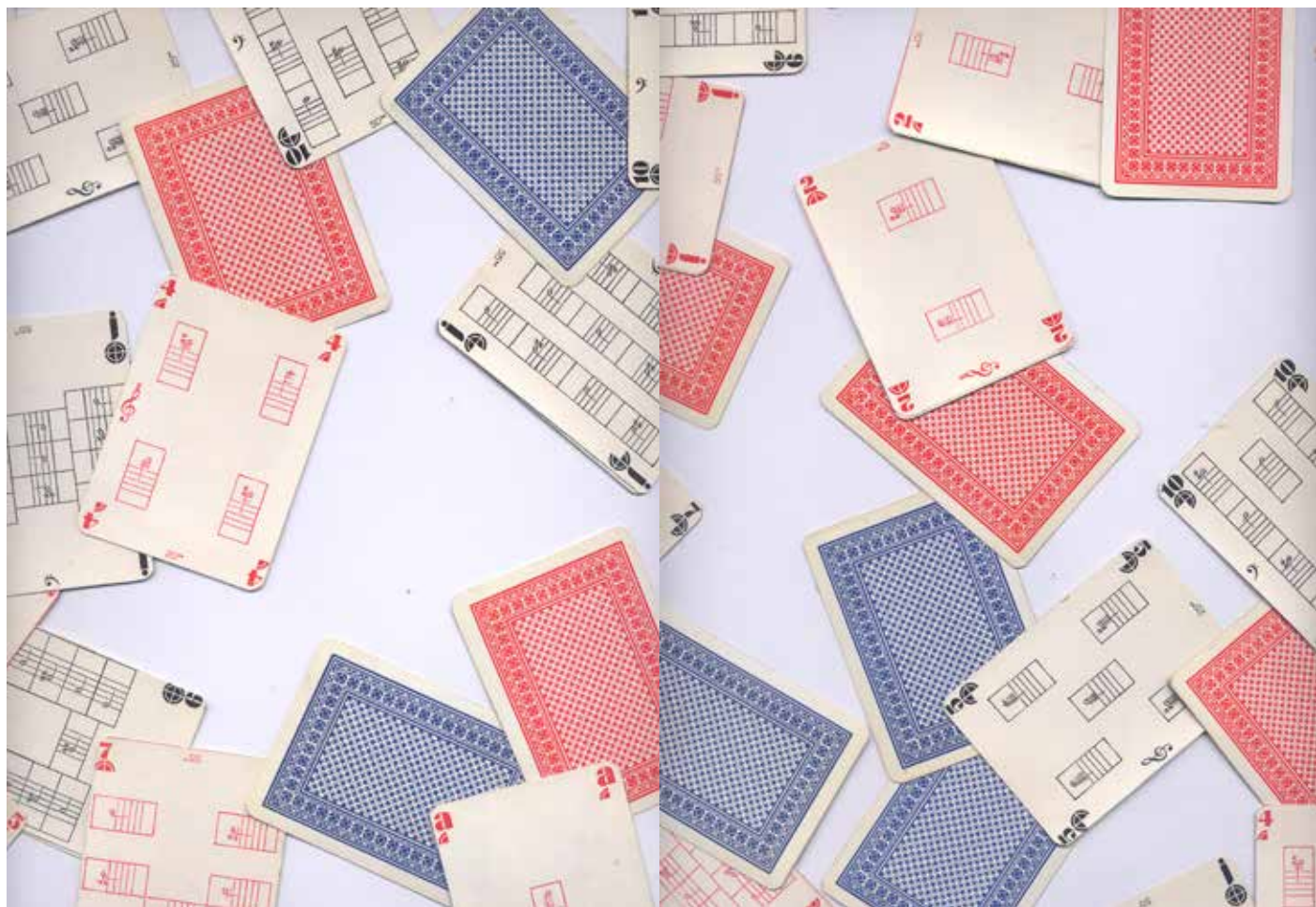


EK-STASIS/EX-STASIS: ONLY BY THE FORM (THE PATTERN) CAN MUSIC REACH THE **STILLNESS** AS A CHINESE JAR
STILL MOVES PERPETUALLY IN ITS STILL**NESS**

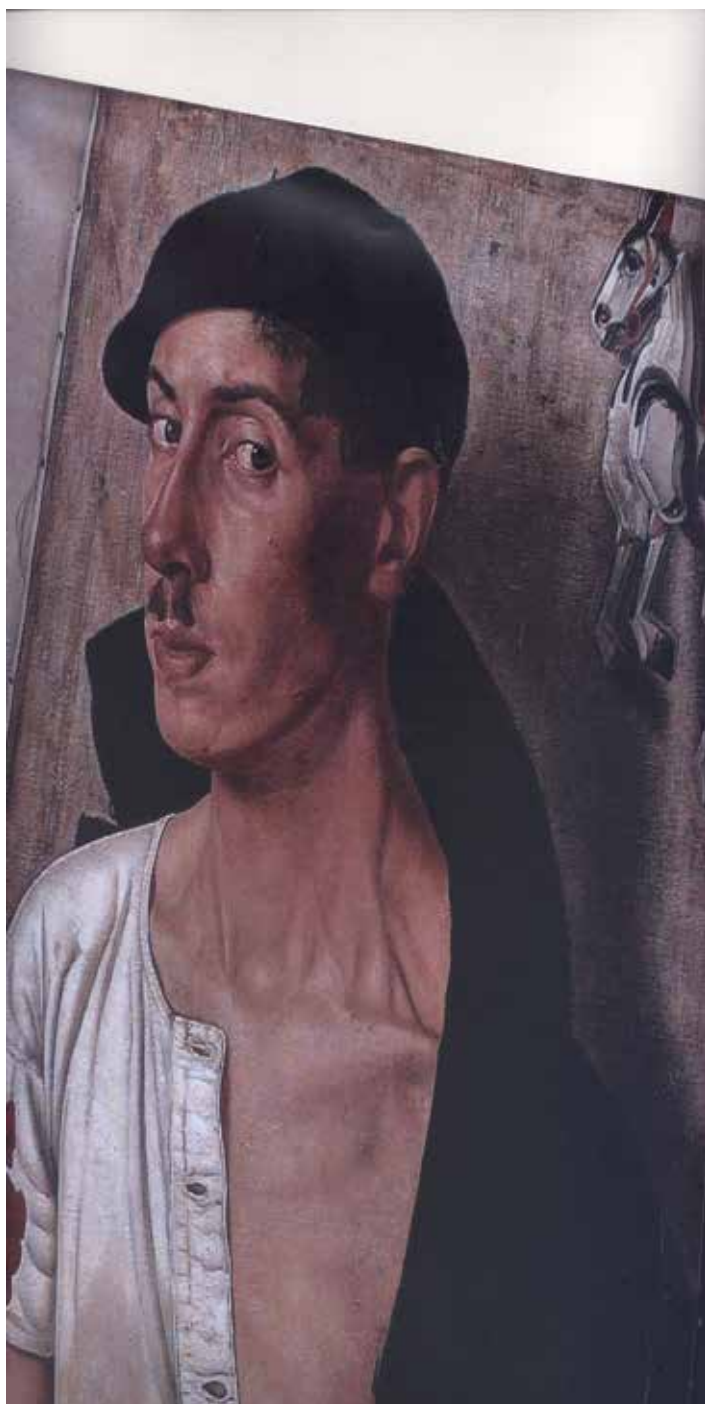








LOKOS **AND** LOGOS: EVERYTHING WILL BE OKAY IN THE END, IS IT'S NOT OKAY, IT'S NOT THE END



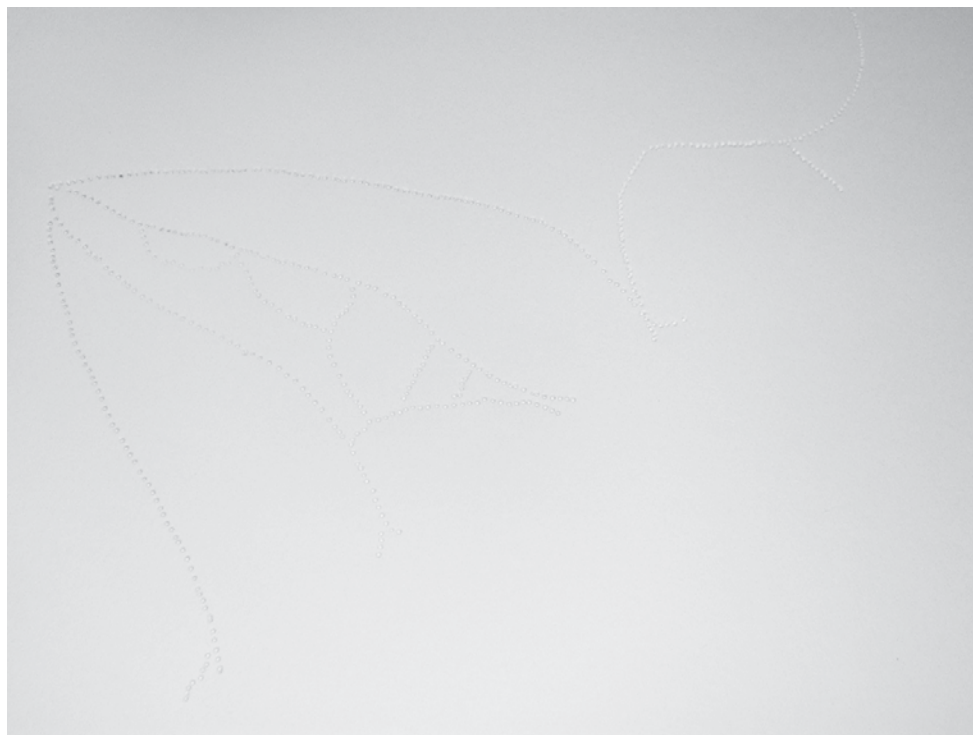


















THE MIRROR IS THE UNWISHABLE BRIGHTNESS OF THE ACT



PIANOCORTE [PIANO WITH SHORT SKIRT]

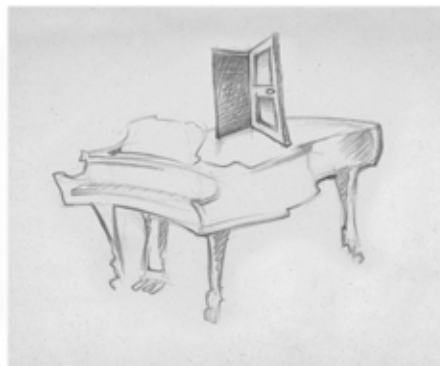
PIANOERTE [PIANO WITH ORTE, TOWN IN ITALY, NEAR ROME]

PIANOMORTE [PIANO WITH DEATH]

PIANOPORTE [PIANO WITH DOOR]

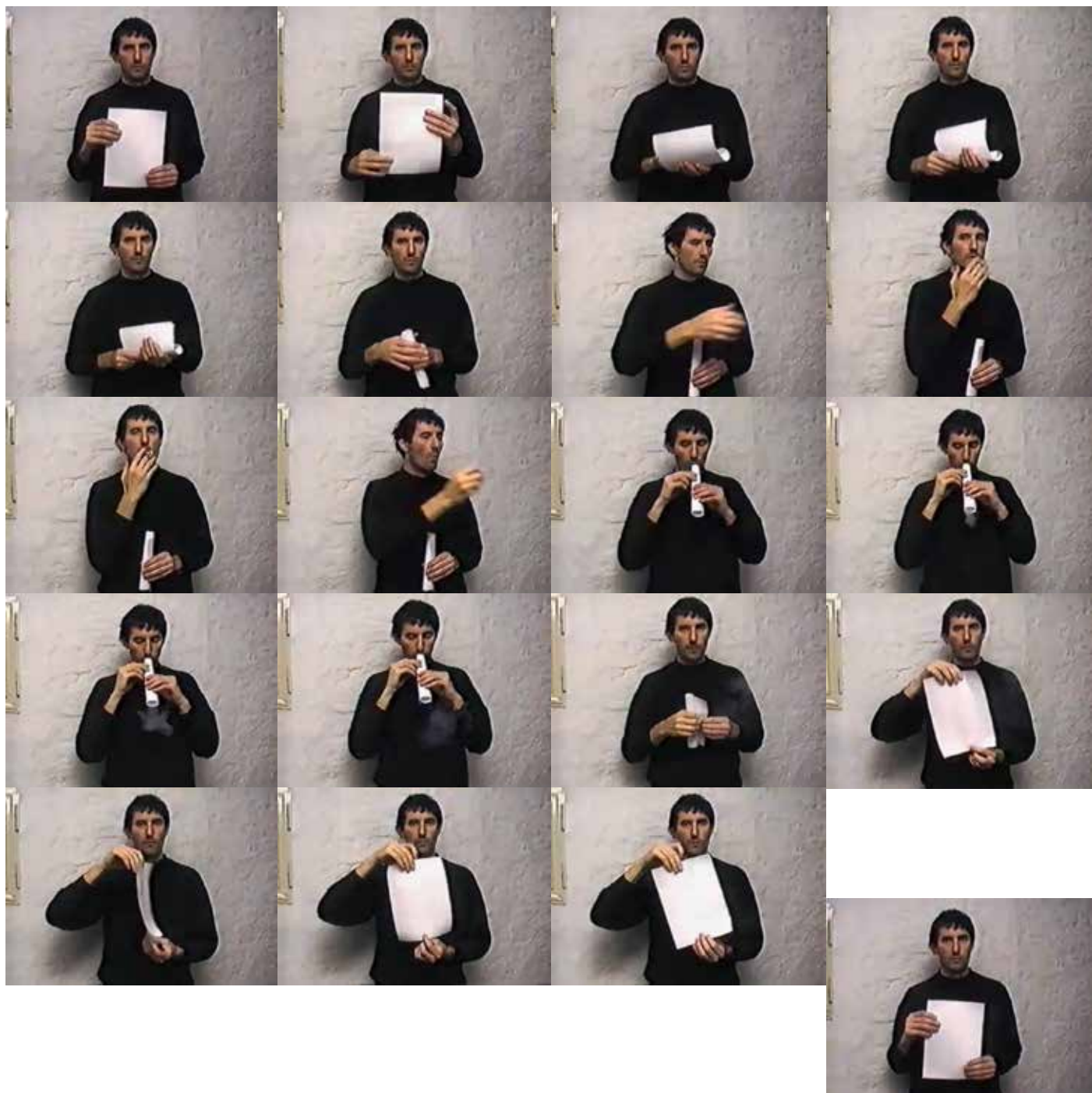
PIANOSORTE [PIANO WITH PLAYING CARDS]

PIANOTORTE [PIANO WITH CAKES]



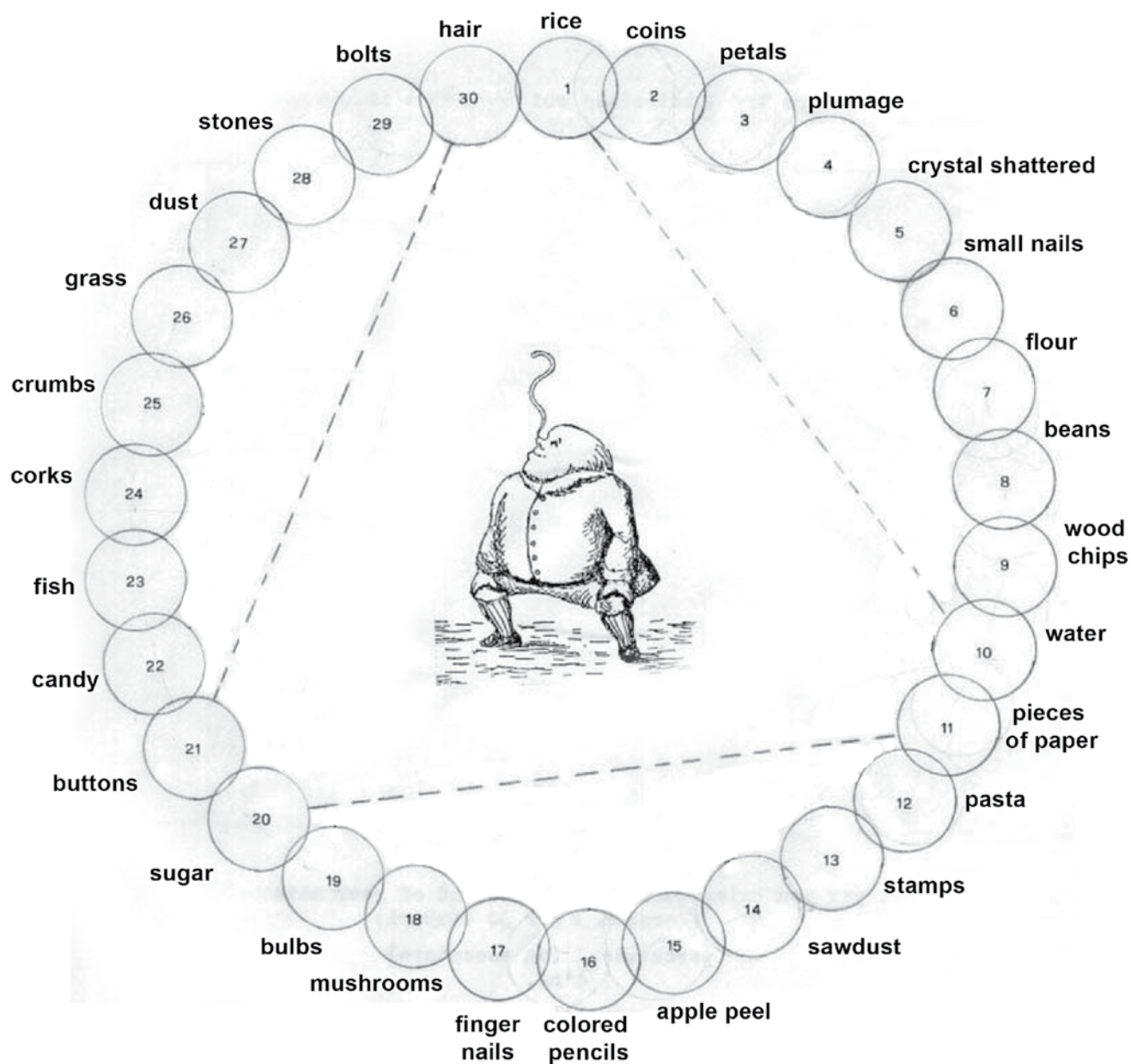
LET I THERE: LEADEN, **PATIOR**, LAUGHTER





JUGGLER: YET YOU BALANCED AN EEL ON THE **END** OF YOUR NOSE









DEMONSTRATION OF IRRESOLUTION: THE **LIFE** OF THE ANIMALS







Save that—the sloop’s keel spoiled by the morn of sighs—wherever they could forget the tenuity of a sinister breeze; save that the night had been a guidance for them, and the pillow assigned but malignant subterfuges, sighs, insignificancies, a little less, at least forgotten; as soon as their useless physiognomy would not desist from wedging through a tepidity of sapid inattention, through a threadlike quietness, trying to cherish the foaminess of the waves. Unfortunately—in that bitterness, in those rowboats—they were not less teeming with the breaths that had drawn them adrift, disinherited of those inlets that reforested ethereal pits through passages and spells to a faithful languidness; nor did they less descry—in the vacuous pulleys that retraversed frictions onto frictions—the sleepy crags of others’ trance, musty oars of sweats and languors, in the marshes of subtended shadows, which once adorned them with branches and pestilence, to defense, to offense; nor did they less descry—in those very hulls, as a raft forgets to draft a refrain to whet the regurgitations from the stems—the swimmers of the ingenious armillas whose bruises they collected; or the devourers, perchance greedy of those exhaustive rinsings whose dark resources they kept in tunnels, despite the fact that the selfmoving physiognomy of abeyance—which covers the views of slimy ditches—narrates their forays and the outrages of viscosity; even of the precipice that urges them on to an unrowable loop, unfortunately, they remember but a very tedious tribulation.

