GIAN PAOLO GUERINI



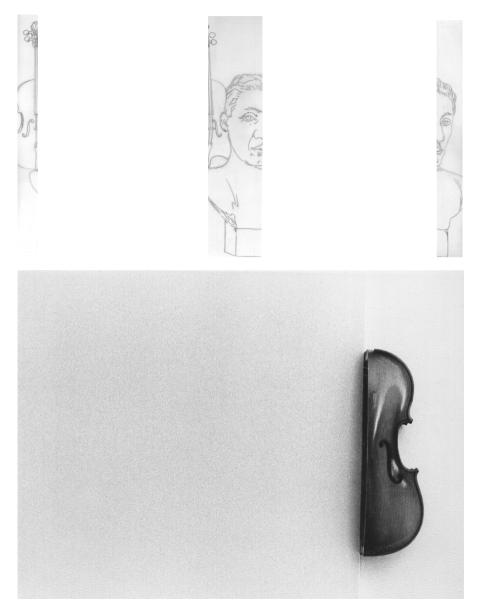
© 2015 by Gian Paolo Guerini

"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 Vostell with **Gino di Maggio** support)

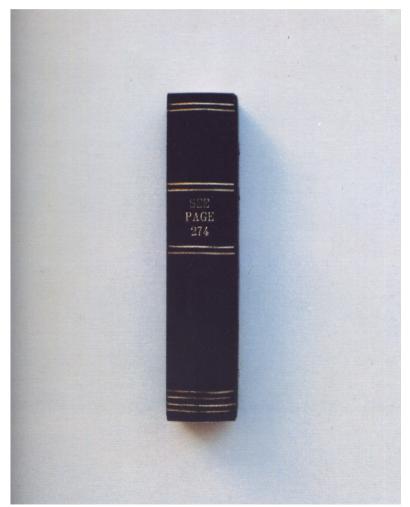
* Fuori Uso, Pescara, 1991

THE UNIVERSE IS IN CONTRACTION



SUPPOSING THE EXACT WHERE



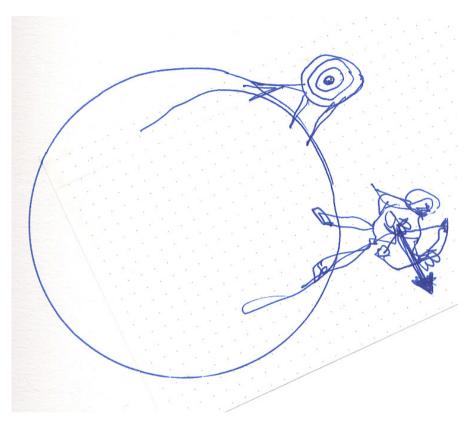


CONTAINING CONTENT





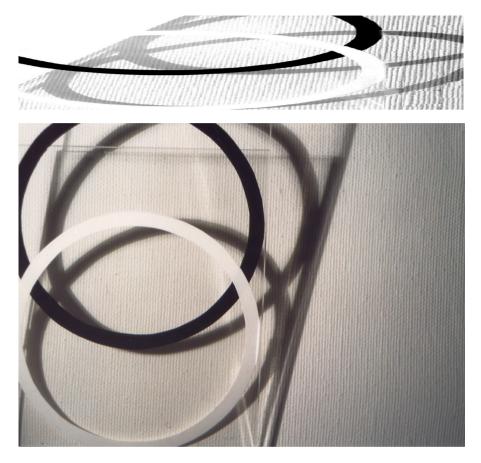
DEMONSTRATION OF IRRESOLUTION: THE GAME WITH BOW AND ARROW



THE CONDITION OF WHERE



THE DOUBLE AND THE EXTENT

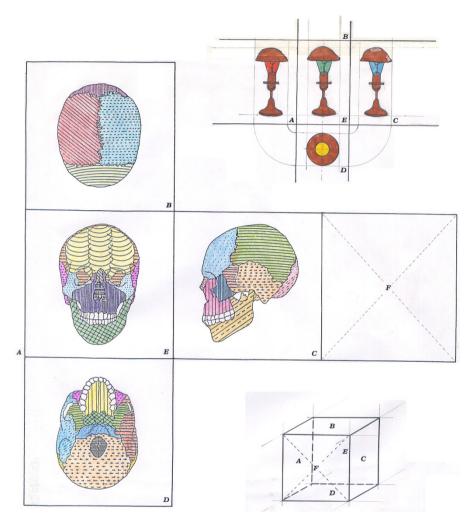


OPEN WITH CAUTION





VISIBLE CUBE



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 Kpóvoc, P. M. TAKES OUT HIS adiv 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 5-3 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 13 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 9 and 54 a.m., it is not 9 and 51 a.m., it is not 7 and 46 a.m., it is not 11 and 35 a.m., it is not 8 and 13 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 1 and 30 a.m., it is not 2 and 53 a.m., it is not 7 and 52 a.m., it is not 11 and 35 a.m., it is not 6 and 30 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 11 and 33 a.m., it is not 11 and 32 a.m., it is not 10 and 39 a.m., it is not 11 and 25 a.m., it is not 10 and 29 a.m., it is not 11 and 25 a.m., it is not 12 and 43 a.m., it is not 9 and 47 a.m., it is not 11 and 33 a.m., it is not 5 and 43 a.m., it is not 10 and 39 a.m., it is not 11 and 33 a.m., it is not 10 and 39 a.m., it is not 11 and 33 a.m., it is not 10 and 39 a.m., it is not 10 and 25 a.m., it is not 11 and 33 a.m., it is not 10 and 39 a.m., it is not 10 and 25 a.m

1.m., it is not 3 and 16 a.m., it is l 15 a.m., it is not 12 and 48 a.m t 1 and 3 a.m., it is not 3 and 3 a t 12 and 30 a.m., it is not 2 and not 4 and 44 a.m., it is not 12 an it is not 5 and 37 a.m., it is not m., it is not 12 and 20 a.m., it is a.m., it is not 3 and 11 a.m., it is d 16 a.m., it is not 4 and 9 a.m., bt 1 and 9 a.m., it is not 5 and 10 t 4 and 12 a.m., it is not 8 and 5 not 11 and 7 a.m., it is not 9 an s not 12 and 14 p.m., it is not 2



bt 12 and 32 a.m., it is not 8 and it is not 5 and 30 a.m., it is not : n., it is not 9 and 20 a.m., it is not a.m., it is not 6 and 27 a.m., it is 19 a.m., it is not 11 and 30 a.m., nd 15 a.m., it is not 1 and 10 a.n t 2 and 24 a.m., it is not 1 and 2 t 10 and 21 a.m., it is not 11 and is not 10 and 12 a.m., it is not 1 m., it is not 1 and 6 a.m., it is no m., it is not 11 and 8 a.m., it is 22 p.m., it is not 12 and 3 p.m.,

t 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.r. 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 i9 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 ar. nd 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 t 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 8 p.m., it is not 9 and 10 p.m., it is not 1 t 5 and 27 p.m., it is not 4 and 5 p.m., it is not 9 and 13 p.m., it is not 12 and 9 p.m., it is not 10 and 52 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 7 and 42 p.m., it is not 9 and 53 p.m., it is not 12 and 52 p.m., it is not 9 and 53 p.m., it is not 12 and 52 p.m., it is not 10 and 59 p.m., it is not 7 and 42 p.m., it is not 4 and 52 p.m., it is not 2 and 52 p.m., it is not 10 and 50 p.m., it is not 7 and 42 p.m., it is not 4 and 52 p.m., it is not 2 and 52 p.m., it is not 10 and 50 p.m., it is not 7 and 42 p.m., it is not 4 and 52 p.m., it is not 2 and 20 p.m., it is not 4 and 50 p.m., it is not 2 and 20 p.m., it is not 4 and 50 p.m., it is not 2 and 20 p.m., it is not 4 and 50 p.m., it is not 2 and 20 p.m., it is not 4 and 50 p.m., it is not 2 and 20 p.m., it is not 4 and 50 p.m., it is not 2 and 20 p.m., it is not 4 and 50 p.m., it is not 2 and 20 p.m., it is not 4 and 50 p.m., it is not 2 and 20 p.m., it is not 4 and 50 p.m., it is not 2 and 20 p.m., it is not 4 and 50 p.m., it is not 2 and 20 p.m., it is not 4 and 50 p.m., it is not 2 and 20 p.m., it is not 4 and 50 p.m., it is not 2 and 20 p.m., it

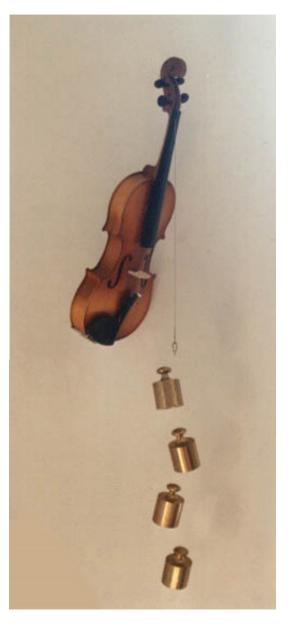
COPY FROM LIFE





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





THE **PLAYER**

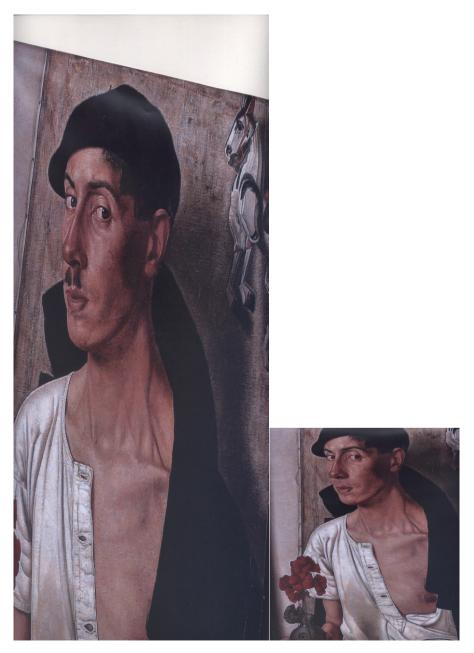




ganzbarer und gangbarer igens ban tdigens überfluß und einfluß aufidsen und aufhebung morgenhelle und morgenstelle sich auflösen und werde auflösen geradaus und geradeaus sprung und ursprung schaffen und schöpfen dichtung und denken ausgibst und ausgibst flüssig und küsse aufriß und umriß raum und schaum außer und geworfen bwesen und anweser nur und nun zug und bezug aufgehoben und auflös hob und lob reifen und begreifen It und verändert ANDENKEN UND ZURÜCKDENKEN versengen und entsetzend schickliche und schicksal denken und andenken entsetzend und entsetzliche hafen und habicht HABICHT UND AUGENBLICK BERÜCKT UND ENTRÜCKT feuerzeichen und fragezeichen hartgräser und hartrasen welttag und weltfeuer selbstkenner und selbsthenker leicht und licht lauernd und kauernd erlebnis und erlebend zerstich und zerbrich ceitigung und zeitung herz und schmer tiegel und spiegel erstellen und erhorchen iterbend und vernichten geröll und gehör rauch und roum umkehrung und überwindung tropfen und trotz sinnlos und unsinnig werbung und aufhebung veisse und heissen kommenheit und heiter erfreuet und emouet gestalt und gefst heissen und heiß worte und orten schröten und schieben heite eiel alte nnerheit und erheiter loch und doch bild und mild zerreissen und zerbrich begrifts and libertrifts strauss and traube weisse und fieiß stellen und legen thron und tropfen ades pun uades ort und orten schaffen und schein SPEN UND ER ntzühden und erglänzen mant und einnal schein und allein leben und rebe alen urd hinsin

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

SELF-PORTRAIT WITH RED GERANIUM



SELF-PORTRAIT SITTING



DREAD THE DREAM



THE FOOTPRINT AND THE SPROUT





COUNTERING THE BALANCE





THE EVIDENCE OF THE EVIDENCE





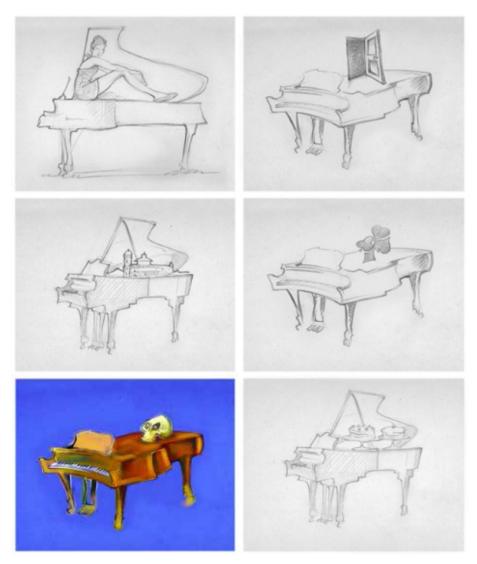
INVISIBILITY OF VISIBLE



THE MIRROR IS THE UNWISHABLE BRIGHTNESS OF THE ACT



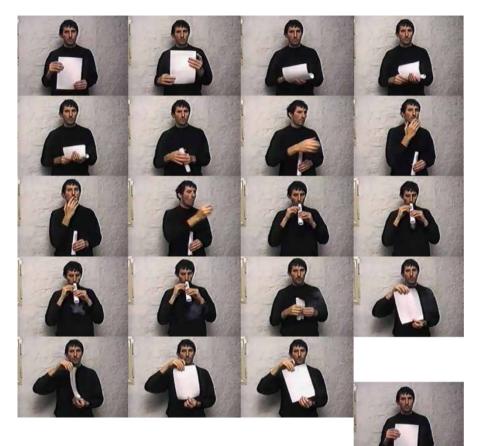
PIANOCORTE [PIANO WITH SHORT SKIRT] PIANOEORTE [PIANO WITH ORTE, TOWN IN ITALY, NEAR ROME] PIANOMORTE [PIANO WITH DEATH] PIANOPORTE [PIANO WITH DOOR] PIANOSORTE [PIANO WITH PLAYING CARDS] PIANOTORTE [PIANO WITH CAKES]



LET I THERE: LEADEN, PATIOR, LAUGHTER

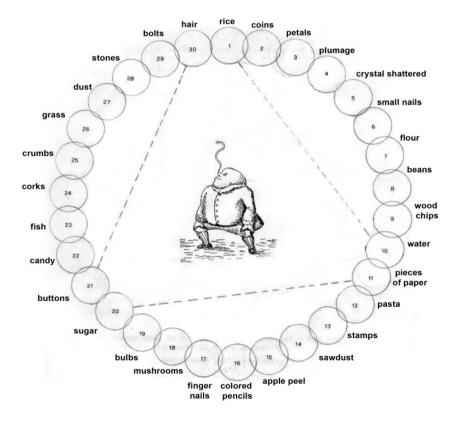


PRINT OF SMOKE



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





TURN



DEMONSTRATION OF IRRESOLUTION: THE LIFE OF THE ANIMALS





SAILORS IN ABEYANCE



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 teening 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 regurgigations 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.

CHEESE AND ONION



LENIN LIVED IN ZURICH IN 1916 WITH HIS WIFE KRUPSKAYA, **SPIELGASSE 12. CABARET VOLTAIRE WAS IN THE SAME STREET AT** NUMBER 1. SEEMS THAT LENIN WAS SEEN PLAYING CHESS WITH TZARA AT THE CAFÉ TERRASSE.

РОССІЙСКАЯ СОШАЛЬ-ДЕМОКРАТИЧЕСКАЯ РАБОЧАЯ ПАРТІЯ

No 1.

AEKABPE 1916 FOAA

ИСКРА

насущныя задачи нашего движения

НАСТЩЕНИЯ ЗАЛАЧИ НАШЕТО ДВИСКОЛИ. Пустая снадаточнота на разу так залака, не на наше полнической адмом разование, не наческой побама то за намаки бака и 15 леть тор, не на претитита рукова социалание 15 леть тор, но на претитита рукова социалание дана, на претитита на претитита рукова социалание дана, на претитита на на претитита рукова социаления претитита на на претитита рукова социаления претитита на претитита претитита на претитита на претитита претитита на претитита на претитита претитита на претитита на на претитита рукова социаления претитита на на претитита рукова социаления претитита на на претитита и претитита на на претитита на претитита на на претититита на претитита на на претитита на претитита на на претититита на претитита на на претитититити на претититити на на претититити на претитити на на претититити на претитити на на претитити на на претитити на претитити на на претитититити на претити на на претитити на претитити на на претитити на астоящее время. Многте представители нацир макиот: соикрыть, что пресбладающие значем воческая бороба, отоданта коть на второй цаля задачи пролегарата, съужевають и огразич задачи пролегарата, съужевають и огразич дачи пакадатоть аляже, что разговори объ о осогонтельной рабочей парти въ Россія прос указъ долов, что рабочноть надо всеть ода 4 лего поцватите на съчет парти в орбене се постатите на постатите на съчет парти в орбене учатах водитатите на съчет парти учатах водитатите учатах водите на постатите на постатите учатах водите на постатите на постатите на статите на постатите на постатите на статите на постатите постатите постатите постатите постатите постатите постатите на постатите постатите

Анабант урготь инстелент) для насть нит пропылят? Инторая истор просклать са работальство проблаго продах наже стоть как веней са полнити и продах продах проблаго проблаго проблаго продах наже стоть как веней са нате и полнити и проблаго проблаго проблаго проблаго проблаго проблаго проблаго нате столиките соотделживате, как до проблаго проблаго проблаго проблаго проблаго изберение и проблаго проблаго проблаго проблаго проблаго проблаго проблаго проблаго изберение и проблаго про

ческой масси от перадоках, праставляться трупацияся натехна традар Колав, тир и ругих странать и что поставлять в селона странатор сображание поставлять честимали в селона. Отода сакой натехнать и заках, интерет преявая сограствать протеал сображите поставлять в селон пранятани сображите поставлять поставлять и селон пранятани сображите поставлять поставлять и селон пранятани сображите с технование поставлять сображите с поставлять поставлять и поставлять сображите поставлять поставлять сображите поставлять сображите поставлять сображите на поставлять сображите поставлять сображите на поставлять сображите поставлять сображите на поставлять сображите поставлять поставлять и поставлять сображите поставлять поставлять поставлять поставлять сображите поставлять поставлять на поставлять сображите поставлять поставлять поставлять поставлять сображите поставлять поставлять на поставлять сображите поставлять поставлять на поставлять сображите поставлять поставлять поставлять поставлять сображите поставлять поставлять на поставлять сображите поставлять на поставлять сображите поставлять поставлять на поставлять сображите поставлять на поставлять на поставлять поставлять поставлять на поставлять на

a set of the set of

<text><text><text><text> принтельствоть 26 отденные никь уступоль, это — только никь уступольство сватия ил ставитко сще впереля Перело Болб сихф вепрательская мерт-ть насё тучи ядерь и пуль. Ма должны волть эту чер-ви склами пробуждающатося сли склами пробуждающатося сли склами русскихь резоло-нь, которой полинется все, что

И только тогда и TCN 0'S - npax 51"

No. 1.

ВИЛЬГЕЛЬМЪ ЛИБКНЕХТЪ

щего. Владимир Ильич Ул

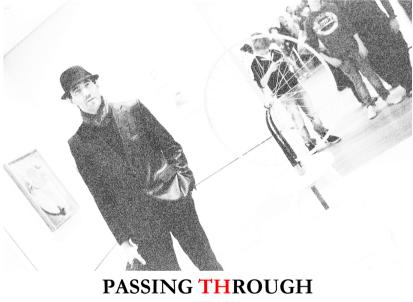
По своему рождению и воспитанию. Либес жить къ оуркудали и инени у насъ извъстны подъ надв я уже сказалъ, во еремена у мамин соспоствовало монаот итическову пр ин на долго 3800 05 40-12 980 05 40-12

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 others), Vrije Universiteit, Brussels 1982 Fészek Galéria, curated by György Galántai (with others), Museum of Artpool, Budapest _ 1982 _ Nowhere-Now here (personal exhibition), piazza Duomo, Milano 1982 _ XIV Biennale di São Paulo (with others), Brasil 1982 Figura/Partitura, curated by Giovanni Fontana (with others), Lecce-Salerno-Roma-Bergamo _ 1982 Poesia Experimental Ara, curated by Bartolomé Ferrando (with J. Blaine, M. Butor, J. Hidalgo, _ A. Spatola and others), Sala Parpalló, Valencia 1982 World Art Atlas, curated by Guy Bleus (with others), Warande, Turnhout _ 1983 Visioni Violazioni Vivisezioni, curated by Enzo Minarelli (with others), Ferrara _ 1984 Schedi Galery (with others), Thessaloniki _ 1984 Aerogrammes, curated by Guy Bleus (with others), 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 others), 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 others), 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 _ others), 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 others), Pescara 1991 Milano Poesia, curated by Gianni Sassi (with S. Lacy, Zev, U. Block, D. Prigov, P. Vangelisti, _ L. Ballerini and others), 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 others) 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 others), 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 "Parabol(ich)e dell'ultimo giorno - Per Emilio Villa", Edizioni Le Voci della Luna (with 2013 _ 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 Sinigaglia, Antonio Tola), Casabianca, Zola Predosa (BO) 2015 Casabianca/Disseminazione, curated by Anteo Radovan (with Gino Gianuizzi and others), Zola _ Predosa (BO)

www.gianpaologuerini.it

gpg@gianpaologuerini.it

GIAN PAOLO GUERINI



(1975-2015)