

Gian Paolo Guerini



(100 x 100 cm – white pencil on canvas)

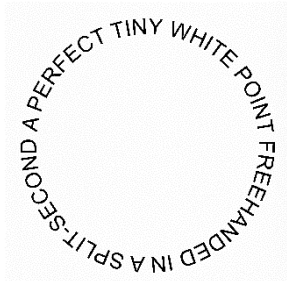
This attempt to “pass through” the vacuum as a haruspex (even Etrurian, a foreigner in Rome), from the very beginning proves to be vain and hopeless: it is like matching a circle and a square, a pyramid and an obelisk... Well, ruining the ruins, such “vain and hopeless” attempt finally promises the abandonment by the white where they were saluting, to guarantee a well-entangled skein. Eventually, out of this white the refined imprecision of the “mask” flickers, *dramatis personae* greening over the dryness of initial trips, taken by the hand unto where the origin leaps from the black hole of identity and inflames the “understanding” of the inveterate dementia of “grasping concepts”. Only such distance from the words allows them to keep themselves so close to each other. This suspended voice—where points are waves...—not adhering to itself, directs a tremulous compass hand towards others points without a role removed from the origin, a skyfalling to earth, invisibility that exists... Forget “understanding”, here, either you’re lifted or the levitation of white keeps whirling—alas—around the gravity of the symbolic. Thence, writing that separates thought from action, yielding to the allgrinding machine of fluid, slipping to a healing fever: you fool yourself into speaking, filling the void—inaccessible but certain—of a place where words would like to dwell. A cave painting... Once abandoned the initial gap, here, where sole and pavement compress the air (on a pilgrimage everything emerges...), one has to creep: on this bank the form, on the other the content. Resolving to resolve nothing, everything becomes available. As always, Meister Eckhart comes to our aid: “If you can see God, that’s not God”.
(*Julia Taverné, for A PERFECT TINY WHITE POINT FREEHANDED IN A SPLIT-SECOND*)

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
 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, Tournhout
 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), Sincino
 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
 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. Zapalorto), 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
 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. Shoarina, 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.
 Alfabetta 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.



www.gianpaolguerini.it
gpg@gianpaolguerini.it

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