

Gian Paolo Guerini

[“treaty of philosophy of evidence” on card 100 x 70 cm]



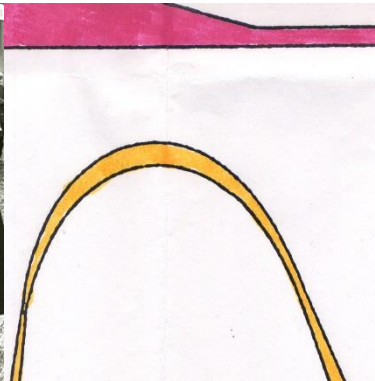
What I do is what can be seen and what cannot be seen.

What can be seen I cannot talk about.

What cannot be seen I cannot show.

Of course, what I do is what cannot be seen.

(400 pictures from 1975 to 2018)



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

FIRST KNIGHT
Let this tall hndsm successful SWM

INQUIRE
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SWM. LI museum seashore woman much mo

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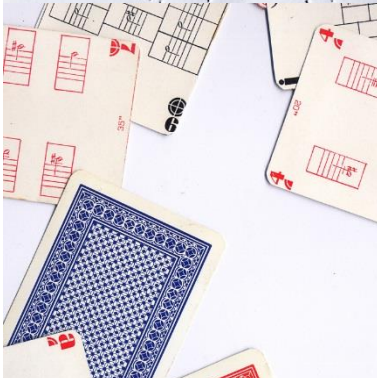
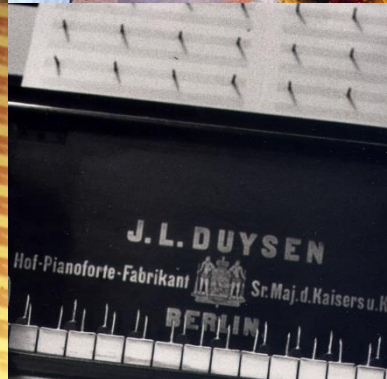
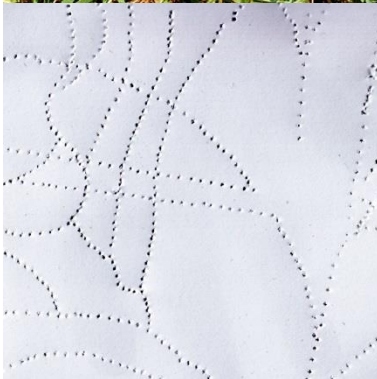
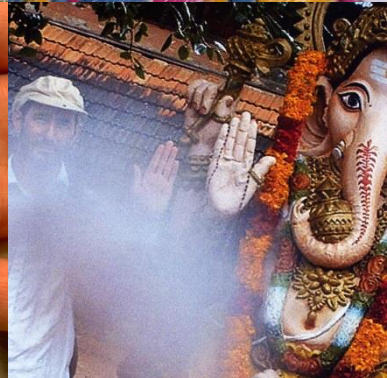
DISCREET
INGS. RACE
4404

UTY
ul SW/M, 42, SF for travel, fun filled

CT
SWM 39, ADVENTUROUS TRAVEL &

MAN SOUGHT
with 40 yr If you're a re, desire to ☎ 3840

ALIAN,
F/S/HF or SAF, & poss LTR. special some-



A copy is a return, a circular act, like the idea of the world in a twilight culture; like the word *mundi* which seems to rise, beginning with a vowel escaping the reserved embrace of the lips, in a circular motion, a cycle, returning to two due prominent consonants, closing the word, making it self-sufficient. But *mundi* is first and foremost an opening out.

Before a world takes place-in as much as everything that takes place is a world-it is as if nothingness opened itself up to something, only to return into itself and disappear. There is nothing before this opening up: a nothingness disappearing in order to leave something behind it has no before. In this sense time is a convention: it establishes and settles a before and after, to identify states which co-exist within the world, in the absence of time we call the present.

Mundi, however, is a closing off. It defines a world by excluding what is not in that world, it renders a world closed and self-ordained. A world may tend towards the infinite by including more and more, but the more it counts things in, the more indefinite becomes what it leaves out.

So a world is an opening out and a closing off.

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

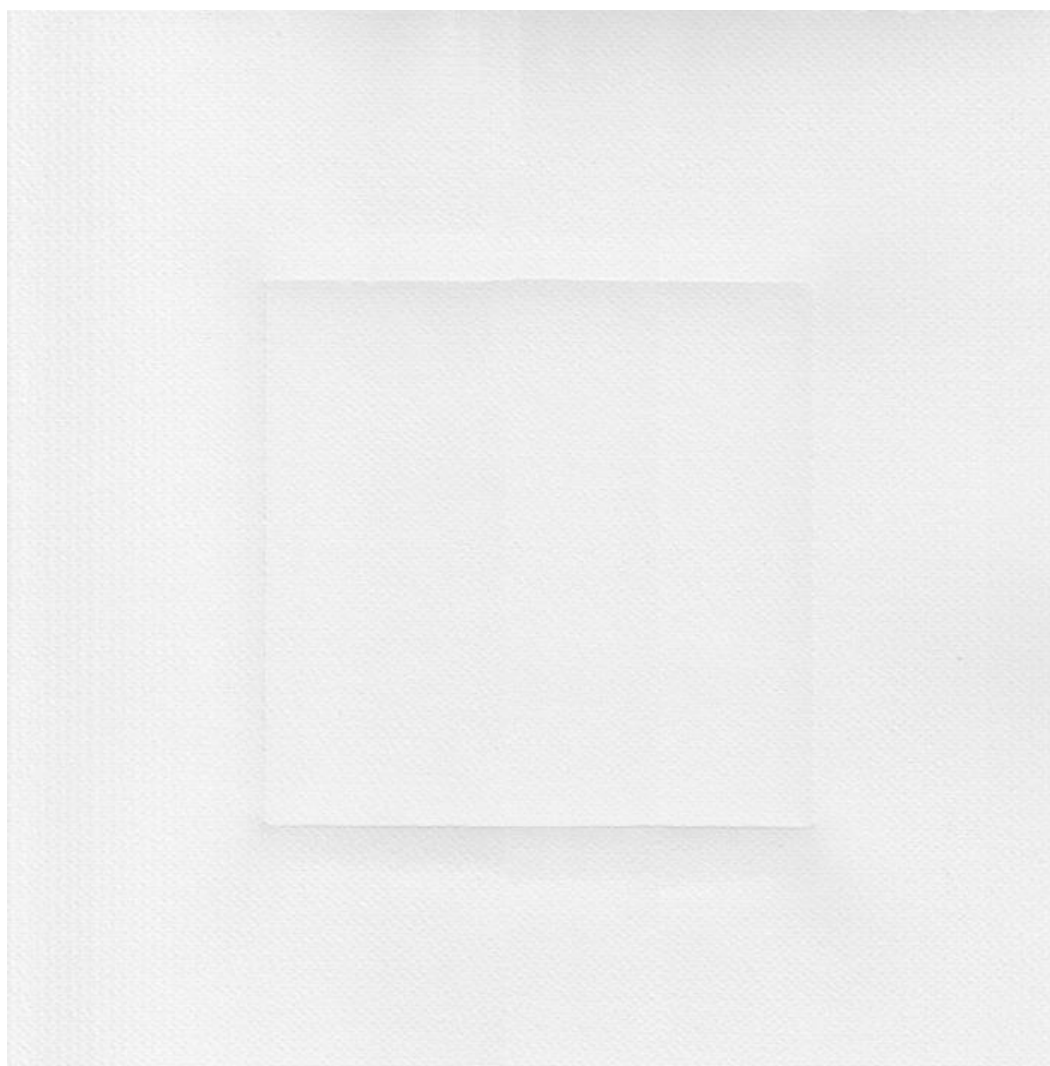
You are right when you say time does not exist but deploys things: time cannot be displayed, be *outside*, it cannot have a separate dimension, even a “temporal dimension” (the space of the soul); it would be a contradiction in terms. Death, for example, which is deployed by time and is a non-measure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

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

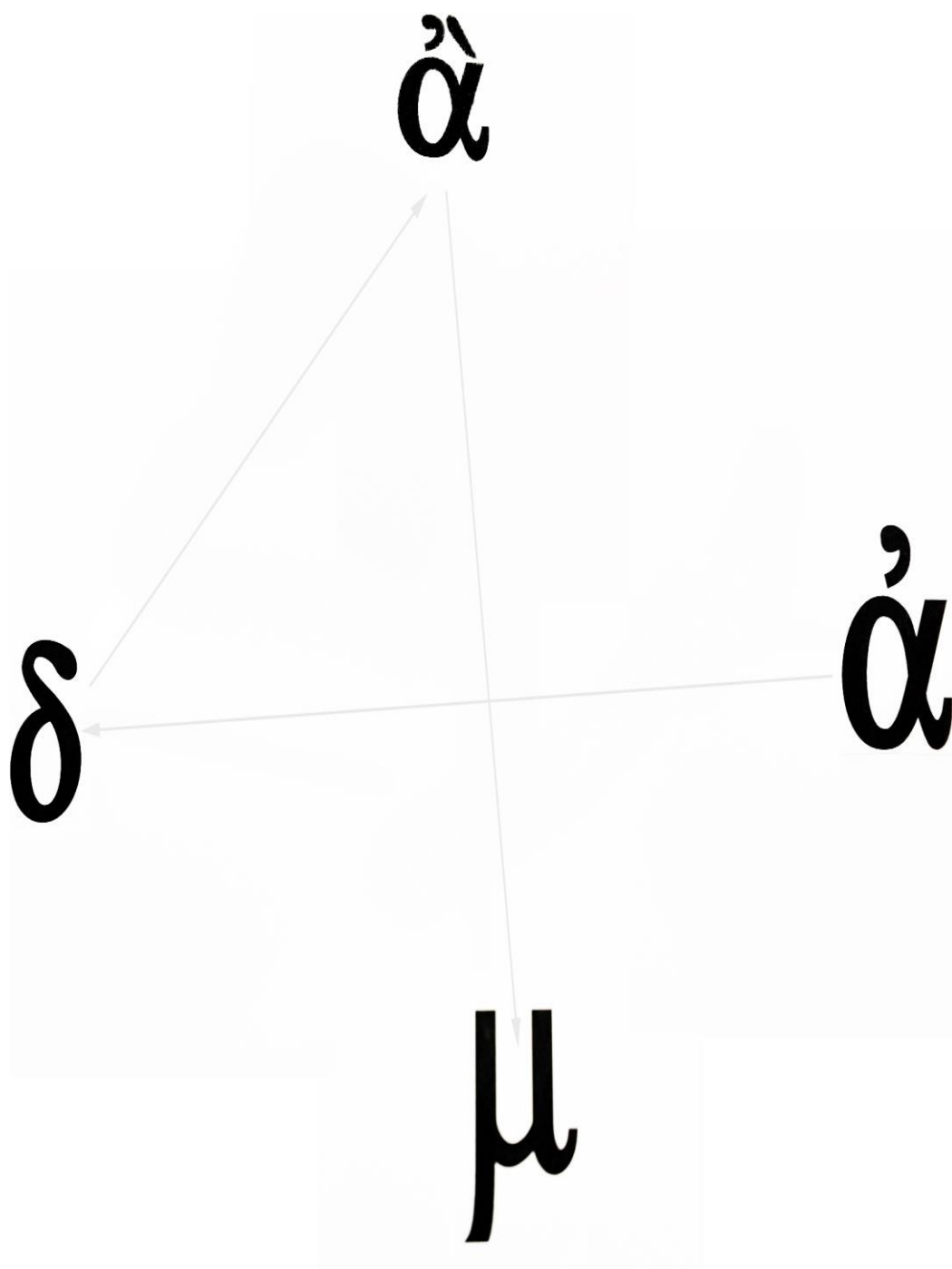
You do not return to yourself: ever since mankind has had a language, he has no longer returned to himself—either by phylogenesis or ontogenesis.

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

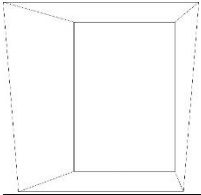
A PERFECT TINY
WHITE POINT
RUN A FREE
HAND IN A SPLIT-
SECOND [SEA
WITHOUT WAVES
THEATER
WITHOUT SHOW].



357 AND LETTERS
LIKE GEESE
STILL KEPT THE
HOUSE AROUND
L'AUBERGE DU
PÈRE MADA.



AND: & OPEN &
CLOSE & OPEN &
CLOSE &.



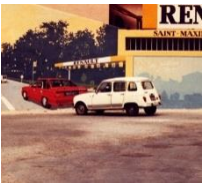
OPEN YOUR EYES

CLOSE YOUR EYES

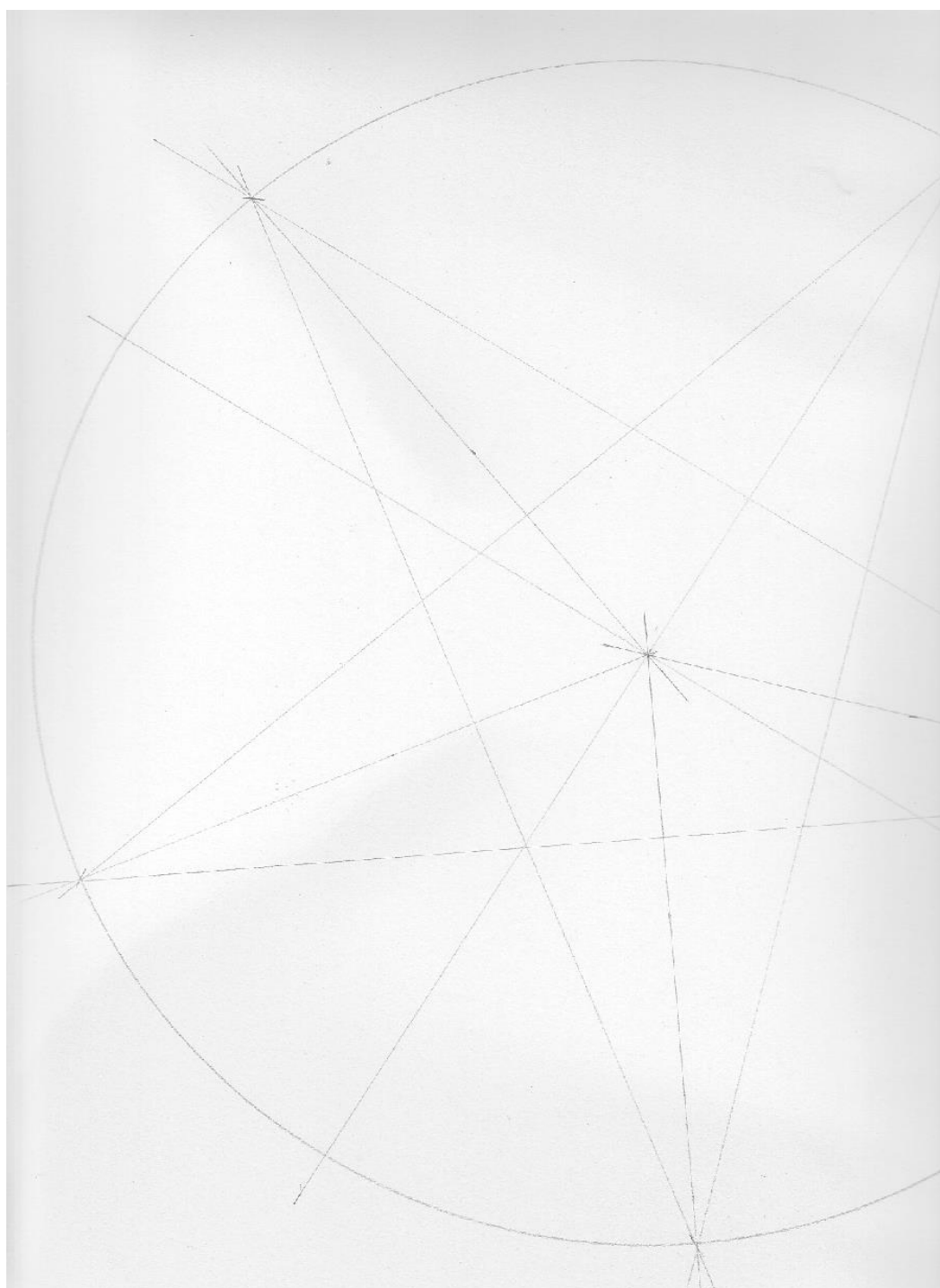
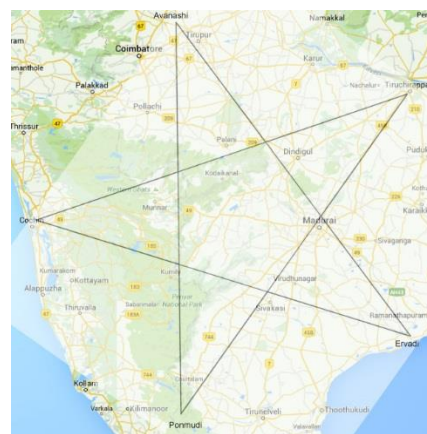


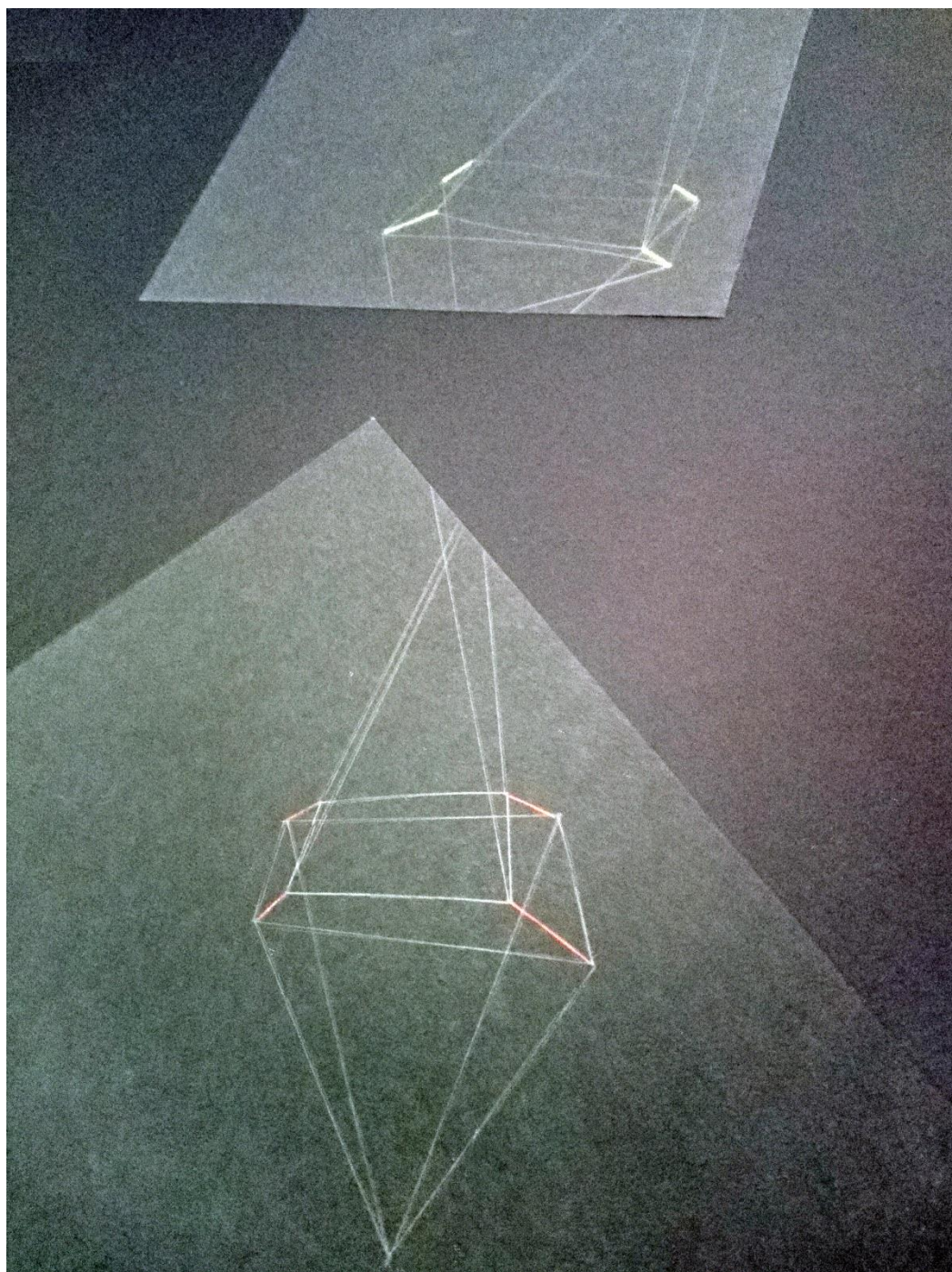
Loop, a video with the sentence "OPEN YOUR EYES" (duration: 1 to 6 minutes) followed by a video with the sentence "CLOSE YOUR EYES" (duration: 1 to 6 minutes).

ARK OF THE
ASYMMETRIC.

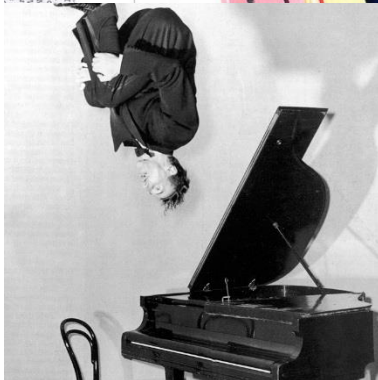
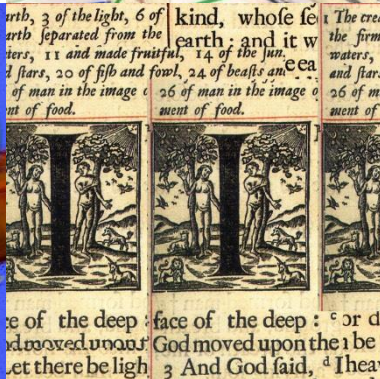
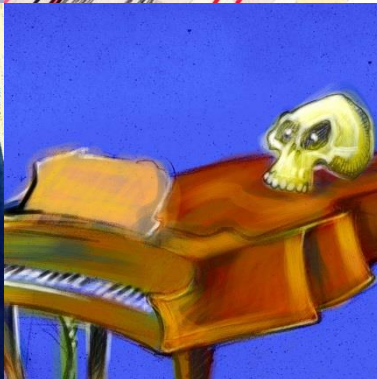
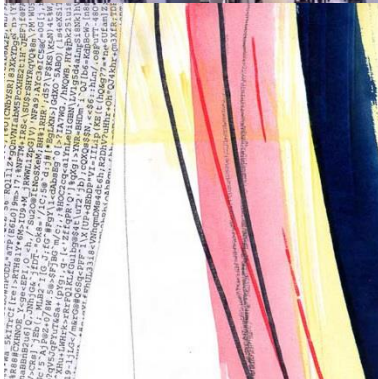
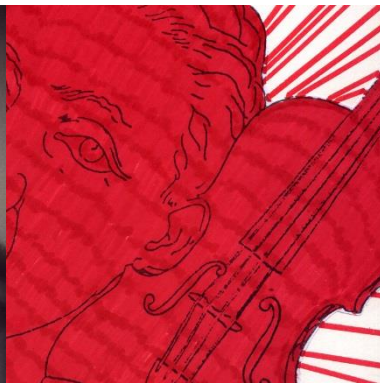


272 AVANASHI –
TIRUCHIRAPPALLI
– ERVADI –
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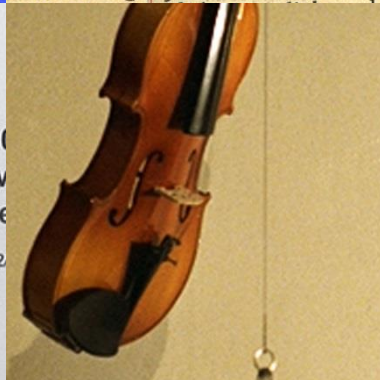






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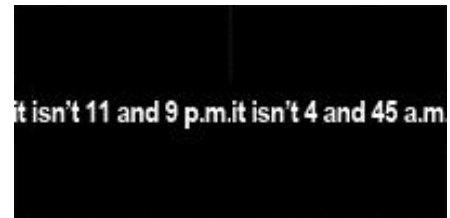
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FORTY MINUTES TO A.

[ANNE MIRACLE
AND PAUL MISTAKE
ARE THE
PROTAGONISTS OF
THIS ADVENTURE.
DISGUISED IN
THEIR INITIAL
STRETCH OUT
LOOKING FOR
THEIR IDENTITY,
ALTHOUGH IT DID
NOT DO ANYTHING
TO FIND HER. THE
INSIGHTS SOB: DRAW
A CIRCLE WITH
SPEECHES WHEN WE
LIVE IMMERSED IN A
TRIANGLE, ALLOWS
THE GEOMETRY TO
SUCCUMB TO THE
PERFECT
TEMPERATURE.
YET, AS FILTERED
THROUGH A PRISM,
THESE TWO
CHARACTERS
SPARKLE LIKE SNOW
IN THE SUN. WHEN
A. M. CLINGS TO
κρόνος, P. M. TAKES
OUT HIS αἶών TO
TRY TO DETERMINE
FOR THE
UMPTIENETH 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.]



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 6
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d 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 1
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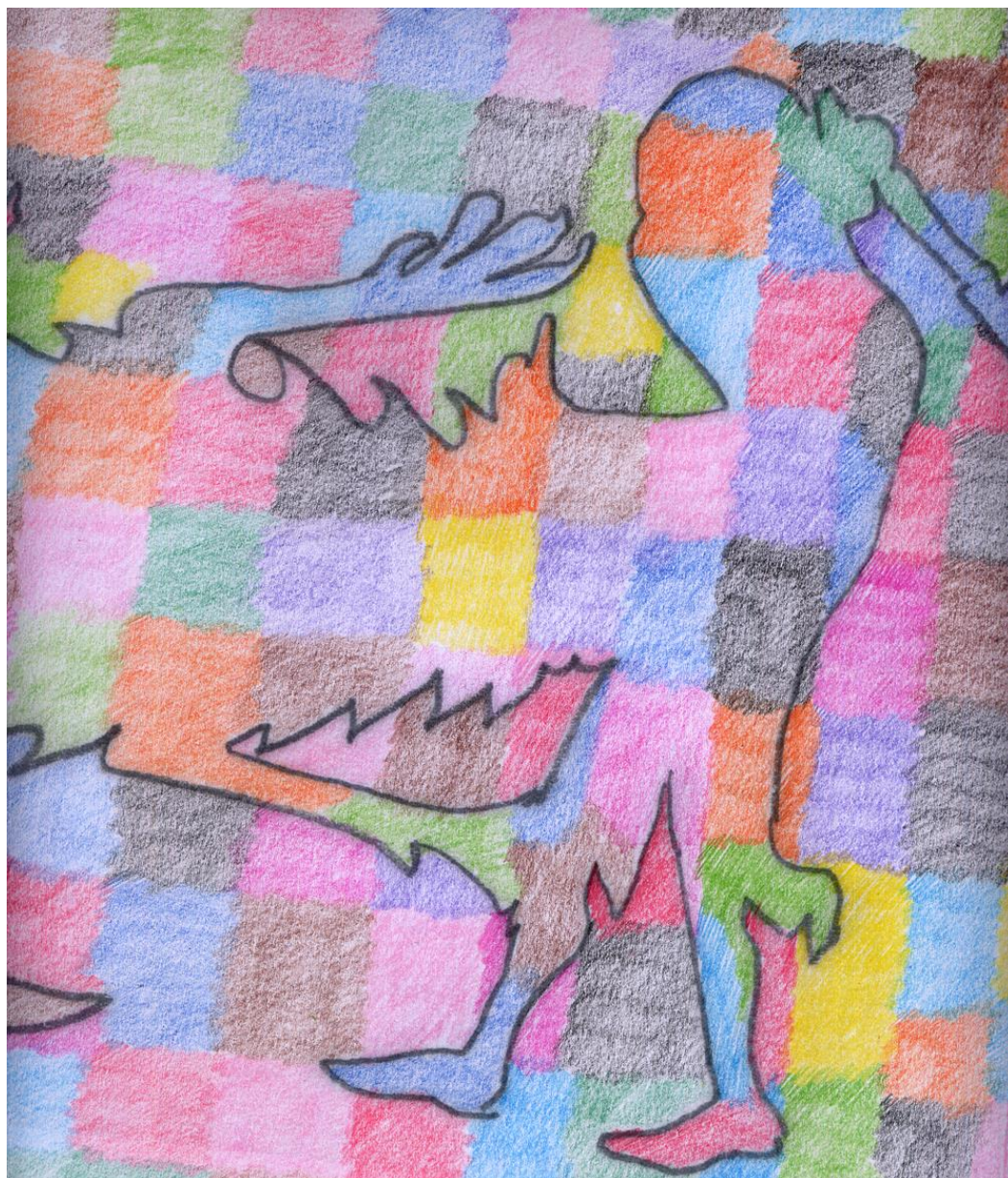


120 IN SHARPEN
SLOWNESS AS A
SEA OF SHIT
WITH NO ODE
NOR LINE TO
FISH SUCH AS A
LIP WE DON'T
KNOW FROM
WHERE IT DID
STRIPED LIPS
JUST LIKE THE
BOTTLES BACKS
WHEN
CROCKERY
SOUR GREEN
GETS TO GLASS.

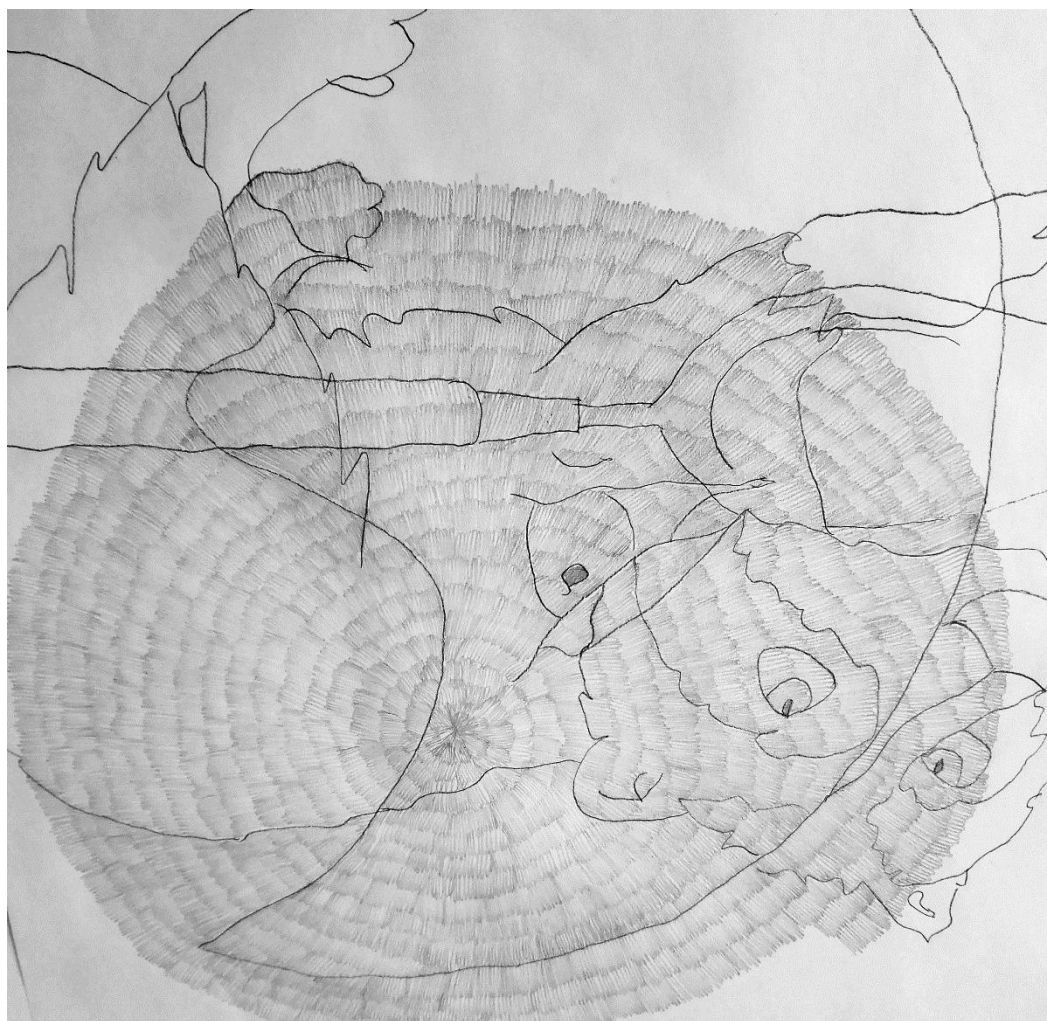


IN SHARPEN SLOWNESS AS A
SEA OF SHIT
WITH NO ODE NOR LINE TO FISH
SUCH AS A LIP
WE KNOW WHERE
IT DID STRIPED LIPS
JUST LIKE THE *bottles backs* WHEN
CROCKERY
SOUR GREEN
GETS TO GLASS



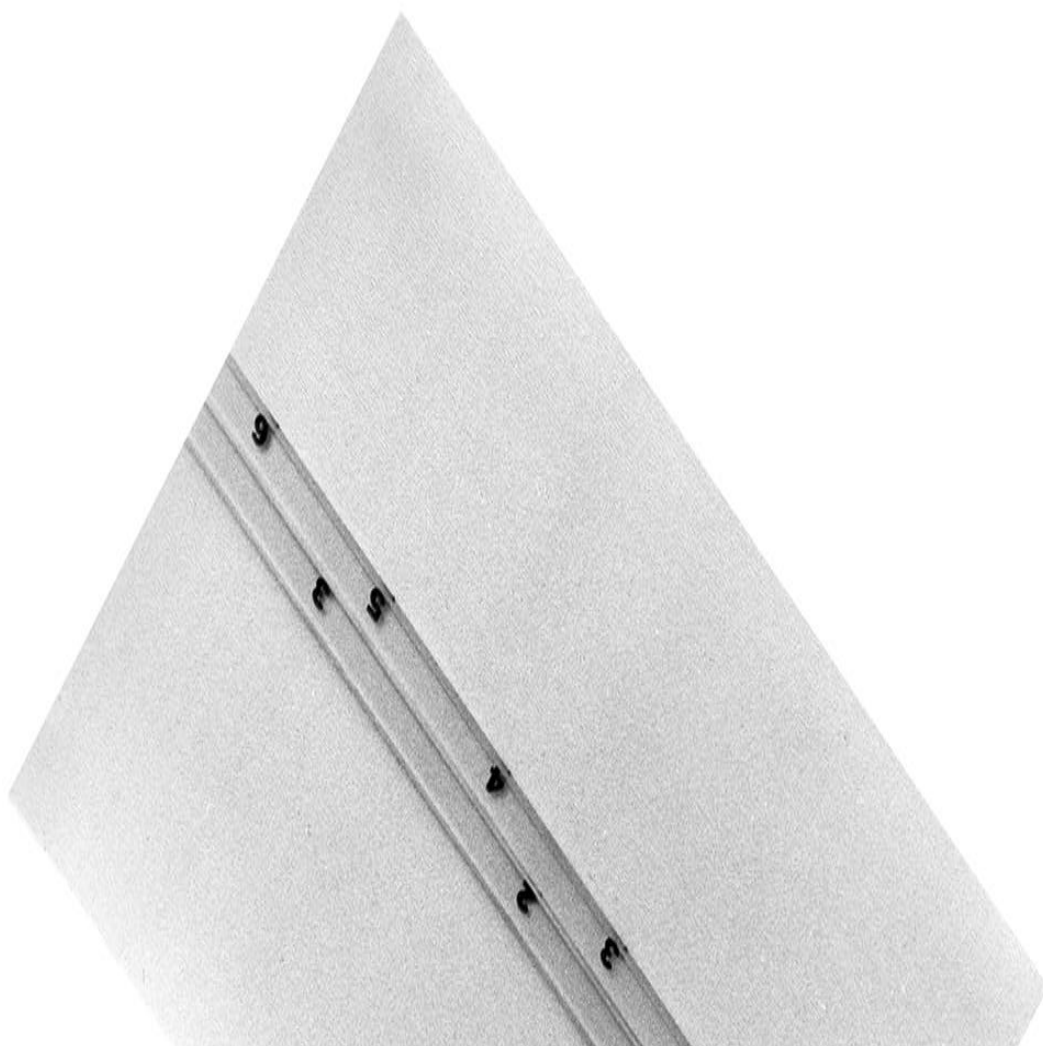
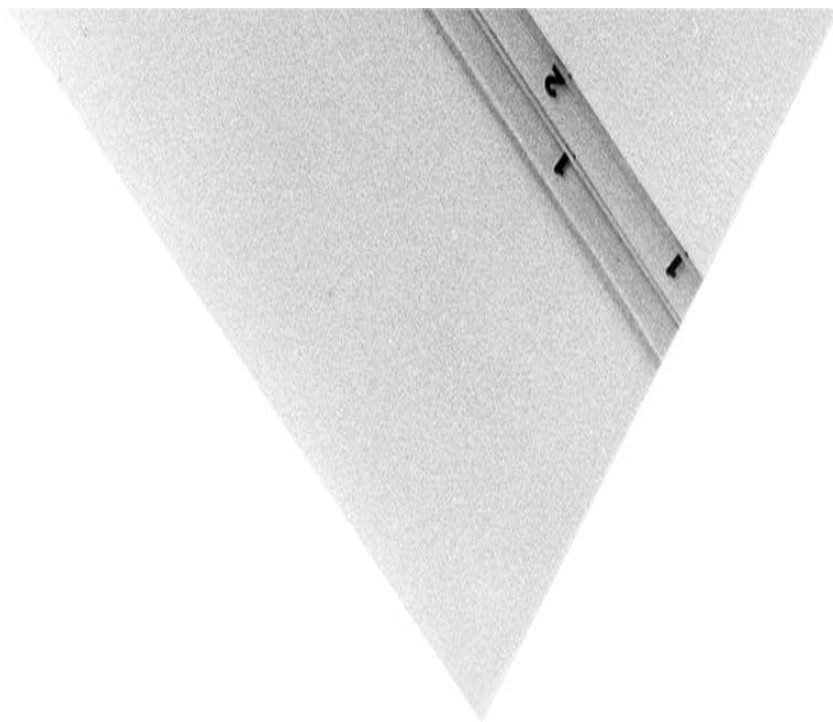


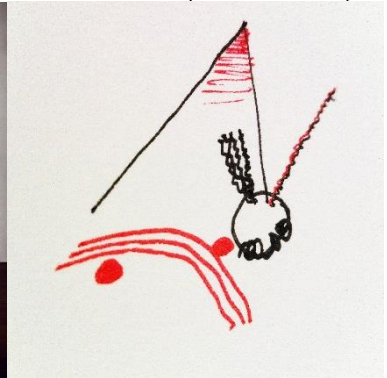
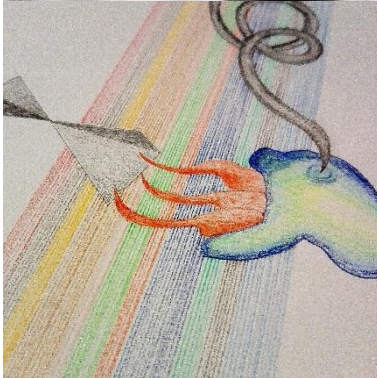
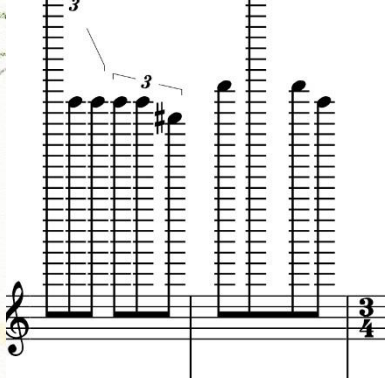
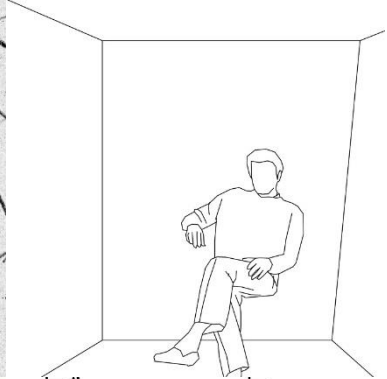
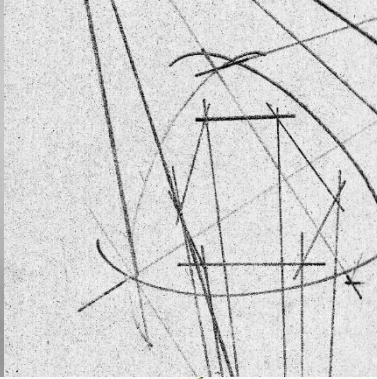
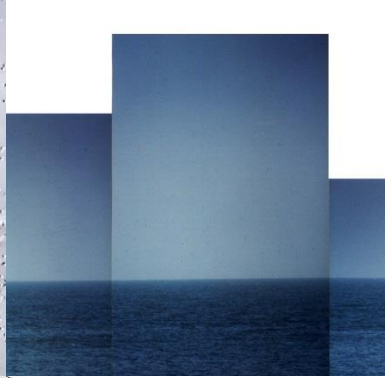
MOON BOON
BOONE CHOON
COON COONE
CROON DOONE
GOON HOON
JOON KOON
KOONE KROON
LOON MHOON
MOONE NOON
NOONE POON
ROONE SCHOON
SCOON SHOON
SOON SPOON
SWOON TOON
TOONE TROON
YOON.





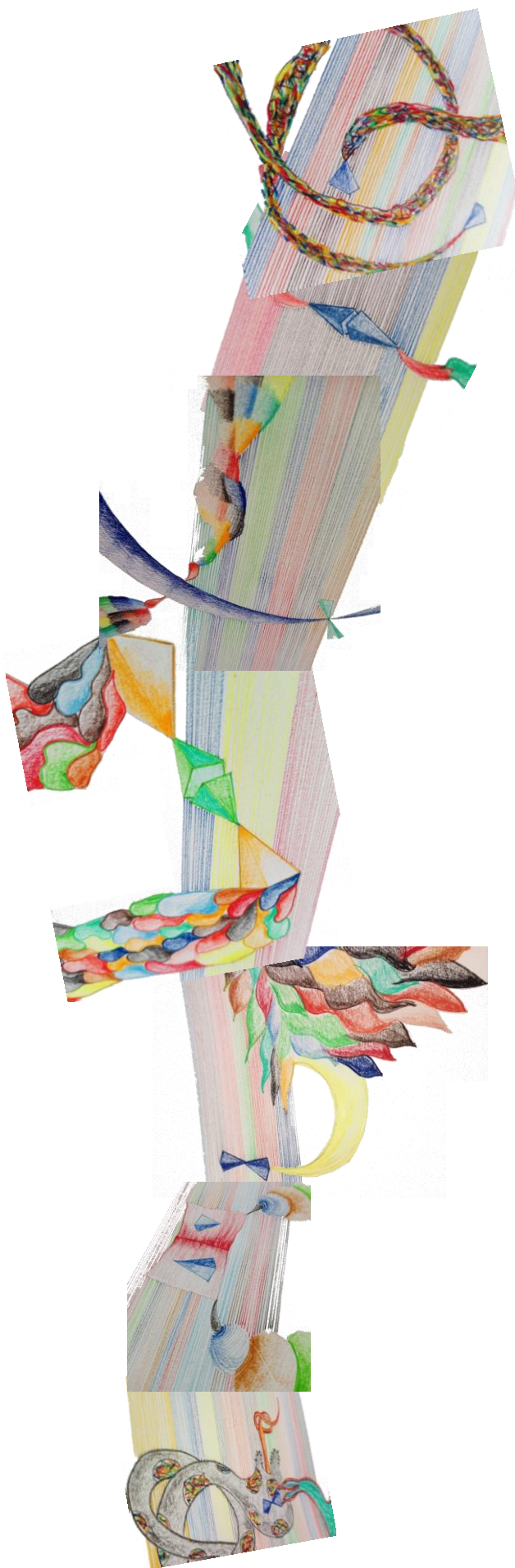
ONE NOT
LIMITED BY
BIGGER AND NOT
HELD IN
SMALLER
(PARALLELEPIPED
OF POSITION IN
THE FALL)
[DEMONSTRATION
OF
IRRESOLUTION].







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



[illegible]

Cave des Vignerons de Buxy - BP 06 - 71390 SUXY - France

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

Buxy, le 18/11/79 rue N° (Italo)

M. Guérini

Les marchandises ci-après expédiées à M. payable par:

CONDITIONS DE VENTE : Nos marchandises, même franco, voyagent aux risques et périls du destinataire et sont considérées comme étant sous réserve d'expédition. Tous paiements doivent être effectués au comptant ou en espèces contre remise de la facture.

SOMME DÉSIGNATION

SOMME DÉSIGNATION	QUANTITÉS HECTOS LITRES
A.G.B.	
B.O.I.C.	
G.W.A.E.	
I.G.S.T.C.	
Vouvrage/C	

Pour être valable ce billet doit avoir été composé lors de l'accès au train

NCF 08514205 Parcours simple Aller et retour PARIS GARE DE LYON VIENNEVILLE 18 NOV 1979

sable dans un délai de 1 mois jours à partir du date de 119 000 Litres nombre voyageurs Tr. cl. 2e ct. Prix total voyage 26 400

COMMUNE DE CREMA Ufficio di Igiene e Sanità Telefono 36-17 CERTIFICATO DI VACCINAZIONE L'Ufficio Sanitario del Comune di Crema certifica che dal registro dei vaccinati risulta che il b. Guerin Gian Paolo nato a Crema il 27.9.59 è rievocato il 19.3.1966 P. intezione il 27.XI.59 II^a intezione il 24.XI.59 iniz. di richiamo il 23 P. intezione il 18.6 II^a intezione il 27. inizi. di richiamo il per via parenterale il per via orale il contro il TUBO contro la DIFTERITE contro il TUTTO contro la POLIOVIRUS (con vaccinazione orala) NOTE 18 11 1979 Crema, li Sp. A. LEVA creamo

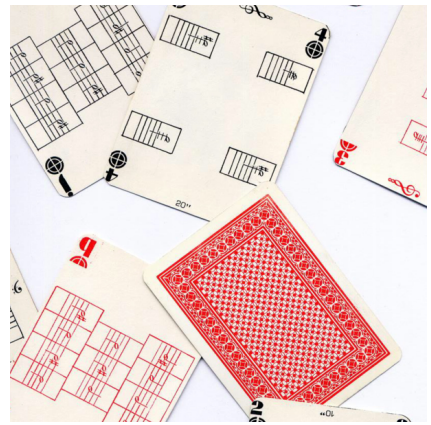
STAAITSBANK der Deutschen Demokratischen Republik Depotbescheinigung (Bitte Rückseite beachten!) Konto-Nr. HUK 6831-90-71498 Codierter Zahlungsgrund Konstant 329 variabel NE 48095 In Worten Pi wie oben Der vorstehende Betrag wurde von Herrn/Frau/Fräulein Helmut/Kristin Stalder Paß.Nr. G 056 204 zu den umliegenden Bedingungen depontiert. Der Betrag stammt aus M. u. Schlüsselzahl: Unterzucht des Reisenden 18.11.79 Datum Fiktio Stempel/Unterschift der Bank 22.10.64, 4000 Blk., 3-25 Nr. 1877

RICEVUTA N° 6089 P.A. Divisione J. Somelgier Sotto m.le due cont. PER LE MIGLIORI PRESSIONI REPORTO 2000 5200

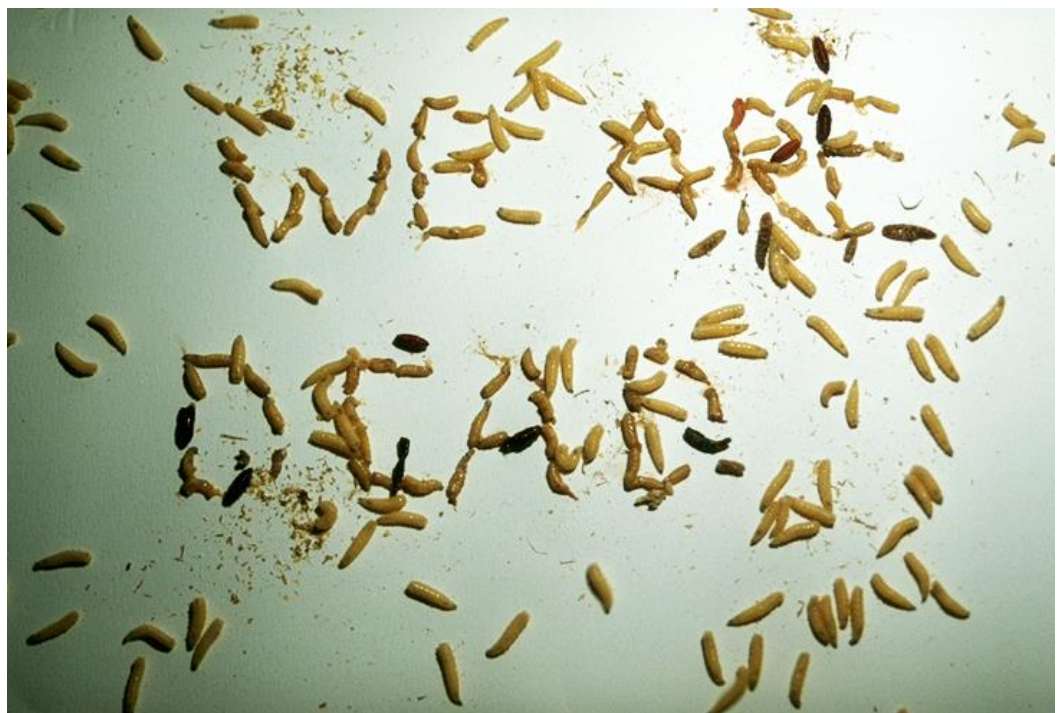
CAISSE RÉGIONALE DE CRÉDIT AGRICOLE MUTUEL PYRÉNÉES GASCOGNES 11, BOULEVARD DU PRÉSIDENT-KENNEDY, B.P. N° 329, 65003 TARBE CEDEX - TEL. 05 59 12 77 77 RELEVÉ D'OPÉRATIONS DATE QUICHET GUICHETIER NUMERO DE PIÈCE NUMERO DE COMPTE INTITULÉ DE COMPTE Signature du Client 18/11/79 02901 5188 289456002 PAR CAISSE REGIONALE DES OPERATIONS EN BILLETTS AU COURS DE 0,02778 ESCUDO PORTUGAIS DETAIL DEVISES 1 * 1000 = 1000 LIBELLE OPERATION FAIRS Vous avez etc reçu(e) par BUICHENDUCC PHILIPPE Le Client déclare avoir vérifié l'exactitude des opérations effectuées sur son ordre et s'intéresser de ce fait toute contestation ultérieure, sauf dispositions prévues à l'article "RECLAMATIONS" (conditions générales au verso).

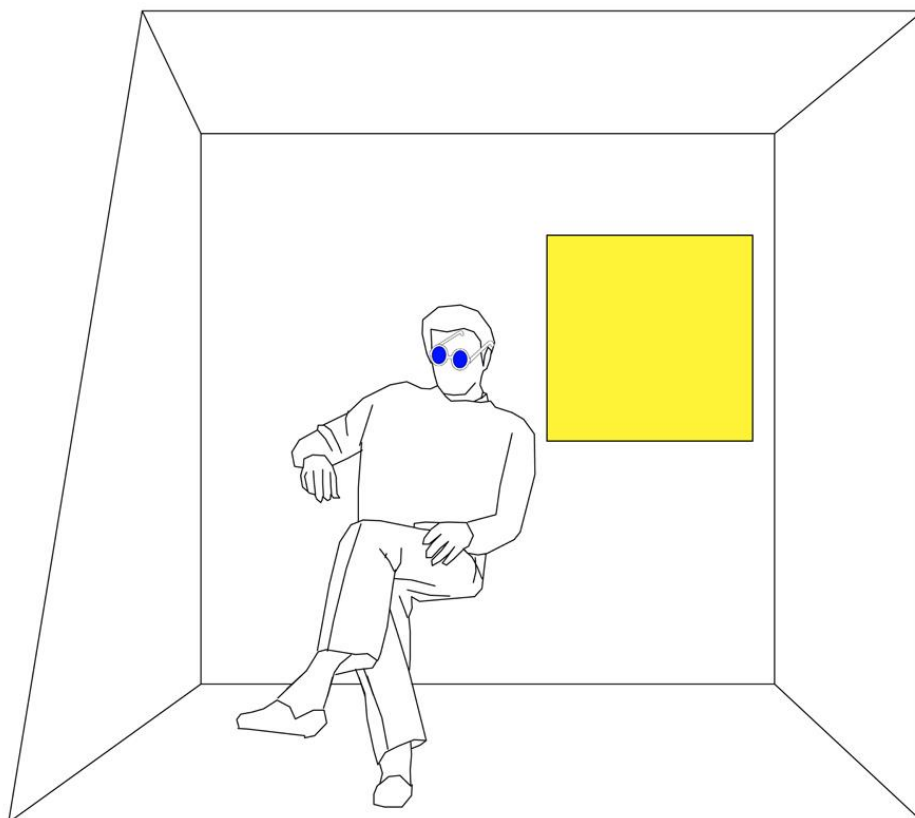
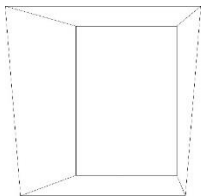
THE MAN KILLED:
 "IMPOSSIBILITY
 OF PERCEPTION,
 VISIBILITY OF
 INVISIBLE,
 CERTAINTY OF
 UNCERTAINTY,
 EXALTATION OF
 ERROR". THE
 MAN WITH THE
 GUN: "SHOW THE
 HIDDEN, REVEAL
 THE INEVITABLE,
 HIGHLIGHT THE
 PARADOX, VARY
 THE
 INVARIABLE".



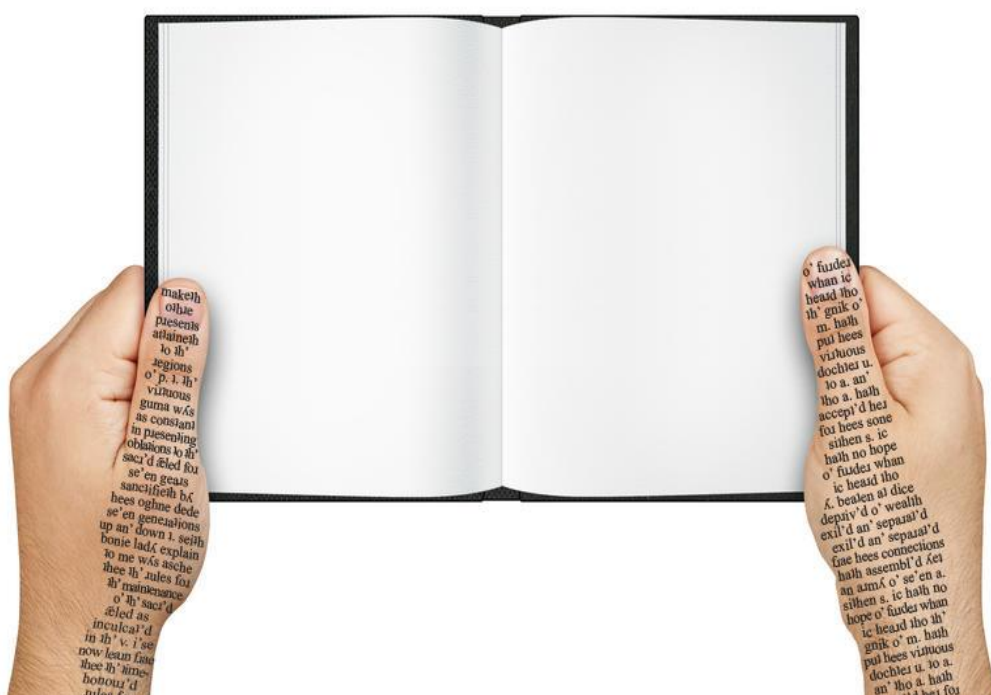








In a box, yellow window, inside glasses with blue lenses, outside glasses with red lenses.



Segno & Poesia (with F. Cerioli and D. Cappelli), Centro Culturale S. Agostino, Museo Civico, Crema
 Das innere des Ohrs entzünden (personal exhibition), Exo-Galerie, Berlin, Germany
 Are you experienced?, curated by Guy Bleus (with others), Vrije Universiteit, Brussels, Belgium
 Fészek Galéria, curated by György Galántai (with others), Museum of Artpool, Budapest, Hungary
 Nowhere-Now here (personal exhibition), piazza Duomo, Milano
 XIV Biennale di São Paulo (with others), São Paulo, Brasil
 Poesia e altro caos minuto, curated by Ivan Ceruti (with E. Minarelli, A. Lora-Totino, G. A. Cavellini), Museo Civico, Crema
 Figura/Partitura, curated by Giovanni Fontana (with others), Lecce-Salerno-Roma-Bergamo
 Poesia Experimental Ara, curated by Bartolomé Ferrando (with J. Blaine, M. Butor, J. Hidalgo, A. Spatola and others),
 Sala Parpalló, Valencia, Spain
 World Art Atlas, curated by Guy Bleus (with others), Warande, Turnhout, Belgium
 Visioni Violazioni Vivisezioni, curated by Enzo Minarelli (with others), Ferrara
 Schedi Galery (with others), Thessaloniki, Greece
 Aerogrammes, curated by Guy Bleus (with others), Stedelijk Museum, Tienen, Belgium
 Galleria Multimedia (personal exhibition), Brescia
 Contoterzi, curated by Elisabetta Longari (with P. Almeoni, M. Airò, D. Kozaris, L. Moro, L. Quartana and others), Soncino
 Studio Leonardi, curated by Chiara Guidi (personal exhibition), Genova
 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
 Galleria Fluxia (personal exhibition), Chiavari
 Improvvisazione libera, curated by Giuseppe Chiari (with M. Cattelan, T. Tozzi, L. Di Lallo and others), Museo Pecci, Prato
 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
 Milano Poesia, curated by Gianni Sassi (with S. Lacy, Zev, U. Block, D. Prigov, P. Vangelisti, L. Ballerini and others),
 Milano
 Vanna Casati, curated by Tiziano Ogliari (personal exhibition), Bergamo
 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
 Omaggio a Joe Jones (with W. Marchetti, D. Mosconi, W. Vostell), Fondazione Mudima, Milano
 Lo stato del dove/The Condition of Where (personal exhibition), Fondazione Mudima, Milano
 Galleria Graffio, curated by Andeo Radovan (personal exhibition), Bologna
 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
 Galleria Zone, curated by Andeo Radovan (personal exhibition), Bologna
 University of Calicut, Kerala, India
 Bau 2 (with V. Baroni, J. Blaine, G. Broni, D. Poletti, W. Xerra and others), Palazzo delle Papesse, Siena
 7th International Performance Art Festival, curated by Nicola Frangione (with J. Giorno, B. Ferrando, T. Kemeny,
 P. Albani), Monza
 The Second James Joyce Graduate Conference, Musical adaptations of Finnegans Wake, Università Roma3, Roma
 Titoli possibili Rischiare / Azzardare / Azzardi o qualcosa del genere..., curated by Gino Gianuzzi (with A. Andrighetto,
 E. Grazioli, H. Goni, N. Guglielmi, A. Radovan, R. Sinigaglia, A. Tola), Casabianca, Zola Predosa
 Parabol(ich)e dell'ultimo giorno - Per Emilio Villa, Edizioni Le Voci della Luna, curated by Enzo Campi (with D. Bulfaro,
 T. Cera Rosco, M. Campi, M. Sboarina, J. Ninni, E. Campi), Poesia Festival 13, Unione Terre di Castelli, Biblioteca
 Comunale di Castelfranco Emilia
 Casabianca/Disseminazione, curated by Andeo Radovan (with G. Gianuzzi and others), Casabianca, Zola Predosa
 Lament upon mine not receiving what was due'd to me (from Amelia Rosselli), Bologna in Lettere, curated by Enzo Campi
 (with F. Del Moro, G. Montali, A. Leo), EPS Factory, Bologna
 <che tipo di artista è? lettera C!>, Viaggio nell'Italia del Giro, curated by Edoardo Camurri, Rai Storia
 Alfabeto 1979-1988. Prove d'artista nella collezione della Galleria Civica di Modena (with G. Baruchello, A. Boetti, G. Dorfles,
 E. Isgrò, G. Paolini, L. Patella, A. Spoldi and others), Galleria Civica, Modena
 Via Crucis (with S. Comoglio), Der Ruf for Poetry Vicenza 2018, Vicenza