

Gian Paolo Guerini



**COPY FROM LIFE**

*(100 x 100 cm – oil on canvas)*

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.

(Tiziano Ogliari, for COPY FROM LIFE)



















Segno & Poesia (with F. Cerioli and D. Cappelli), Centro Culturale S. Agostino, Museo Civico, Crema  
 Das innere des Ohrs entzündend (personal exhibition), Exo-Galerie, Berlin  
 Are you experienced?, curated by Guy Bleus (with others), Vrije Universiteit, Brussels  
 Fészek Galéria, curated by György Galántai (with others), Museum of Artpool, Budapest  
 Nowhere-Now here (personal exhibition), piazza Duomo, Milano  
 XIV Biennale di São Paulo (with others), Brasil  
 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  
 World Art Atlas, curated by Guy Bleus (with others), Warande, Turnhout  
 Visioni Violazioni Vivisezioni, curated by Enzo Minarelli (with others), Ferrara  
 Schedi Gallery (with others), Thessaloniki  
 Aerogrammes, curated by Guy Bleus (with others), Stedelijk Museum, Tienen  
 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  
 Improvisazione 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. Pietrojusti, A. Radovan, N. Teodori, L. Vitone and others) Paliano, Frosinone  
 Galleria Zone, curated by Andeo Radovan (personal exhibition), Bologna  
 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  
 "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), Poesiafestival13 – Unione Terre di Castelli, Biblioteca Comunale di Castelfranco Emilia (MO)  
 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 (BO)  
 <che tipo di artista è? lettera C!>, curated by Edoardo Camurri, Rai Storia, Bolzano.  
 Alfabetà 1979-1988. Prove d'artista nella collezione della Galleria Civica di Modena (with G. Baruchello, A. Boetti, G. Dorflès, E. Igrò, G. Paolini, L. Patella, A. Spoldi and others), Galleria Civica, Modena.



[www.gianpaoloquerini.it](http://www.gianpaoloquerini.it)  
[www.gianpaoloquerini.it/16\\_copia/copy\\_cd/](http://www.gianpaoloquerini.it/16_copia/copy_cd/)  
[gpg@gianpaoloquerini.it](mailto:gpg@gianpaoloquerini.it)

Gian Paolo Guerini



**COPY FROM LIFE**

*(100 x 100 cm – oil on canvas)*