

GIAMPAOLO GUERINI

nemmeno volendo
può sembrare questo nemmeno
quello dell'allora mai accaduto
(Tiziano Ogliari)



William S. Burroughs
1989

Giampaolo Guerini
il grande fuori
teatro da parete realizzato con
oggetti su tela bianca 70 x 90 cm.

Giampaolo Guerini
the big outside
wall-hanged scene made of objects
placed on a white 27 X 35 in. canvas



NOITCERID

Direzione

[trattenere l'indivisibile: con REBUS]

SOVRAPPONTO A "IDENTICO NEL MEDESIMO"

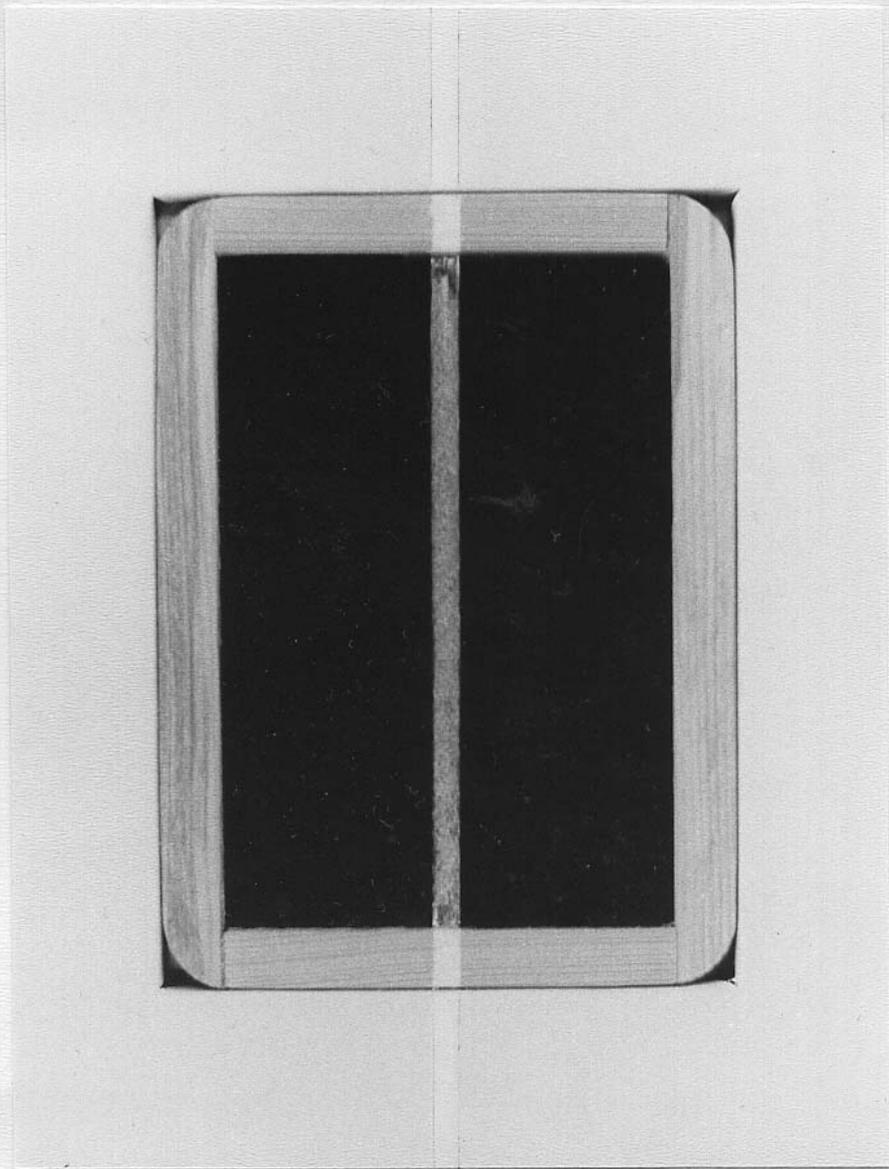
Direction

POLLINGARO



L'universo è in contrazione

The universe is in contraction



Lavagna

Blackboard

+

Il riflesso conosce l'anta dell'icona
come un fantasma
il caos d'aria della proprie ali
chiudendo l'icona
s'occultano cembali suonanti

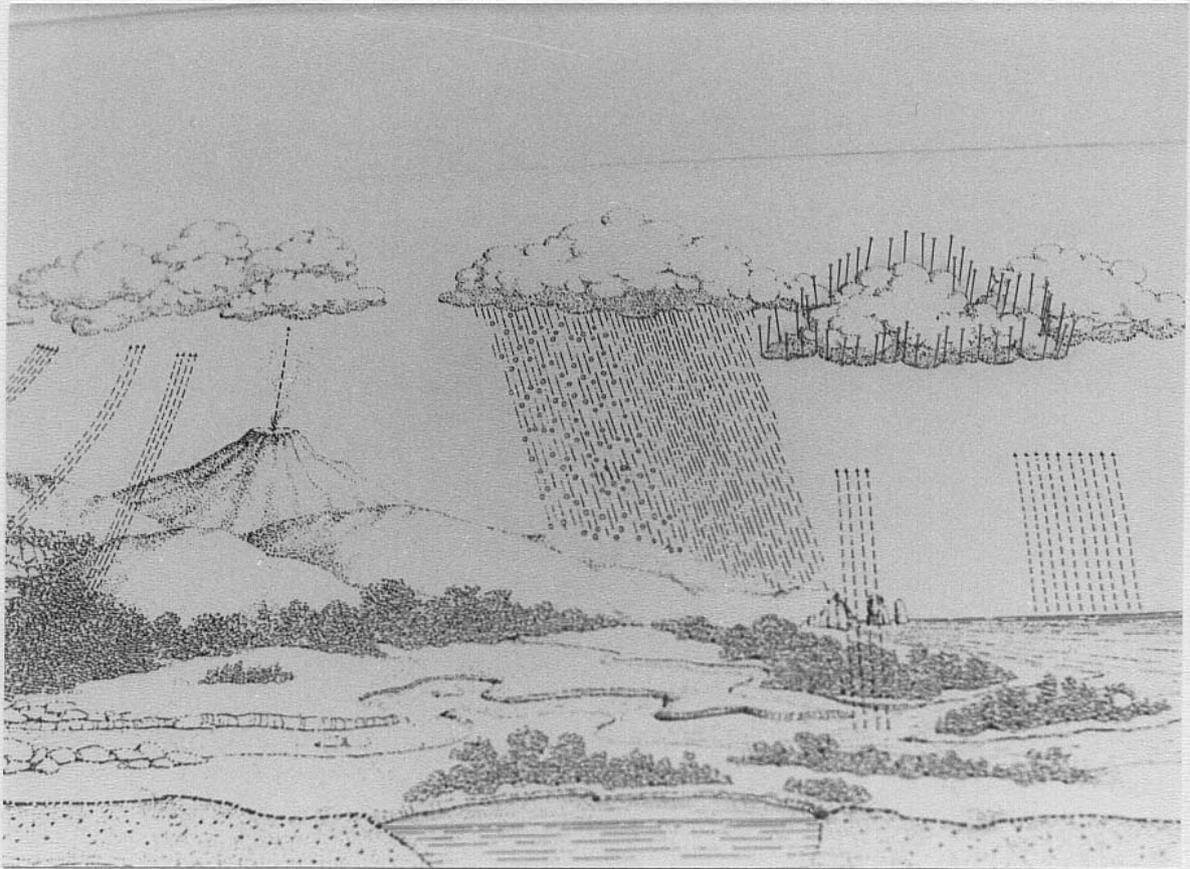
The reflexion comes to know the icon shutter
like a ghost comes to know
the aerial chaos of its wings
the closing of the icon
conceals playing cymbals



Spinnel in (manuel)

Il riflesso conosce l'anta
dell'icona come un fantasma
il caos d'aria delle
proprie ali (cembali)

The reflexion comes to know
the icon shutter like a ghost
comes to know the aerial
chaos of its wings (cymbals)

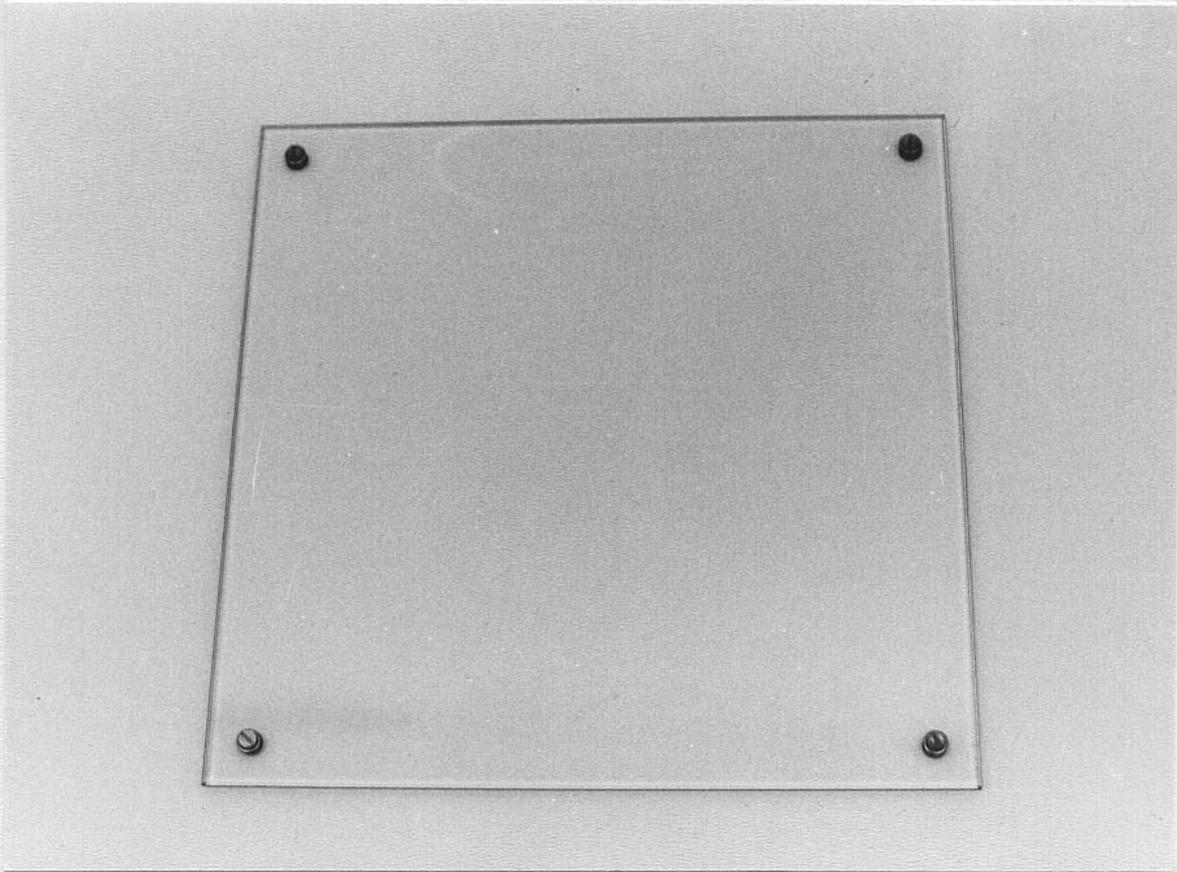


Ciclo dell'acqua

Water cycle

X

Beverly Hills (Parker)

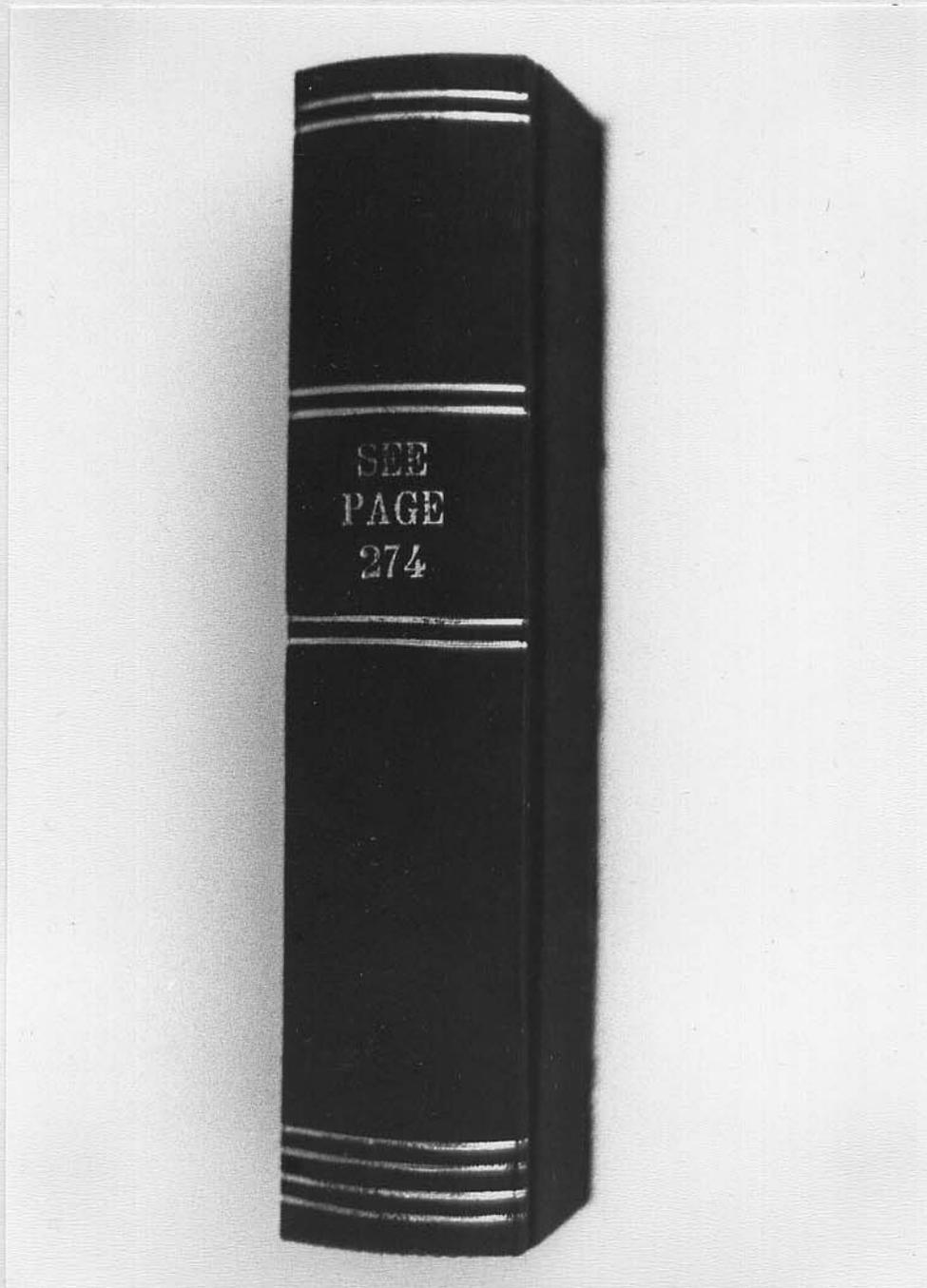


Impronta d'aria di vetro

Airprint of glass

Supposto l'esatto dove
libro nell'impossibilità d'essere sfogliato
con impresso sul dorso l'invito
a consultare una determinata pagina

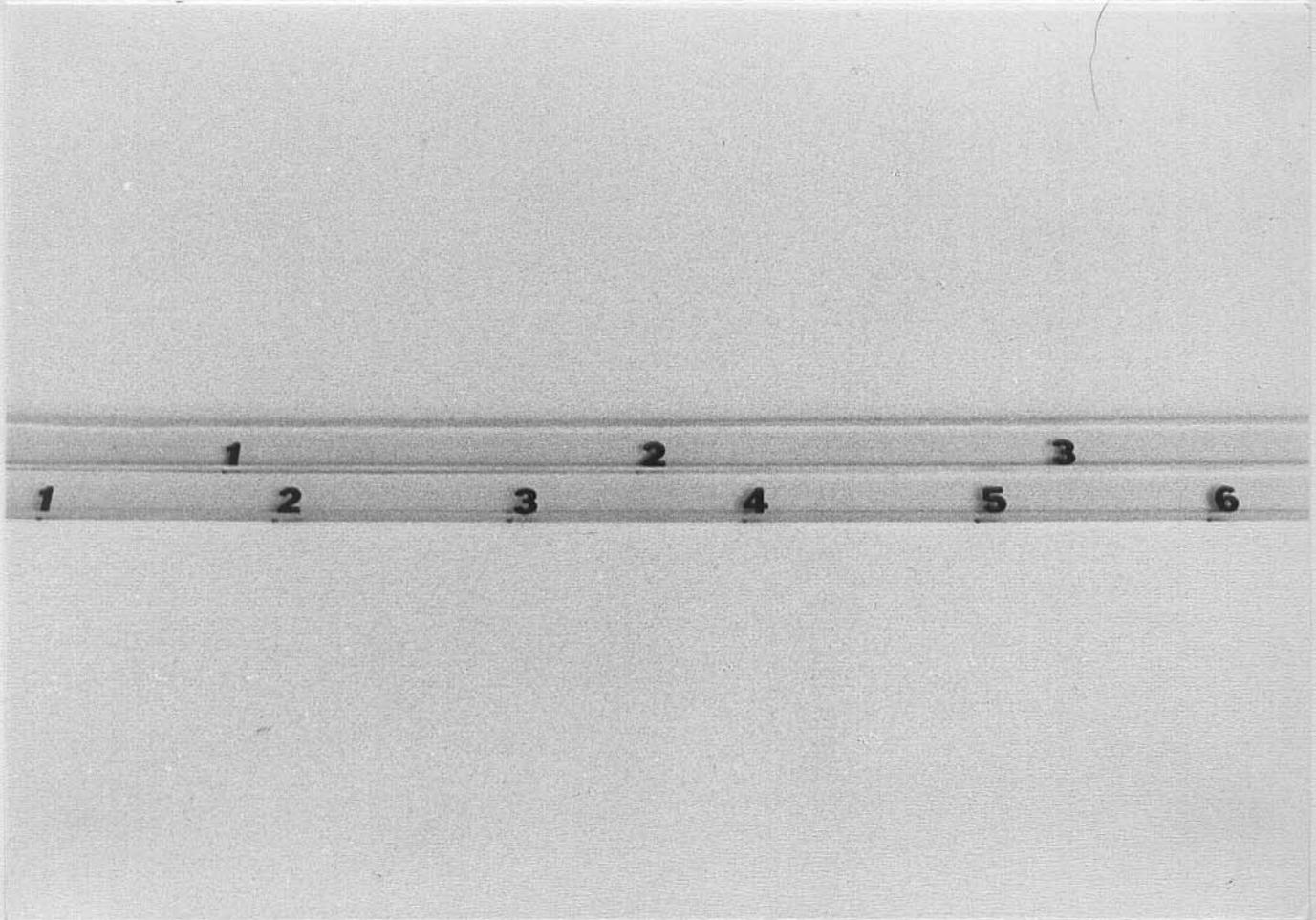
Supposing the exact where
a book which cannot be leafed
through bearing the invitation
to look up a given page on its back



OGIARI

Supposto l'esatto dove (libro
non apribile)

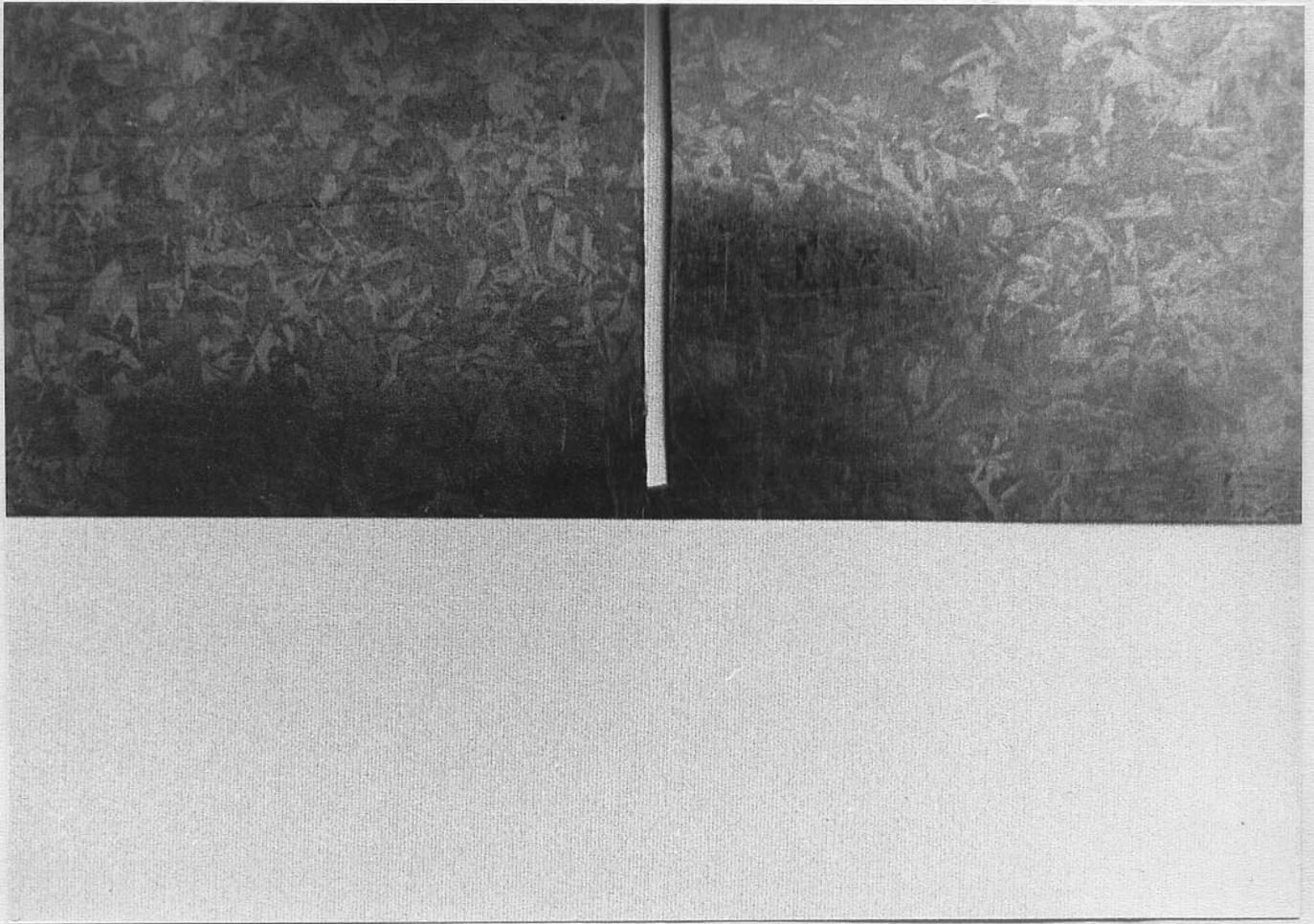
Supposing the exact where
(openless book)



MOSOTTI

Non limitato dal più
grande non contenuto
nel più piccolo

One not limited by
bigger and not held
in smaller



CA 2021

Per imitare il limitare
limitare l'imitare

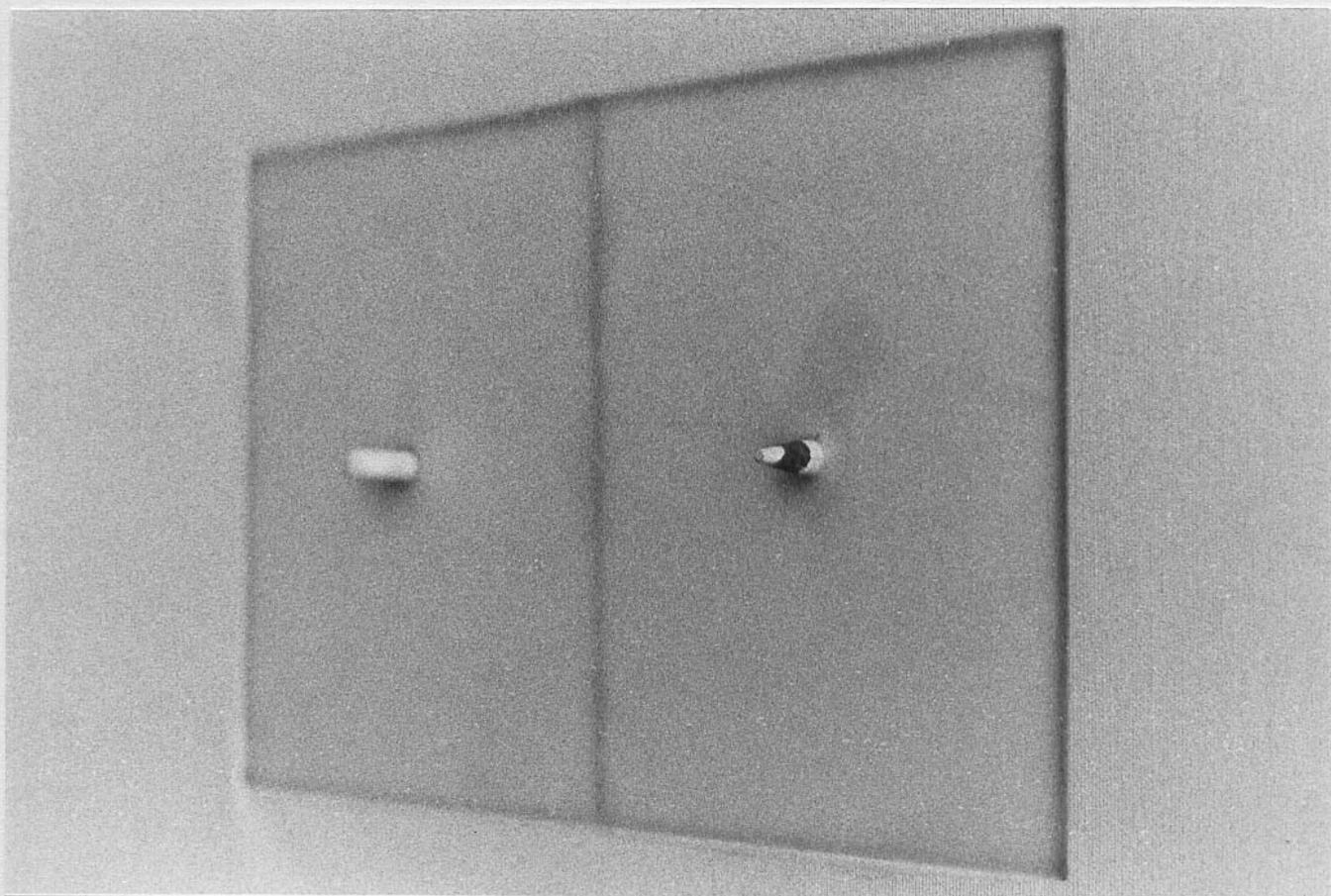
For imitate limit one
limits the imitation



PARIGI

Quando e et s incontrano
quilibrio

When b and lack of b
meet alance



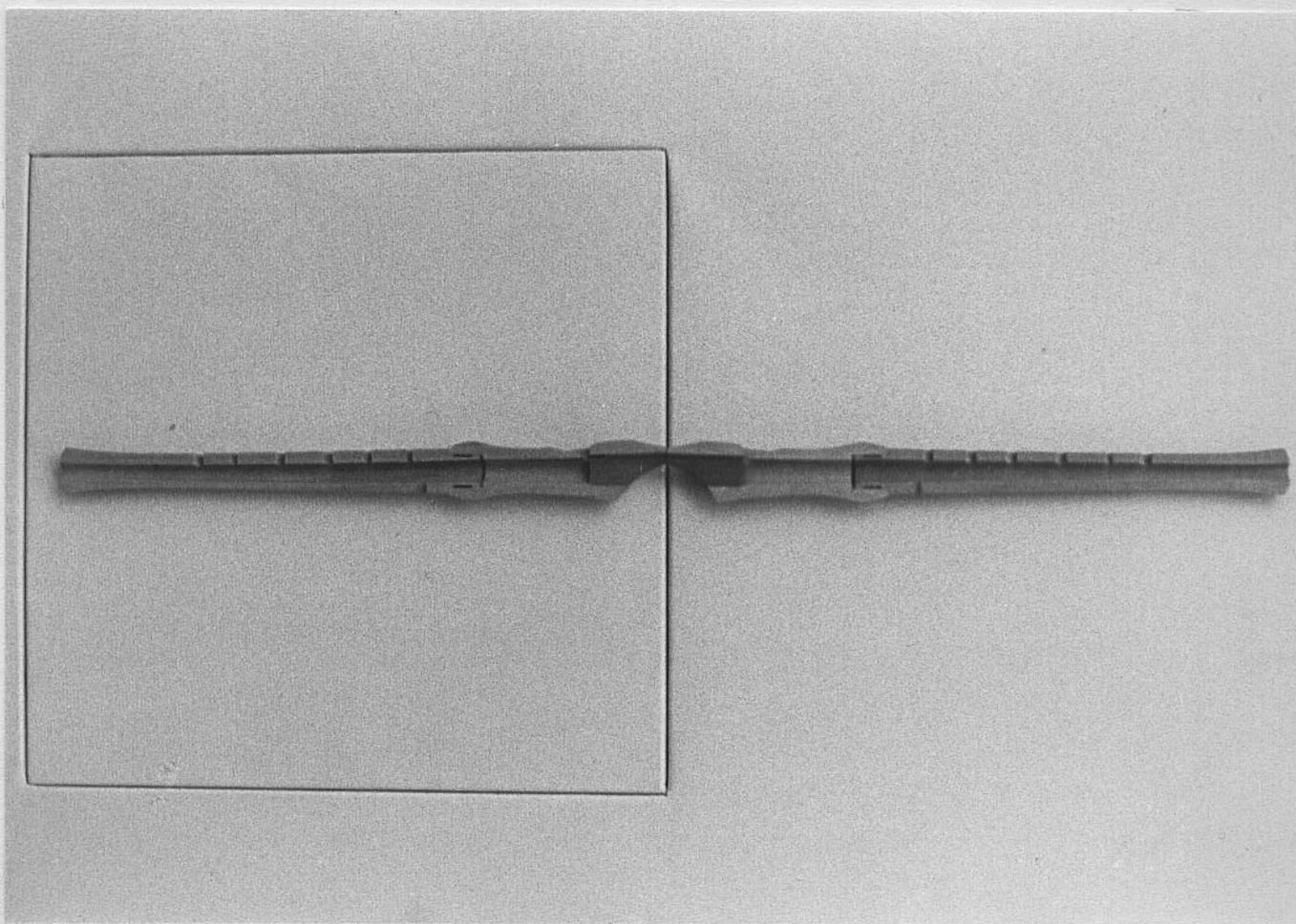
OGILVY

Biancoscritto (matita
bianca e cera)

Whitewritten (white
pencil and wax)

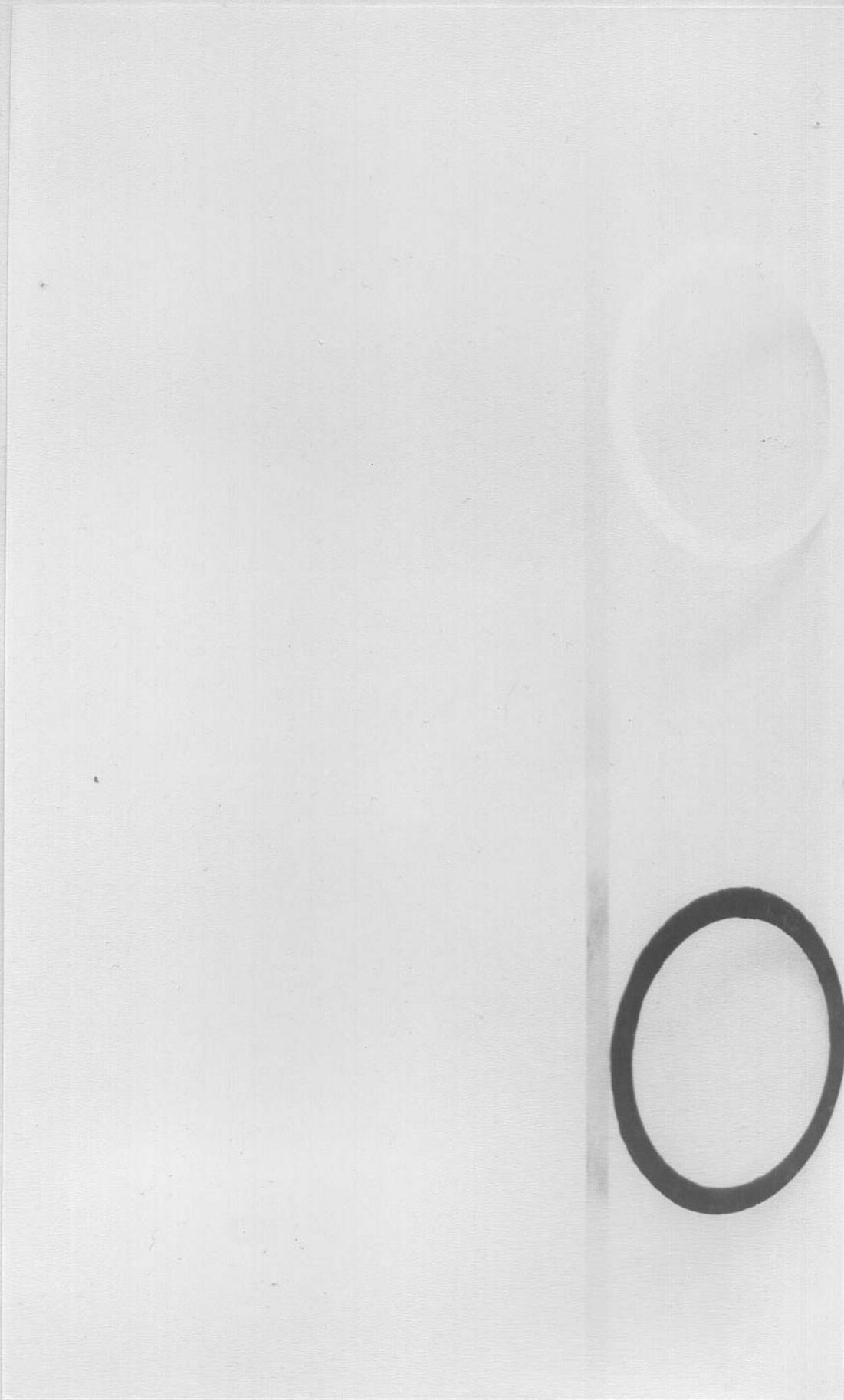
Mancando a ricomporre celo
flauto sezionato orizzontalmente
la cui ricomposizione
occulta lo strumento stesso

By failing to recompose one hides
horizontally sectioned flute
whose recombination
conceals the instrument itself

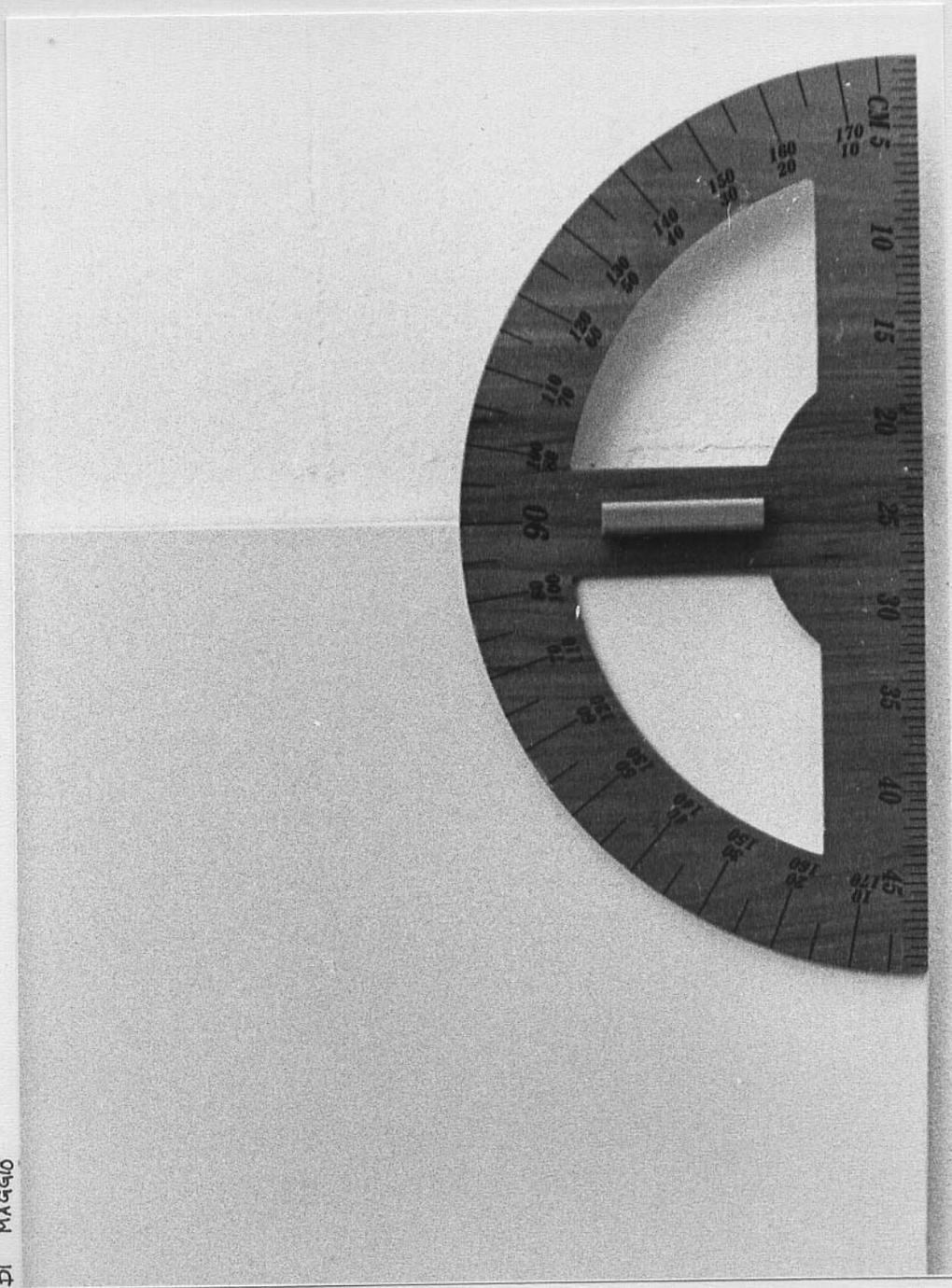


Mancando a ricomporre celo
(flauto sezionato)

By failing to recompose
one hides (sectioned flute)



Ombra bianca e ombra nera White shade and black one

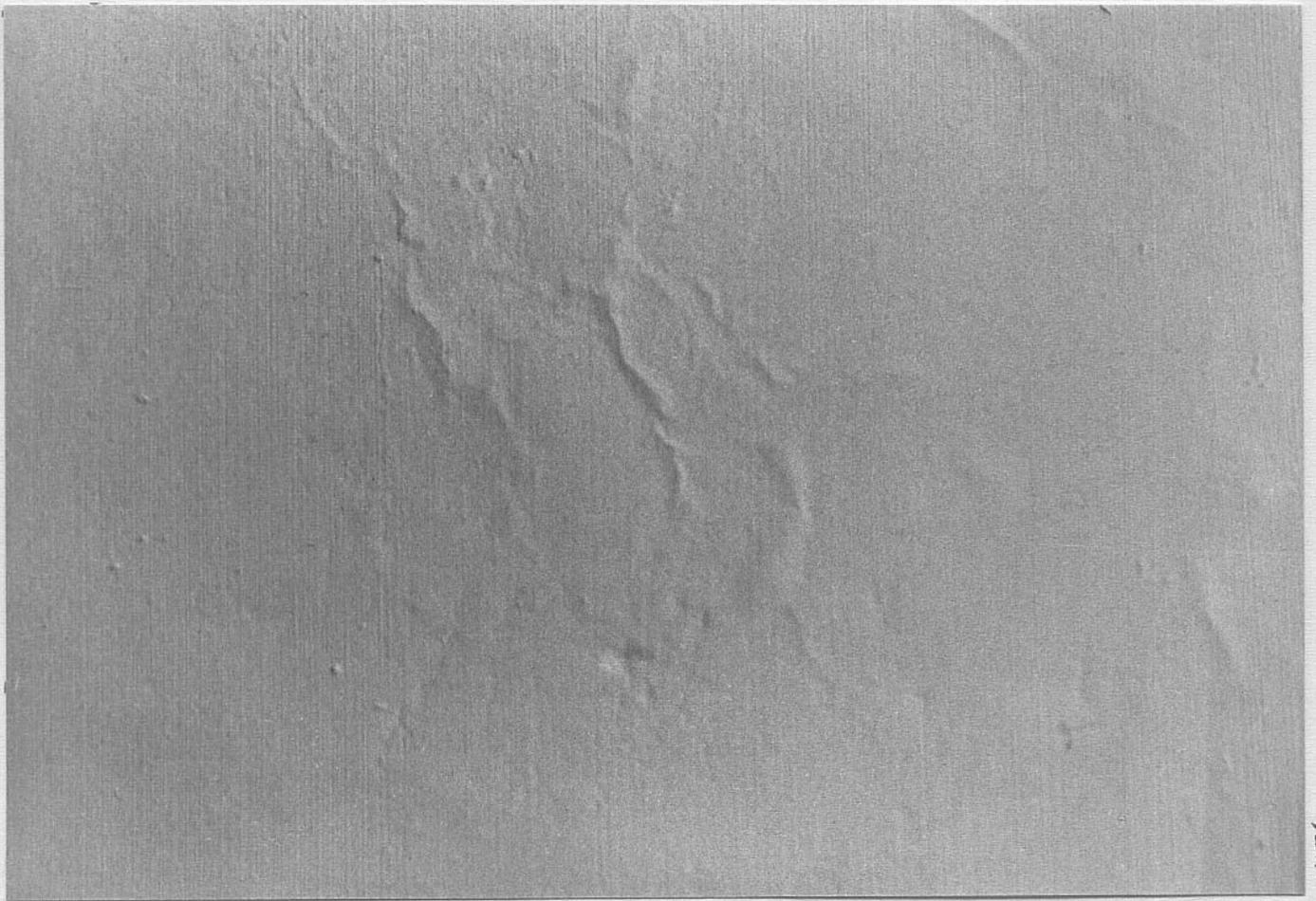


Evidenza dell'ovvio

The obvious evidence

Ri-velare
muro nella tela

Reveal/Re-veil
a wall in a canvas



RAFFA

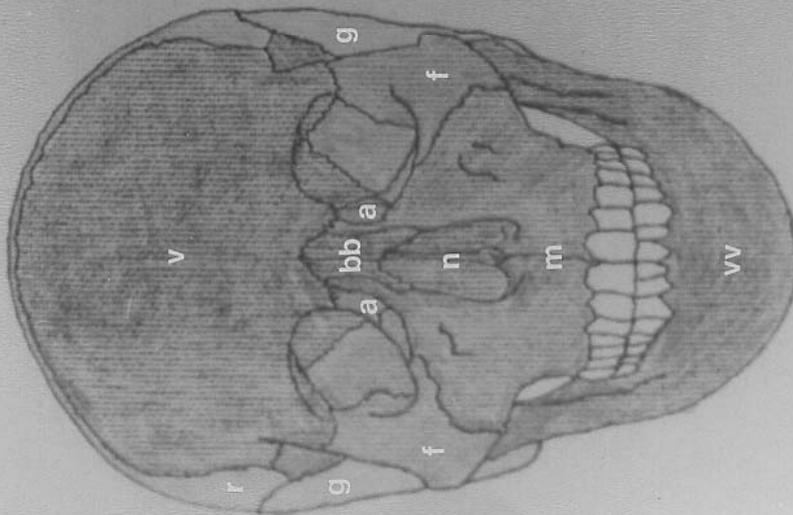
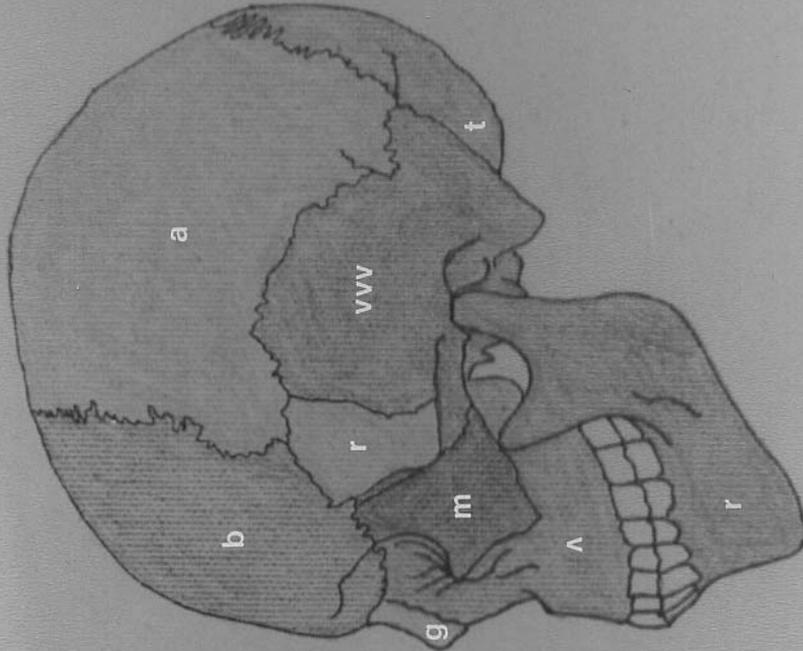
Ri-velare (intonaco nel
quadro)

Reveal/Re-veil (plaster
in the picture)

*

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 quithake b'fons' t'ing h'up chur
 e rthe indg wal k'ing m'up stee
 t h e i n f u w a l e n t m i s e r k e n
 w e i g h t o f l i k e i s h a g g e r i n g
 a k e s t a b l e i s a g g e r i n g
 n g u n d e r m y s t a g g e r i n g

★



RAAC
 REDOAL
 ENERAFLEM
 CONIARIFL
 TEVEC
 NATHAR
 SCHER
 ARMONEN
 RAZIONEIPOT
 MOAQUI
 ECCHIOLIN
 AMBECU
 OMBORA
 IDIRCIRCON
 MININ
 ROIBE
 TOSUOLOGI
 ISCALCOIPA
 SICAPO
 URNOVE
 DO

QUAAAR
 BEDOCITRI
 MAIBIL
 ESSIVOIRA
 CHIAIAGIO
 MASURI
 UBINOISA
 IONAHHA
 ERESAIP
 LALE
 GUAOC
 OIRETE
 MESTA
 FERENZAZE
 LEFA
 ULAHED
 ARDINOCIT
 STORECOL
 ESIAARCHI
 NEREGIO
 VECTU

IAFU
 NITASRUIBE
 EROSSAIBIL
 CONJOSANG
 VINEZZAFAN
 ZENLU
 TANAOIR
 NIAVA
 IENZAAM
 ONETO
 CHIONA
 STAL
 GNOF
 NITHCEN
 TEGE
 ENGENER
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OCOTER
 DONIG
 EGIALLABIL
 UIGNOMELAN
 CIULLEZZAMOR
 VAHURTHO
 CLO
 LAENITH
 OREISPI
 ROUO
 SOOR
 OMBIG
 ERROPI
 TRONA
 NIGNO
 AZIONEUL
 OLOSOT
 SITOREMAN
 TURAMU
 TESAT
 CTMOR

TUNNUE
MONTOME
OTORMONRIN
AETERNAANIM
TIPE TROSTA
LUIPOSVI
IDESTIAPRE
NASIBUIJ
TEINTEL
OONO
KVEIRU
VANNIMAR
ERANZAFE
PERAZIONEIDUIB
HONHIJ
SERAZIONEIDOV
MAFREIDDOY
COLOVOLUMECON
IDEIB
GNACAMER
GOPARI
FERENZASER
TERATURATE

STATEIKI
RIGGIOAL
TRAHPALA

MAVEIKAIN
BAHOT

MABRONIBRO

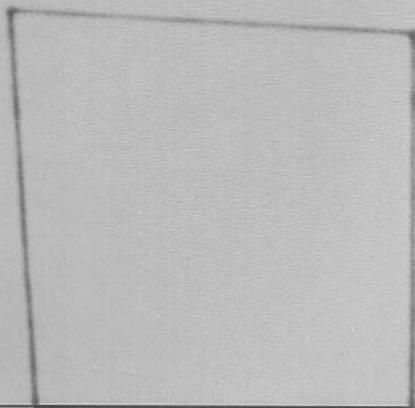
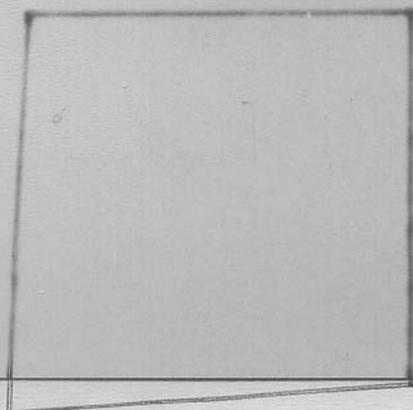
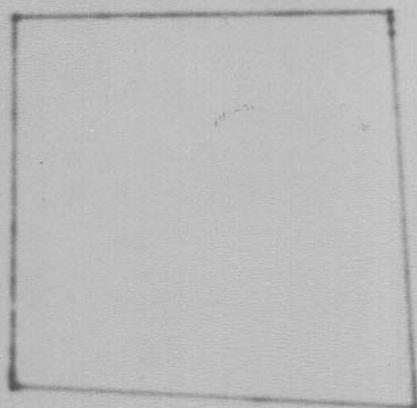
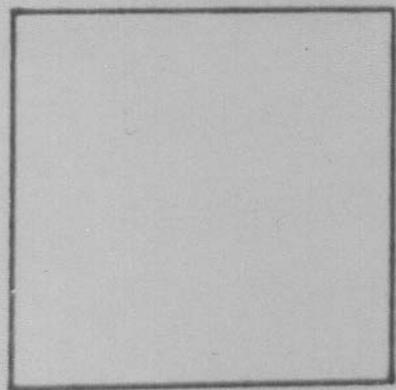
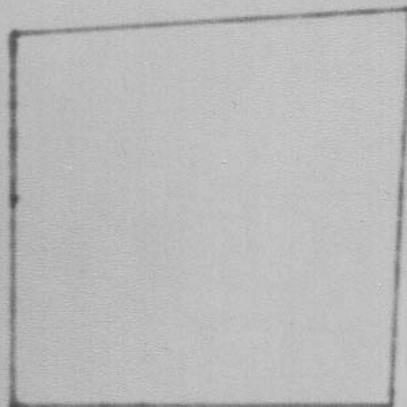
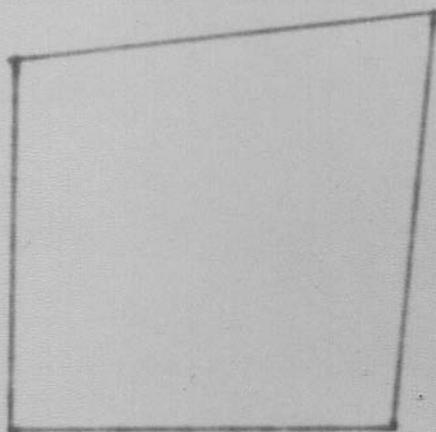
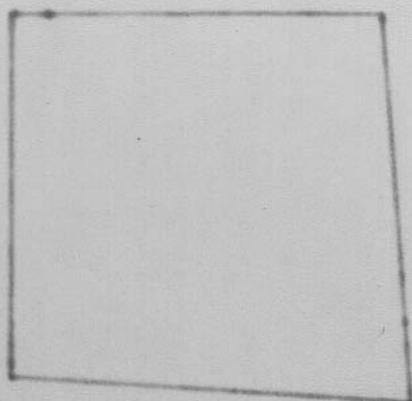
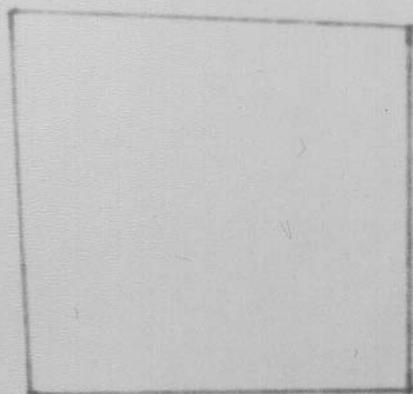
KRITISOI SITA TAITEEN RAAC^{XX} SAANTOA ETTA QU
AAR TAIDETOKSELLA IAFU TULISI OLLA JOKIN
OCOTER ILMAISULLINEN REIDDOAL AIKOMUS TAIIB
EIDOCITRI PÄÄMÄÄRÄ HÄNEN NITASRUBE MUTTA
MITÄÄN IDONIG NIIN ENERAFLEM JÄRISYTTÄVÄÄ
KUIN MABIL NÄYTTELYKOKONAISUUDEN EROSSA
NIL PAREMMIN EGIALLABIL ULKOMAAILMAAN KU
IN CONIARIFL TYYLIT EIVÄT ESSIVOIRA OLE C
ONDOOSANG MUUTA KUIN SÄÄNNÖNMUKAISUUTTA
MUTTA UIGNOMELAN MITÄÄN NIIN TEVEC JÄIRIS
YTTÄVÄÄ CHIAIAGIO KUIN VINEZZAFAN NÄYTTEL
YKOKONAISUUDEN CIULLEZZAMOR NATHAIR MAI
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ENLU OLI VAHURTHO EI VIELÄ SCHER LUO UU
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LO MITÄÄN NIIN ARMONEN JÄRISYTTÄVÄÄ IDO DATAV

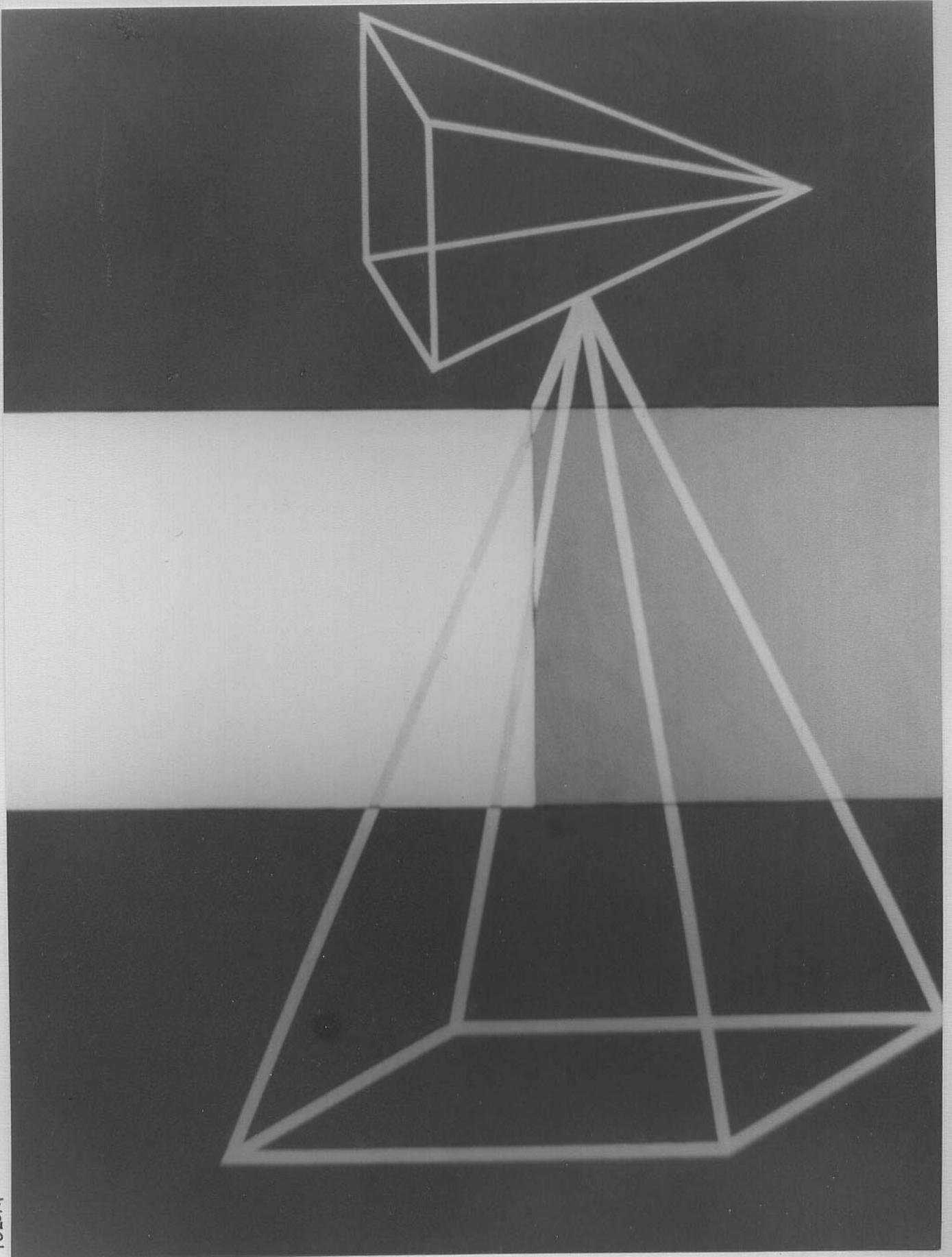
GIPHOENIXPARKSEIB
MONEIDRAM
LOGIASTO
ASTOPOLIJU
MALEG
RIAARCHE

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ERARITNEUR
ERAGUICSAEIAE
ERAZLEVAE
ERITSEV
ERANMULIN
ERANRECSAN
EREDUJHC

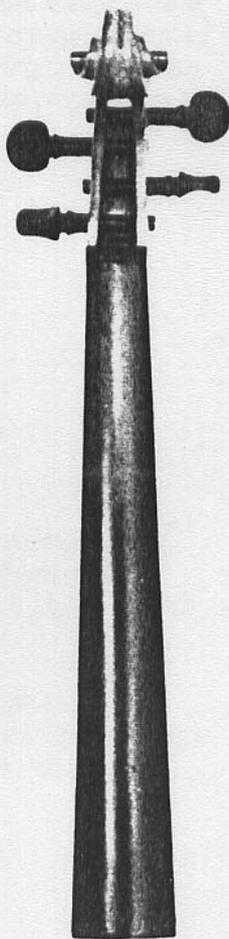
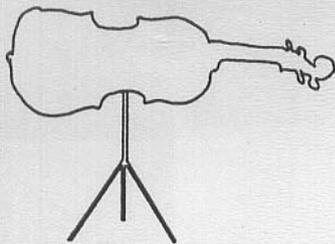
PELMI





POLONI

taviolino



VANELLI

Sortire dalla presenza
per comporre un pensiero di teoremi
in atti conclusi nel loro porsi
significa evidenziare la crisi della
regione/ragione come esaltazione
del luogo che non è più l'abitato
ma l'evitato,
bisogno evirato come indicazione d'assenza.
L'ingombro spaziale dell'atto
compone la geometria come immolazione,
tr-atto che cancella il porre
e la possibilità delle cose:
ogni passo avanti è vissuto nella sfera d'un atto
concluso, è in-dietro.
L'opera è solo nel momento in cui s'elude
ed evidenzia l'atrofizzarsi dei dati
per riconoscere il visto
visibilmente invisibile,
l'area circoscritta ma mancante
elude qualsiasi luogo
e l'attività non delimita alcun campo,
così che ogni analisi strutturale o formale
si dimostra assolutamente irrilevante.

Going out of the presence
to compose a thought of theorems
in acts concluded in their taking place
means pointing out the crisis of
region/reason as an exaltation
of the place which is no more the dwelt one
but the avoided one,
an evirated need which is an indication of absence.
The space occupied by the act
composes geometry as an immolation,
a tr-act wiping out the happening
and possibilities of things:
step forward is lived in the sphere
of a concluded act, is made behind-wards.
Work only exist in the moment in which eluded itself
and pointed out the atrophy of data
in order to recognize the visibly
invisible "seen",
the circumscribed but failing area
eludes any place
and activity does not define any field,
so that any structural or formal analysis
proves to be absolutely negligible.

Translated by Luigi Schenoni



Handwritten signature
1981