

# Gian Paolo Guerini

*impossibility of perception  
visibility of the invisible  
certainty of the uncertain  
exaltation of error  
showing the hidden  
revealing the inevitable  
highlighting the paradox  
varying the invariable*

**photos**

**signs**

**music**

**words**

**graphic**

**actions**

[www.gianpaologuerini.it](http://www.gianpaologuerini.it)

*Exposition with Arman, John Cage, Nam June Paik, Daniel Spoerri,  
Ben Vautier, Wolf Vostel, Achille Bonito Oliva, Alighiero Boetti,  
Gino di Maggio, William Burroughs, Walter Marchetti, Yoko Ono,  
Vittor Pisani, Giuseppe Chiari.....*

**wall-hanged scene made on white 70 x 100 cm cardboards**

*When we see what we were on Earth and what we leave behind /  
Only silence is great; everything else is weakness.  
(Alfred de Vigny)*



*the footprint and the sprout*



*we are dead*



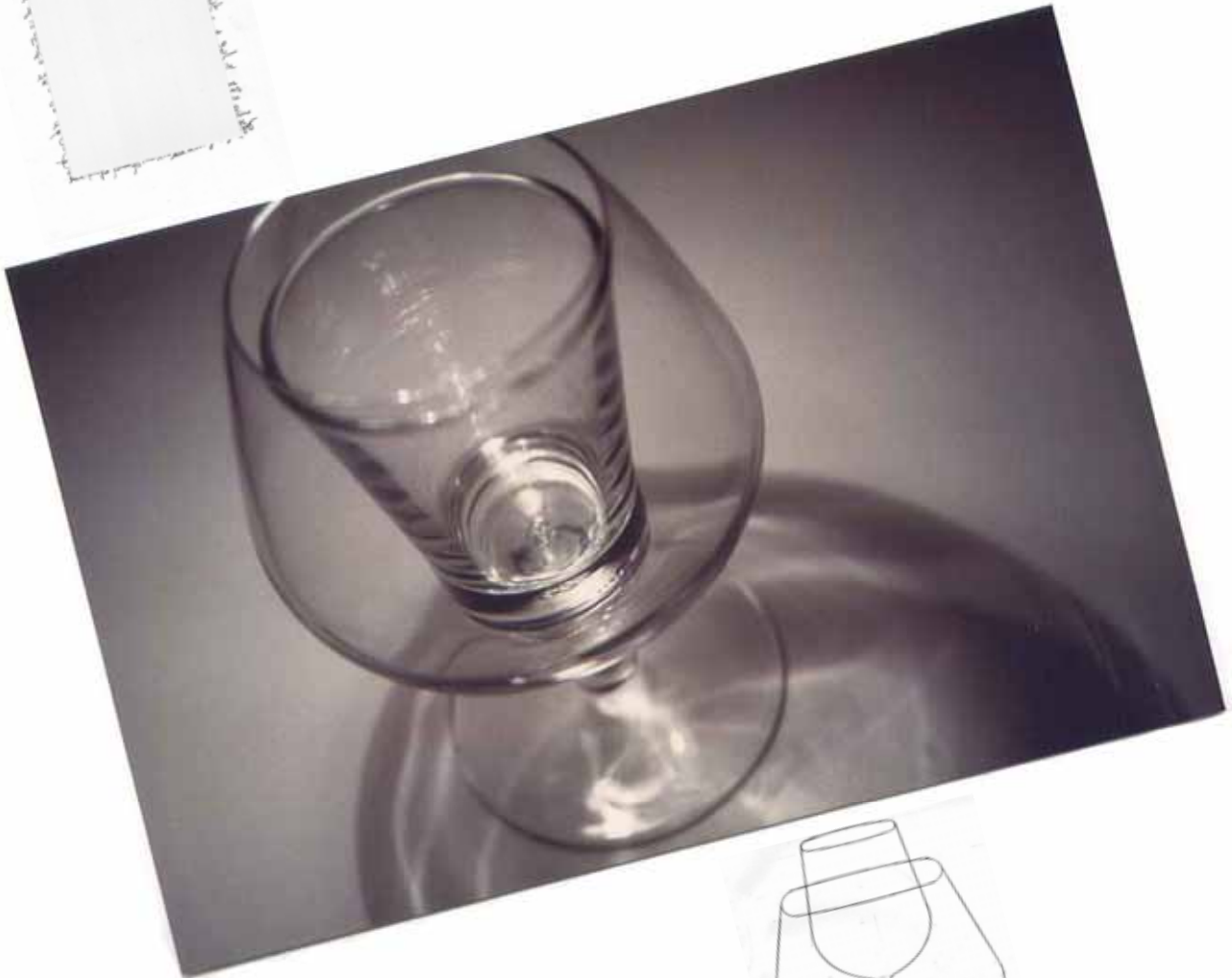
december 9<sup>th</sup>,





*looking and being looked*





*containing content*



*self-portrait with hat*



GIULIO BONFIGLIO

notaio

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Tel 06-6781624 Fax 06-6789621

Col presente atto si certifica che il sottoindicato progetto, denominato SPECCHI BUI/DARK MIRRORS, è idea originale dell'artista Giampaolo Guerini (residente a Crema, via Urbino 18A, tel. 0373/250336) e come tale si diffida chiunque, in Italia e all'estero, ad attuarla:

Commissionare dei ritratti senza occhi basandosi su fotografie, firmarli (tramutandoli così in autoritratti) senza guardarli, esporli senza vedere la mostra. Ogni opera porterà la didascalia "autoritratto non visto dall'autore".



Al momento della realizzazione di questo progetto verrà redatto un altro certificato che, allegato a ogni opera, attesterà la regolarità dell'operazione.

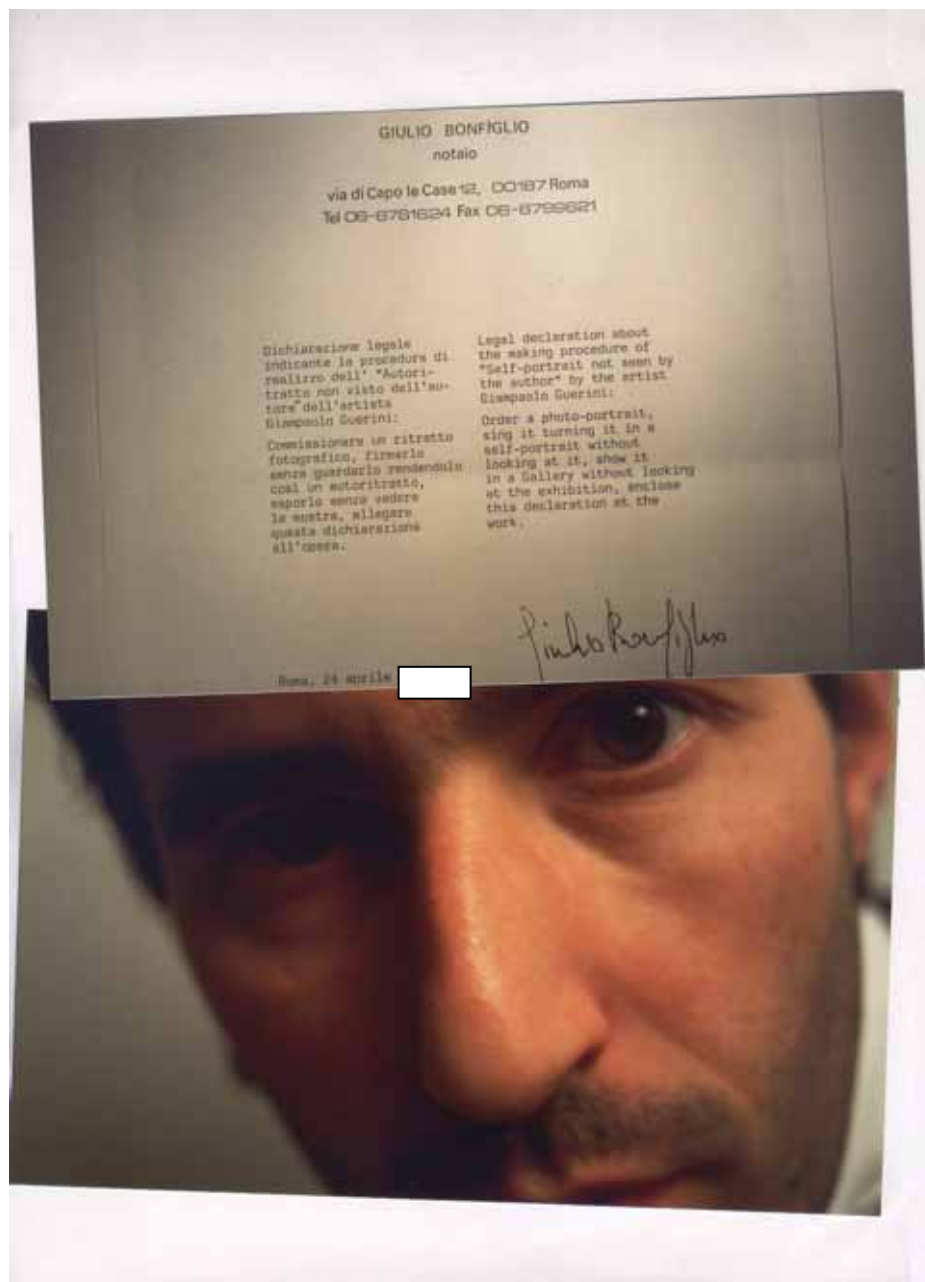
Roma, 9 luglio



*Giulio Bonfiglio*

Copia dell'originale  
a uso dell'artista

Order eyes-less portraits based on photographs, sign them without seeing (so they become self-portraits), show them without see the exposition, write this caption on each work: "self-portrait not seen by the author".

*lessness 2/2*

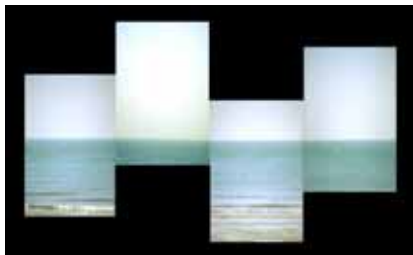
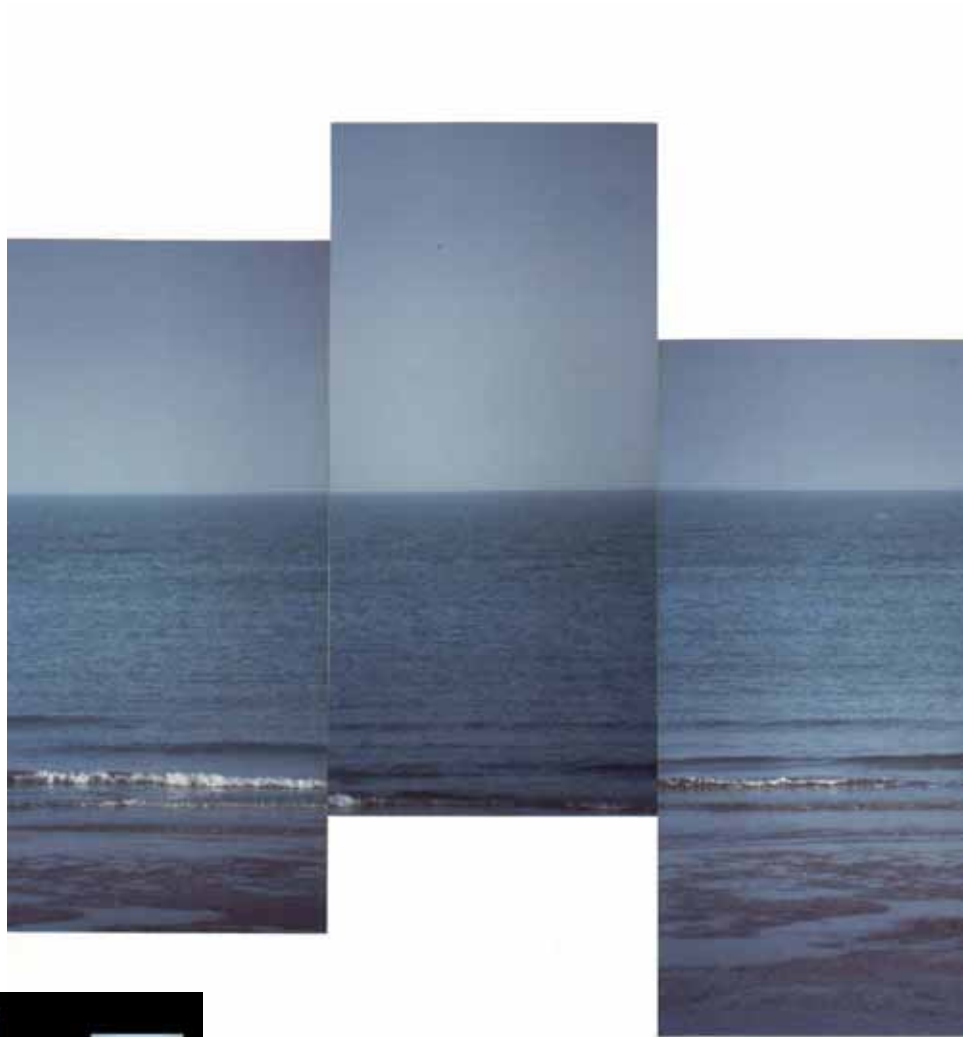


*the condition of where 1/2*



*the condition of where 2/2*

*The Condition of Where (personal exhibition), Fondazione Mudima, Milano*



*sailors in abeyance 1/3*





[photo: Aldo Spoldi]

*visible sonorous alphabet*



*measurement system*



*epiphany*



*the double and the extent*



extremely





*equal within the same*

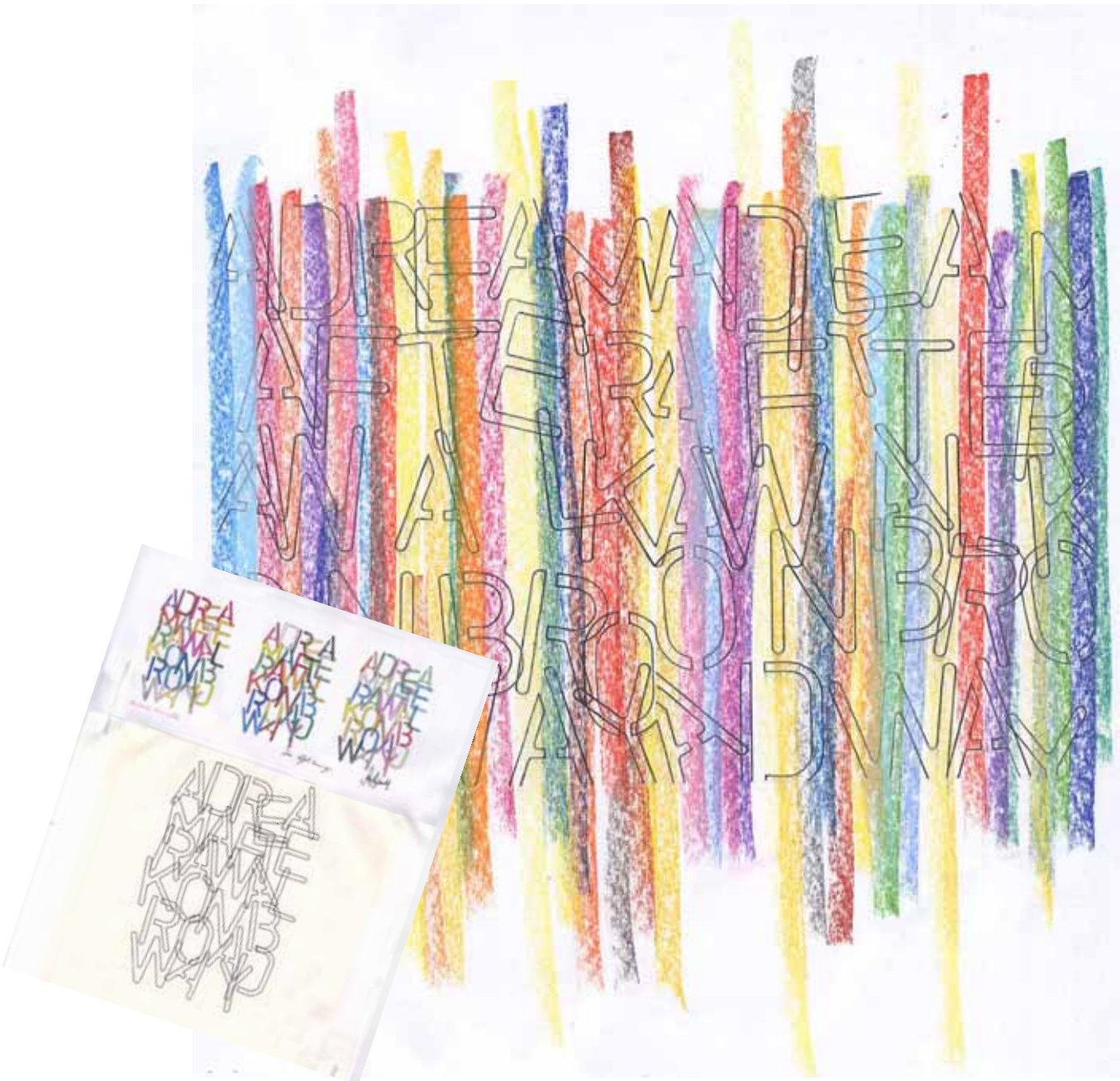


*open with caution*

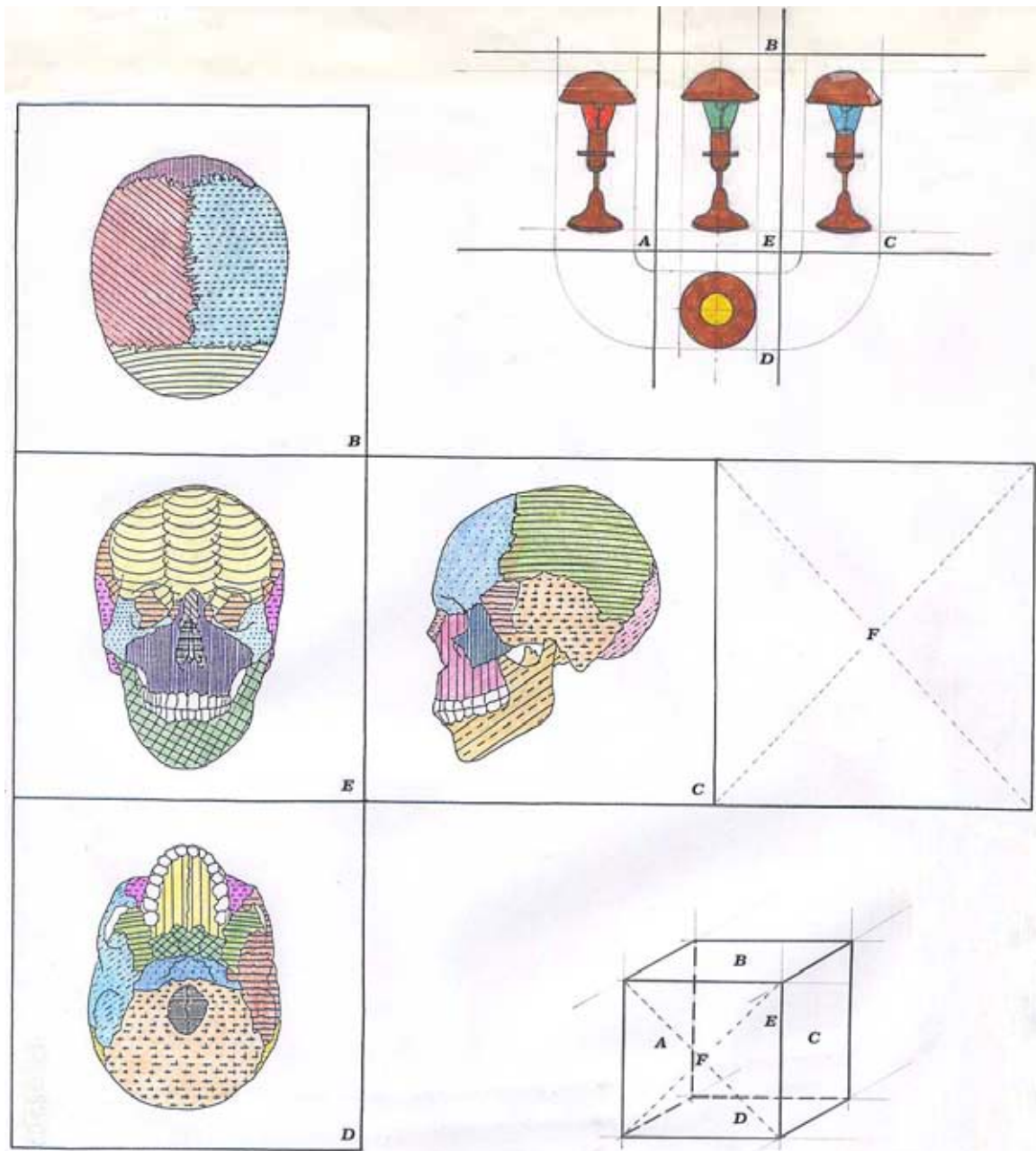


*invariability of variable*





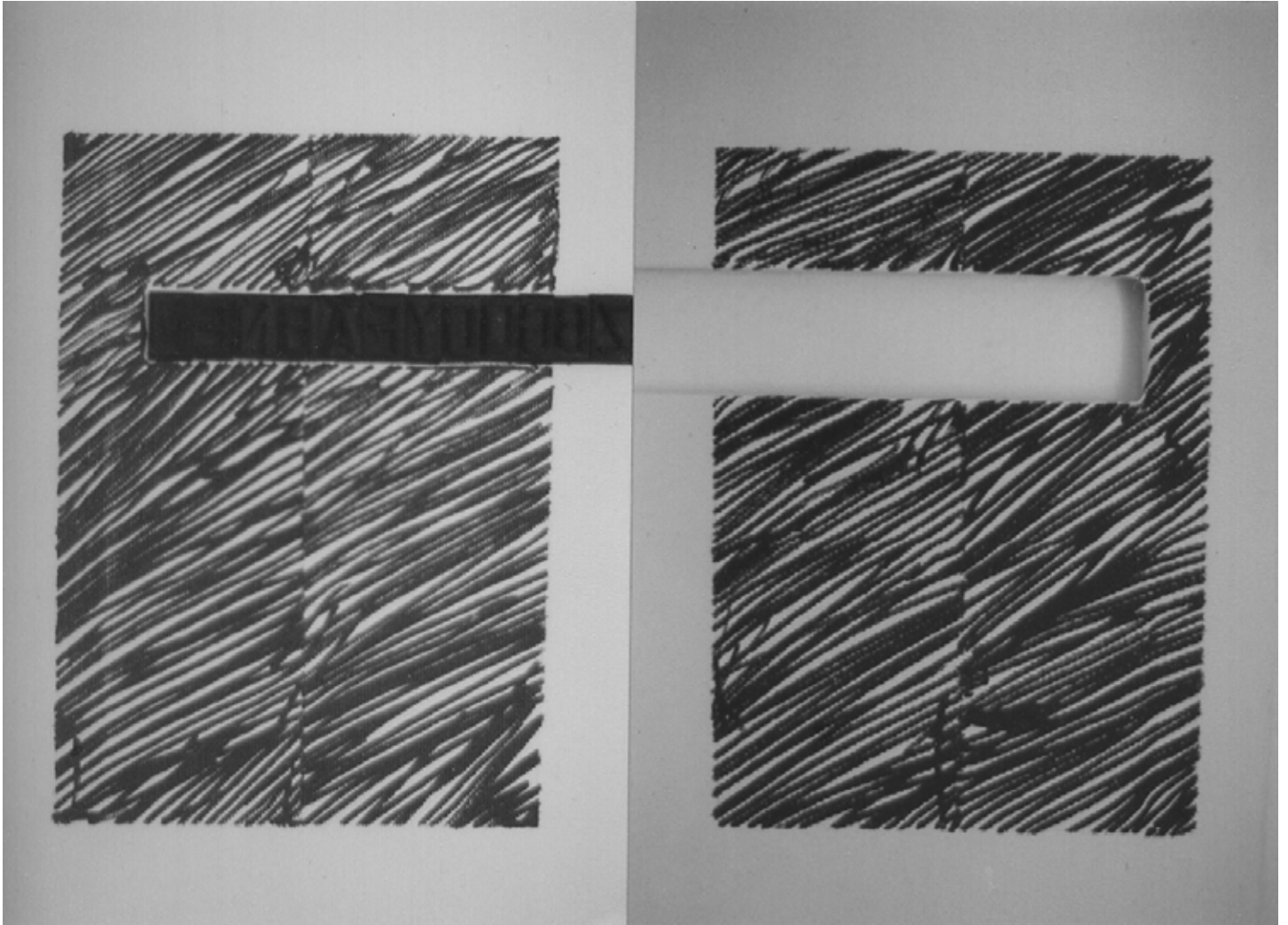
*a dream after a walk on broadway*

*visible cube*

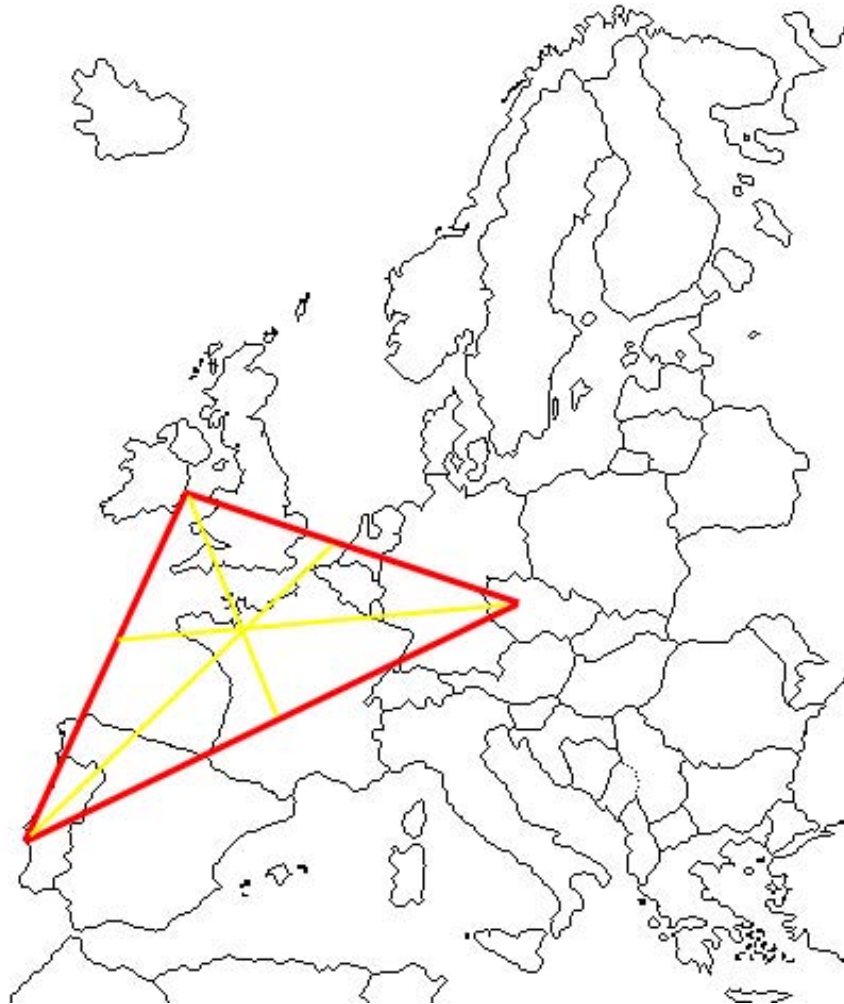




*the mirror is a mirror of a mirror*



*print of air*



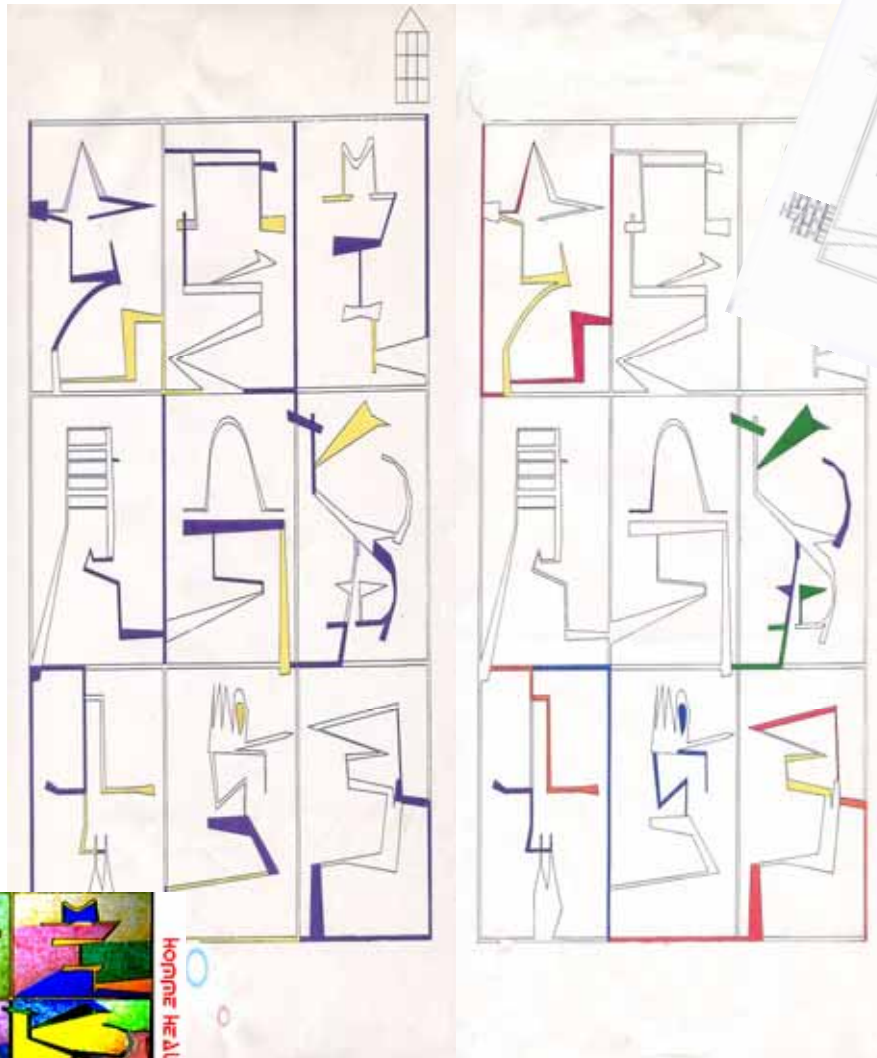
*town founded by ulysses at atlantic ocean 1/2*





*visibility of the invisible*



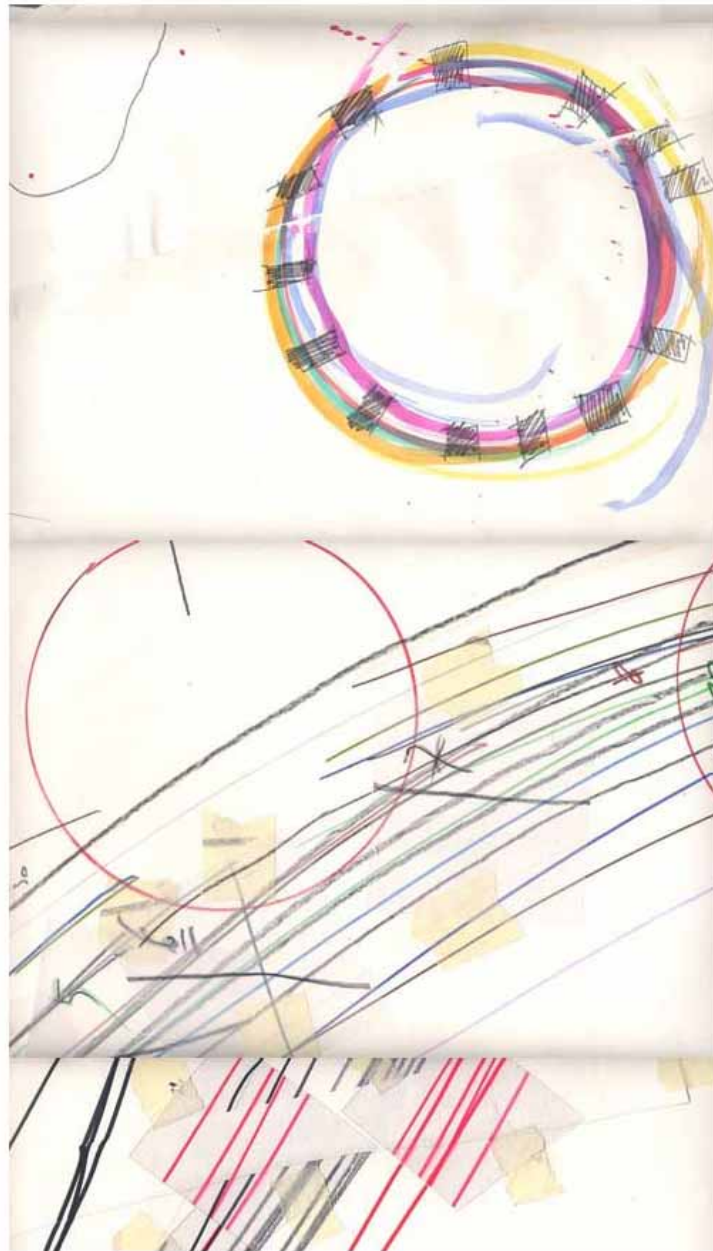


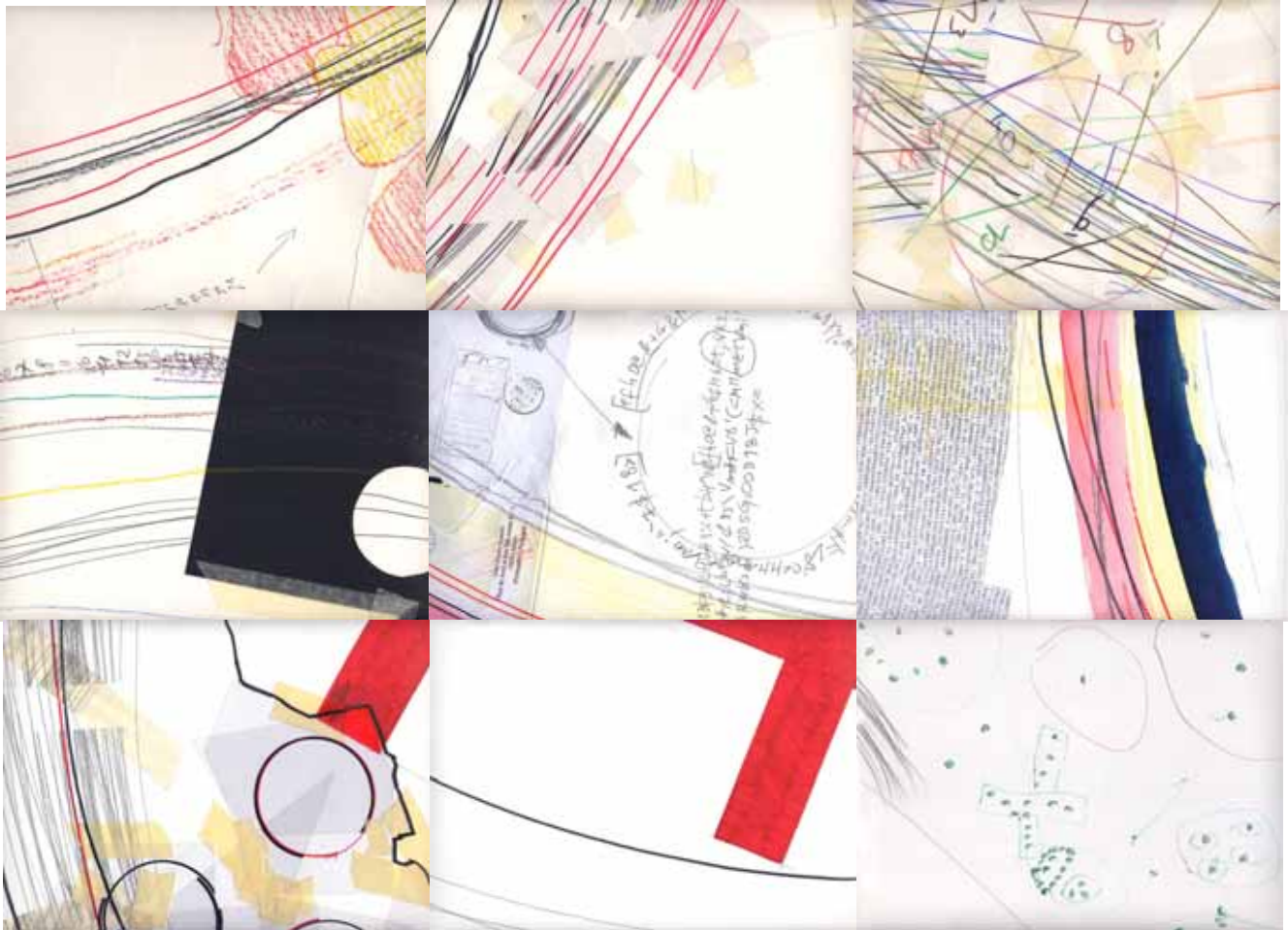
HOMME HE ALUNE HOMME

*aume – heaume – homme – aum – home*



*copy from life 1/3*





*copy from life 3/3*





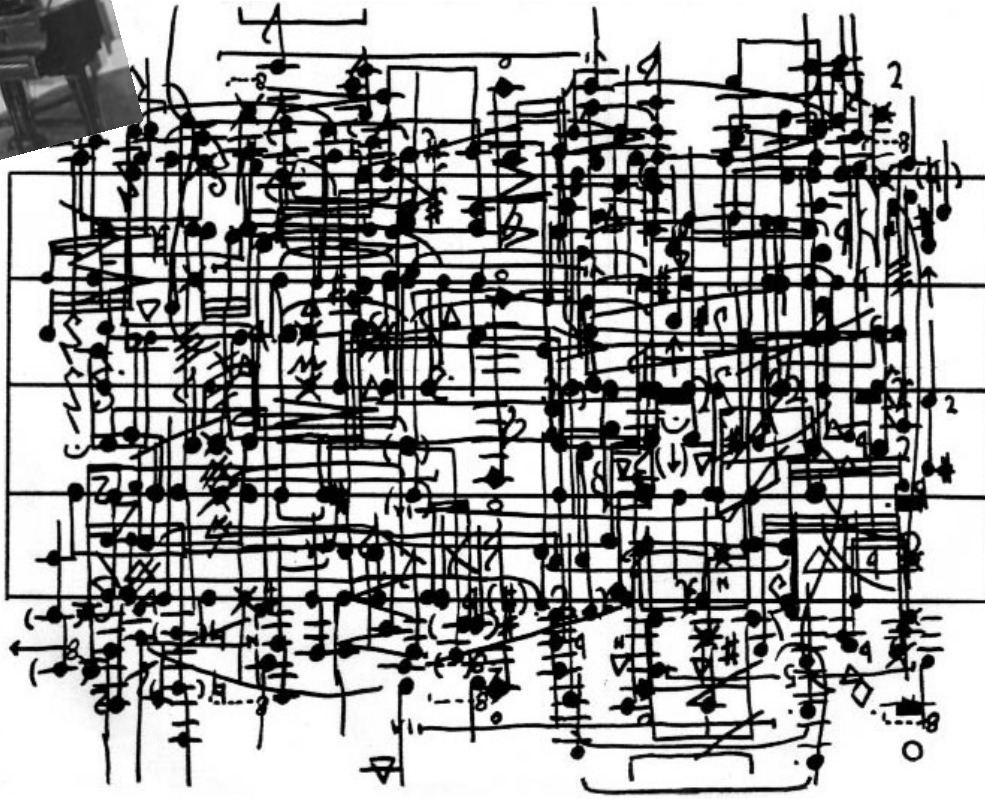
*ek-stasis: four weights one measure*

*Trubite to Joe Jones, Fondazione Mudima, Milano*



zero

*Pianofortissimo, curated by Gino di Maggio, Fondazione Mudima, Milano*  
*[photo: Roberto Masotti]*

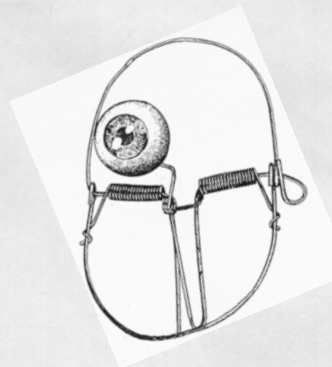


*no hands*

*Improvvisazione libera, curated by Giuseppe Chiari, Museo Pecci, Prato*



# das innere des ohrs entzünden



in Zusammenarbeit mit Giovanni  
Fontana, John Cage und den  
stummen Kindern Indiens  
: Giampaolo Guerini  
in der e x o-galerie  
berlin 62  
, grunewaldstraße 91  
(U-Bahn Eisenach. Str.)  
Dienstag 20 Oktober 21h

Unabdingbare Voraussetzung,  
um der Performance beizuwohnen:  
Jede Person muß ein funktio-  
nierendes, tragbares Tonbandgerät  
bei sich haben. Regelüberschrei-  
tungen sind nicht gestattet; das  
innere des Ohrs entzünden. Aber  
wenn dieser Zustand (die Spielregeln  
sind nur Regeln, das Spiel ist  
immer verschieden) durch die Stille  
erklärbar ist, wie kann man sie  
über Ohr-Auge-Feuer erklären?  
Vielleicht ist die Erklärung:  
Die Stille dirigiert die Gegenwart  
und nimmt notwendig an ihm teil,  
mit Sorgfalt, damit kein Schaden  
entsteht. Es wird also eingeladen  
zum autonomen Gebrauch der Sinne  
für eine Kommunikation, die die  
Sinne selbst umgeht (vorgeschlagen  
wird eine unmögliche Kommunikation:  
Sprechen; vorgeschlagen wird eine  
mögliche Kommunikation: Nicht  
sprechen). Zuhören umfaßt einen  
kollektiven Aspekt (auch wenn taub  
zu sein besser wäre, ohne Leiden):  
Der Performer hat die Funktion  
einer Zielscheibe: Wird vielleicht  
jemand das Tonbandgerät an den  
Kopf dieses naiven Hüters der  
Stille werfen? Dieser Vortrag  
über scheinbar nichts läßt  
recht gut seinen letzten Zweck  
durchscheinen: Die erste Anweisung  
ist die Einladung, sich selbst  
zuzuhören. Weit entfernt von großen  
Opfern und geschlossenen Türen.  
Eine Tür, die weder offen noch  
geschlossen ist (die Tür von Duchamp).  
Die Zeit, die ich für meine Stille  
verloren habe, sie macht deine  
Stille so wichtig. Natürlich passen  
Deleuze und Guattari hier nicht,  
das wäre wie Gustav Thöni auf den  
Brettern, die die Welt bedeuten.

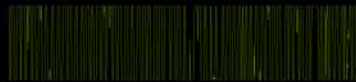
*focus on the inner ear*



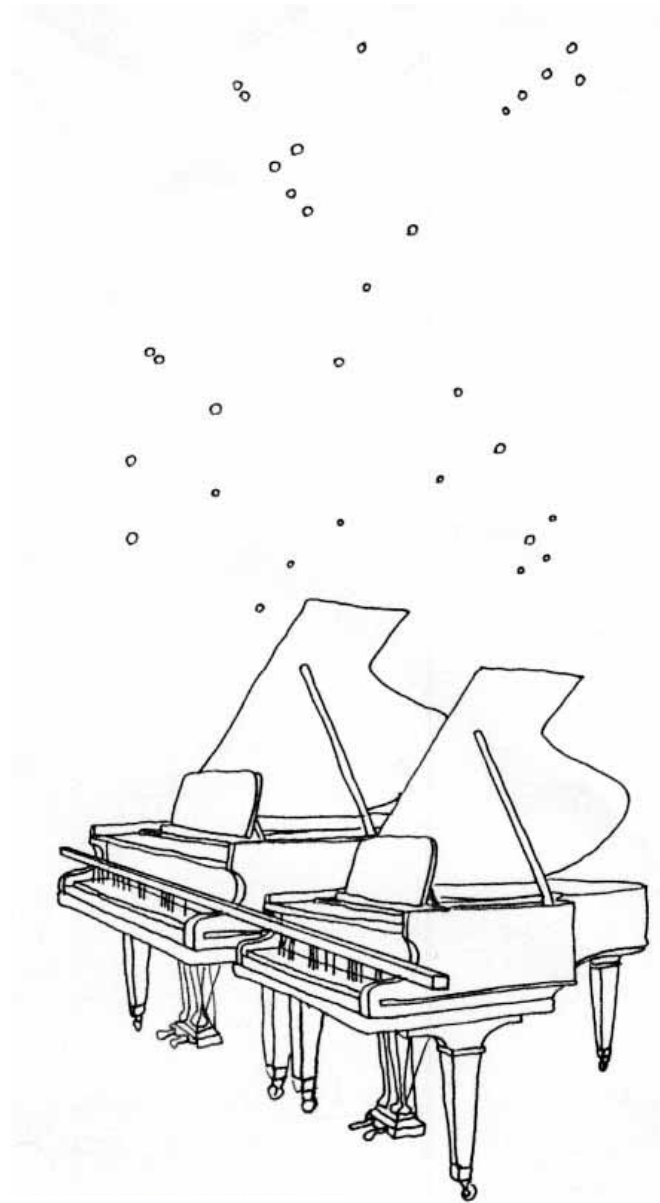


0"

60"

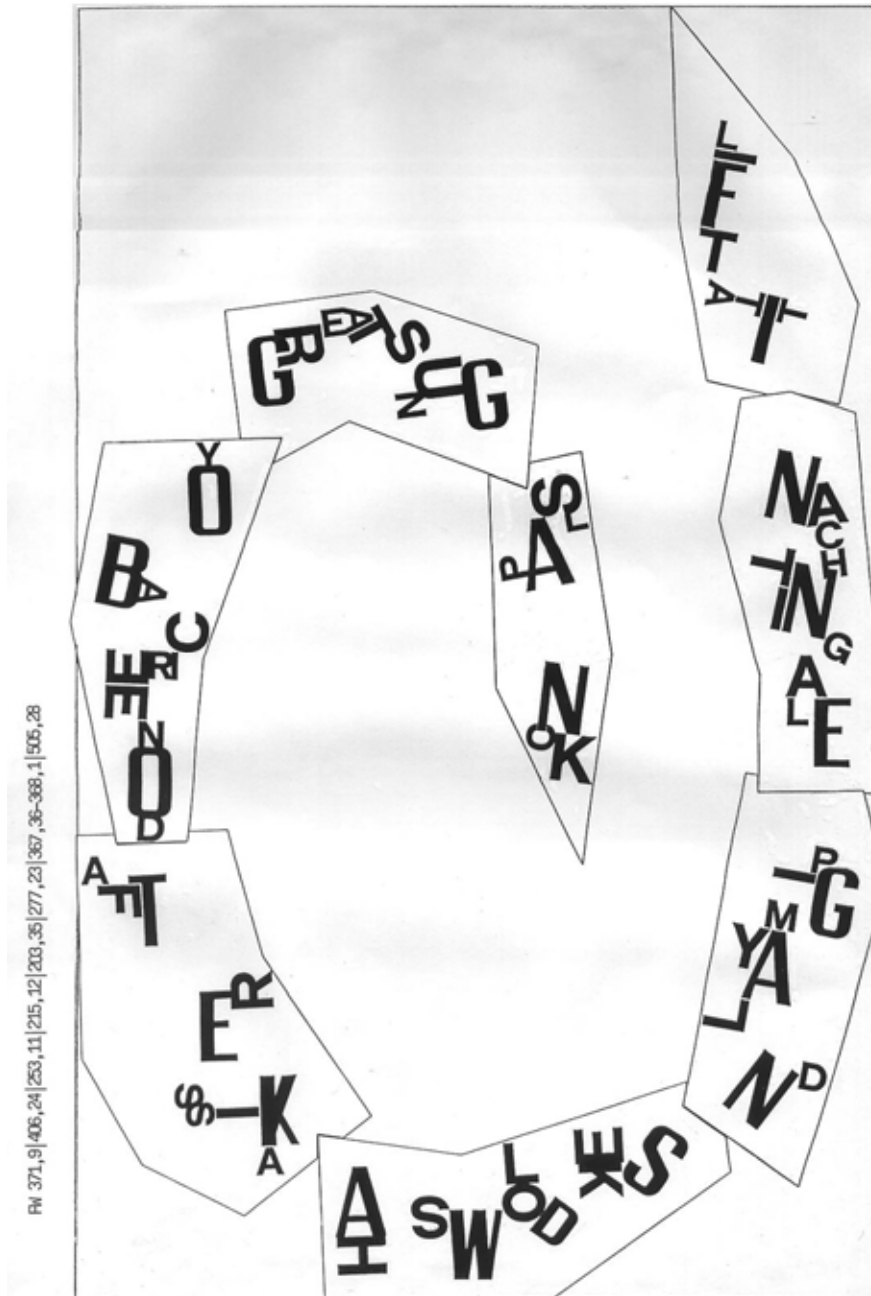


*6,810,000 litres of water per second*

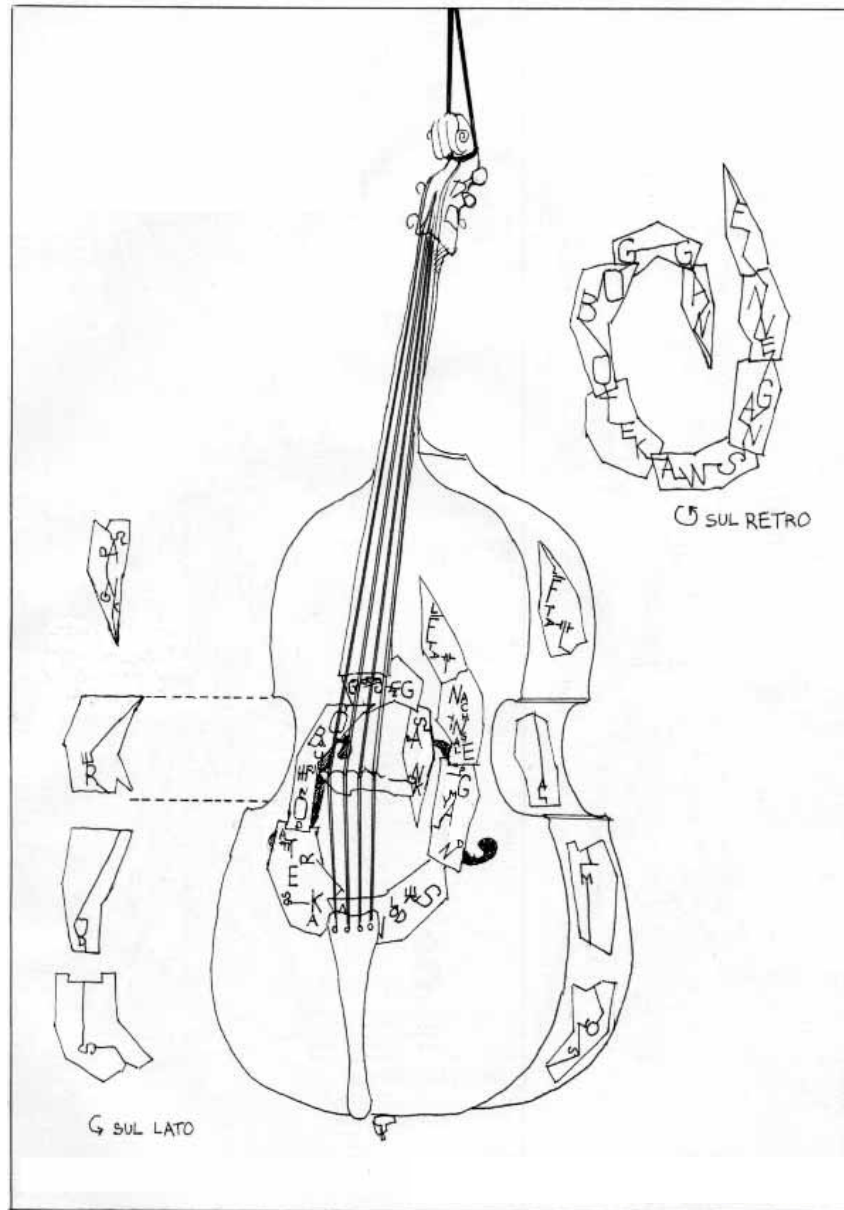


*finnegans wake thunderclaps*

*The Second James Joyce Graduate Conference, Università Roma3, Roma*



finnegans wake toboggan 1/2



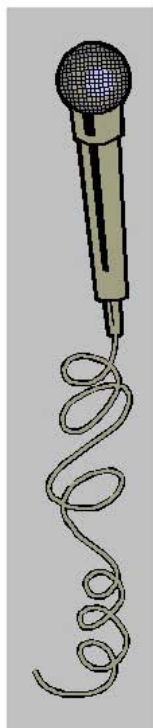
*finnegans wake toboggan 2/2*





*Milano-Poesia, curated by Gianni Sassi, Milano*

## Wave on



Numero interpreti: 5 ca (scelti tra il pubblico)

Spazio interpreti: 6x2 m ca

Numero pubblico: 50 ca

Spazio pubblico: 6x15 m ca (senza sedie)

Strumentazione: un microfono con almeno 20 metri di cavo per ogni interprete, 3 casse acustiche per ogni microfono, amplificatore, mixer

Installazione: i microfoni sono posti in fondo alla sala, dal lato opposto degli interpreti, che terranno in mano il cavo; le casse sul pavimento col cono rivolto verso l'alto; il pubblico seduto per terra o sdraiato (cuscini) che potrà introdurre nello spazio piccoli o medi oggetti d'affezione

Azione: gli interpreti tireranno lentamente il cavo avvicinando a sé i microfoni (si raccomanda al pubblico di non intralciare il percorso dei microfoni); ogni interprete guarderà fisso negli occhi una persona del pubblico per 5' ca, poi un'altra per altri 5' ca e così di seguito

Illuminazione: media e diffusa

Durata: 60' ca

*slowly pull the power amplifier microphones that run between the public*

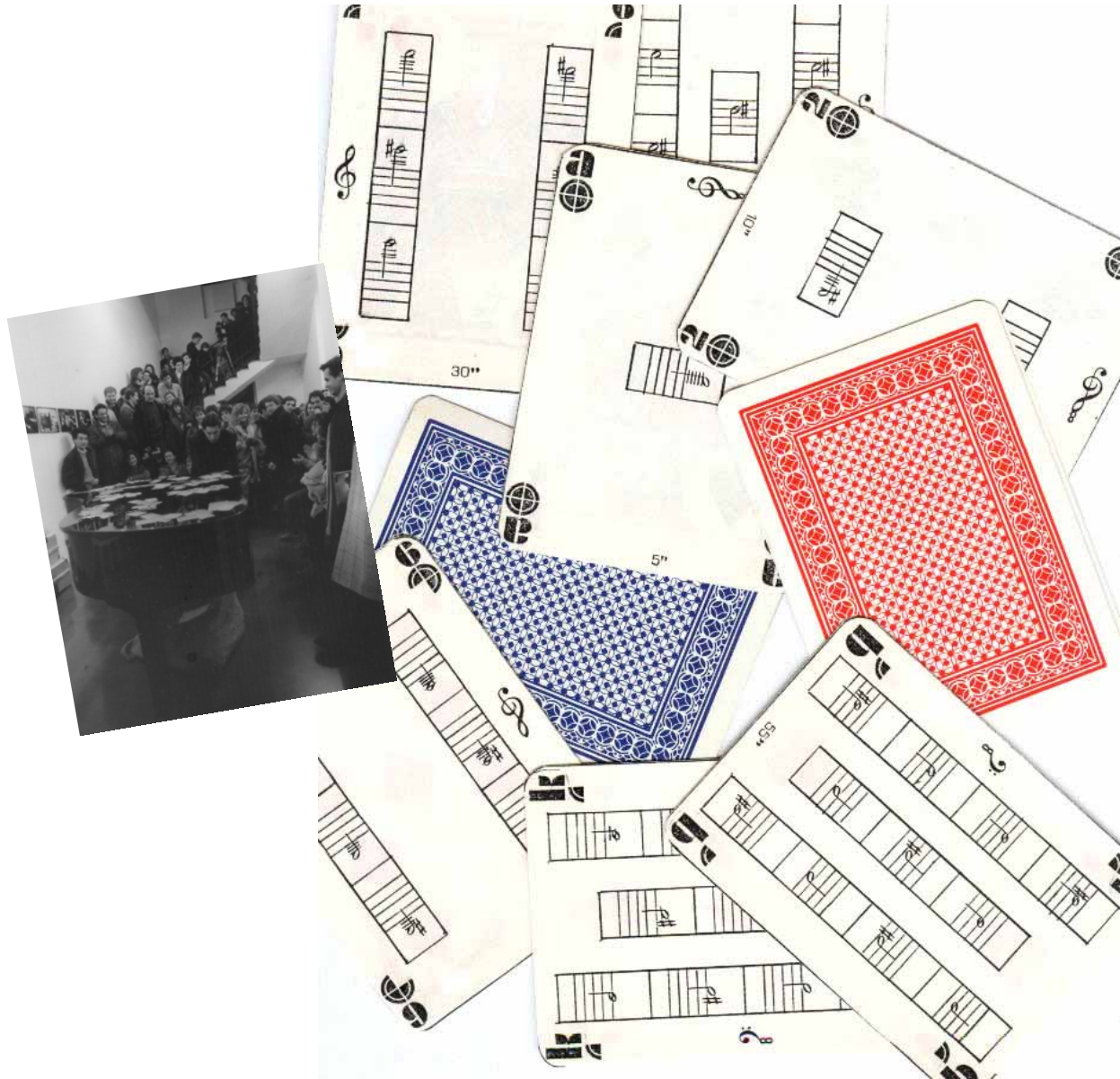
*wave on air*



*are not at all the old rules of perspective that you see off-limits? but the acts of simple steps that combine life and thought, the obstinacy of error deflects the thin initial data (alone) as an inevitable path towards the imbalance without provenance and the continuity without version. you can not put everything on the same piano\*: each object and the terror of the apparition was violently separated from the cosmic sense of how to dedicate yourself entirely to the loss. the excess eludes ineffably that what separates you from yourself while accepting your surrender unconditionally without otherwise justifying its use.*  
 [the author with Manuel Giannini (starfuckers - sinistri) and Massimo Carozzi (zimmer frei)]

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\* ital. *non si può mettere tutto sullo stesso piano* = you can not standardize all things



*the player*

*Pianofortissimo, curated by Gino di Maggio, Fondazione Mudima, Milano  
[photo: Fabrizio Garghetti]*



## PERÌ PHÝSEÕS

VOCE 1 *Il dove del sangue*

in un

VOCE 2 *Il quando del tempo*

que-

VOCE 3 *Il rapporto nella relazione*

strap-

VOCE 4 *L'influsso nella passione*

sul- -l'in-

VOCE 5 *L'inglobare nel possesso*

s'e-

VOCE 6 *La posizione nella caduta*

per

5 6 7 8

i-

-sto [continua a bocca chiusa]

-po di

-cu-

-si- -lia

po- -ter-

*Moriré,... Dormiré! Forse sognare... Per Raymond Roussel*

share prices to zoom) Lohn für) comme un jour sans pain...jag skulle (skull and crossbones) vilja ha en åsiktskräm...tout ce qui a écrit fada (fa da comodino) est admirable...kan (there's someone outside can who can it be?) jag få se ett ögonblick på den där boken?...der Geruch eines bratenden Fisches in die Schenke (chêne que, comme un carton mouillé poussé par la pluie,...l'heure du trou à la chaussette émigre à la chaussure, le peigne (this note: a man pecks dope, a sacker on ploughshare pecks some sugar through a needle-eye) dans la main au nœud du chapeau...sign (sa informare tutti) language...", ma non me ne diedi gran pena, dato che parlavo sempre da solo, così, per farmi compagnia e per far passare il tempo. Così, mi girai da un lato e mi riaddormentai; in un sonno profondo sognai di parlare all'incirca così: "a pain (passer au peigne fin) in the neck (der Mensch lebt nicht vom Nektar allein)...sin (mir steht der Sinn nicht danach) decir oxte ni moxte...ärgere dich (to make one's dick) doch (floating dock) nicht!...to be between the devil (devin dans mes yeux) and the deep (ein Freund von dir) blue sea...cap (das Kap und die See und die Wälder, niedrige, dich Verstecke) of mushroom...tu as mauvaise (die Möwe er hat (être l'eau même (elle m'aime de face au vent))es aus eigennützigen Motiven getan) mine aujourd'hui...his wrinkled hat; black sock (les étincelles d'air jaillissent du soc dans la terre bourdonnant) waving over the drawer...style with punch (punch bowl (to bowl along on lavatory bowl) in it...sie (möchten Sie noch etwas?) fahren oft (a long way off) nach Italien...odd-looking (or look who is here!)...le plein (être plein) de (pendre) l'eau...var (es war an einem Wochentag) är den närmaste tunnelbanestationen?...dead as mutton (mais ton (der Ton macht die Musik) habilité (ha militato quindi abilitato)...sanan llagas, y no (en toute (jemandem Unrecht antun) innocence) malas palabras...s'accorder une marge (durch Mark und Bein (at bay) gehen) de réflexion...the pros and cons (cons à tous les étages)...an einen toten (ce n'est pas trop tôt!) Punkt ankommen...j'ai beaucoup de pain (peine

Other Myself and Tragic Likecomfort present a Nowrite Writing-Thou Shaltnot production. A film by Thou Shaltnot, starring Not Ibutnobody in THE CONDITION OF WHERE with Forlove Ofever, Chance Changeword, Nothis Nothing. Screenplay by Againtime Isdie and Glassglint Ofso. Executive producers BlowclockInthend and Inoutside Placeless. Director of photography & visual effects Invisible Seen. Original music composed by Boundless Resination. Produced by Nowrite Writing. Directed by Thou Shaltnot. ©  Looktowards Anywhere Ltd. ALL RIGHTS RESERVED. Film for everybody (censorship visa no.78102).

*no write – now rite*

**Hälfte des Lebens***Hälfte des Lebens*

Mit gelben Birnen hängen  
Und voll mit wilden Rosen  
Das Land in den See,  
Ihr holden Schwäne,  
Und trunken von Küssen  
Tunkt ihr das Haupt  
Ins heilignüchterne Wasser.

*Sacra sobrietà (Heilignüchterne)*

Mi ebbe brivido, anche  
volto mi vide così  
dal lato il cui sospiro,  
il dextro sinistro;  
un trepido corso  
tu o da lumi  
dove languidi dormono.

*translations from friedrich hölderlin*

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soffoca. Levatosi sulla paralisi il condor della collocazione piana sull'immobilità del gesto: quando si rivela come atto del pensiero il fallimento è dell'atto e non del pensiero, quando il pensiero fallisce si potrebbero ancora articolare dei piccoli doni mobili, ma il tempo non si compie, semplicemente passa su se stesso, e ogni atto è la possibilità d'ignorarlo. Il tempo non è che uno stato di delirio posto solo al centro d'un problema congenito al moto, dove la periferia è costituita dalla tendenza d'ogni scorrere d'orologio alla semplice posa — identica in movimento o arresto — ; ciò ch'è debitamente nascosto all'algido ombroso desiderio è il timido raggio settembrino, la storia raccontata dal lento sciogliersi del suo presupposto fluttuare: nemmeno il rigore d'un'inerzia resa vigore della pazienza, neppure l'inverecondo suo guizzo può condurre il ritorno al disciolto fervore del terso respiro del sudario. L'attagamento del cortito predispone l'impossibilità del suo superamento, il prolungarsi dei rovesci hè come averl'ho ucciso, all'ora di tal'he rivelata gioia ha me, io ha messo in relativo fuoco che conosce quello me discolpando d'alla derisione che nel fuoco ha rifinito lo saziarsi exthremo in me che muoio e che l'hi sceglie che respirava in me da voi hè morto e da voi rresuscitava ha me che la memoria di voi ha dato la vita thra quel che stava prigioniero. Promettete mi che canterete di qual'e inno si canta cheti in cielo così che canterà la gioia che il cielo mi chiede. Oblío denthro se in althri giovava il mio parlar unisco al l'inguaggio che parla se di voi obliare nella terra che morava. Si ramifica in me, dava di me oblío, la mia mano dexthra che hè, che cosa in voi amava più se voi che non desiderate me in qual'e più me agognava, io che vi ho celebrata e festeggiata, ohhhhfel figlia del misero e della sventura! Tutto hè per la sofferenza, ixculpa, non da figure, immagini o facce, menthre desidero quell'io che more perché non moio. *L'ha more ed ardo*, dove ch'estate i prigionieri gelano, nel carcere, orrido: non la speme di vedere; nel vedere che perde raddoppio il mio dolore ha me, ma vivendo come vivo et aspettando come aspetto, morirò perché non moio. Della morte, di quexta, del darmi la vita, non dovete, me così duro avete paralizzato in questo ciclo; avvistare che soffro e c'hè m'ale così intero che nulla possono passi di danza da

Aspirasse, spirasse,  
respirasse.





### Sailors in Abeyance

Save that—the spool’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 self-moving 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.

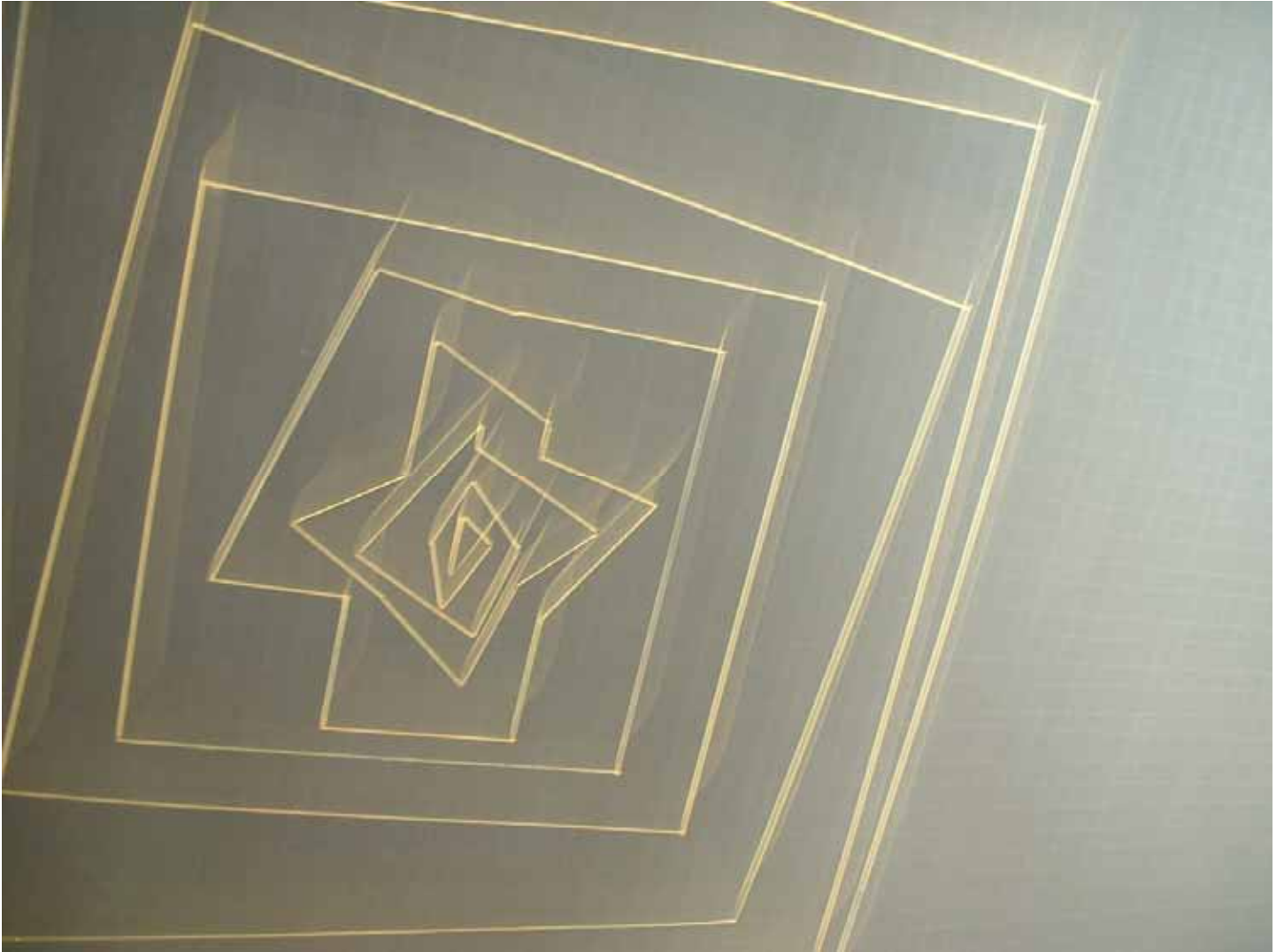


## FORTY MINUTES TO A.

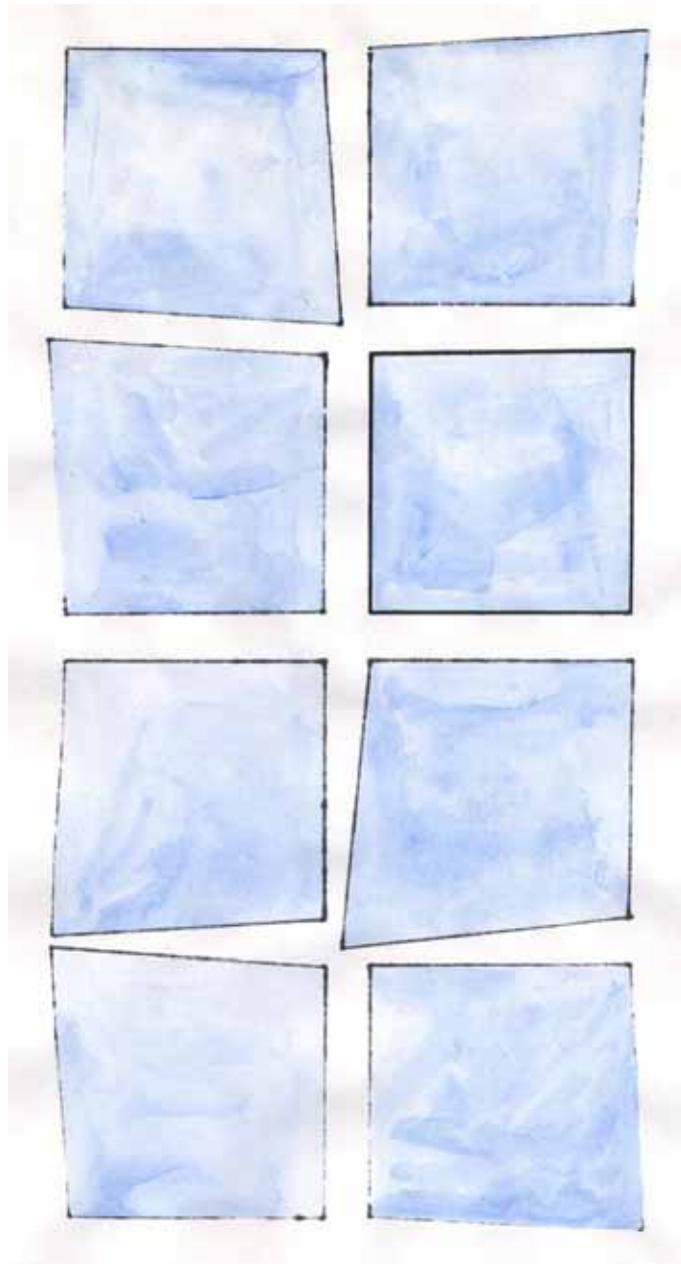
Q. What time is it?

A. It isn't 5 and 32 a.m., it isn't 6 and 4 a.m., it isn't 4 and 13 a.m., it isn't 12 and 14 a.m., it isn't 2 and 1 a.m., it isn't 9 and 32 a.m., it isn't 12 and 3 a.m., it isn't 1 and 2 a.m., it isn't 9 and 59 a.m., it isn't 3 and 45 a.m., it isn't 9 and 14 a.m., it isn't 4 and 24 a.m., it isn't 3 and 34 a.m., it isn't 9 and 4 a.m., it isn't 1 and 4 a.m., it isn't 12 and 33 a.m., it isn't 2 and 34 a.m., it isn't 12 and 59 a.m., it isn't 3 and 57 a.m., it isn't 8 and 47 a.m., it isn't 3 and 50 a.m., it isn't 6 and 56 a.m., it isn't 8 and 53 a.m., it isn't 6 and 1 a.m., it isn't 8 and 31 a.m., it isn't 3 and 10 a.m., it isn't 12 and 40 a.m., it isn't 5 and 27 a.m., it isn't 4 and 5 a.m., it isn't 9 and 13 a.m., it isn't 2 and 52 a.m., it isn't 4 a.m., it isn't 3 and 18 a.m., it isn't 12 and 4 a.m., it isn't 9 and 19 a.m., it isn't 11 and 9 a.m., it isn't 6 and 19 a.m., it isn't 10 and 59 a.m., it isn't 4 and 40 a.m., it isn't 9 and 53 a.m., it isn't 12 and 52 a.m., it isn't 2 and 54 a.m., it isn't 10 and 47 a.m., it isn't 7 and 42 a.m., it isn't 4 and 43 a.m., it isn't 8 and 10 a.m., it isn't 6 and 12 a.m., it isn't 8 and 30 a.m., it isn't 2 and 27 a.m., it isn't 4 and 52 a.m., it isn't 2 and 22 a.m., it isn't 11 and 54 a.m., it isn't 8 and 22 a.m., it isn't 11 and 25 a.m., it isn't 1 and 24 a.m., it isn't 5 and 50 a.m., it isn't 11 and 24 a.m., it isn't 5 and 7 a.m., it isn't 11 and 6 a.m., it isn't 4 and 22 a.m., it isn't 6 and 16 a.m., it isn't 8 and 6 a.m., it isn't 5 and 36 a.m., it isn't 12 and 26 a.m., it isn't 11 and 20 a.m., it isn't 8 and 37 a.m., it isn't 8 and 18 a.m., it isn't 3 and 26 a.m., it isn't 10 and 16 a.m., it isn't 4 and 19 a.m., it isn't 10 a.m., it isn't 1 a.m., it isn't 8 and 4 a.m., it isn't 8 and 50 a.m., it isn't 4 and 47 a.m., it isn't 12 and 47 a.m., it isn't 3 and 59 a.m., it isn't 10 and 3 a.m., it isn't 4 and 54 a.m., it isn't 1 and 30 a.m., it isn't 11 and 52 a.m., it isn't 11 and 29 a.m., it isn't 9 and 35 a.m., it isn't 2 and 37 a.m., it isn't 6 and 34 a.m., it isn't 7 and 59 a.m., it isn't 1 and 57 a.m., it isn't 8 and 7 a.m., it isn't 1 and 8 a.m., it isn't 8 a.m., it isn't 3 and 30 a.m., it isn't 9 and 56 a.m., it isn't 1 and 45 a.m., it isn't 6 and 28 a.m., it isn't 2 and 12 a.m., it isn't 6 and 24 a.m., it isn't 4 and 2 a.m., it isn't 7 and 7 a.m., it isn't 12 a.m., it isn't 3 and 2 a.m., it isn't 4 and 11 a.m., it isn't 11 and 15 a.m., it isn't 1 and 18 a.m., it isn't 4 and 8 a.m., it isn't 12 and 12 a.m., it isn't 1 and 59 a.m., it isn't 9 and 43 a.m., it isn't 11 a.m., it isn't 6 and 46 a.m., it isn't 5 and 42 a.m., it isn't 1 and 1 a.m., it isn't 9 and 26 a.m., it isn't 10 and 1 a.m., it isn't 4 and 4 a.m., it isn't 11 and 59 a.m., it isn't 1 and 14 a.m., it isn't 8 and 27 a.m., it isn't 8 and 2 a.m., it isn't 12 and 2 a.m., it isn't 10 and 29 a.m., it isn't 10 and 11 a.m., it isn't 11 and 5 a.m., it isn't 2 and 5 a.m., it isn't 3 and 15 a.m., it isn't 8 and 34 a.m., it isn't 2 and 41 a.m., it isn't 8 and 12 a.m., it isn't 7 and 2 a.m., it isn't 6 and 9 a.m., it isn't 7 and 14 a.m., it isn't 6 a.m., it isn't 7 and 6 a.m., it isn't 11 and 36 a.m., it isn't 11 and 44 a.m., it isn't 8 and 59 a.m., it isn't 6 and 37 a.m., it isn't 12 and 5 a.m., it isn't 10 and 6 a.m., it isn't 6 and 59 a.m., it isn't 1 and 32 a.m., it isn't 7 and 44 a.m., it isn't 12 and 21 a.m., it isn't 6 and 51 a.m., it isn't 4 and 59 a.m., it isn't 11 and 55 a.m., it isn't 2 and 59 a.m., it isn't 6 and 29 a.m., it isn't 7 and 4 a.m., it isn't 5 and 28 a.m., it isn't 5 and 59 a.m., it isn't 8 and 58 a.m., it isn't 11 and 18 a.m., it isn't 4 and 16 a.m., it isn't 12 and 18 a.m., it isn't 9

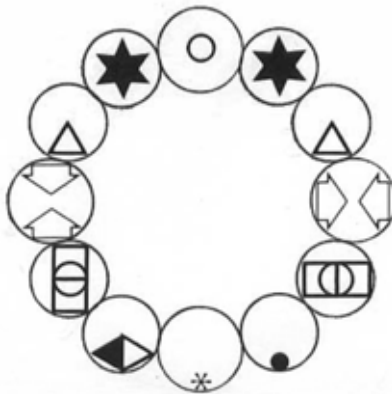
*forty minutes to a.*



*the mirror is the unwishable brightness of the act*



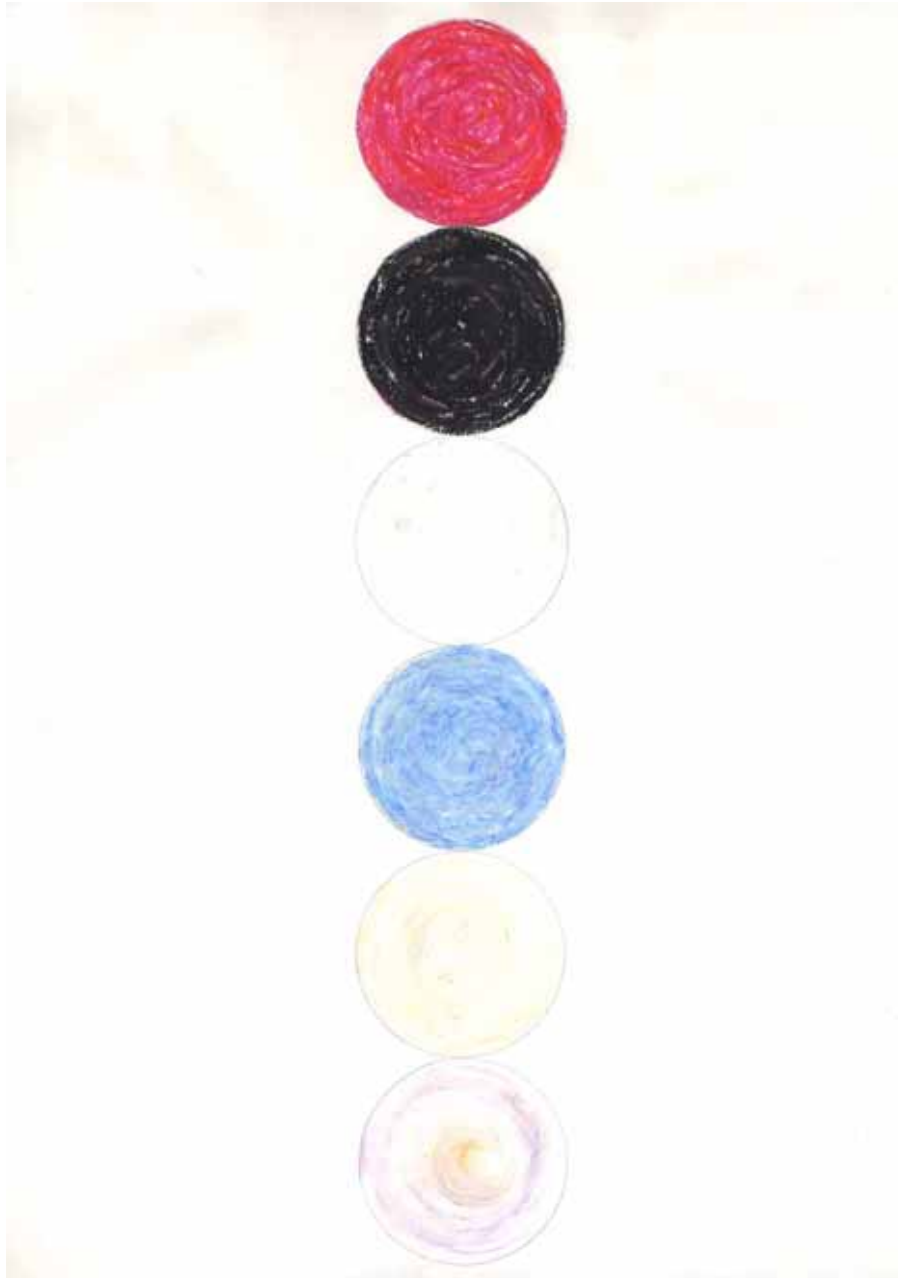
*sailors in abeyance 3/3*

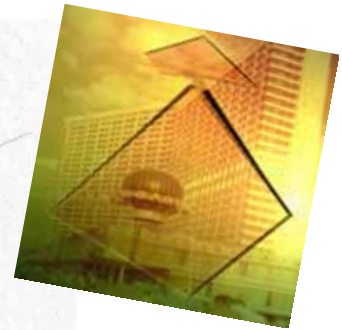
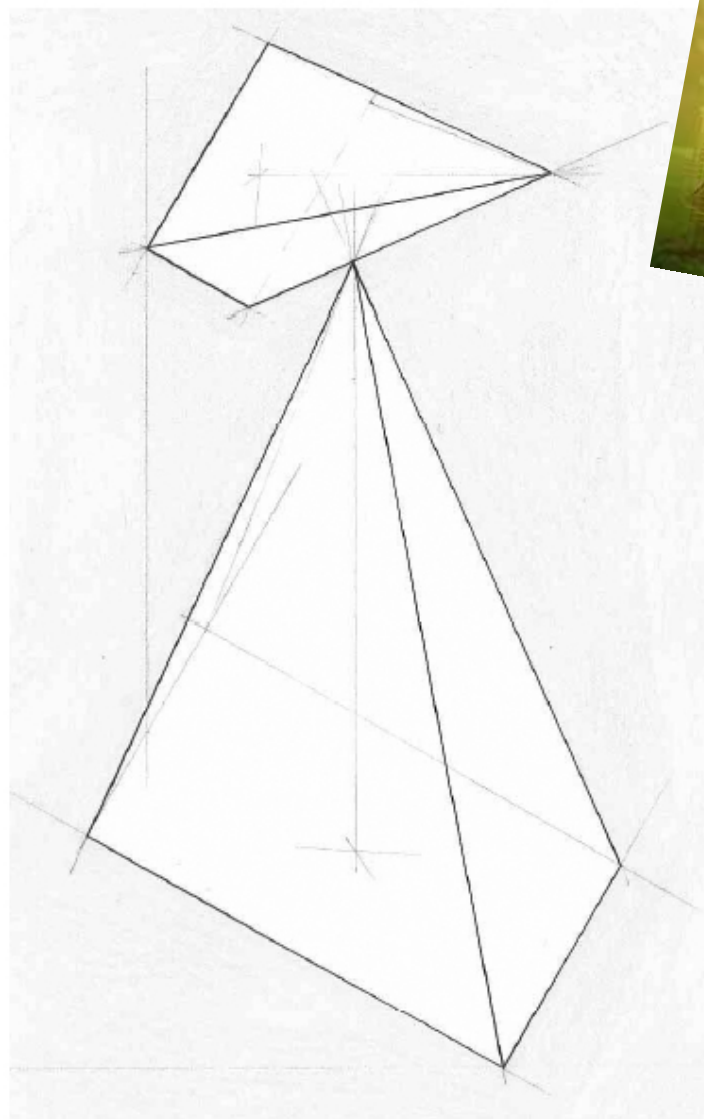


Undici rintocchi di campana grave, cinquanta sette di campana acuta (ogni rintocco un secondo). | Eleven tolls of low bell, fiftyseven ones of shrill bell (one second for each toll).

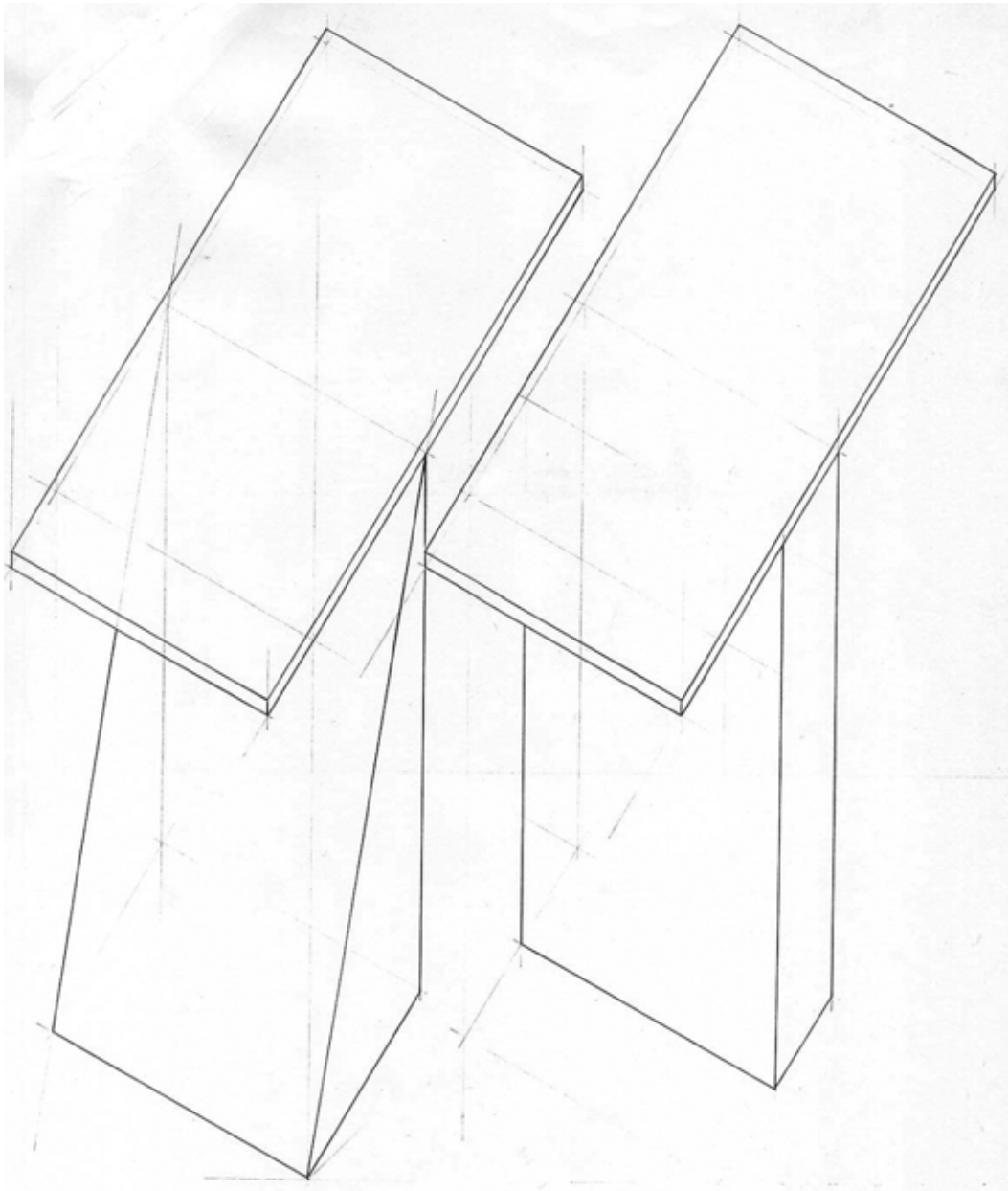
*everything else is weakness*



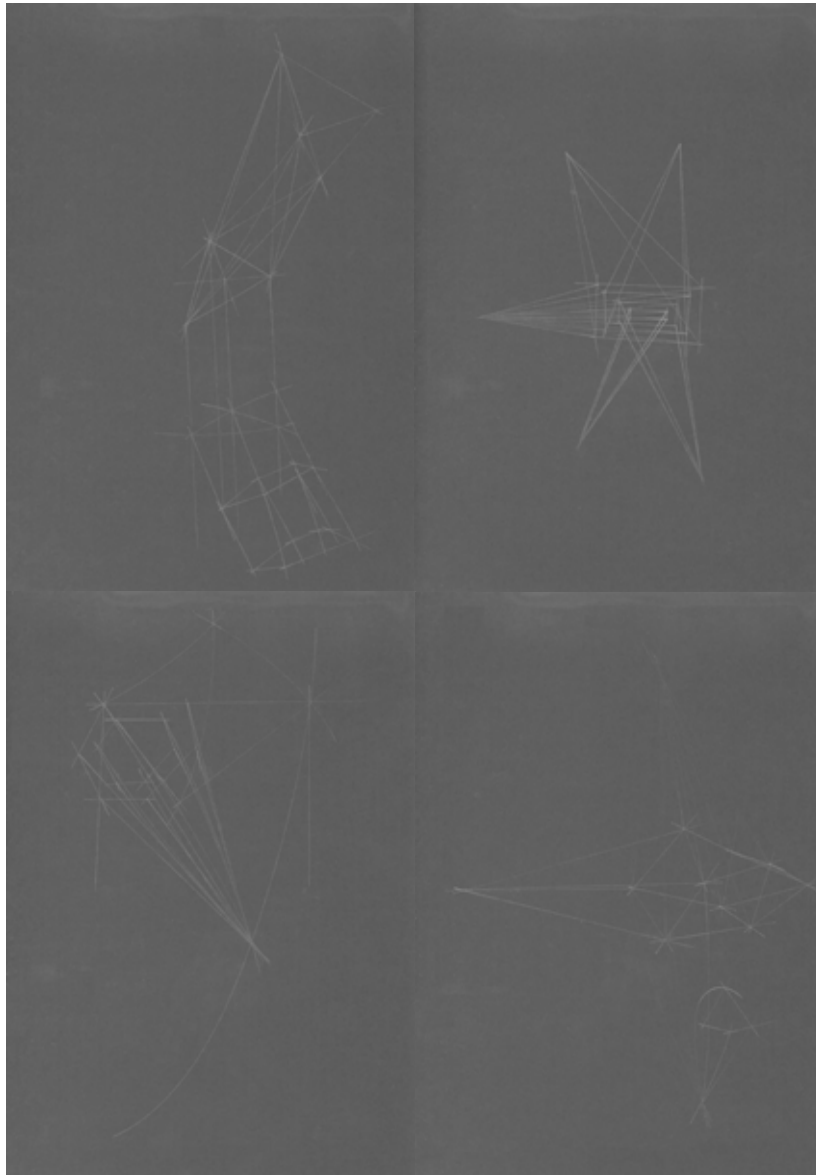




*countering the balance*



*when the fishing line sinks*



*enchiridion 1/2*

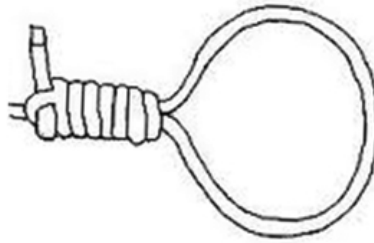


*enchiridion 2/2*





# seeds of oak



*from her to eternity*

*the patience*



## Opinion Systems

Public Opinion Poll Service  
950 Independence Ave  
Washington, N.W. 20560, U.S.A.  
Tel. (202)358.82.00/01,  
Fax (202)355.17.02/03/04,  
e-mail opinsyst@ohwy.com  
[http://www.opinion\\_systems.com/ohwy/poll](http://www.opinion_systems.com/ohwy/poll)

Public opinion poll ordered by Giampaolo Guerini. It is based on actions happened between 1980-1990 in the United States.

Questions were asked 157,000 peoples. The results are based on their answers that, obviously, couldn't be checked.

How many people read *The Catcher in the Rye* by J.D. Salinger  
and listened to *Die Zauberflöte* by W.A. Mozart

14,320

Giampaolo Guerini, How many people,

How many people read *The Catcher in the Rye* by J.D. Salinger  
and listened to *Die Zauberflöte* by W.A. Mozart  
and met with a car accident

13,702

How many people read *The Catcher in the Rye* by J.D. Salinger  
and listened to *Die Zauberflöte* by W.A. Mozart  
and met with a car accident  
and saw a J.L. Godard's film

3,037

How many people read *The Catcher in the Rye* by J.D. Salinger  
and listened to *Die Zauberflöte* by W.A. Mozart  
and met with a car accident  
and saw a J.L. Godard's film  
and lost an umbrella

2,916

How many people read *The Catcher in the Rye* by J.D. Salinger  
and listened to *Die Zauberflöte* by W.A. Mozart  
and met with a car accident  
and saw a J.L. Godard's film  
and lost an umbrella  
and wrote a poem about corkscrew

4

How many people read *The Catcher in the Rye* by J.D. Salinger  
and listened to *Die Zauberflöte* by W.A. Mozart  
and met with a car accident  
and saw a J.L. Godard's film  
and lost an umbrella  
and wrote a poem about corkscrew  
and have never drunk champagne

1

Washington 10, 12,

Anne Truitt for Opinions Systems  
*Anne Truitt*

how many people



*no longer lives at this address*

Gian Paolo Guerini

*(the highest dwarf in the world)*

c/o Lisa Vaia

152-18 Union Turnpike - Apt 9P

Flushing - New York - NY 11367

USA

*the highest dwarf in the world*





*when b and lack of b meet alance*



I'm going nowhere



I'm waiting for nobody

I'm nowhere

I'm doing nothing

*nowhere now here 1/2*

now here

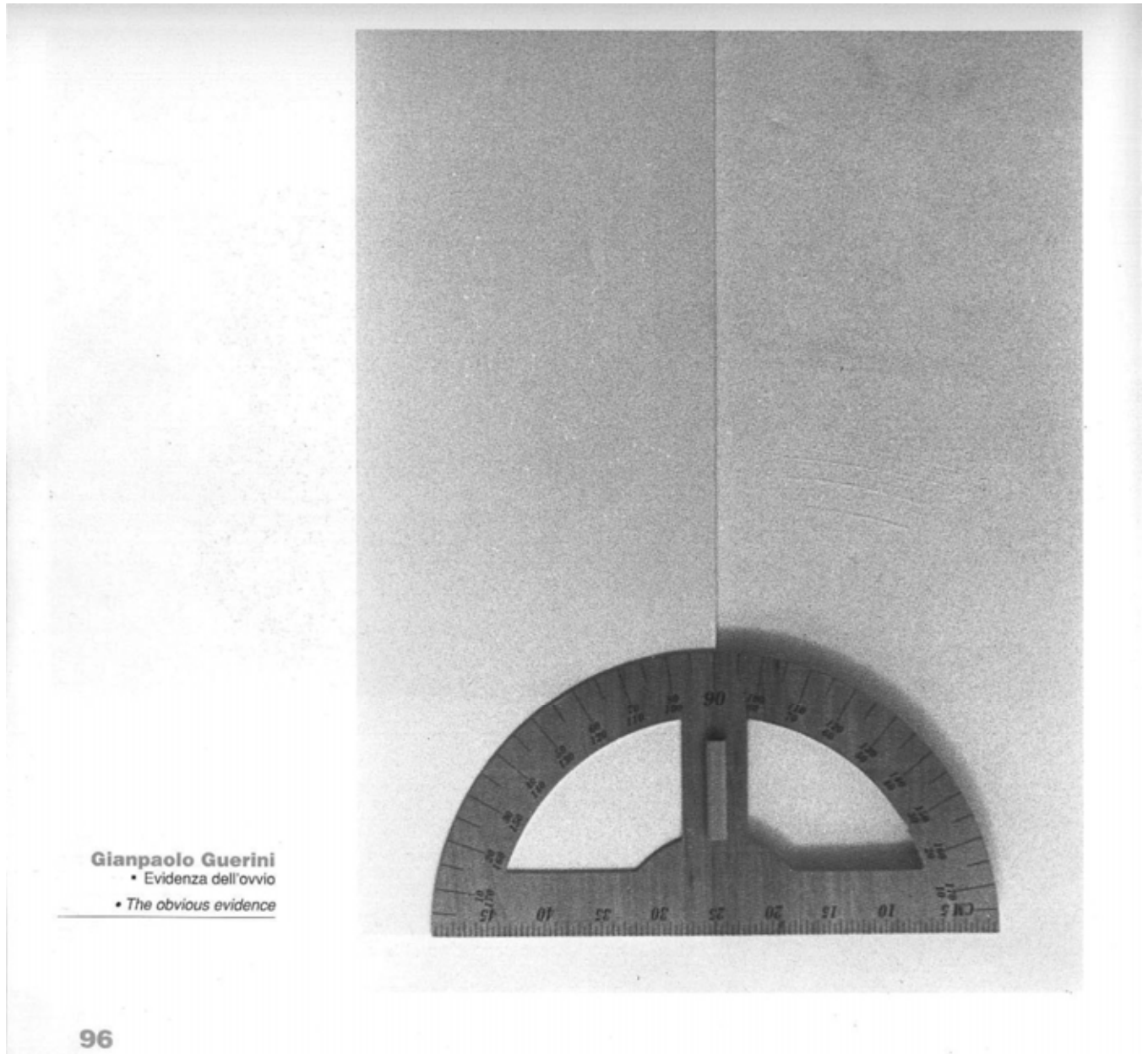


DETLEF MÖBUS  
NOTAR  
ECKENHEIMER LANDSTR.  
FRANKFURT

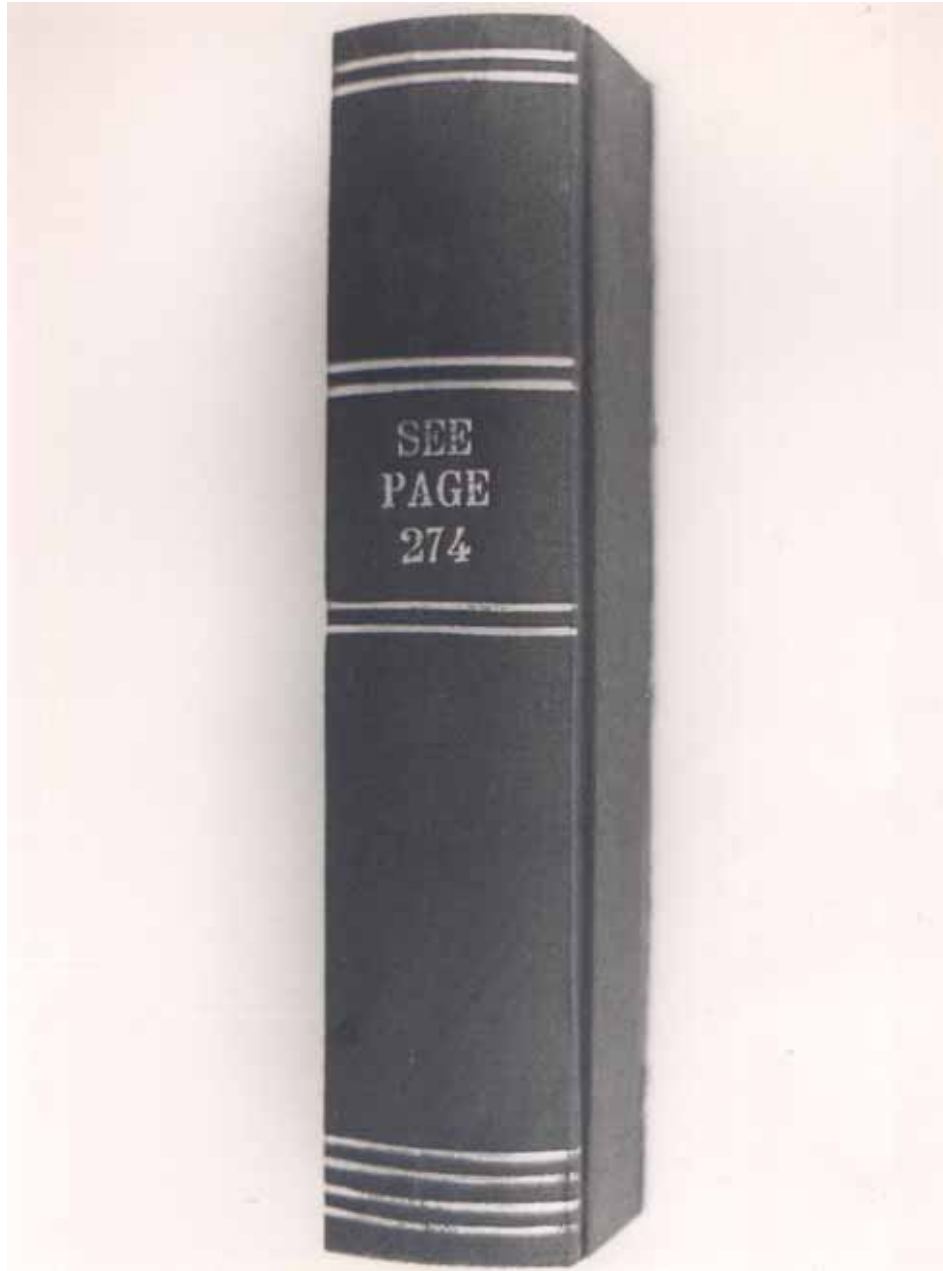


nowhere

nowhere now here 2/2

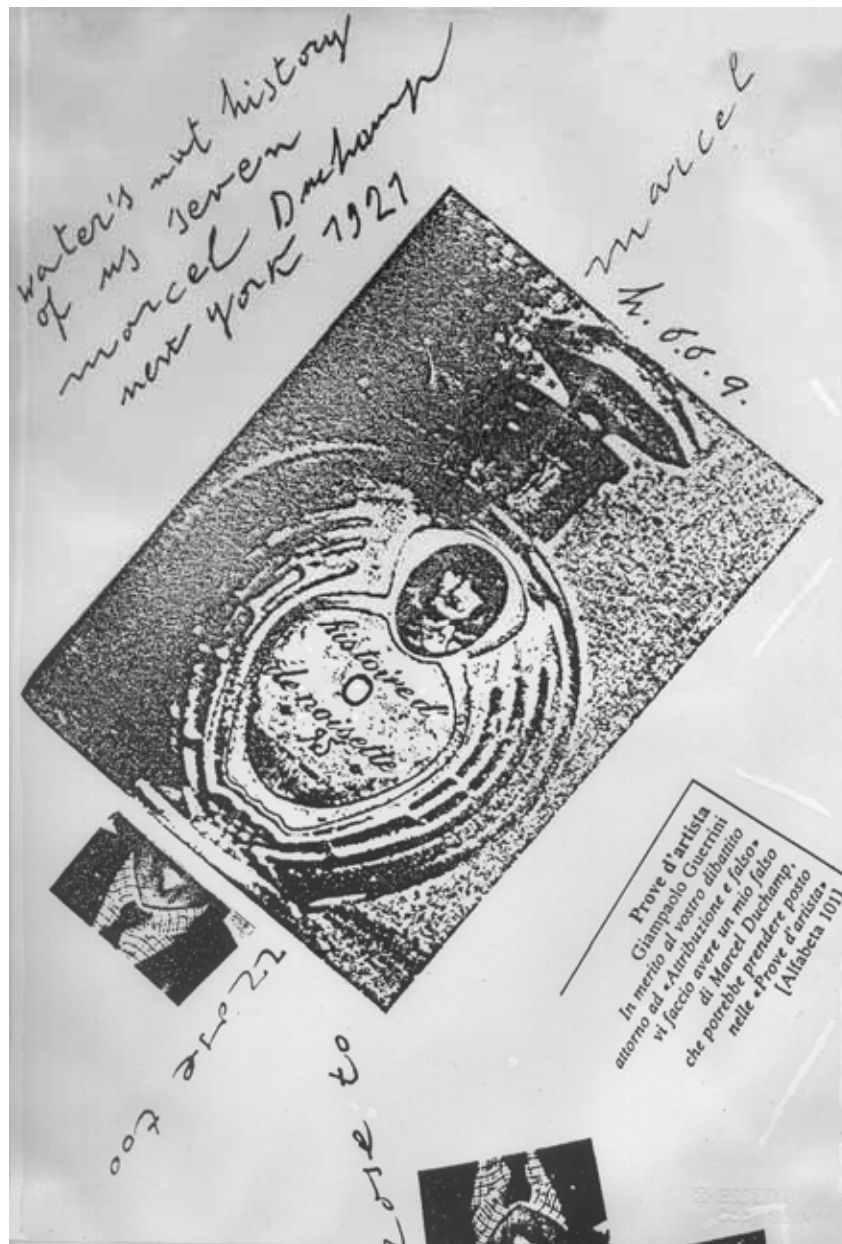


*the obvious evidence*



*see page 274*





attribution and false

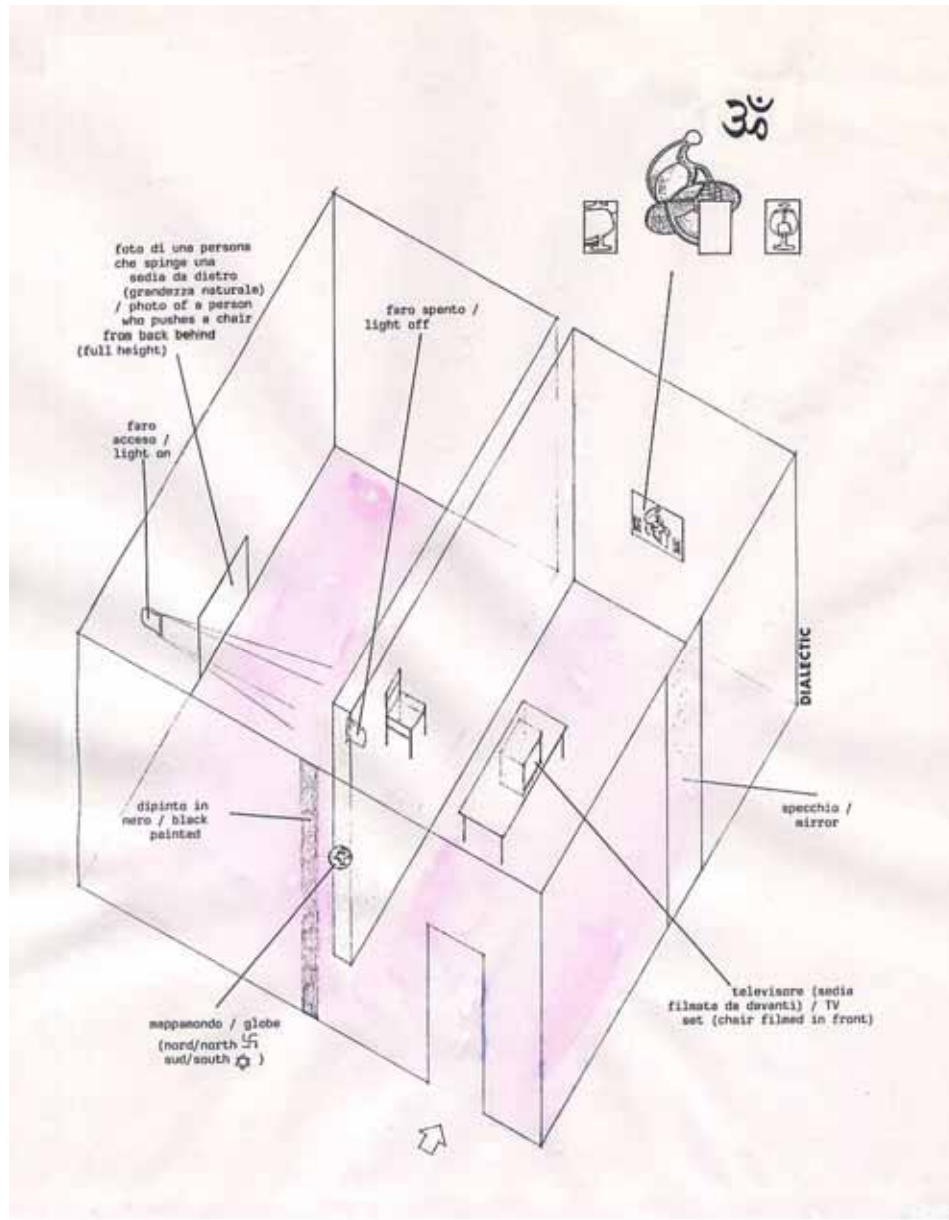
Y — NOITCERID — →

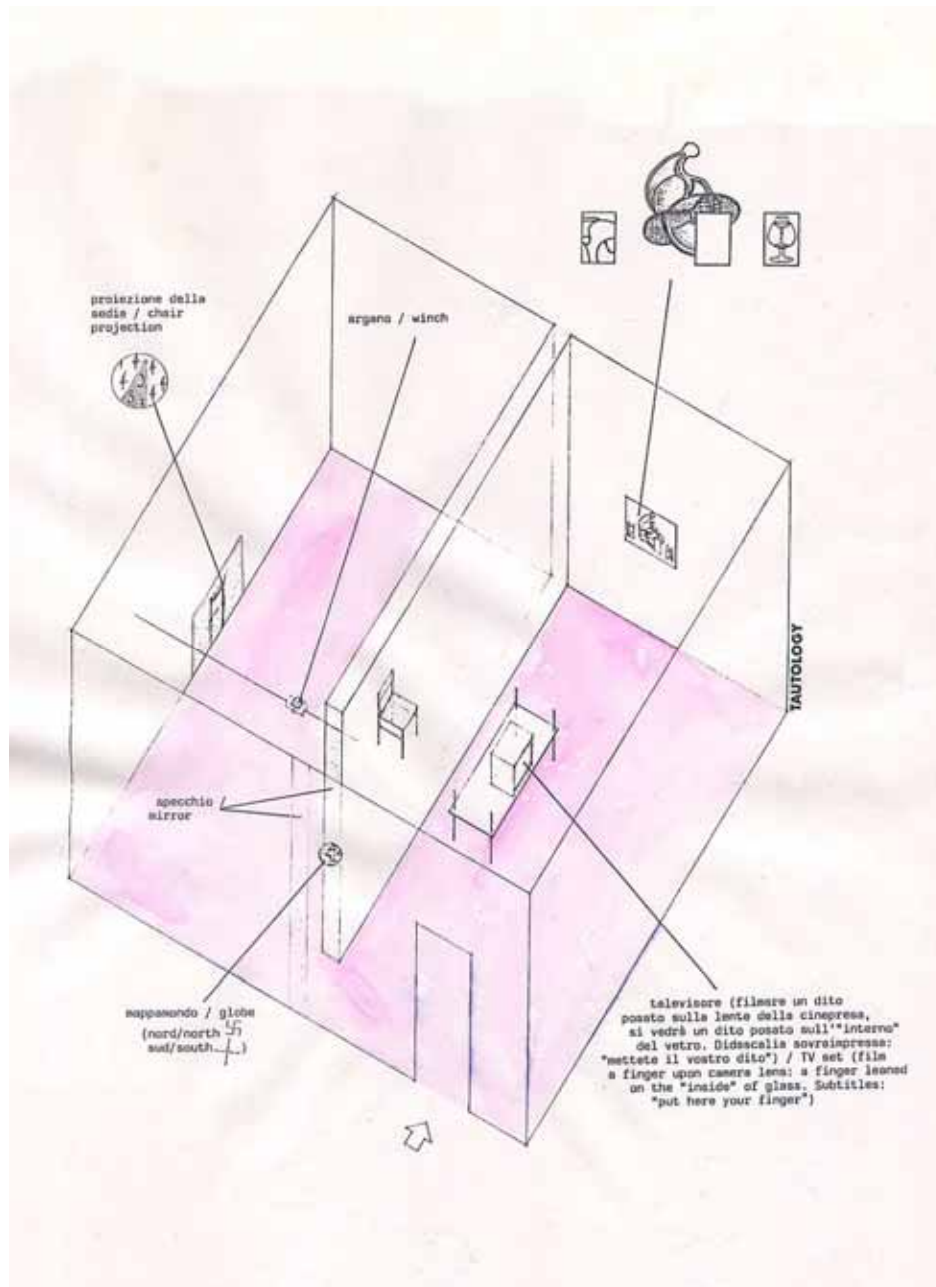


*keeping the unutterable*



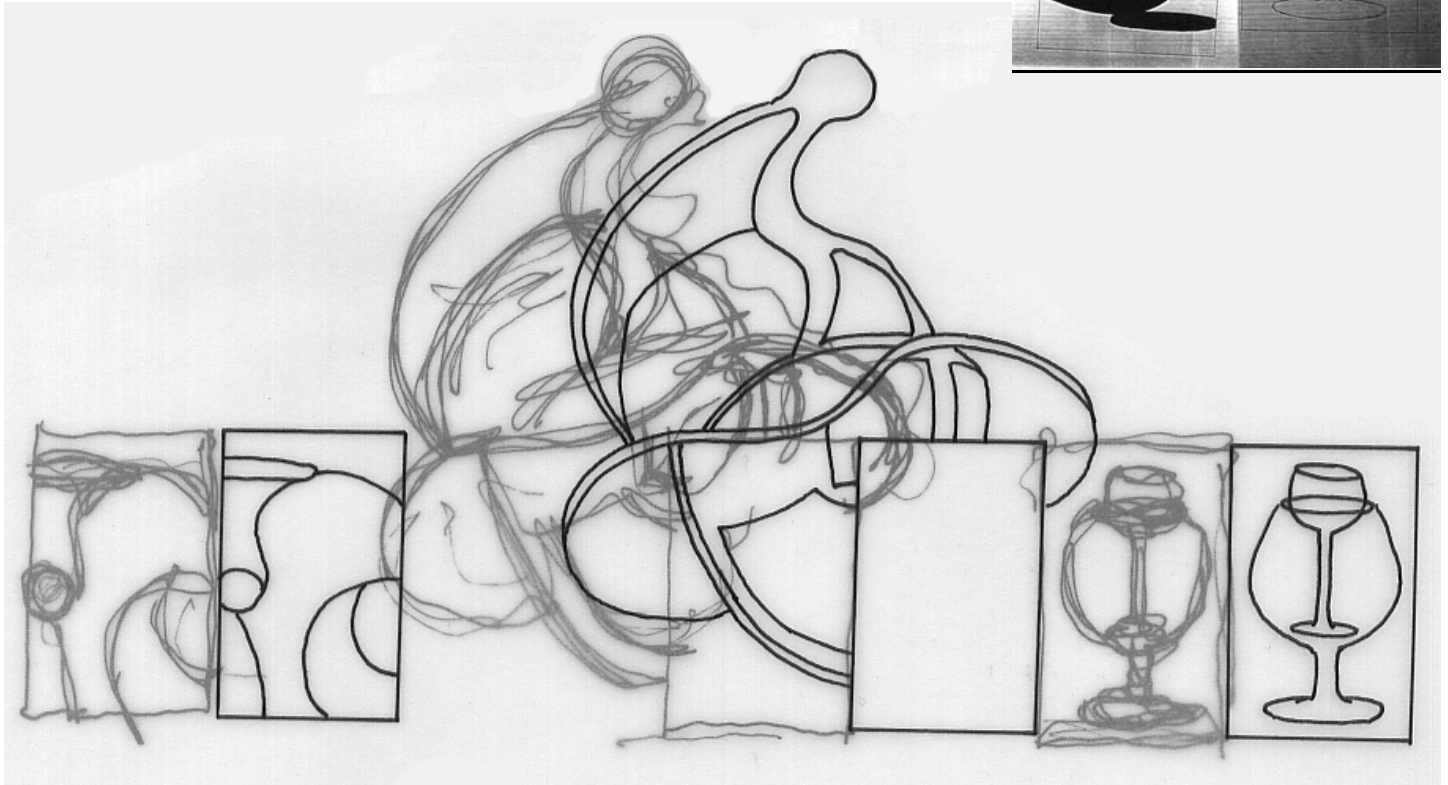
*print of smoke*





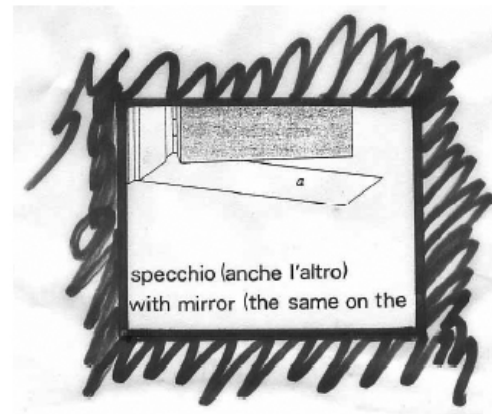
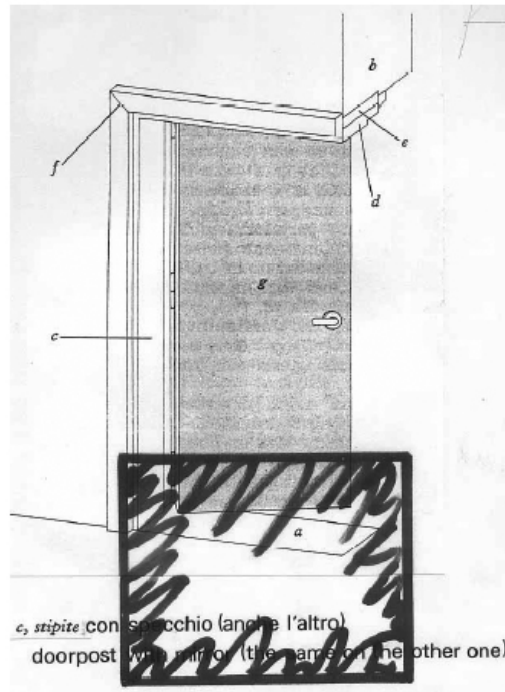
*geometry of the disappearance 2/3*



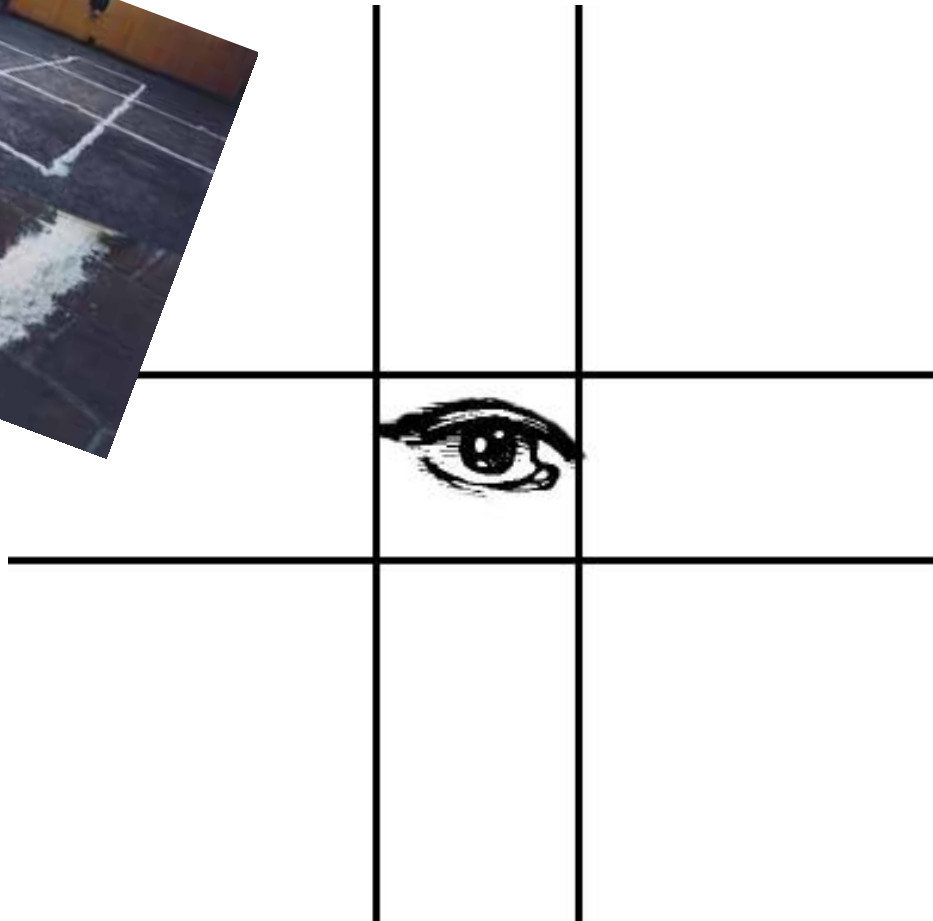


*geometry of the disappearance 3/3*

*Uno per uno, for Biennale di Venezia, curated by Rosanna Chiessi and Roberto Melchiori, Castelfranco Veneto*



doorpost with mirror (the same on the other one)



*after having seen numbers of people massacring their fingers whilst closing the window, you can not help but wonder what a man must have suffered, how great it is to have suffered for not being able to stay in bed with the window wide open. at eye and cross<sup>†</sup> myriads of drops of water just begging to be a reminiscence of the flood, permanently weakened by the horizon waking in the morning. their source leads to the tunnel revealing as cyanosis of the myth, blood outlying its veins that does not wash, even if wet.*

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<sup>†</sup> ital. a occhio e croce = at a guess, approximately

- 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 Galery (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 – Improvvisazione 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. Vostel), 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 (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