



Gian Paolo Guerini

**In search of my very own Walter Arensberg**  
[SELECTION]  
1975-2013

Wall-hanging-sketches on card 70 x 100 cm

In this file, details of real dimensions



LOOKING AND BEING LOOKED  
with Paolo Gelardi







VISIBILE SONOROUS ALPHABET

(PHOTO: ALDO SPOLDI)

Curran Paolo Geminiani

C329,6Hz

1976 Liseyel Senn

PHOTO! AL DO SPOLDI

A 261.6Hz



B 293.6Hz



C 329.6Hz





Ecco Hotel  
Città delle Cose





1976 Ciudad del Cesar



KEEPING THE INVITABLE  
Gian Paolo Golin'ii





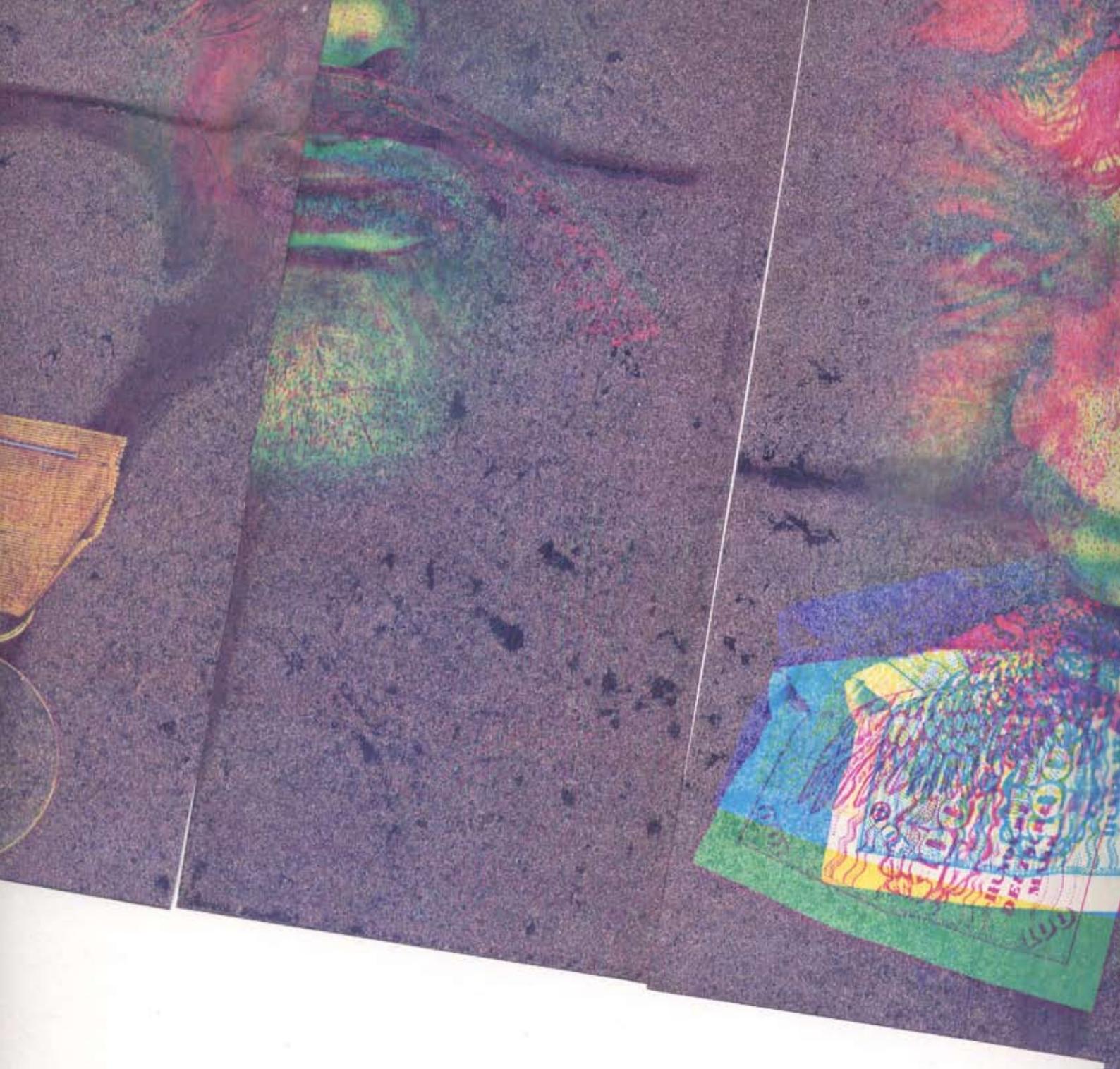
1977 Granada Guerra

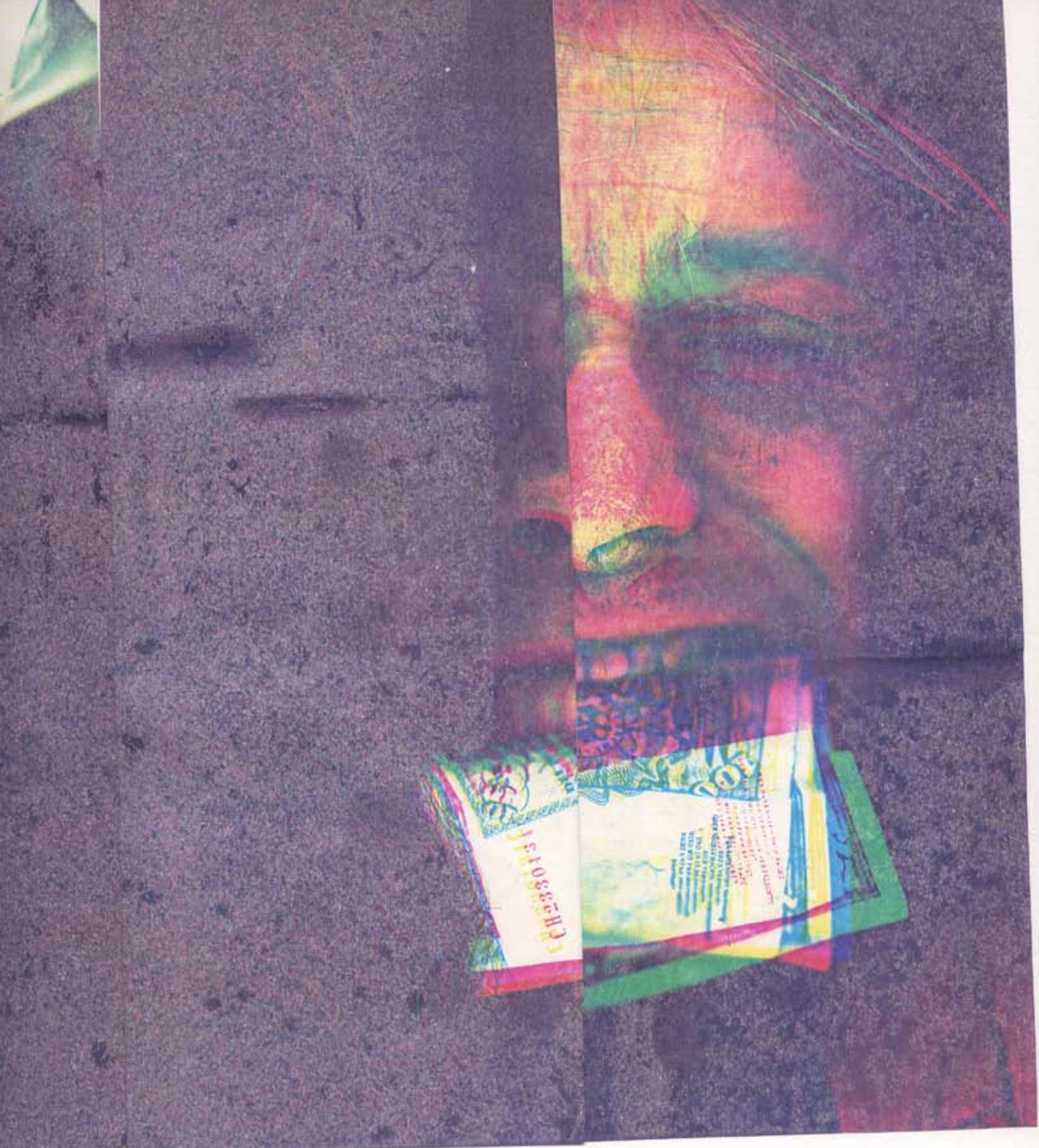


FOCUS ON THE INNER EAR  
Luis Paolo Gremil











SELF-PORTRAIT WITH HAT  
Luisa Boletone medici

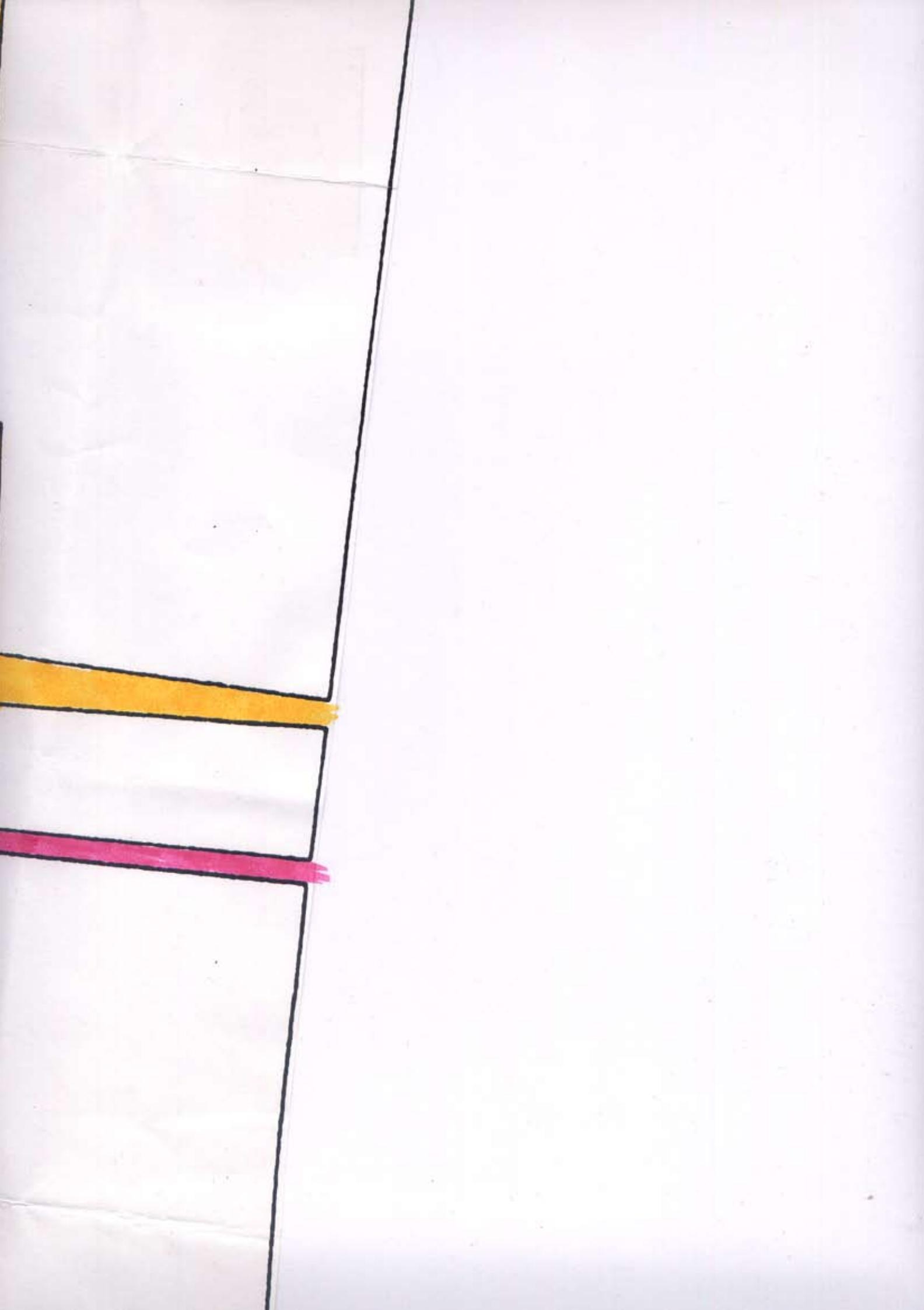


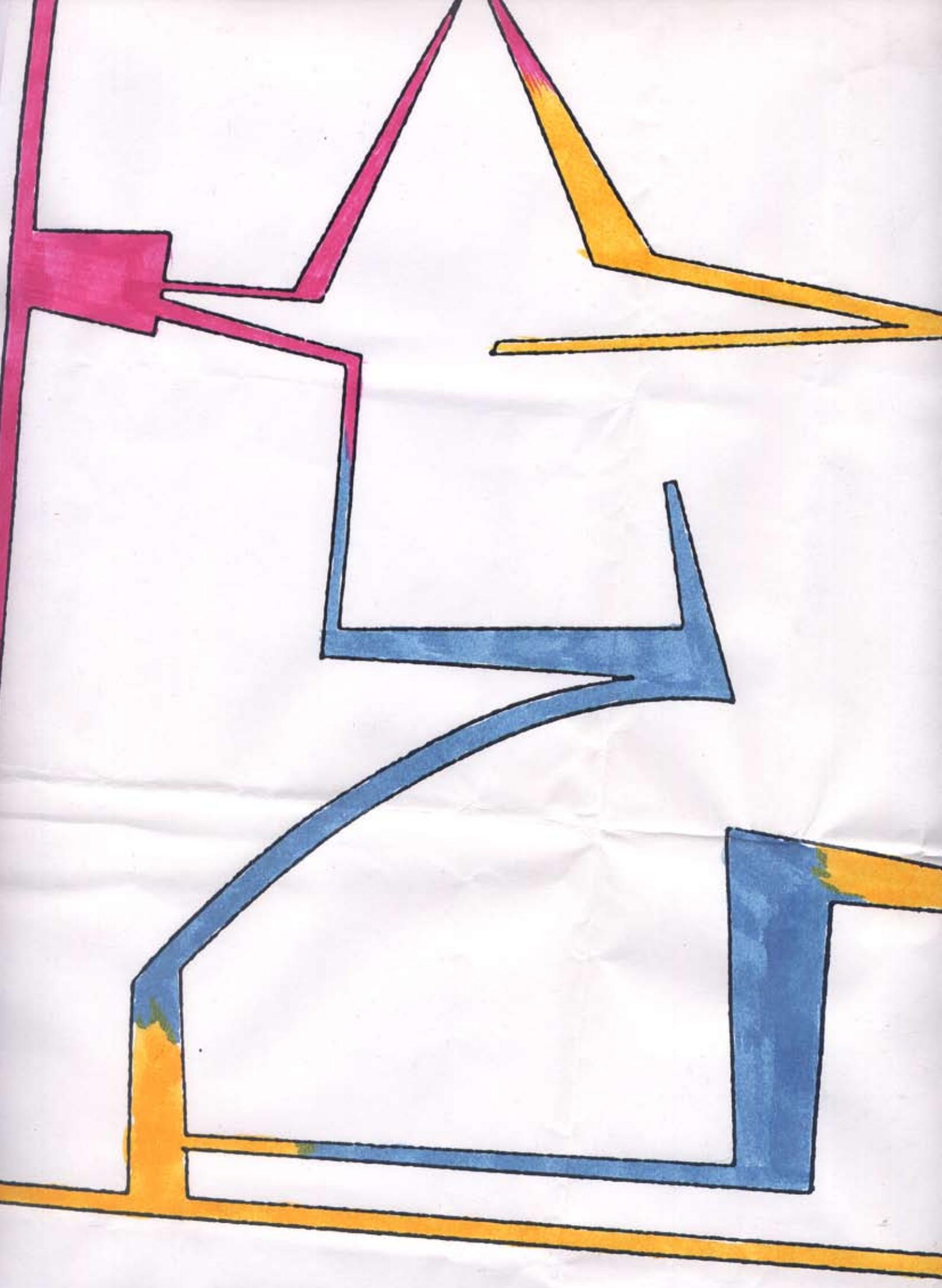


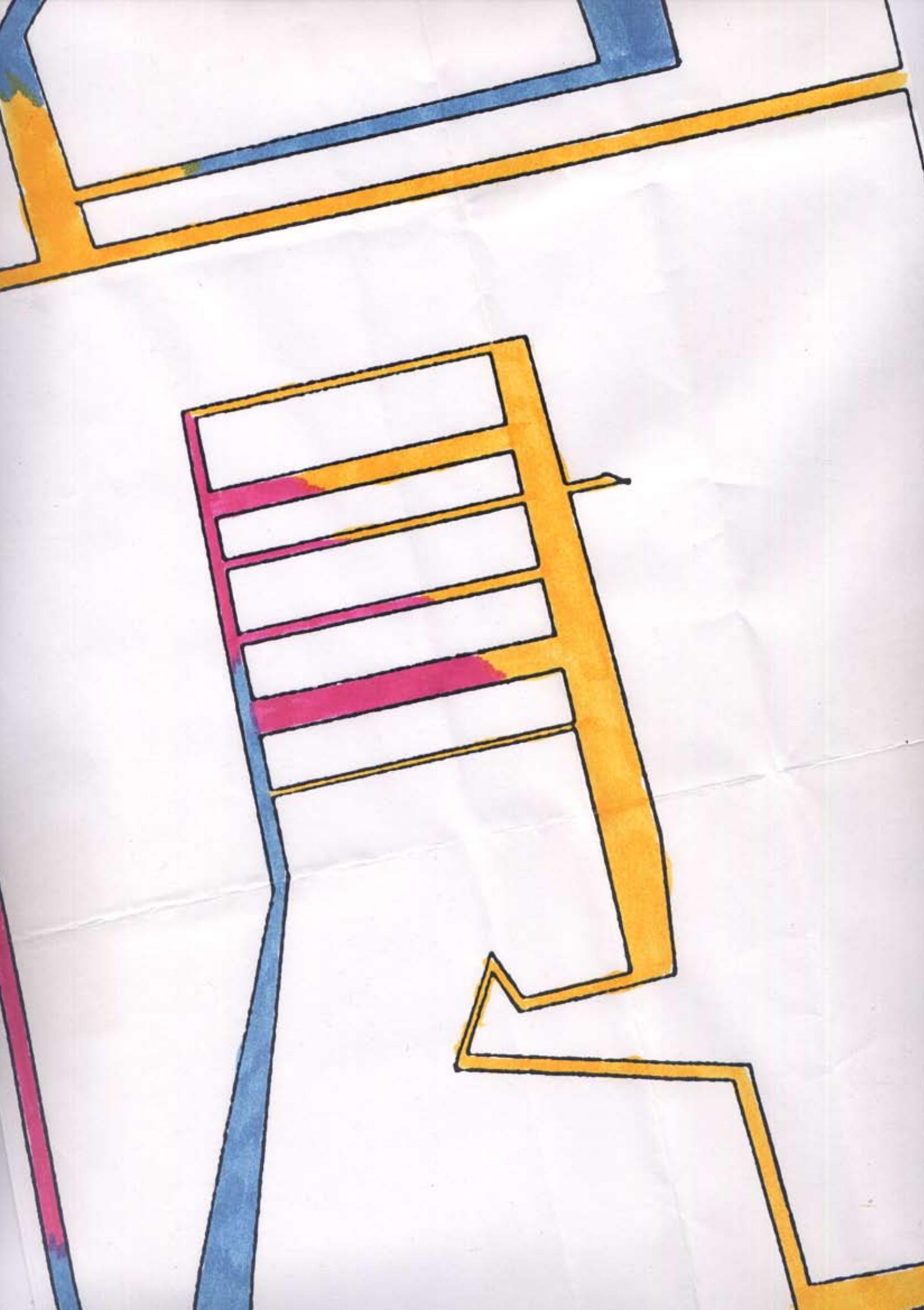


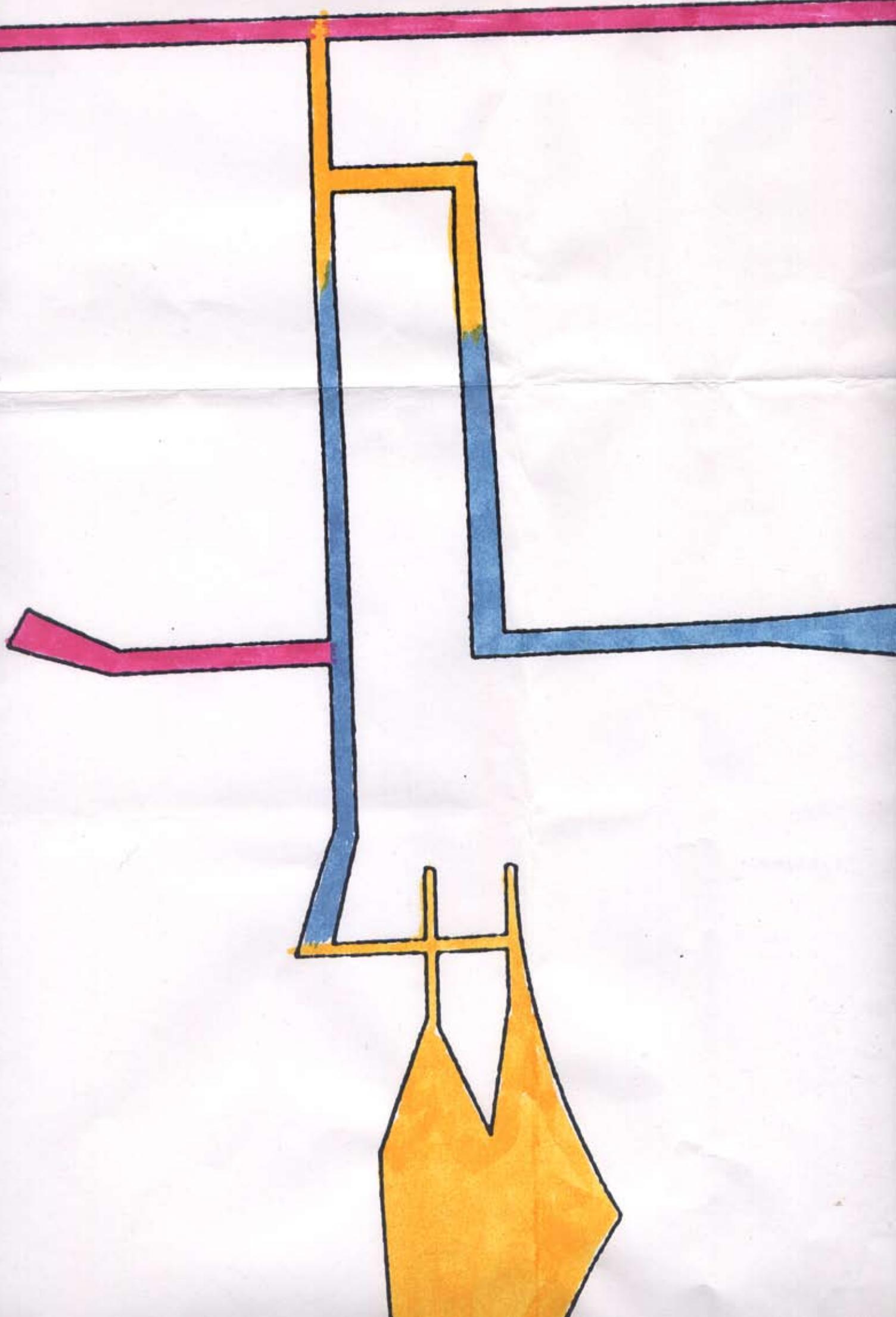
AUME - HEAUME - HOMME - AUM - HOME

Edan Peleg Guadici









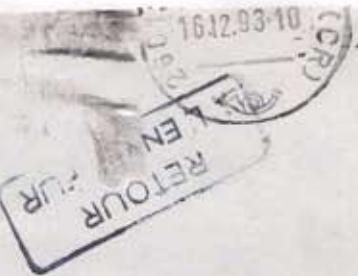


NO LONGER LIVES  
AT THIS ADDRESS

Liam Polo Ameria'



Giampaolo Guerini  
Via Carlo Urbino, 18/A  
26013 Crema (CR) Italia  
Tel. 0373/250336



Jean-Paul Guerin  
(Homme des Aums)

c/o docteur Gaston Fédière  
Hôpital Psychiatrique

RODEZ (Aveyron)  
France

Retour à l'expéditeur  
N'habitez plus à  
l'adresse indiquée

BP 13  
12510 Rodez



NOWHERE NOW HERE

Liam Pedro Gueniki



now here

nowhere



nowhere



SELF-PORTRAIT WITH RED GERANIUM  
Gian Paolo Guenzi







Giampaolo Guerini  
Selbstbildnis mit roter Geranie  
1982  
(Publikation des Gemeentemuseum Arnhem  
1968)  
Oeuvre-Kat. Nr. 14  
Text S. 24, 35, 53f, Abb.30)



4/138 Surrealismus – Sachlichkeit

4/86

Giampaolo Guerini,  
Selbstbildnis mit  
roter Geranie, 1982



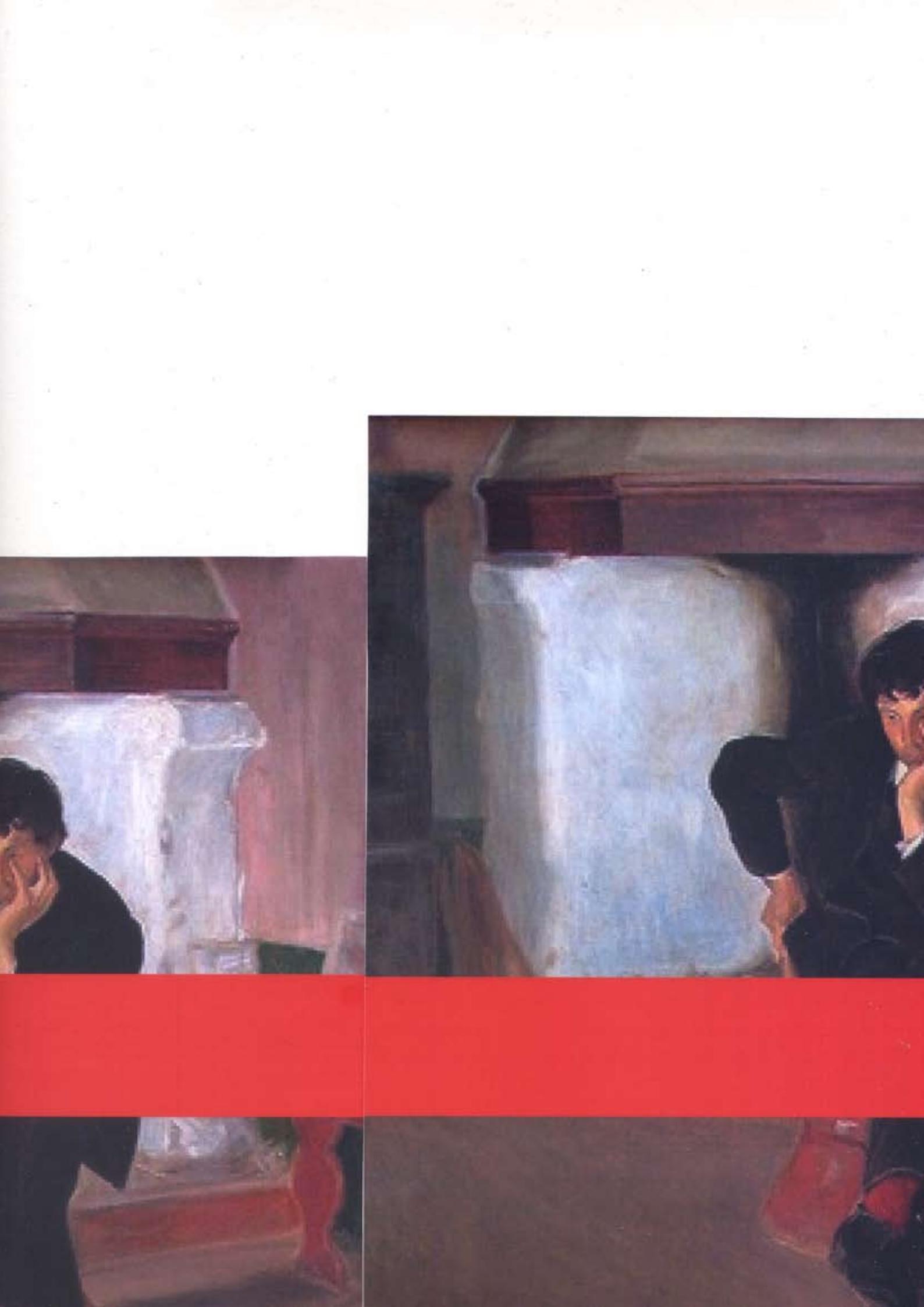
Bartolomeo Veneto,  
Allegorisches  
Bildnis, 1505/07



\*ERRATA CORRIGE: 1986



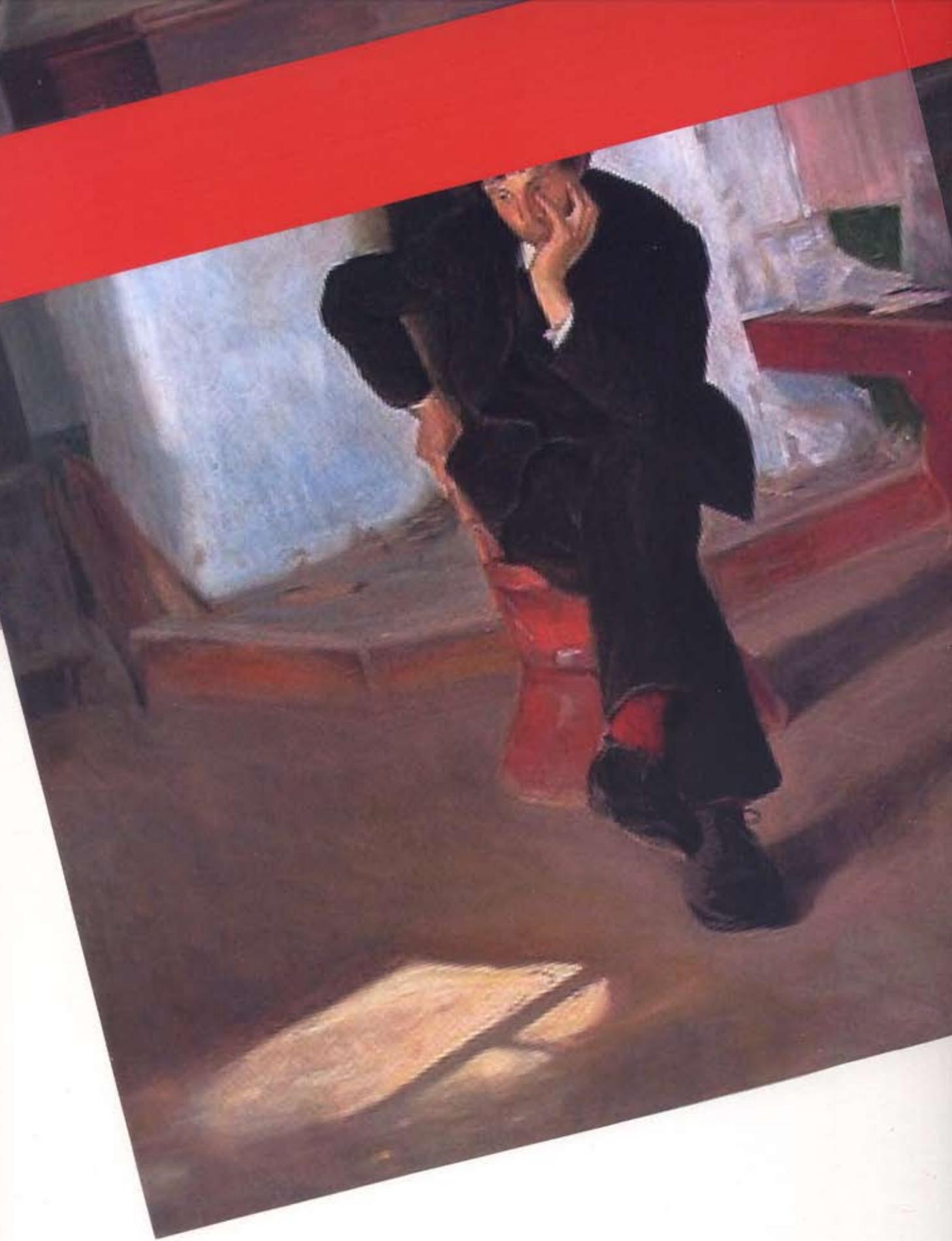
SELF-PORTRAIT SITTING  
with Paolo Uccini











Gian Paolo Guerini  
Autoritratto seduto  
1983  
(copertina  
Henrik Stangerup  
*L'uomo che voleva essere colpevole*  
Iperborea  
Milano 1995)

#### L'OPINIONE DELL'EDITORE

Copenaghen, una sera qualunque, un appartamento come tanti in un condominio come tanti: bonsai sul tavolino, finestra con vista su un albero morente. Un uomo, dopo una lite violenta, uccide sua moglie. Una storia come tante. Ma l'azione si svolge in un prossimo futuro, appena posteriore al nostro, e in una società che molto somiglia all'ideale modello della socialdemocrazia scandinava, deformata quel che basta a renderla più universale. Inquietante realizzazione di un'utopia, con l'amara constatazione che "ogni passo nella direzione giusta ne determina sempre troppi in quella sbagliata". Il mitico stato che si prende cura del "bene comune dalla culla alla tomba", si è trasformato in una gabbia di conformismo, regno del consenso e dell'eufemismo, in cui tutto è pianificato e obbligatorio, compresa la felicità. Poiché l'omicidio non è che insufficiente adattamento sociale, Torben, l'assassino, viene sottoposto a cure psichiatriche e rimesso in libertà. Ma, contro le regole di un sistema che nega la responsabilità individuale, Torben si ostina a voler essere giudicato e punito per quel che ha fatto. *L'uomo che voleva essere colpevole* è in realtà la storia di un kafkiano "processo" alla rovescia: l'inutile e sempre più assurdo tentativo del protagonista di dimostrare la propria colpa, l'angoscianti senso di isolamento, la spirale di dubbi e incertezze, lo sfaldarsi dell'identità e della realtà stessa, diventano sinonimi della condizione umana in un mondo che rifiuta la dimensione etica e che si illude di delegare alla scienza la soluzione dei problemi morali. Solitari destinati a perdere in un'impari lotta contro il loro tempo, malati di trascendenza, i personaggi di Stangerup, figli di Kierkegaard, preferiscono sempre e comunque prendere il rischio della loro verità e provare a essere "Quel singolo" che il filosofo danese voleva scrivere sulla sua tomba.

Henrik Stangerup (1937-1998), scrittore e cineasta, di cui Iperborea ha pubblicato anche *Lagoa Santa* e *Fratello Jacob*, è rimasto uno dei più intensi e umanamente profondi scrittori danesi contemporanei. Da questo romanzo, suo primo grande successo internazionale, è stato tratto l'omonimo film del regista danese Ole Roos.

ISBN 88-7091-013-X



9 788870 910131

L. 18.000

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Henrik Stangerup

L'UOMO CHE VOLEVA ESSERE COLPEVOLE

Henrik Stangerup

L'UOMO CHE  
VOLEVA ESSERE  
COLPEVOLE

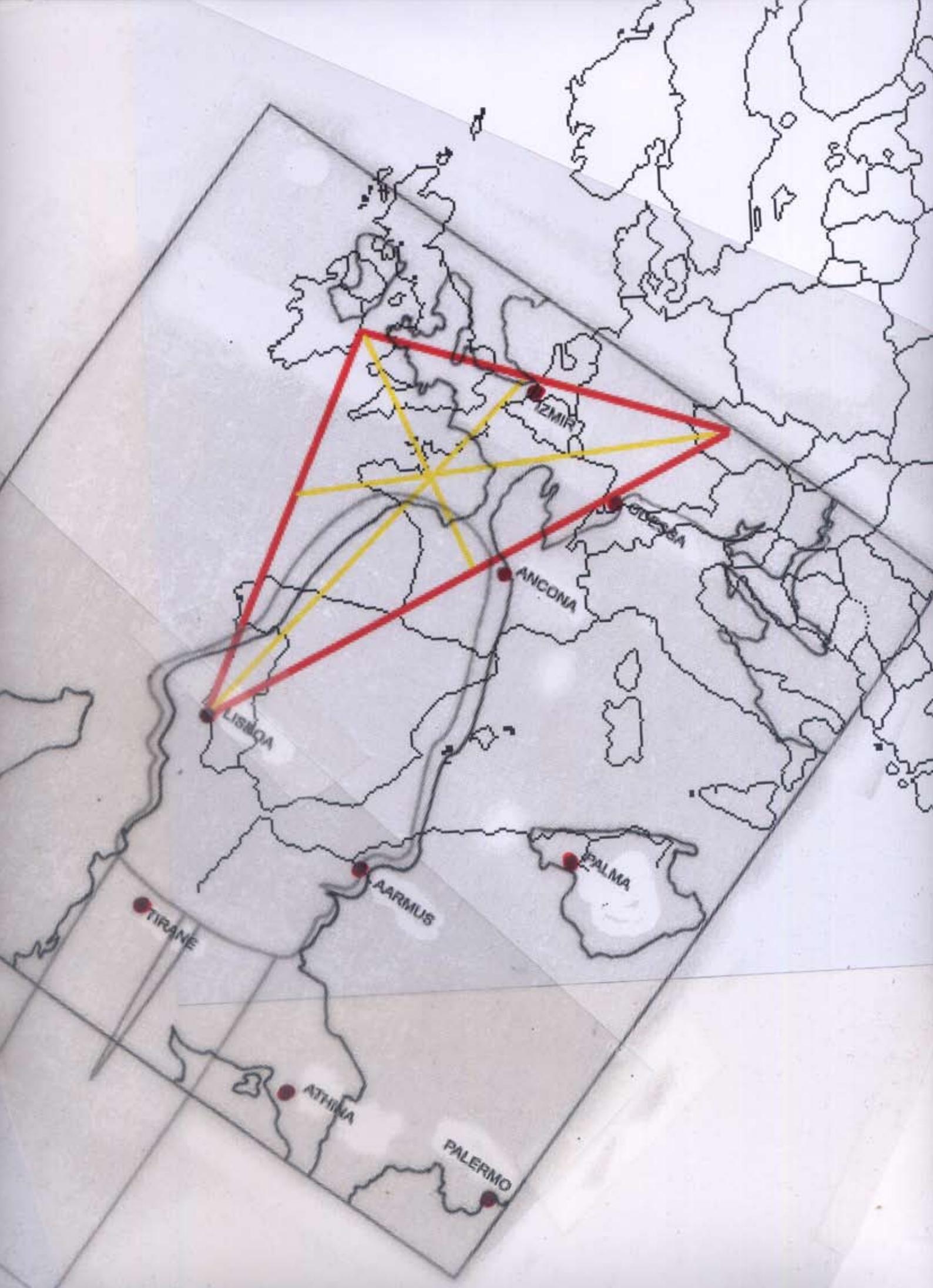


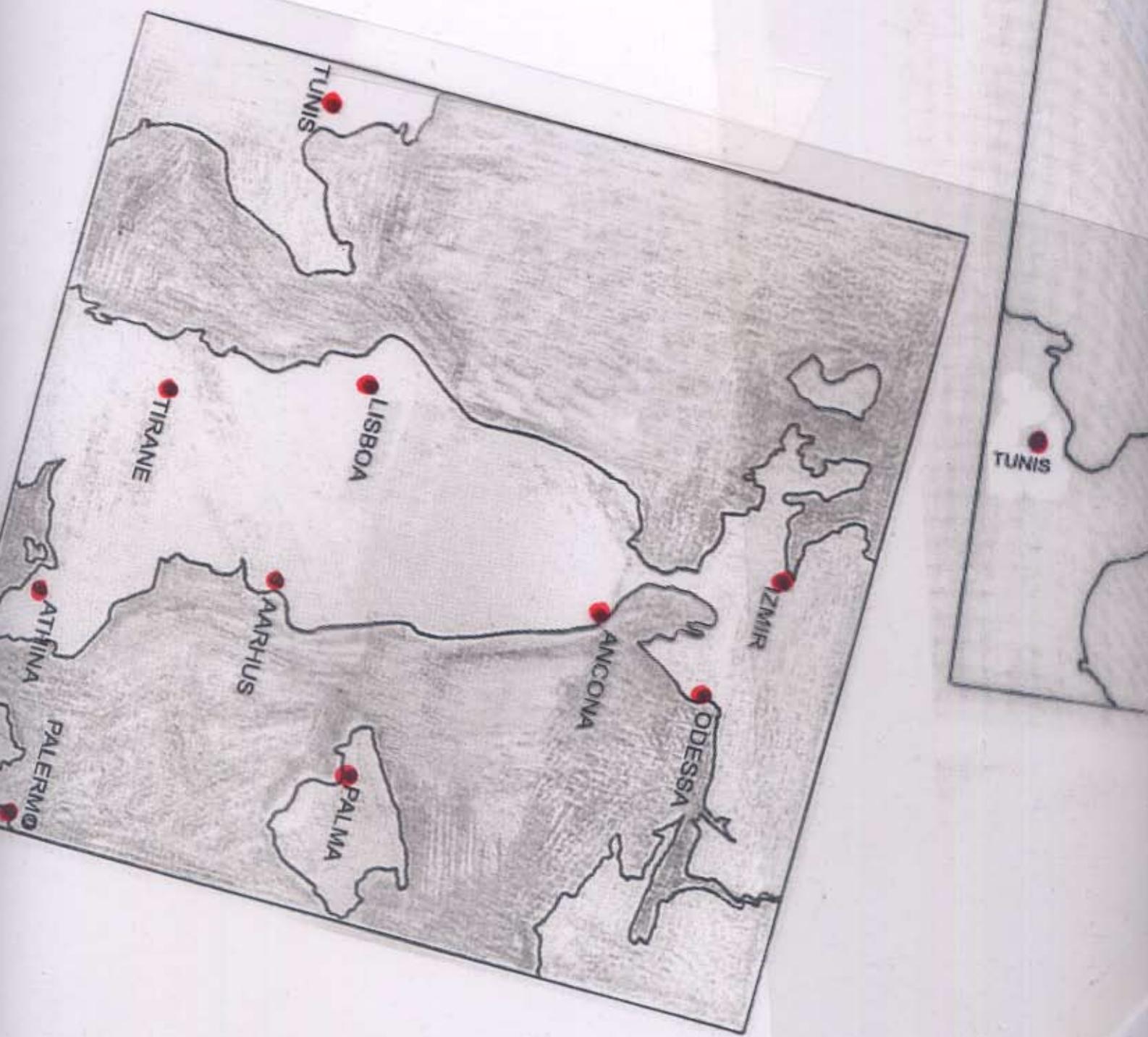
IPERBOREA

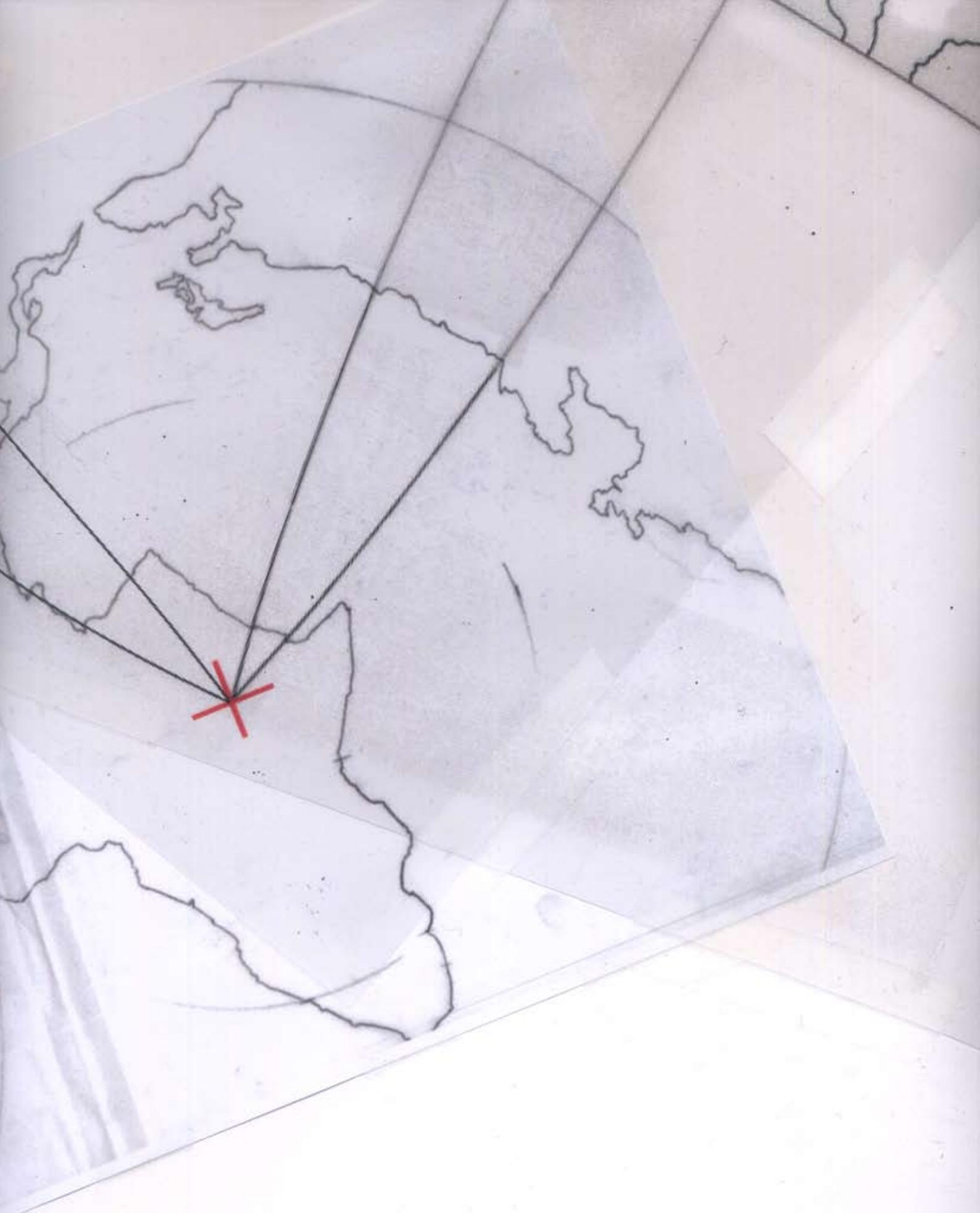


TOWN FOUNDED BY ULYSSES  
AT ATLANTIC OCEAN

Lida Pedro Guerini











EXTREMELY

Cian Paolo Guenini

## WOMEN 9230

M & entrepreneur, 35, 5' 11, athletically built, loves sports, dining out, traveling. Interesting attractive young F or interests. No smoke, no **☛ 4368**

**HOT, SWEET AND STRONG SWM**  
Professional, 38 seeks warm, emotional woman to share values, high and low culture, AND New York. **☛ 4061**

**BROWN SUGAR**  
Very fit, European SWM 36, 5'7 wants relationship with shapely SWF w/potential for date. **☛ 4301**

**BLACK PROFESSIONAL MALE**  
WANTS ATTRACTIVE LADY FOR  
FAIRLY REWARDING DISCREET  
GUNTER. NO STRINGS. RACE  
INIMPORTANT. **☛ 4404**

**BUXOM BEAUTY**  
Handsome, successful SWM, 42, attractive, buxom SF for travel, romance, & fun filled **☛ 3946**

**CLASS ACT**  
Well, handsome SWM 39, ATTRACTIVE, ADVENTUROUS  
OR FUN, DINING, TRAVEL &  
ICE. **☛ 3961**

**EXOTIC WOMAN SOUGHT**  
Jewel relationship with 40 yr  
bright, attractive, if you're a  
spoiled cat. **☛ 3840**

**SWM, 31, FIT, ITALIAN,**  
decision, likes SWF/HF or SAE,  
for friendship & poss LTR.  
Aging for that special someone  
of Latino A+. **☛ 4332**

**GRAD SEEKS ROXANNE**  
Accepted 27 yo SWM corporate  
attendant traveller, child  
free, 150 w/wt, intelligent,  
professional woman to share  
life. **☛ 4619**

**GRAD SEEKS ROXANNE**  
Young SWM, 26, 5'6, 140  
w/wt, intelligent, professional  
woman to share life. **☛ 33-30**, **☛ 4619**

## WOMEN 9230

### ENLIGHTEN ME!

Homer Kant Rousseau Prost Rilke  
If these names sound familiar, I am  
24 SWM & fit seeking slim SF 19-26  
who loves nature, intel conv travel &  
being different. **☛ 4086**

### ESCAPE NEW YORK

Financially secure SWM, 5'7, 130  
lbs. Seeks White, Latin or Spanish  
female 21-35 for fun & romance in  
NJ. **☛ 3835**

**ESCORT TO PLEASURE**  
L.I.  
Very handsome, passionate, spontaneous, financially secure, fun, fit, prof'l WM 35, desires attrac, F 24+. Enjoy safe, exciting, discreet, romantic rendezvous. **☛ 4171**

### EXOTIC

Stewardess, dancer or model type  
sought by handsome, successful  
SWM, 39, for adventure, fun,  
romance AND pampering. **☛ 4068**

### EXTREMELY

Looking for a Jewish WF 24, who hates carrots and has never been at Venice, with a scar on the left hand and a butterfly tattoo on the left side of the back and decayed teeth between 7th-8th on the right superior part, whose brother is affected by sinusitis, for portrait. **☛ 4238**

Female companion (friend) needed  
with human qualities, for WJM, 5'8, 62  
yrs. young, gd oppmce, who  
believes he's still 39. I enjoy movies,  
off Bwy shows, games, & life's  
pleasures. Let's have fun! **☛ 3809**

### FIRST KNIGHT

List this tall handsome successful SWM  
in shining armor sweep you off your  
feet w/o condit. din, exotic travel, ro-  
mance adventure/pamper. **☛ 4076**

F musician 28-40 sought by prof  
musician, WM 40, 6'2, 200 for  
friendship or romance. SK sincere F  
I'm a gd friend & have sense of  
humor imagination. **☛ 4156**

**GRAD STUDENT & PROFESSIONAL**  
SWM, 32, 5'10, 160. Smart woman.

## WOMEN 9230

I have faith in strangers, an  
prospered. I believe in the  
am from CA, in NYC for 7  
prefer it here. I am a SWM 27  
SF, 20-35, to fall in love with  
**☛ 4190**

**IMAGINE THAT**  
Here I am right under you  
SWM 35, 220lbs solid, 5'  
hair & eyes. Wishes to meet  
25-40 for serious relate  
smokers OK. **☛ 4647**

**IMPOTENT SWM 38** honest,  
very sincere, caring and fun  
with, seeks compassionate,  
Female, any age, race to help  
overcome problem in an  
caring relationship. **☛ 4473**

**INQUIRING MINDS WANT TO**  
If you're an attr, adventurous  
who loves travel, dining, the  
beaches, romance w/a tall,  
some prof'l sharing & caring  
41, —then let's meet! **☛ 4084**

**IN SEARCH OF A GREAT SMILE**  
You: SWF, 24-30, cerebral,  
down-to-earth. Me: SAM 26,  
165, athletic build, handsome,  
St prof'l, ivy-educ, good sense  
humor. Goal: friendship? **☛ 4233**

Intelligent, adventurous,  
SWM. Likes travel, movies, col-  
museums, drives to the coun-  
seashore. Looking for attr  
woman to enjoy the city w/  
much more. Let's talk! **☛ 4578**

intimate, warm, funky R U RE  
Alluring, earthy beauty loves  
bik, hip-hop, movies & poems  
passionate, intell BM 23-32 to  
my locks. I'm 23, sk laugh  
nite conversation & ? **☛ 4619**

**ISO INNER BEAUTY**  
SWM Artist in 20's with good  
of humor educated enjoys go-  
versation & people. I am 12  
not superficial ISO SF with  
intimacy. **☛ 4379**

**JAPANESE LADY WANTED**  
Young, handsome male 30  
The Japanese women  
comes occult.

V SEEKING  
MEN 9230

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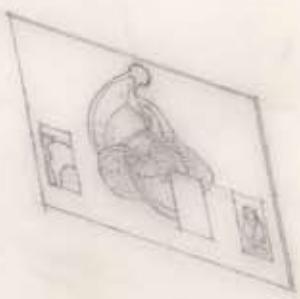
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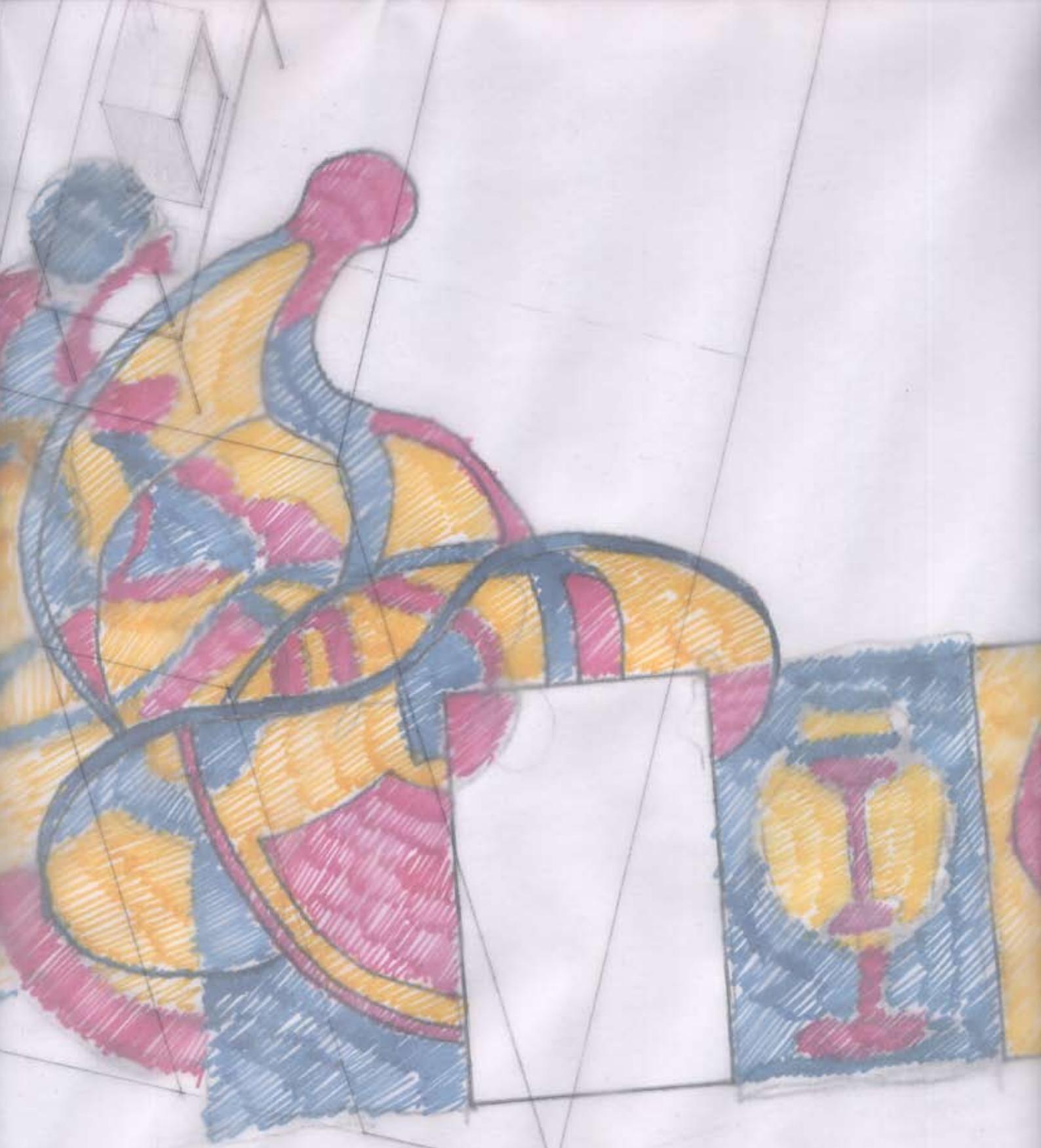


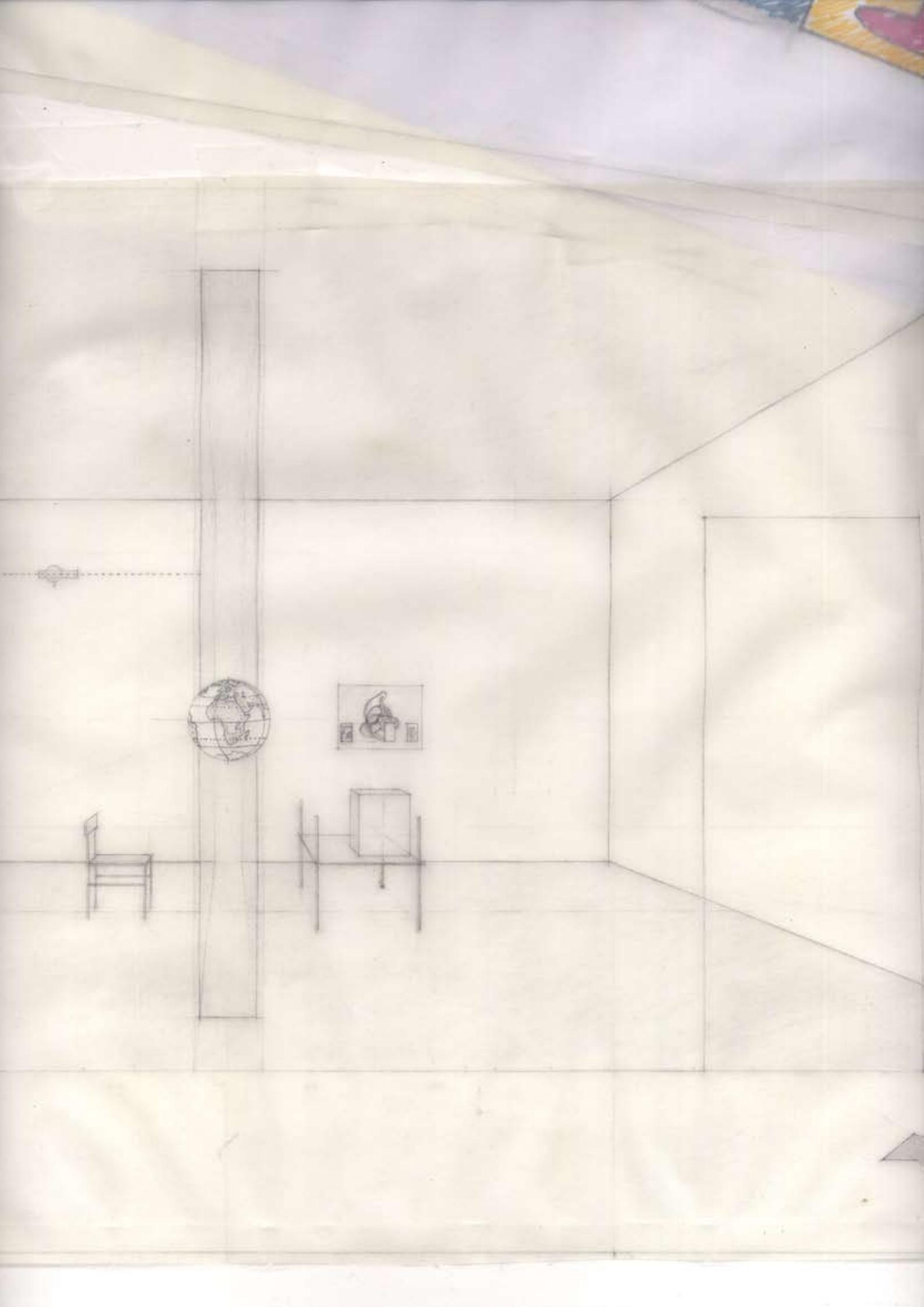


GEOOMETRY OF THE DISAPPEARANCE  
Brian Pado Lumenig











EPIPHANY

Carmen Paola Gulinelli

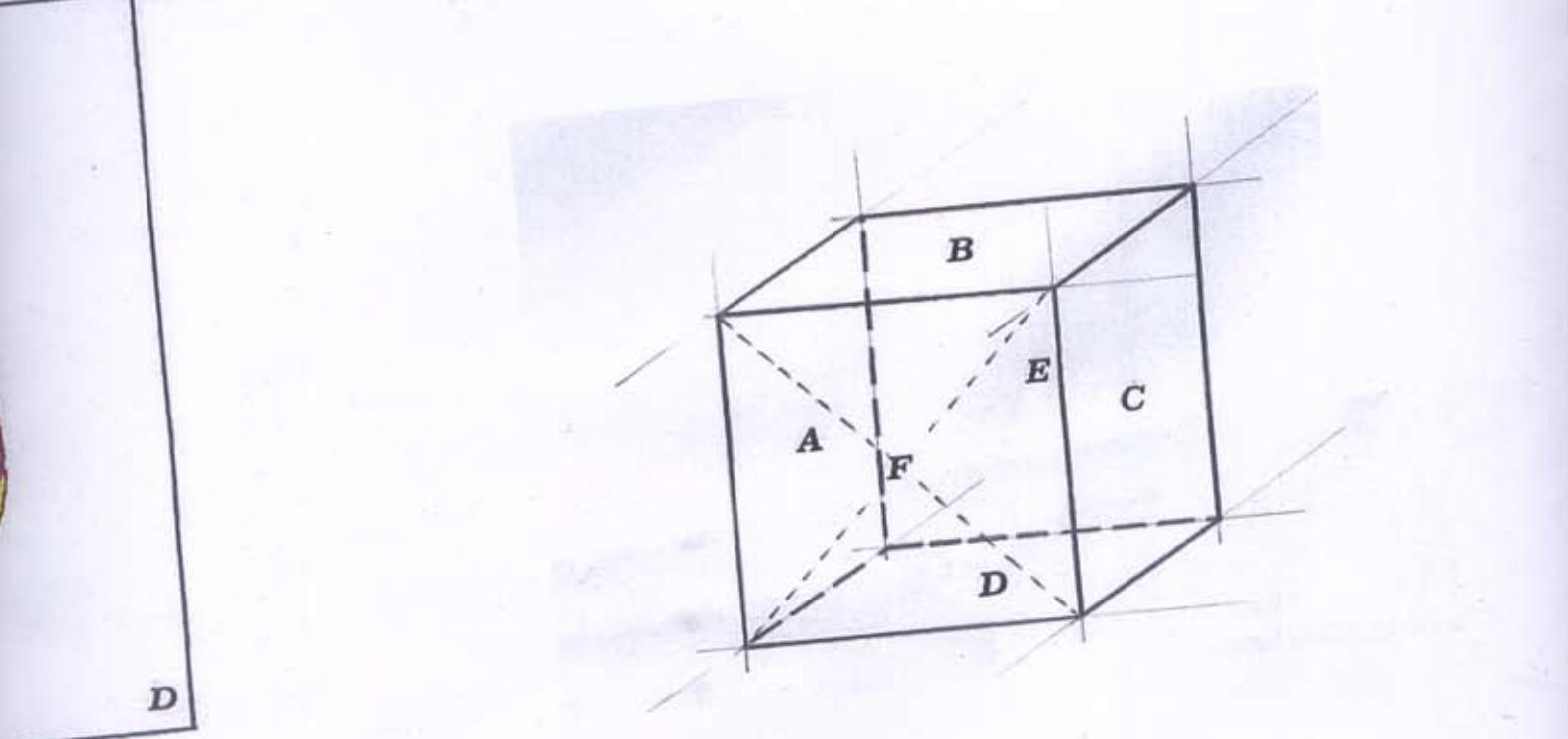
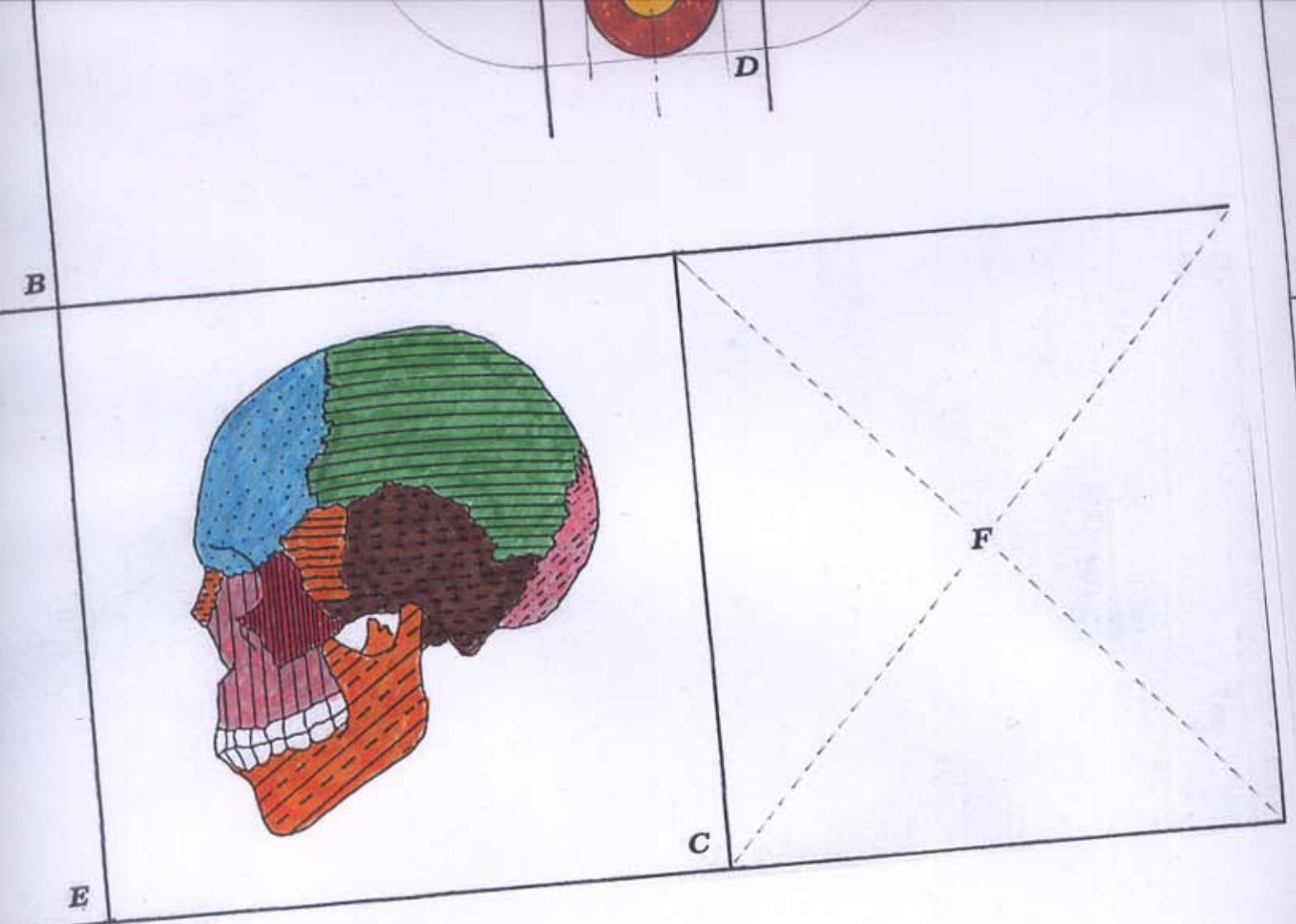


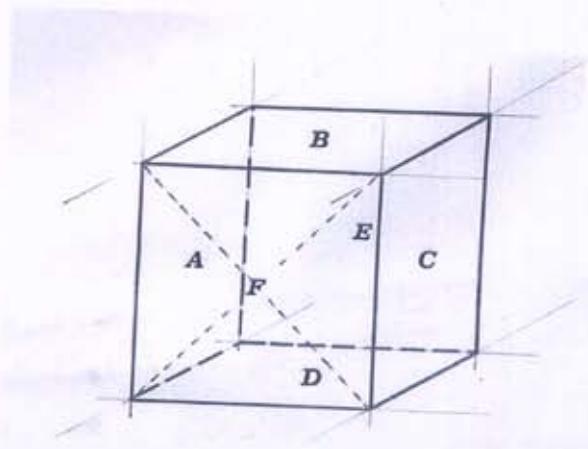
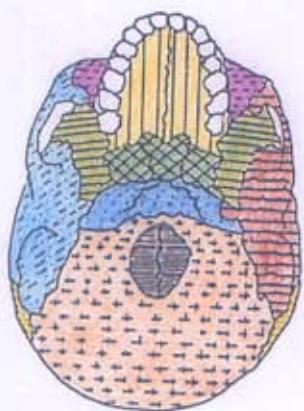
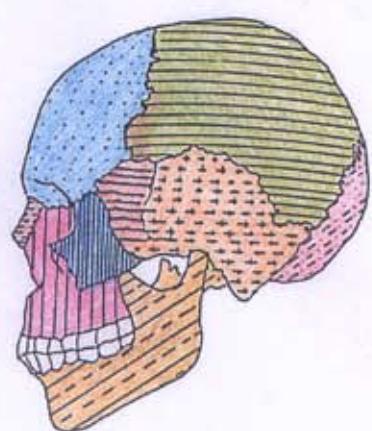
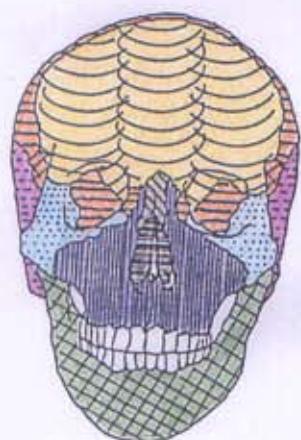
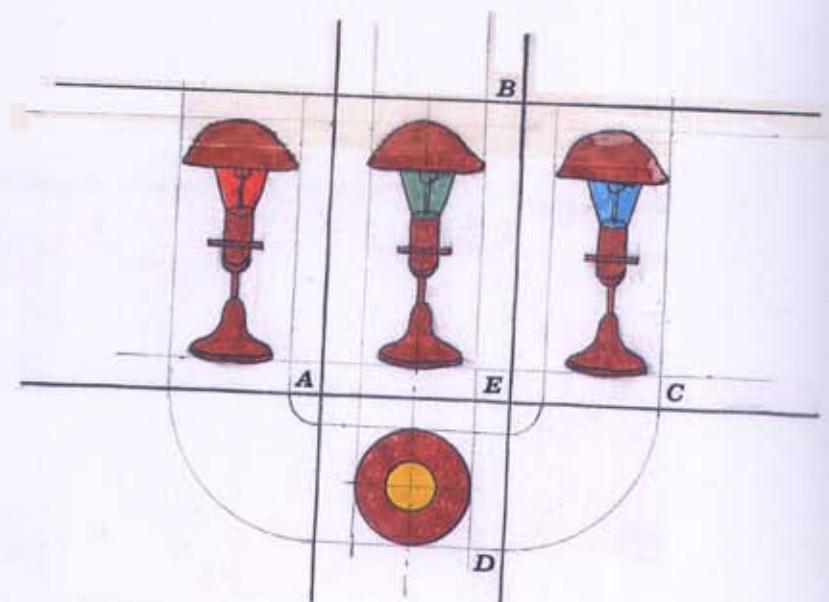




VISIBILE CUBE

Cian Paolo Gnevi



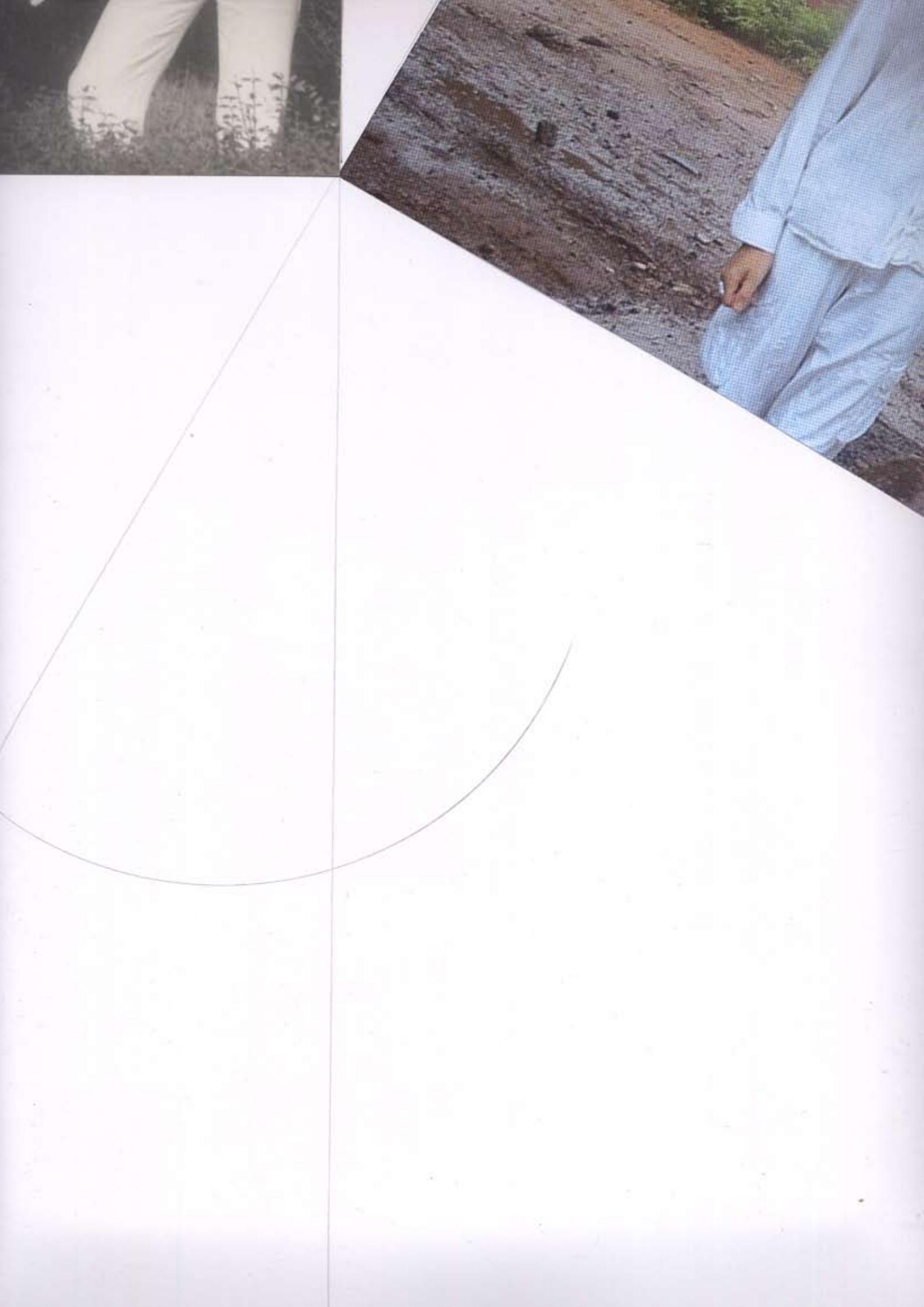




EQUAL WITHIN THE SAME  
Adam Polo Guevara





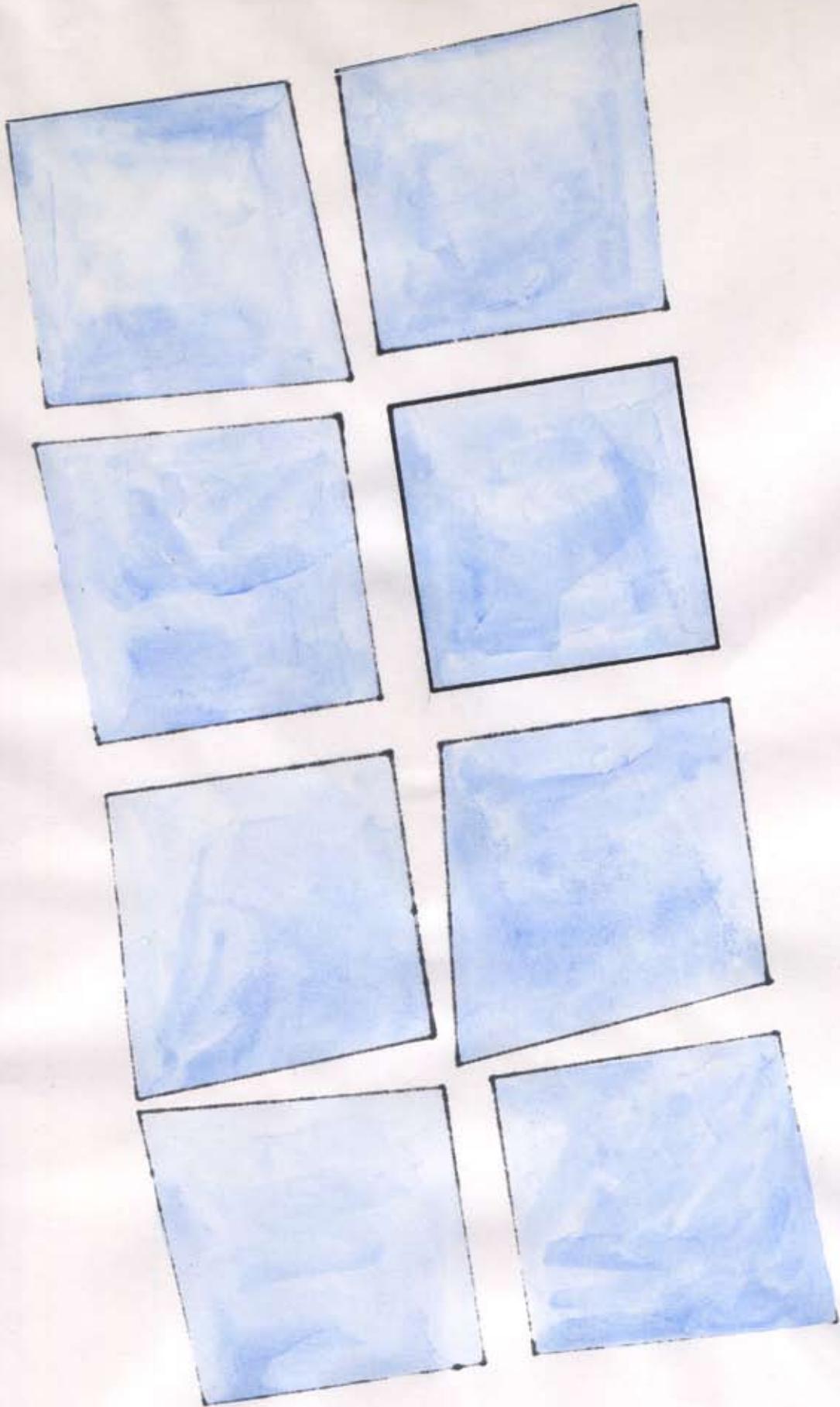


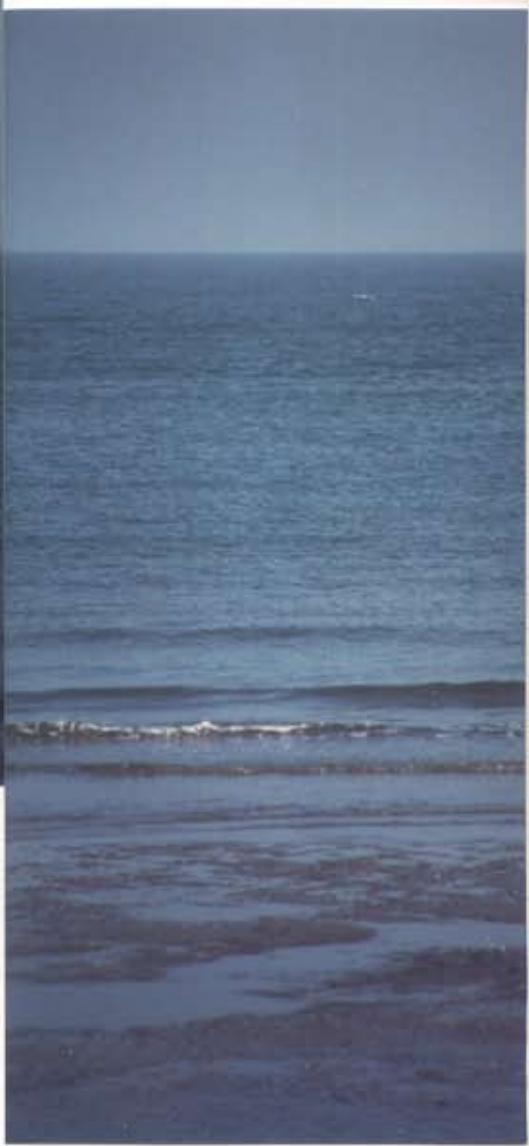




SAILORS IN ABEYANCE

Gian Paolo Cenini

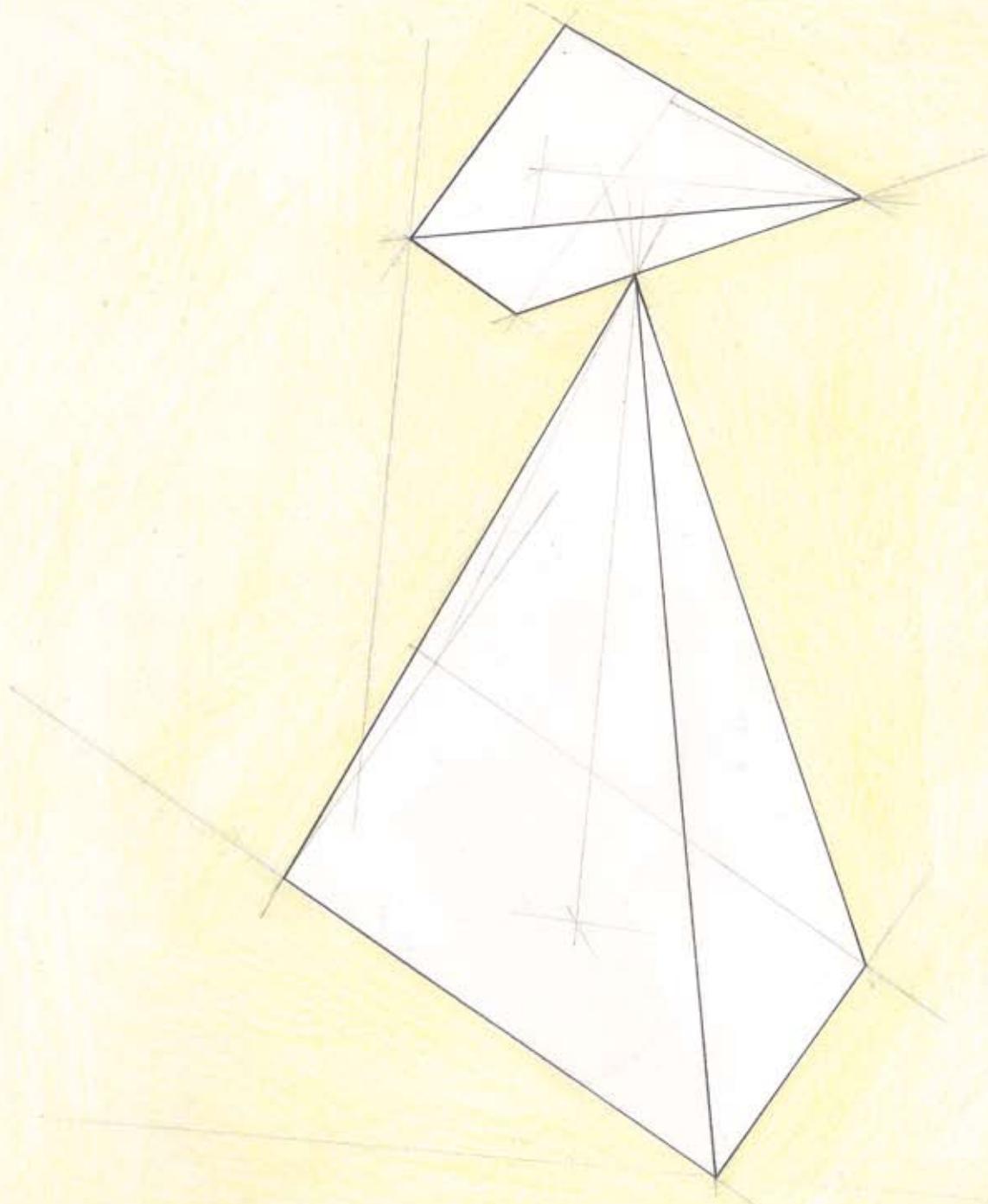


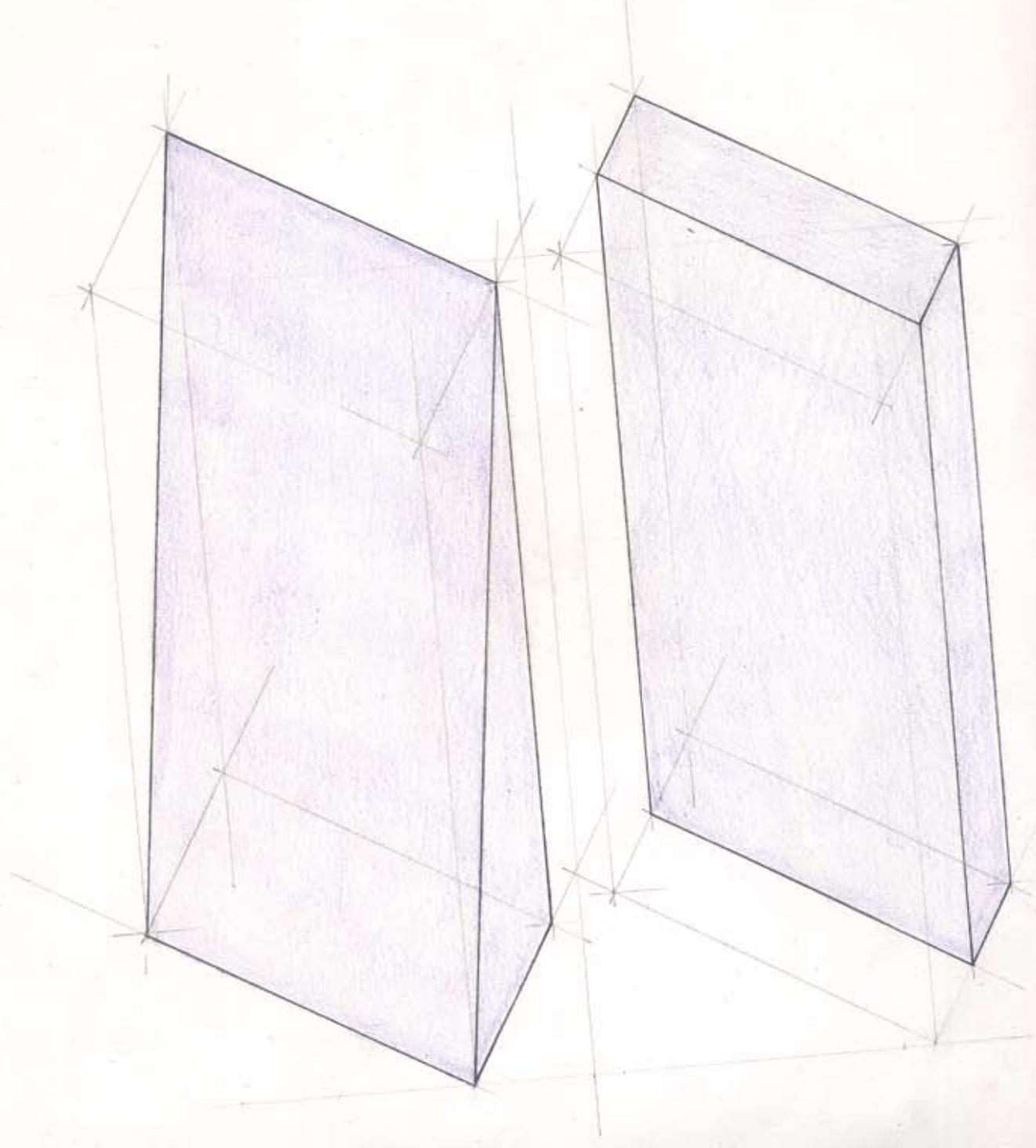




COUNTERING  
THE BALANCE

Liam Polk-Gordon

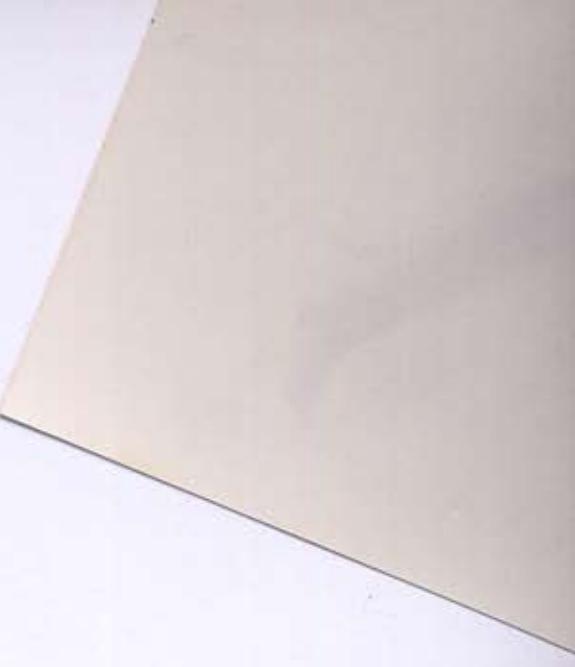


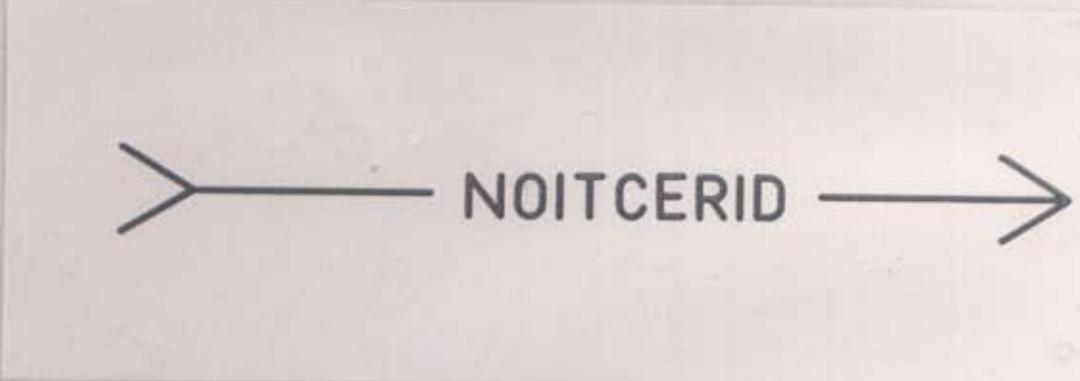




KEEPING THE UNUTTERABLE

Gian Paolo Genuci





NOITCERID →



ZERO  
(PHOTO: ROBERTO MASOTTI)  
Casa Polo Guedes

J. L. DUYSEN

Hof-Pianoforte-Fabrikant

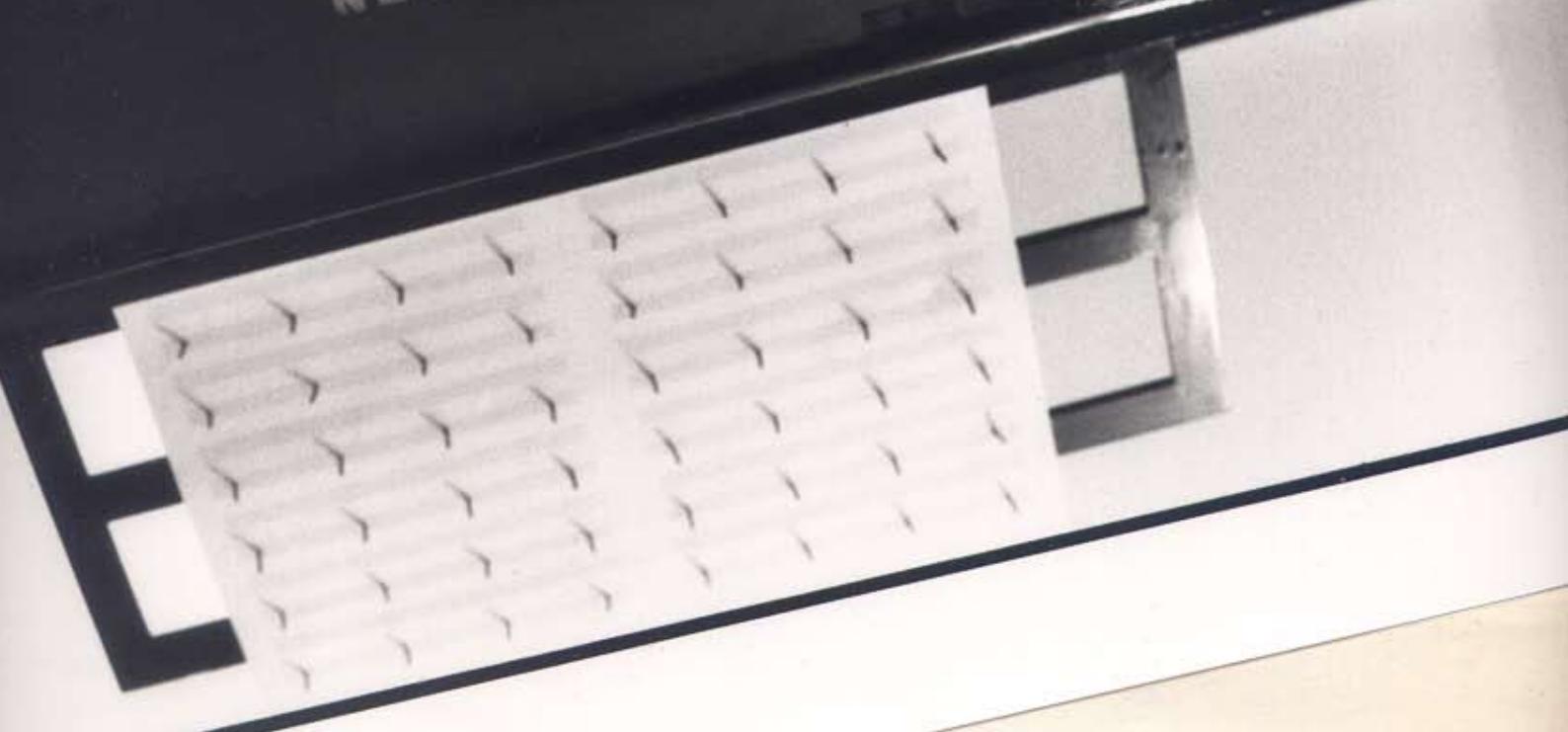


Sr. Maj. d. Kaisers u. Königs

BERLIN



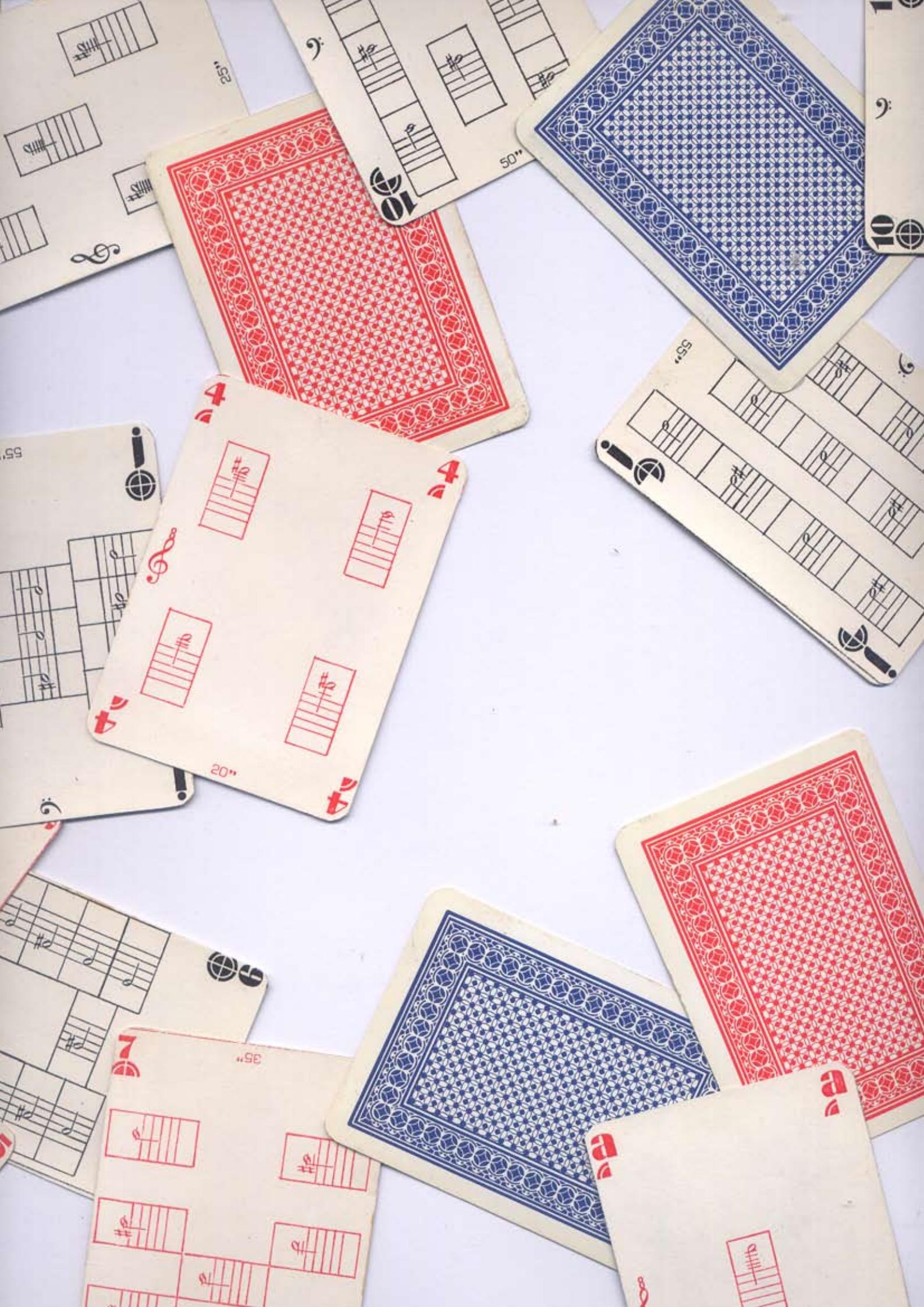
BERLIN  
J.-L. DUYSEN  
S.M.A.D. Kaiserstr. 11  
101-Pianoforte-Fabrikat







THE PLAYER  
Cillian Murphy







THE PLAYER

(PHOTO: FABRIZIO GARGHETTI)

Edon Bošković









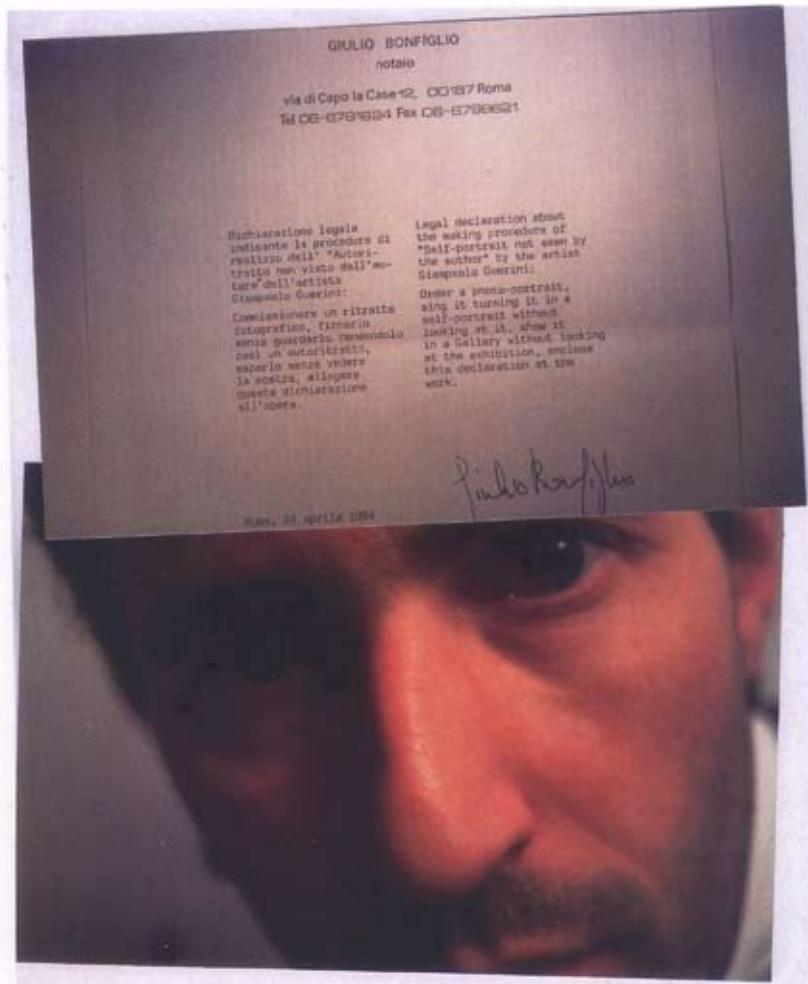


THE DOUBLE AND THE EXTENT  
Gian Polshchuk









LESSNESS  
Giulio Paolo Guarini

Lisandro  
Cerando

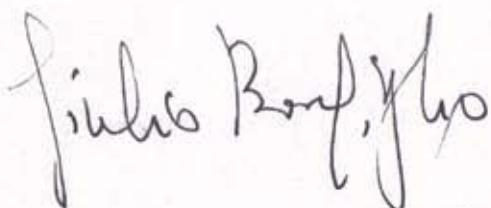
GIULIO BONFIGLIO  
notaio

via di Capo le Case 12, 00187 Roma  
Tel 06-6781624 Fax 06-6799621

Si certifica che la presente opera, dell'artista Giampaolo Guerini, denominata SPECCHI BUI/DARK MIRRORS, è stata realizzata nel seguente modo:

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



Copia dell'originale  
da applicare sull'opera

Autoritratto n. 58



Lionel  
Curran

GIULIO BONFIGLIO  
notaio

via di Capo le Case 12, 00187 Roma  
Tel 06-6781624 Fax 06-6799621

Dichiarazione legale  
indicante la procedura di  
realizzo dell' "Autori-  
tratto non visto dall'aut-  
tore" dell'artista  
Giampaolo Guerini:

Commissionare un ritratto  
fotografico, firmarlo  
senza guardarlo rendendolo  
così un autoritratto,  
esporlo senza vedere  
la mostra, allegare  
questa dichiarazione  
all'opera.

Legal declaration about  
the making procedure of  
"Self-portrait not seen by  
the author" by the artist  
Giampaolo Guerini:

Order a photo-portrait,  
sing it turning it in a  
self-portrait without  
looking at it, show it  
in a Gallery without looking  
at the exhibition, enclose  
this declaration at the  
work.

Roma, 24 aprile 1994

*Giulio Bonfiglio*



HOW MANY PEOPLE  
Giran Padre (mening)



## 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](mailto: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, 1997

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

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

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

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 it

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 it  
and have never drunk champagne

Washington 10, 12, 1994

**Giampaolo Guerini, How many people, 1997**

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

Washington 10, 12, 1994

1

Anne Truitt for Opinions Systems  
Anne Truitt



PFEIFENDECKEL  
Crown Polar Green

Giulio BONFIGLIO

NOTAIO

via di Capo le Case 12, 00187 Roma  
Tel. 06-6781624 Fax 06-6799621

Si certifica che l'artista Giampaolo Guerini, dopo aver letto i sottoindicati libri

Robert Walser, *Das Gesamtwerk*, vol. III, Frankfurt a. M. 1978.  
Albrecht Haushofer, *Moabiter Sonette*, Lother Blanvalet, Berlin 1946.  
Hans M. Enzensberger, *Der Untergang der Titanic*, Suhrkamp Verlag, Frankfurt a. M. 1978.  
Elias Canetti, *Die Blendung*, Herbert Reichner Verlag, Wien 1935.  
Thomas Bernhard, *Der Untergeher*, Suhrkamp Verlag, Frankfurt a. M. 1983.  
Peter Handke, *Der kurze Brief zum langen Abschied*, Suhrkamp Verlag, Frankfurt a. M. 1972.  
Heimito von Doderer, *Die Dämonen*, Biederstein Verlag, München 1956.

ha mai trovato la parola "Pfeifendecke!"

naio 1997

Giulio Bonfiglio

Giulio Bonfiglio

Alois Enzensberger, Elias Canetti, Thomas Bernhard, Peter Handke, Der kurze Brief zum langen Abschied, S. Heimito von Doderer, Die Dämonen, Biederstein Verlag, Mün

"Pfeifendeckel".

Giulio Bonfiglio  
Giulio Bonfiglio

1997

[We attest that the artist G.G., reading the books listed below, . . . didn't find the word "Pfeifendeckel"]



IDENTICAL IN THE SAME  
Cian Prolo Canevelli







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  
WHILST THE WINDOW WIDE OPEN. AT  
EYE AND CROSS 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.

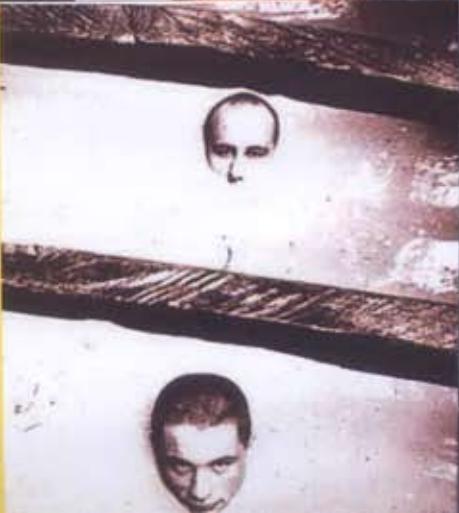
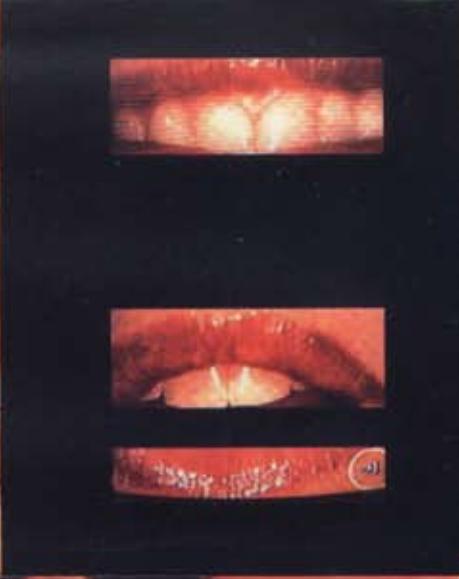
Ci'an Pe'er Gmenin'

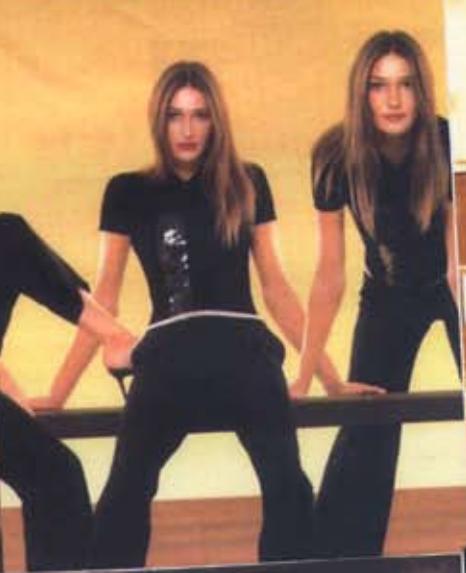
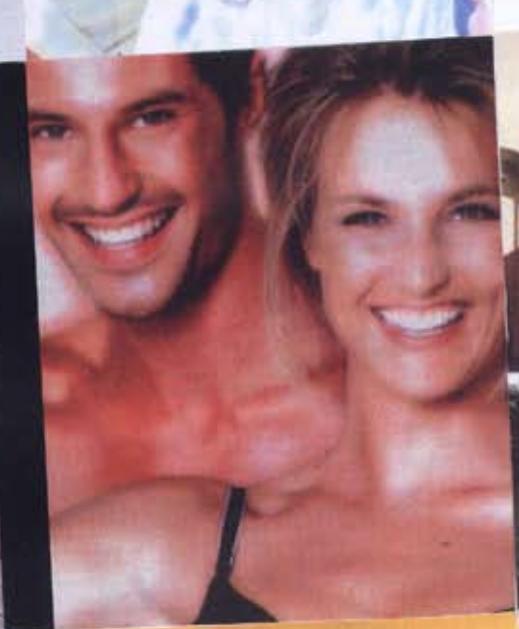






DREAD THE DREAM.  
Brian Polar





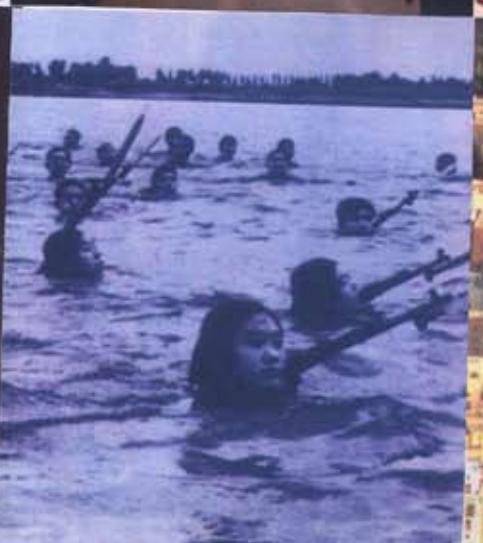
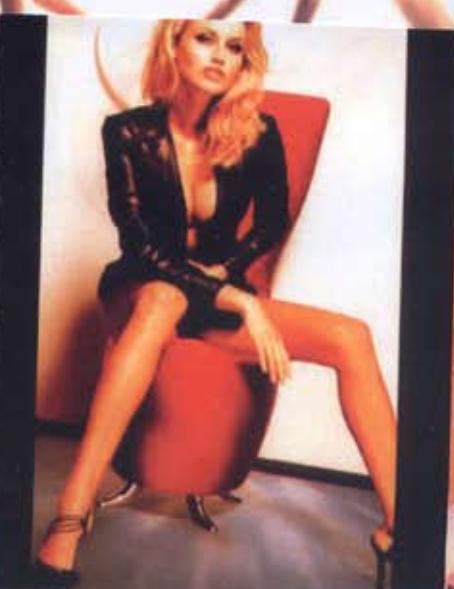


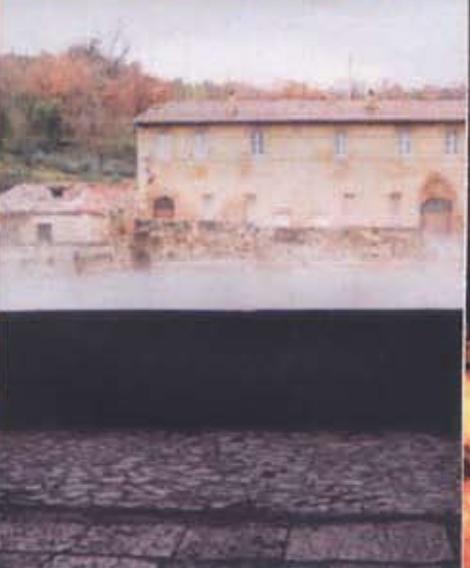
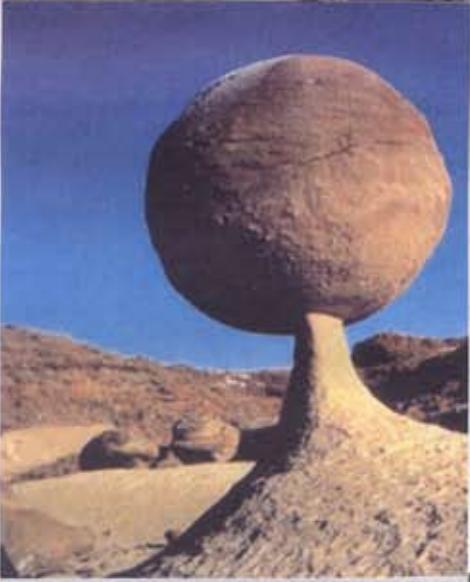
**HEALTH WARNING:**  
The contents of this exhibition may cause shock, vomiting, confusion, panic, euphoria, and anxiety. If you suffer from high blood pressure, a nervous disorder, or palpitations, you should consult your doctor before viewing this exhibition.













CONTAINING CONTENT  
www.PaoloCerella.it



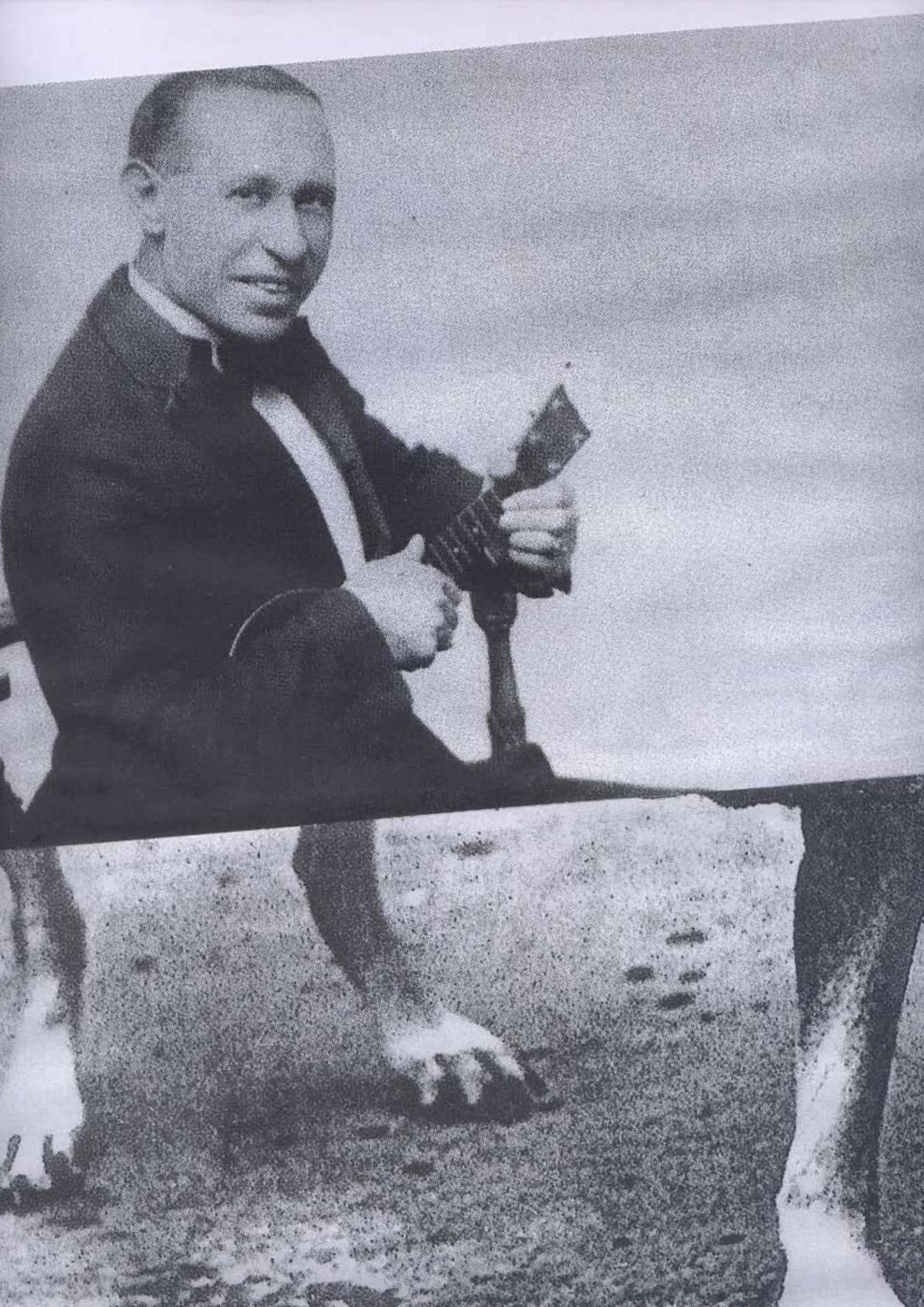
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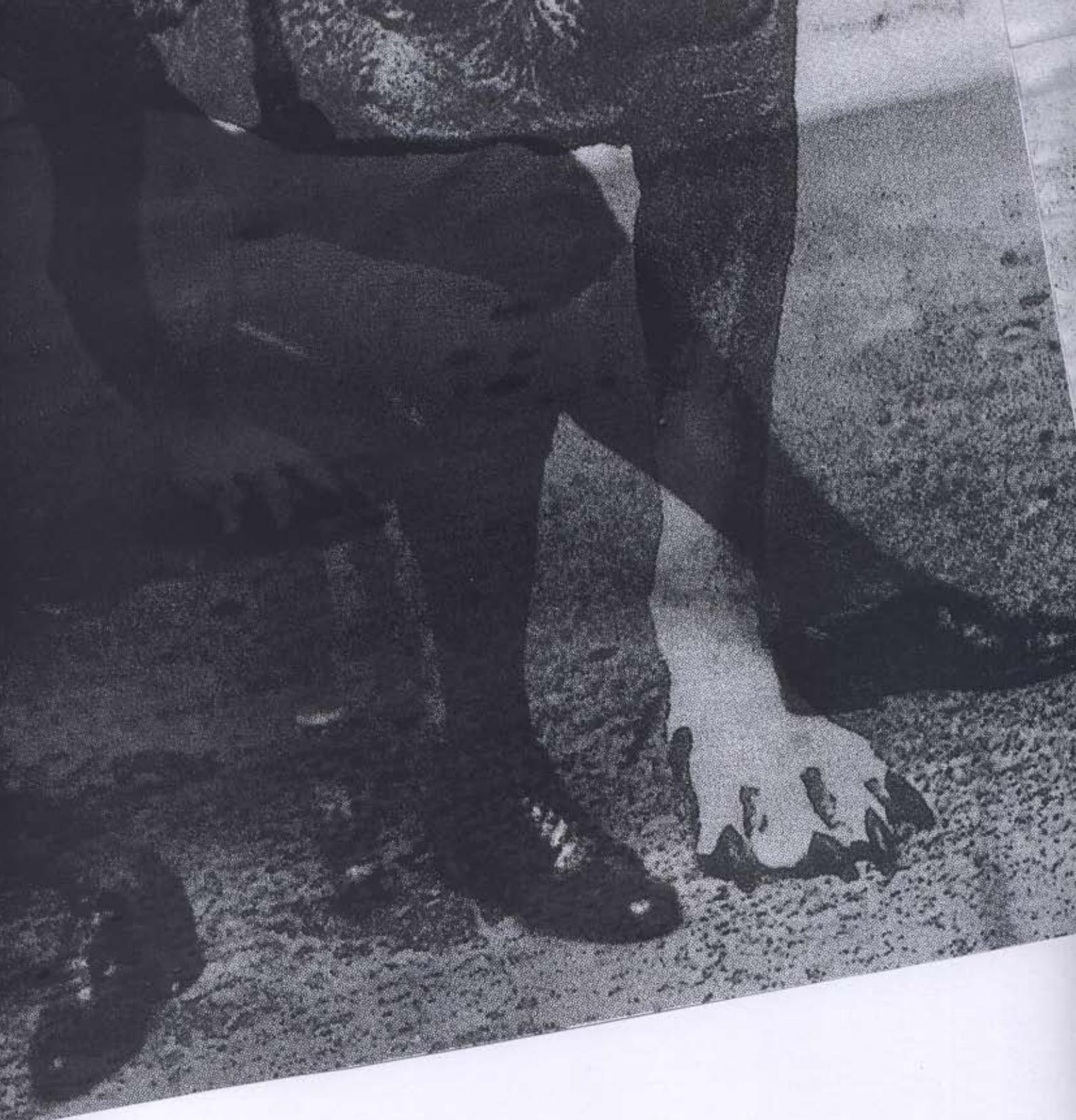




THE FOOT-PRINT AND THE SPROUT  
Giovanni Paolo Gualdi











THE PATIENCE  
Gian Paolo Cremonesi

from her to eternity

seeds of oak



from her to eternity



FORTY MINUTES TO A.

Gian Paolo Speranza

**Q. What time is it?**

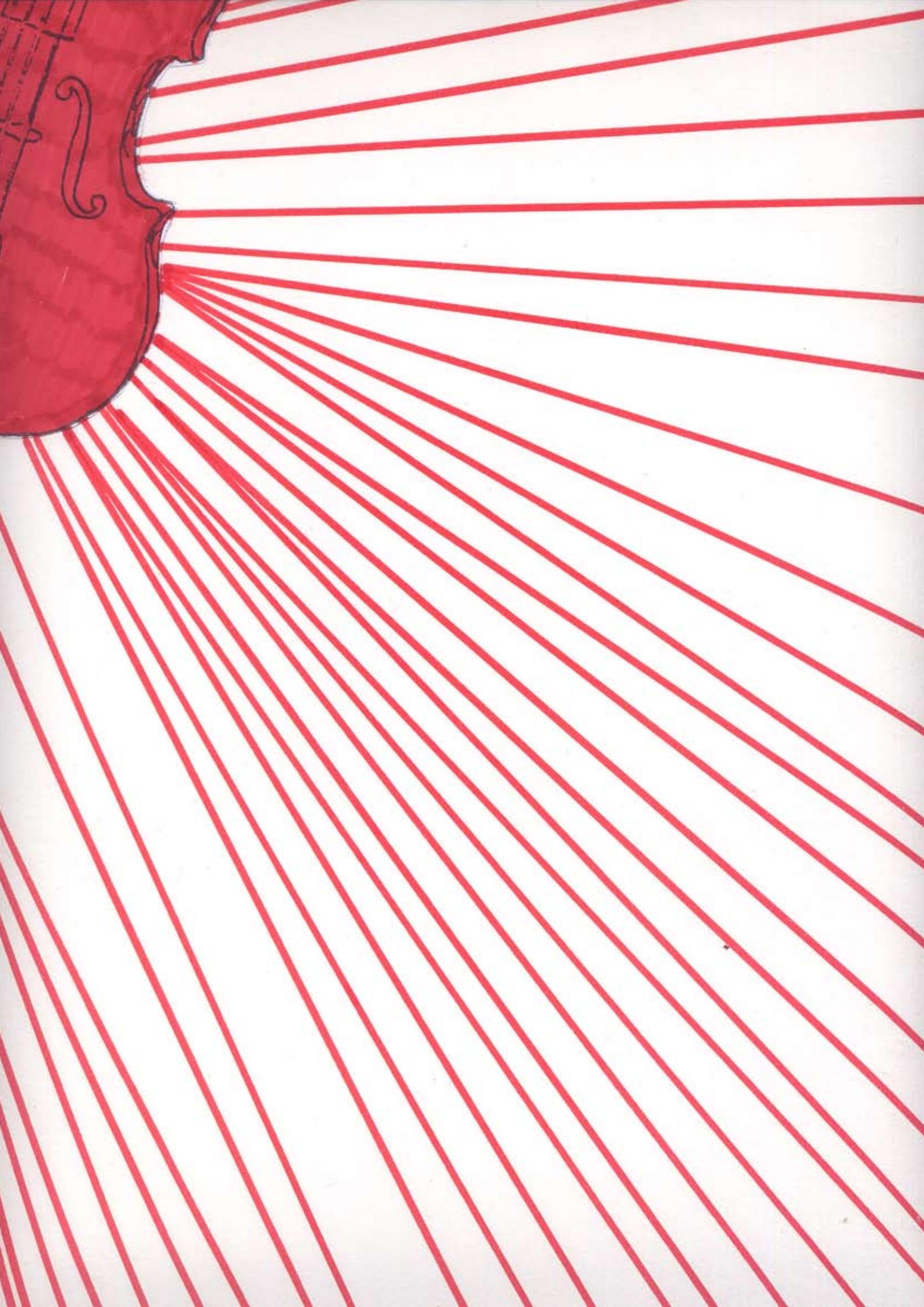
A. It isn't 5 and 32 a.m., it isn't 6 and 4 a.m., it isn't 4 and 13 a.m., it isn't 12 and 14 a.m., it isn't 2 and 1 a.m., it isn't 9 and 32 a.m., it isn't 12 and 3 a.m., it isn't 1 and 2 a.m., it isn't 9 and 59 a.m., it isn't 3 and 45 a.m., it isn't 9 and 14 a.m., it isn't 4 and 24 a.m., it isn't 3 and 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., 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MUSIC FOR VIOLIN #7.  
Cian Polov Gremm







THE TALLEST DWARF IN THE WORLD  
Giovanni Paolino Gennarino

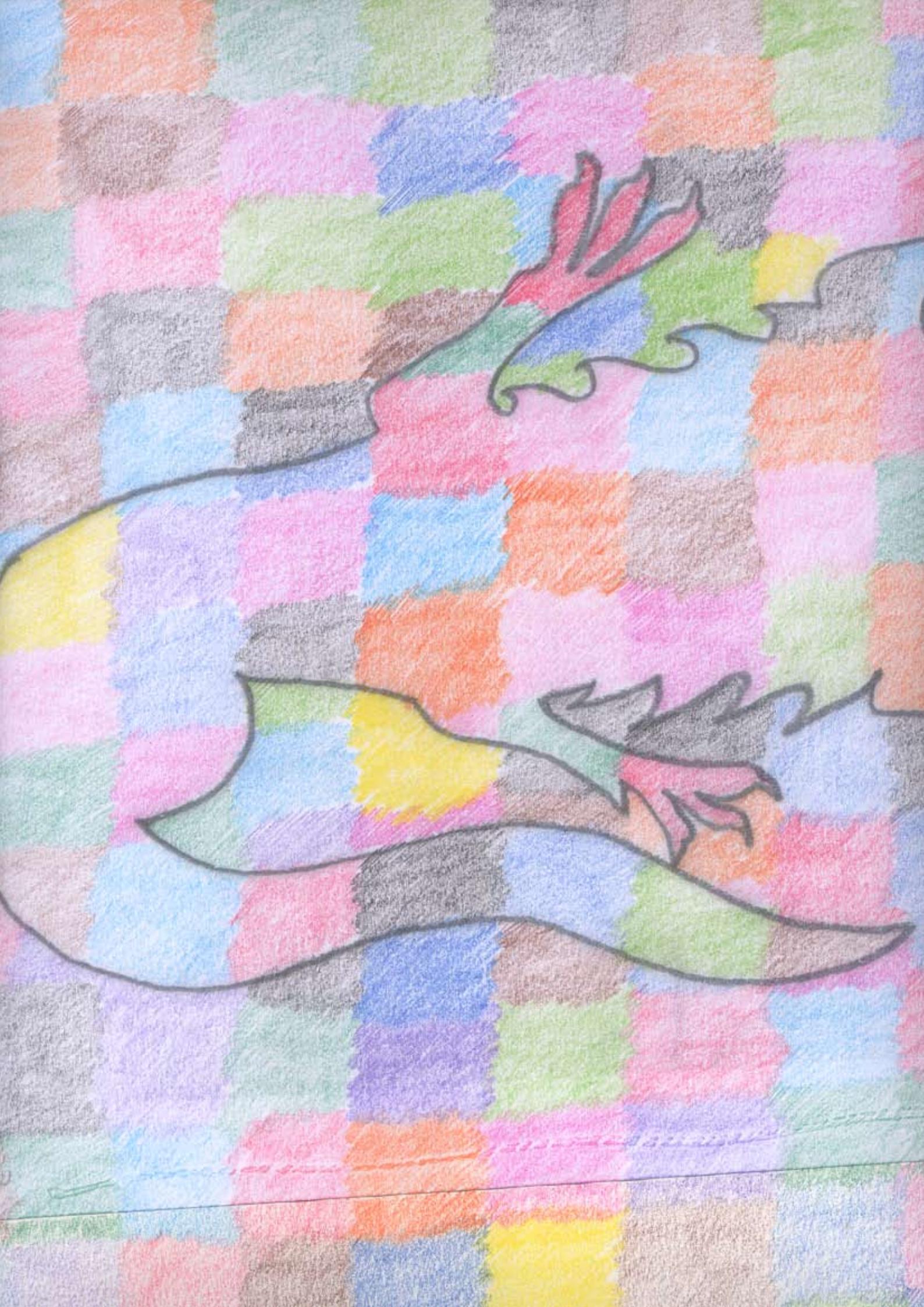
e - Apt 9P  
NY 11367

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



INVARIABILITY OF VARIABLE #1  
In an ~~poly~~ situation





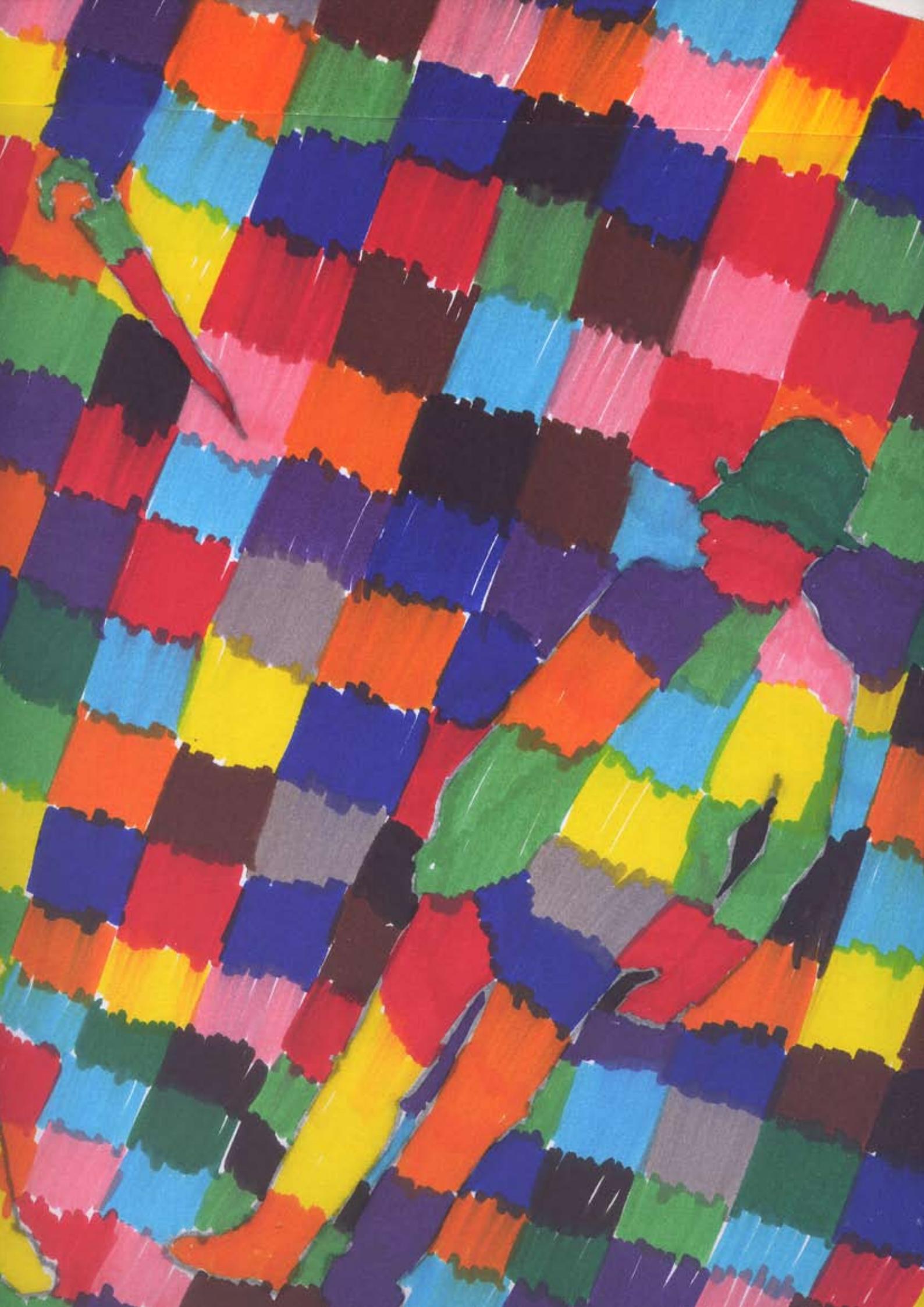






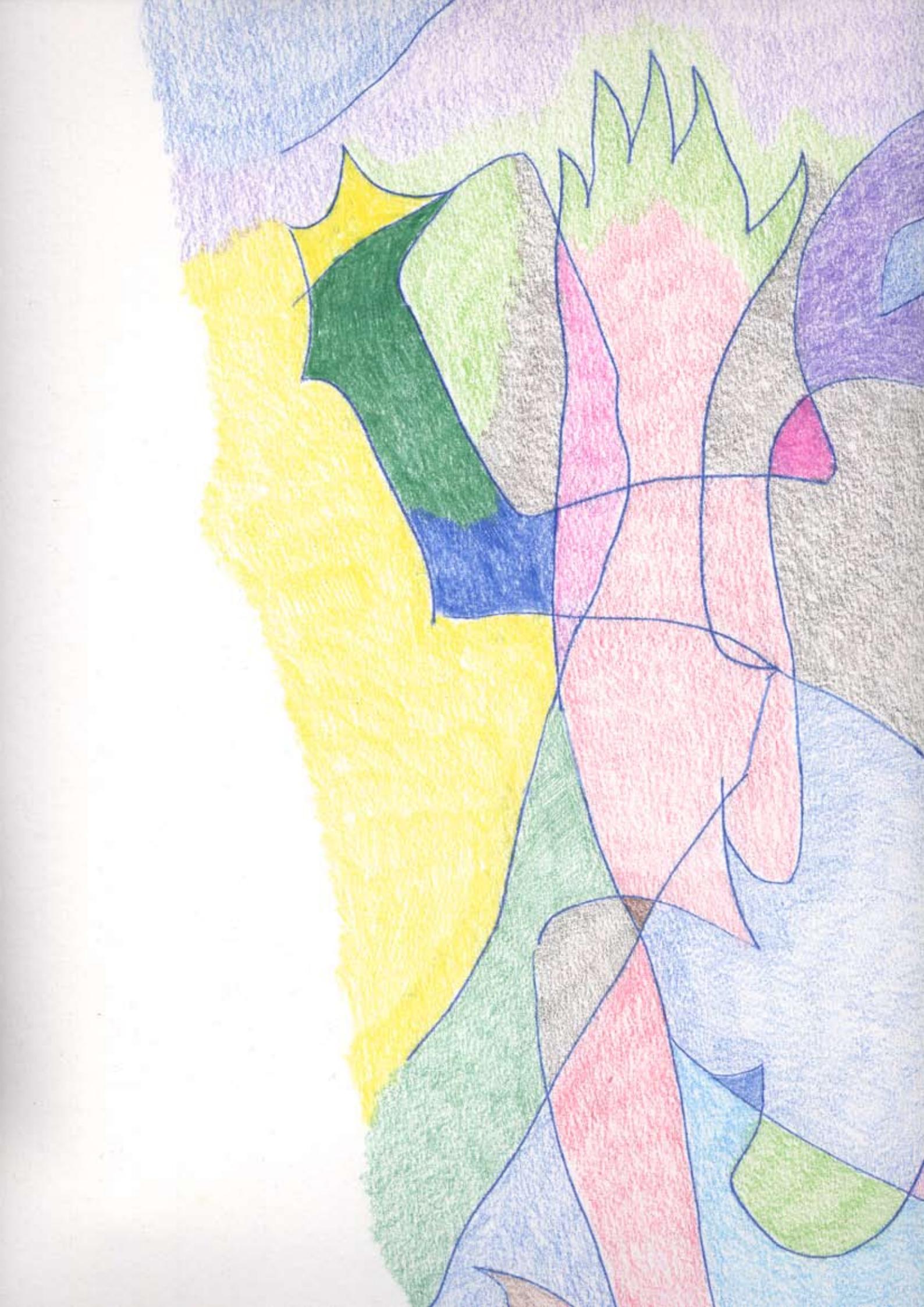
INVARIABILITY OF VARIABLE #2  
Liam Peter Gruenig







VISIBILITY OF THE INVISIBLE #1  
Gian Paolo Guerini







INVISIBILITY OF THE INVISIBLE

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L.H.O.O.Q. RASEE'

Niam Paolo Guerini

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THE MIRROR IS THE UNWISHABLE  
BRIGHTNESS OF FACT #1  
Liam Bolt (merri)







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

Gian Paolo Saccoccia

zeitigung und zeitung

tiegel und spiegel

erlebnis und erlebend

welttag und weltfeuer

hafen und habicht

HABICHT UND AUGENBLICK

leicht und leicht

schickliche und schicksal

denken und andenken

ANDENKEN UND ZURÜCKDENKEN

versengen und entsetzend

untsetzend und unsetsliche

VOLLBRINGEN UND VORBRINGEN  
vorstellen und feststellen  
welt und verändert

schaffen und schöpfen

aufriß und umriß

sprung und ursprung

zug und bezug

raum und schaum

außer und geworfen

abwesen und anwesen

dichtung und denken

nur und nun

aufgehoben und auflösen

sich auflösen und werde auflösen

BERÜCKT UND ENTRÜCKT

fung

versengen und entsetzend

dichtung und denken

nur und nun

aufgehoben und auflösen

sich auflösen und werde auflösen

hartgräser und harrasen

selbstkerner und selbstherker

**BERÜCKT UND ENTRÜCKT**

hartgräser und harrasen

selbstkerner und selbstherker

**lauernd und kauernd**

feuerzeichen und fragezeichen

zerstich und zerbrich

erstellen und enthorchen

**herz und schmerz**

sterbend und vernichtend

rauch und raum

geöfft und gehör

**umsatzend und entsetzend**

berückt und entrückt

lauernd und kauernd

feuerzeichen und fragezeichen

**ausgibt und verleiht**

ausgibst und ausgibst

überfluß und einfluß

flüssig und küssse

hob und lob

auflösen und aufhebung

morgenhelle und morgenstille

griften und begreifen

BERÜCKT UND ENTRÜCKT

LÄUTUNG UND ÜBERWINDUNG

ENTSETZEND UND ENTSETZLICH

ZERSTÖREN UND ZERSTÖREN

ZERSTÖREN UND ZERSTÖREN

ZERSTÖREN UND ZERSTÖREN

BILD UND MILD

THRON UND TROPFEN

ANDENKEN UND ZURÜCKDENKEN

ANDENKEN UND ZURÜCKDENKEN

SCHLIEßen UND SCHIEBEN

WORTE UND ORTER

HEISSEN UND HEISS

WEISSE UND WEIS

WEISSE UND WEISSEN

HABICHT UND AUGENBLICK

LEICHT UND LICHT

SCHICKLICHE UND SCHICKSAL

NOCH UND DOCH

STRAUSS UND TRAUBE

TIEGEL UND SPIEGEL

ZEITUNG UND ZEITUNG

ENTZÜNDETEN UND ERGÄNZEN

LEBEN UND REBE

WAHL UND EINMAL

SCHEIN UND ALLEIN

ALLEIN UND HIERAUF

NIEMAND UND JEMAND

FLEIB UND PREIS  
GESTREIFT UND DURCHSCHRIFT  
URSTUMME UND STIMME

GÖTTLICHE UND  
UZVLUZ UND  
STILLE UND  
KENNEN UND

## tropfen und trotz

### umkehrung und überwindung

sagen und sage

stellen und legen

FAHREN UND ERFAHREN

### sinnlos und unsinnig

entsetzend und entsetzt

BERÜCKT UND ER-

hartgräser und ha-

selbstkerner und sel-

lauernd und ka-

feuerzeichen und fra-

zerstich und zer-

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herz und sch

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zöttliche und glücknisse

uzvluz und uzbruch

stille und stimme

kommen und kenner

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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 ELUDE INEFFABLY THAT WHAT SEPARATES YOU FROM YOURSELF WHILE ACCEPTING YOUR SURRENDER UNCONDITIONALLY WITHOUT OTHERWISE JUSTIFYING ITS USE.

[\*YOU CAN NOT STANDARDIZE ALL THINGS]

*Cedric Peter Guedj*

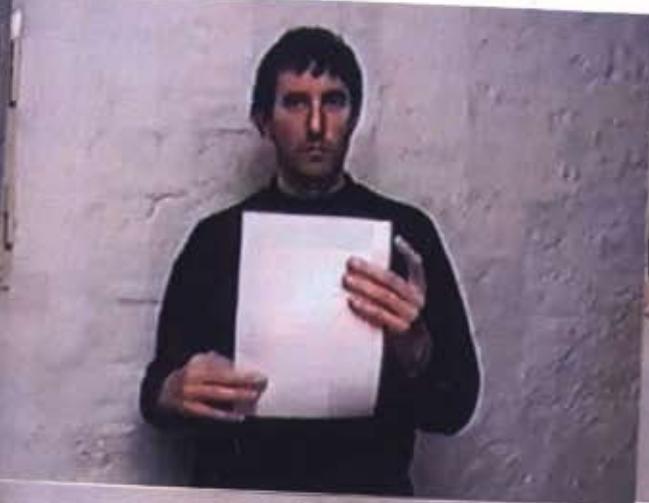
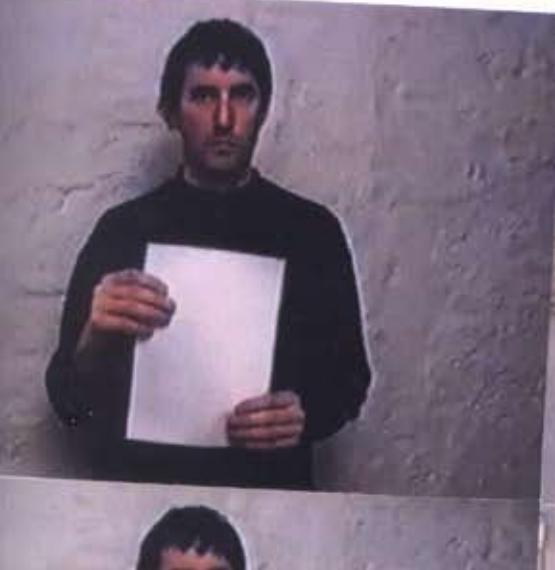




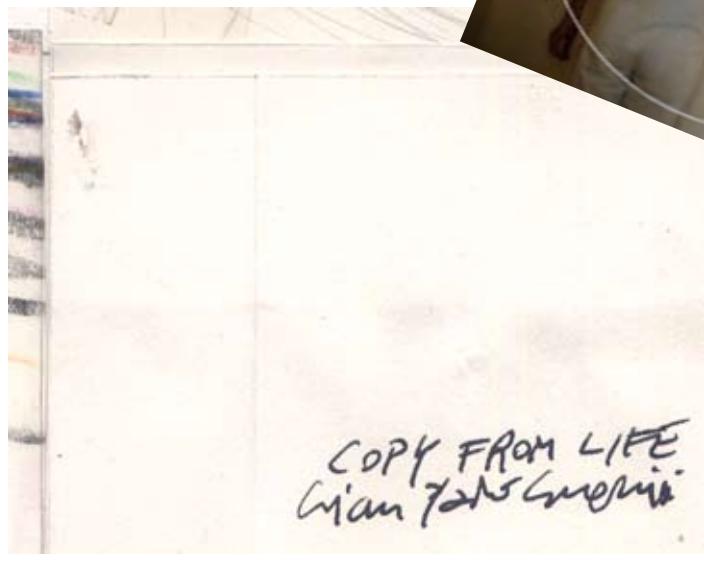


PRINT OF SMOKE  
Cian Fodderney









*COPIA DAL VERO*  
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*COPIA DAL VERO*  
126 Genna







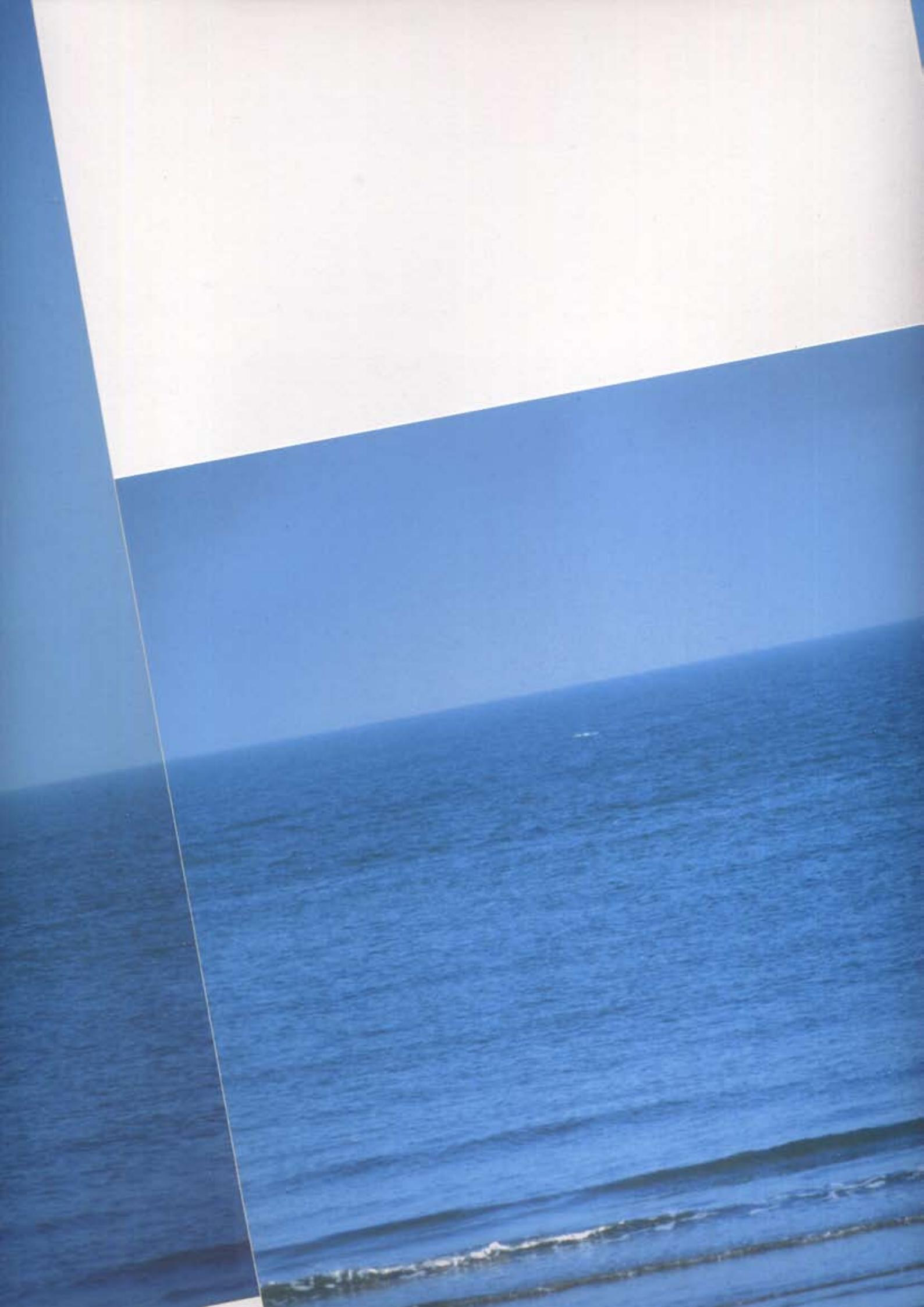
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SAILORS IN ABEYANCE,  
Gian Paolo Gherardi

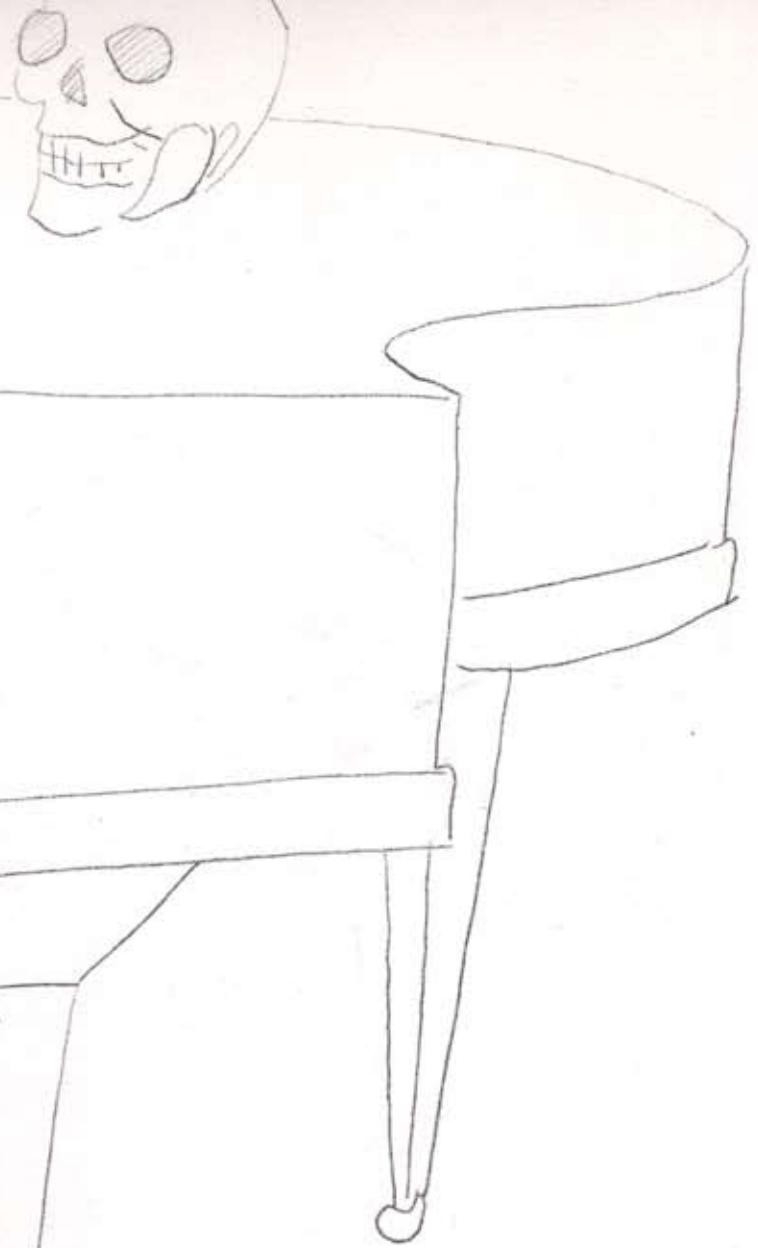




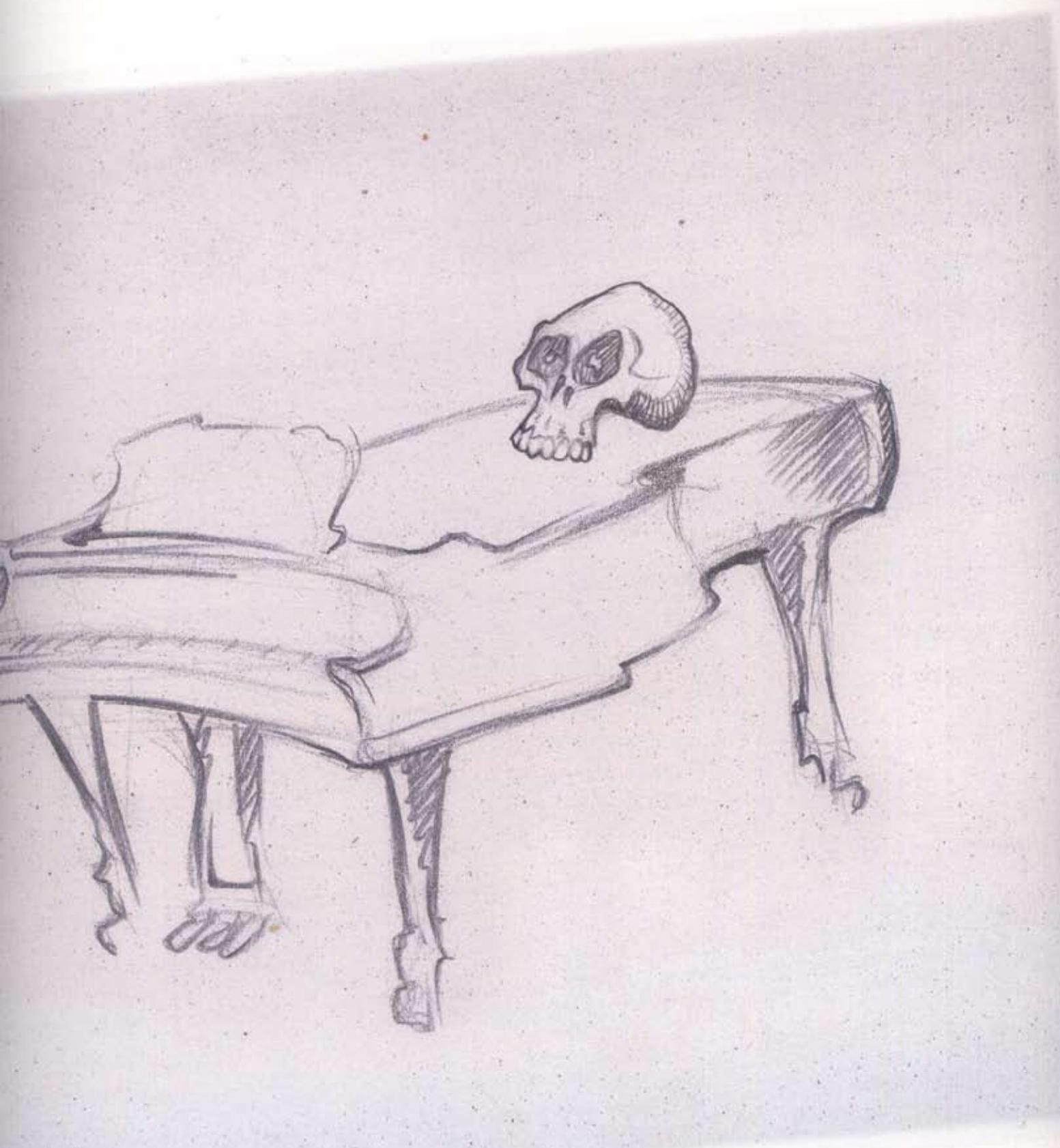




PIANO MORTE  
[PIANO WITH DEATH]  
WAN POW GURUNG



PHANOMORTE





MUSIC FOR LITTLE BELLS, IN THE SUITCASE  
Crian Paes Guelin

SONO SERIO COME IL PIACERE. NESSUNA RAGIONE DI VIVERE  
MA NESSUNA DI MORIRE. LA VITA  
NON VALE LA PENA CHE CI SI  
DIA DA FARE PER LASCIARLA.  
IL SUICIDIO E' COMODO, NON  
SMETTO MAI DI PENSARCI;  
E' TROPPO COMODO; NON MI UCCIDE,  
RO;





SONO SERIO COME IL PIACERE.  
NESSUNA RAGIONE DI VIVERE,  
MA NESSUNA DI MORIRE. LA VITA  
NON VALE LA PENA CHE CI SI  
DIA DA FARE PER LASCIARLA.  
IL SUICIDIO È COMODO, NON  
SMETTO MAI DI PENSARCI;  
È TROPPO COMODO: NON MI UCCIDE,  
80

2 FINO A QUANDO NON AVRÒ  
SUPERATO IL GUSTO DEL PIAZZELO,  
SARÒ SENSIBILE ALLA  
VERTIGINE DEL SUICIDIO. CIO'  
CHE CONTA NON È TANTO MORIRE,  
MA AVER FRESCO LA DECISIONE DI FARLO, MORIRE.



LET I THERE: LEADEN, PATIOR, LAUGHTER  
Cian Paolo Guerini













THE DROPS OF FLESH REVEAL  
THE LOCATION OF THE INVISIBILITY  
OF THE SAGACITY  
OF THE PECULIARITIES  
*Crian Paes Amerio*

## Cave des Vignerons de Buxy - BP 06 - 71390 BUXY - France

Tél. 85 92 03 03 — Télécopie 85 92 08 06 — Telex 801 182 CAVBUXY  
C.C.P. DIJON 386-14 K — Agrément 71-119

Buxy, le 18/11/79

FACTURE N° 04704

M. Guénin'

rue N° (17210)

à

DOIT

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payable par

CONDITIONS DE VENTE. — Nos marchandises, même franco, voyagent aux risques et périls du destinataire et sont considérées comme livrables à Buxy, quel que soit leur mode d'expédition. Tous paiements doivent avoir lieu également à Buxy, les tirages de traites domiciliation d'effets ou acceptations de règlements hors Buxy, n'opérant ni novation ni dérogation à cette clause attributive de juridiction. Pour toutes contestations, il est fait attribution expresse de juridiction aux tribunaux compétents de Chalon-sur-Saône, même en cas d'appel en garantie ou de pluralité de défendeurs et nonobstant toutes stipulations contraires. Les conditions figurant à la présente facture ne créent pas de précédent. Nos prix sont toujours valables sans préavis.

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			HECTOS	LITRES			
			1	GR		25,65	25,65
			2	BGO LC		16,50	33,00
			1	Givry Rge		38,90	38,90
			1	Gays LC		6,70	6,70
			1	Jacquenec LC		11,50	11,50
			1	Cons LT		100	100
				ESP			119,75

Depotbescheinigung

(Bitte Rückseite beachten!)

M

Mr.

Konto-Nr. HUK

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konstant

329

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in Worten  
Pf wie oben

658 Zehn.

Der vorstehende Betrag wurde von Herrn/Frau/Fräulein

Querini, Gian Paolo PoB-Nr. G 056 204

Heimatanschrift: Italien

zu den umstehenden Bedingungen deponiert.

Der Betrag  
stammt aus

Schlüsselzahl:

Gian Paolo Querini

18.11.79

STAATSBANK  
Filia Stempel/Unterschrift der Bank  
Riccius

Sib 3802 Blatt 1 VV Freiberg Ag 307/80 B 8982

3 2 16 6 60 4000 Bl. a 3x25 Bl. 1977

301

Parcours simple

Aller et retour

PARIS GARE DE LYON

VINTIMILLE

OU MONTE NICE

sable dans un délai de 1 mois/jours à partir du

S.N.C.F.  
REGION DE PARIS-SUD-EST

18 NE 1979

de la date ci-dessus

Prix total payé

9640 F

distance	tarif	reduct.	nombre voyageurs 1 <sup>re</sup> cl.	2 <sup>e</sup> cl.
1119	1000	100	00	01

Nombre total  
de voyageurs :

000

ication des prix - Renseignements

Gérard  
Gérard

OSPEDALI RIUNITI  
BERGAMO

Bergamo, li

18-11-79

RICEVUTA N°

6089

P.A.

Il Sig.  
ha pagato Lire

Divisione

S. Vincenzo  
Guerini S. Teolo  
sette mila duecento

PER LE SOTTOELENcate PRESTAZIONI

IMPORTO



LIRE

BOLLO DI QUIETANZA

TOTALE

1200-

Mod. 232 - Centro Stampa

Giovanni



COMUNE DI CREMA

Ufficio d'Igiene e Sanità

Telefono 26-17

301

## CERTIFICATO DI VACCINAZIONE

L'Ufficiale Sanitario del Comune di Crema  
certifica che dal registro dei vaccinati risulta che il bambino

nato a

contro il VAIOLO

contro la DIFTERITE

contro il TETANO

contro il TIPO

contro la POLIOMIELITE  
(con vaccino orale)

NOTE

Crema, li

18 11 1979

tip. A. LEVA crema

Guerini Gian Paolo  
il 26.6.1958 è stato vaccinato

il 27.X.59: f.

rivaccinato il 19.3.1966: neg.

I° iniezione il 27.X.59

II° iniezione il 16.XI.59

iniez. di richiamo il 23.5.67

I° iniezione il 18.6.68

II° iniezione il 27.7.68

iniez. di richiamo il 13.6.69

per via parenterale il

per via orale il

I° il 23.6.64

II° il 24.6.64

III° il 6.5.64

IV° il 27.XI.64

V° il 9.6.67

GIAMPAOLO GUERINI  
Guerini  
Guerini



L'UFFICIALE SANITARIO

Dott. Mario Rebucci

Metam



CAISSE RÉGIONALE DE CRÉDIT AGRICOLE MUTUEL PYRÉNÉES GASCOGNE  
11, BOULEVARD DU PRÉSIDENT-KENNEDY, B.P. N° 329, 65003 TARBES CEDEX - TEL. 05 59 12 77 77

Signature du Client  
J'ai pris connaissance des conditions générales de vente

### RELEVÉ D'OPÉRATIONS

DATE	GUILCHET	GUILCHETIER	NUMÉRO DE PIÈCE	NUMÉRO DE COMPTE	INTITULÉ DE COMPTE
18/11/79	02901	5188		269456002	Par caisse

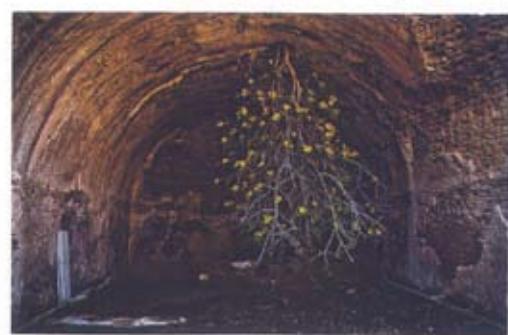
DATE	DÉBIT	CRÉDIT	LIBELLÉ OPÉRATION
28/05/77		297,80	ACHAT DE 10000 ESCUDO PORTUGAIS EN BILLETS AU COURS DE 0,02978 DETAIL DEVISES 1 + 10000 = 10000
	37,50		FRAIS

VOUS AVEZ ÉTÉ REÇU(E) PAR GUICHENOUX PHILIPPE

Le Client déclare avoir vérifié l'exécution des opérations mentionnées sur son ordre et s'interdit de ce faire toute contestation ultérieure. Sauf dispositions prévues à l'adresse "RECLAMATIONS" (conditions générales au verso).

2489





THE FLIGHT BIRDS  
Liam Paoletti Murray

# The First Book of MOSES CALLED GENESIS.

## CHAP. I.

1 The creation of heaven and earth, 3 of the light, 6 of the firmament, 9 of the earth separated from the waters, 11 and made fruitful, 14 of the sun, moon, and stars, 20 of fish and fowl, 24 of beasts and cattle, 26 of man in the image of God. 29 Also the appointment of food.



N <sup>b</sup> the beginning God created the heaven and the earth.

2 And the earth was without form and void, and darkness *was* upon the

face of the deep : <sup>c</sup> and the Spirit of God moved upon the face of the waters.

3 And God said, <sup>d</sup> Let there be light : and there was light.

the fruit-tree yielding fruit kind, whose seed *is* in it self earth : and it was so.

12 And the earth brought and herb yielding seed after and the tree yielding fruit, *was* in it self, after his kind saw that *it was* good.

13 And the evening and ing were the third day.

14 ¶ And God said, Let <sup>h</sup> lights in the firmament of heaven, to divide <sup>f</sup> the day night : and let them be for seasons, and for days, an

15 And let them be for light firmament of the heaven, to upon the earth : and it was

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# ¶ The First Book of M

CALLED

# GENESIS

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15 And let firmament of upon the ear

<sup>b</sup> Deut. 4.  
19.  
Psal. 136. 7:  
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tween the  
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the fruit-tree yielding fruit after its kind, whose seed is in it self, upon the earth: and it was so.

**12** And the earth brought forth grass, and herb yielding seed after its kind, and the tree yielding fruit, whose seed was in it self, after his kind: and God saw that it was good.

**13** And the evening and the morning were the third day.

**14** ¶ And God said, Let there be lights in the firmament of the heaven, to divide the day from the night: and let them be for signs for seasons, and for days, and years.

**15** And let them be for lights in the firmament of the heaven, to give light upon the earth: and it was so.

**C H A P T E R . I.**  
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MEASUREMENT SYSTEM  
Instrument







WE ARE DEAD  
Gwen Peters Gwinne







THE LAST THREE SELF-PORTRAIT  
Günther Beissel

Günther Beissel

THE LAST THREE SELF-PORTRAIT











THE TOBOGGAN OF FW  
Cian Bolger







THE EIGER  
WHILE LAYING  
DOWN  
EXCUSED  
EVERYONE  
BUT THE  
WOMAN  
WHO WORKED  
IN THE  
BEDROOM  
TO GET  
A BOX OF  
LITTLE  
PAPER  
TICKETS  
ON THE  
ROCK IN THE  
BEDROOM  
TWO FEET  
FROM THE  
WALL  
WHILE  
LAYING  
DOWN  
EXCUSED  
EVERYONE  
BUT THE  
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WHO WORKED  
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BEDROOM  
TO GET  
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LITTLE  
PAPER  
TICKETS  
ON THE  
ROCK IN THE  
BEDROOM  
TWO FEET  
FROM THE  
WALL



THE EVIDENCE OF EVIDENCE  
Cisen Boer Gruenink

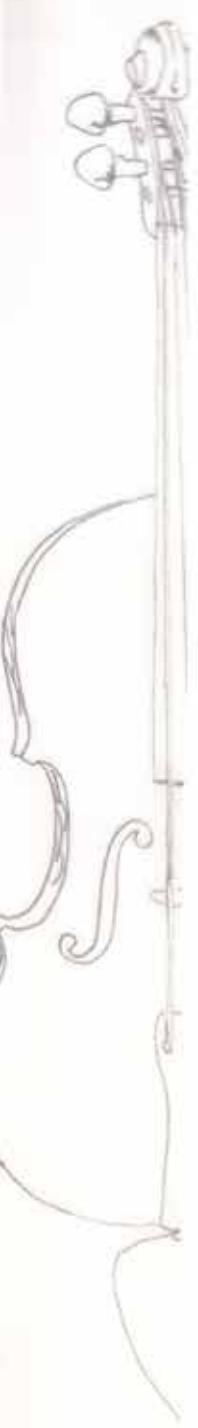






THE UNIVERSE IS IN CONTRACTION  
*(Juan Pablo Guendy)*







ARE NOT AT ALL THE OLD RULES OF PERSPECTIVE THAT  
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Criado Pedro Guerida







CHEESE AND ONION  
Crispy Potato Cones







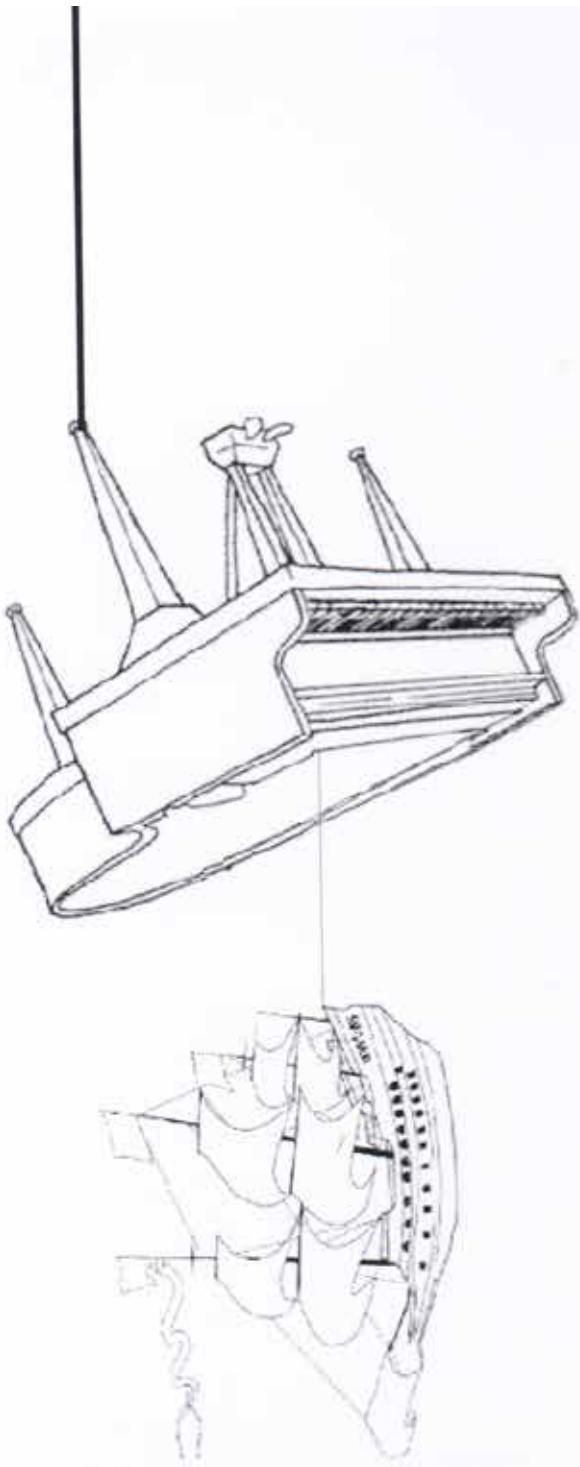
FLIP HORIZONTAL.  
Lian Poer Cymru

1917 MARCH 15, 1917

• 8959 N. 20th Street, Milwaukee, Wisconsin







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

Gian Paolo Gori







NO LONGER LIVES  
AT THIS ADDRESS.  
Grace Lee Boggs



Mr & Mrs G. L. O. O. H. M. S. G. H. D.  
G. L. O. O. H. M. S. G. H. D.

*STAFF*

*inconnu au 15*



BUREAU des RECHERCHES  
SUR les ALISTÉS

15, rue de GRENOBLE -

PARIS VII

Voir 92

- FRANCE -





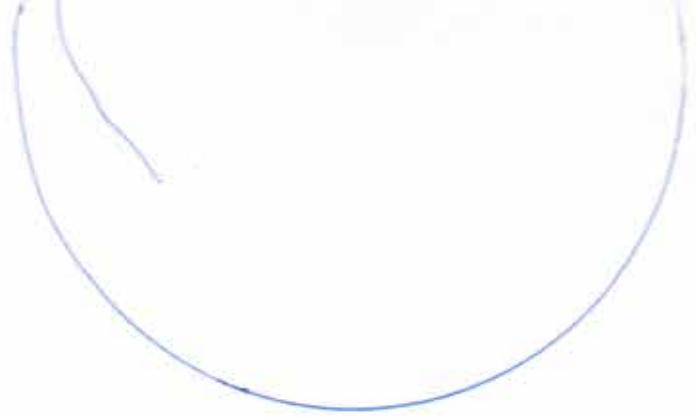
THE INSIDE OF OUTSIDE  
Cian Pado Guerri







Demonstration of Irresolution:  
The Game with Bow and Arrow  
*Luisa Paolo Guerri*





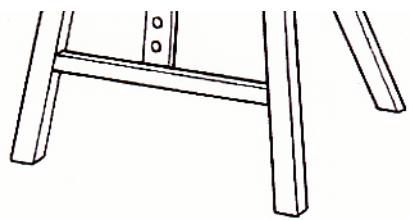


IF YOU ARE DULL WHILE OTHERS  
ARE OBSCURE IT IS CLEAR THAT  
YOU WILL BE FORCED TO SHINE  
*Gian Paolo Genuardi*









DEMONSTRATION OF IRRESOLUTION:  
THE LIFE OF ANIMALS.  
*Enim Pavo hincin*







- 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. Pietrojasti, 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 Gianuizzi (with Aurelio Andrighetto, Gino Gianuizzi, Elio Grazioli, Horatio Goni, Nazzareno Guglielmi, Anteo Radovan, Riccardo Sirigaglia, Antonio Tola), Casabianca, Zola Predosa (BO)

## **In search of my very own Walter Arensberg**

Perhaps it's you, perhaps not, perhaps you know somebody who is...

I've been searching for my Walter Arensberg...

For nearly forty years, although this quest is pursued through diverse expressive keys, I've always adhered to coherent concepts, from the unfeasibility of perception to the acclamation of inaccuracy: riveted to the visibility of the invisible and the certainty of the uncertain, endeavouring to exhibit the hidden and unveil the inevitable, emphasize the paradox and alter the inalterable. In short, always advancing beyond one dimension, never defending my poetics, always reshuffling the cards for a new game...

I am searching for my Walter Arensberg...

I know he is out there, just a little more time, before our encounter.

Should you happen to see him, I'd be grateful if you could ask him to contact me:

[gpg@gianpaologuerini.it](mailto:gpg@gianpaologuerini.it)

Other items from my world, accessible and esoteric, can be found here:

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

With amity,  
GPG