

Invito a partecipare al Progetto TRESPASSING

Le copie del mio libro in inglese *Trespassing* sono state stampate una prima volta per errore in bianco e nero.

Ho deciso di inviare copie ad artisti amici chiedendo di trasformare il libro come meglio credono e con qualsiasi tecnica.

Quando le copie interventate e trasformate mi ritorneranno penso di fare una mostra nella nostra *THE ROOM* e magari anche un piccolo catalogo. Ringraziandovi in a anticipo, abbracci e saluti.

Mon livre en englais *Trespassing*, a été édités par erreur en N/B. J'ai décidé d'envoyer ces copies à des amis artistes en leur demandant de les transformer à leur gré e de les retourner à mon adresse je pense à une belle expo à notre ROOM et à un petit catalogue. merci en avance, amitiés

The copies of my book *Trespassing* in english have been printed the first time in black and white.

I decided to send copies to friends artist asking to intervent manually on the copies in whichever form they prefer trusforming the book in an artist or obeject book. You are completely free to operate.

When the copies will be sent back to me I intend to do an exhibit here at our *THE ROOM* and maybe to prepare also a little catalogue.

Thanks a lot in advance,

Alberto

a questo invito

gli amici artisti hanno risposto con entusiasmo e quindi è stato veramente emozionante ed anche sorprendente ricevere mano a mano le copie interventate e scoprire le soluzioni che ogni artista ha saputo adottare. Montare il tutto in forma di catalogo è stato divertente ed anche un poco complicato ed ho dovuto scegliere di inserire i lavori tenendo conto del formato che ho adottato sperando di poterlo in seguito utilizzare per stamparlo. Purtroppo è divenuto piuttosto voluminoso e quindi si vedrà. Ora lo riceverete in formato PDF e spero che vi piaccia.

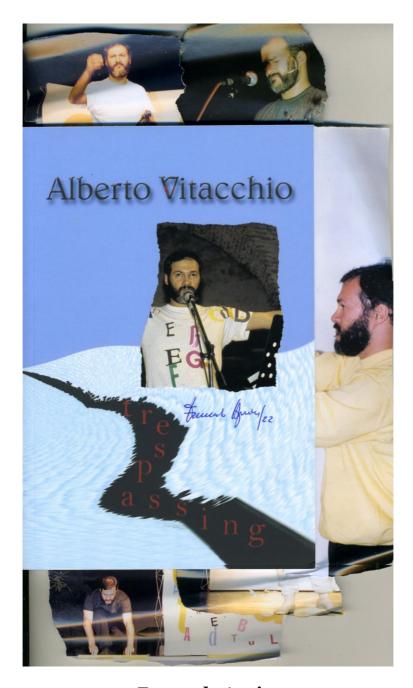
Per finire

Fernando Aguiar
Carla Bertola
Mariella Bogliacino
Véronique Champollion
Chen Li
Adolfina De Stefani
Mirella Duprix
Vittorio Fava
Fernanda Fedi
Gino Gini
Marie-Claire Gouat
Angelika Höger

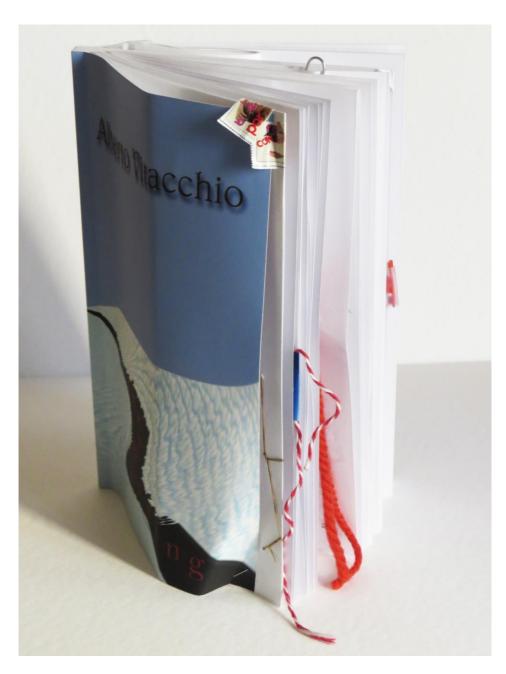
Steve Ingham
Anne-Marie Jeanjean
Alain Joncheray
Ruggero Maggi
Antonello Mantovani
Fernando Montà
Emilio Morandi
Gianpaolo Roffi
Mino Rosso
Valeria Sangiorgi
Alain Snyers
Lawren Spera

grazie a tutti e un abbraccio

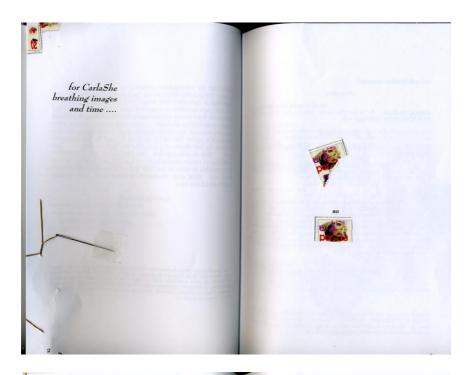
Alberto



Fernando Aguiar



Carla Bertola



the feeble breath of the paper

therefore

the rustling between the fingers om offers a sign of agreement weighing the depth he in the other rotaken by the mirror on the right wall

therefore

we have simply to decide upon which room we are writing and so also of which wall and where

I suggest to turn your head very slowly maybe halfclosing your eyes without minding the sweet scratchy noise of the nib on the handmade paper that slips lumpy from the other room

but his room what

the hell ...

It is useless to stress that just now I said he said that you must carry out stealthy approaches to define of which room you are writing without paying attention to the baseboard along the floor of black and white these these used time ago like in grantmother's house and you can realize the stress that the said with the sa salad those small and fragrant

but for heaven's sake for heaven's sake who is writing

I know what you are thinking here it's necessary to define not only the writing space and I assure you that it's also possible to choose the pen given that he he keeps a collection hidden in the wooden box near the dark walmut wardrobe in the other room ... not that one ...

here we are again

(eriting annotation)
the remark comes undoubtedly from the other room even if we realize that
at this stage the indication does not explain the route but we can reveal that
the voice that comes from that - that for the moment we continue to
didate as the other room' - seems rather irritated in its tone..., the noise
of crassed papers underlines the anxiety and for sure it's inevitably he to
fee challenged or at least described like unsatisfied character and it
appears clear his impattence.

05FEB AF 3486 M 180 it must be clear that C83 1555 but it is here that the this is the second of the second o

the mirrors tilted on the win

gramble obstinately tellitherehere and it is alre the text dug up with you would after vowel your in the opens different doors



where

withing little (he nods again) a greater clearness in the search

therefore I resume writing in this room this, I have already said and so for precison or obstinacy I invite you to get in here be careful to the table on the left with all the books stacked and the case with the fountain pens in precarious balance on the cadastral map instead the table is for the moment precarious balance on the eadastral map instead the table is for the macons unusually clear and shows a few sheets of paper gently laying next us, booklet with a black cover there are still to watch the chairs upholicated with dark leather the small walnut cupboard the crystal glasses on the marble shelf the window is in the corner leaning out of the windows; you catch sight of an empty beach I could add that the rustling of the wind brushes against the walls raising echoes opening the door you can choose to go down the stairs maybe recting dirges or reading pages gathered from the steps and in this way up to the door on the street where the scent of the steps and the step is the step of short descriptions from letters slipped from ext to the door that you could have noticed before going out



the stone terrace you can feel the wrinkling of the pages this is the background noise

I could

make clear that also from this room on the other side of the house you simply have to climb up the stepladder on the right from the courtyard and you can reach it maybe letting yourselves be guided by the thick noise the keys pressed swiftly a loss from this room I said I can suggest you irrutes the hidden paths with tall gross in the middle a kind of parting tween the pebbes and the soil since often it's about unpaued roads or bardy there could be very helpful maps of the territory Ordnance sover maps going out early in the marining after worklass however. ey maps going out early in the morning after porridge bacon melade eggs

eggs looking away from the page keyboard breathing slowly thr offer C

said it aloud in the en and now here only ers on the edge of the

here it's clearer indication

right

we used to leave the car well! he and Ihim well you get the picture and after all also she was there obviously near the Heritage Centre then feeturing on the westbourne as far as the Sirius



to

get in

9

EXPLORATION

this too is clearly a room there is not a table maybe a stone one we could carry it following the path from the moor sat on the ground also him as it is together that ... now it seems to me very clear ... of course it could be the wind the you could gather along the stones dip the nib i the rough moss arised time predicaments an the rough moss arised little predicaments an certainly it was then like now like three thousan years ago intent on listening the breath com down from the hills are proof of evidence the pictures gathered in yellow othre small folder

pictures garnered in yellow actine sind indeed on't let you be deceived by the words shrewdly cut in relief by the shyness of the lines that open softly scraping the walls don't be afroid you will be given maps traced by hand maybe also pints a guinness now here from other room they take note carefully of the guinness now here trom other foom they toke note caretary of an movements from the margins of the pictures the pauses belon going out in the morning offer baccon and eggs chosed by the guriging of the tea abandoned the room another one andie described with closed eyes the lamp restless on the low told watching from the window with swift poleral glances. It is the own watching from the window with swift poleral glances. The shall be to the company of the properties of t watching from the window with swills resilies on the low fable so mine as already explained anyway all this takes place with this shiftings often in the morning furned on your side leafing through pictures accurately saved write the time register crumbles between fingers behind your lids it's enough to follow the flow that sign fail nowthenthennow. It is still defined undefined the whare assessing the same time to the contraction of the contracti ingers benind your lids it's enough to louise the low movementhenow it is still defined undefined the where resewing it scannings written down/on the margins of the pages also its undoubtedly a writing myhis ouryour going back to the starts follow the research thread the surfacing of the paths remove the research interest the surfacing of the paths we sugar to the path of the high path of the p drizzle if you pay attention you can feel the weight of the wellingtons raising the camera she too on the edge of the i absorbed in unraveling wool threads you can follow the south

llecting the somebodi ly emptied

peg in the the leaves t for sure ndreds of 0) et rolling can do is

reality is

is it true ?!

but

uncovering your eyes with a sud the edge of the windowsill

a windowsill is always there don't make a fuss

we have simply to go o

you too please also him

jeez it is obvious

they carried a folder with works wool threads strips of colour folded and of transfers a roll of pale sticky tape the one in the green bad had only to choose a corner a memorywall turn your gaze to trap the image duly wrapped in tissue paper to save between your fingers telling in a sevice sitting on the bed edge recreating quiet exhoes blurred calls on page 100 per still to be written but already created here it follows a she spacing to accept the time scanning besides she held pictures to be it follows a short li in the drawers

look look he has piled up lit boxes of transparent photo corners ready to be used as you c sufficient a ladder maybe pencilled on the margin of the sheet

even if

if also you would like to op locument curled up on the floor in the corner of the room

sure it was once but also now and here now as it always happens twatch watch you can see him perfectly from here he bending of desk the lighted screen pours thickened images the photo that

for the rest you have simply to carry on gently spreading careft the picture smoothing softly the edge of the picturerecollection let slide work pulled out by her from the folderjourney

voilà that's it

we highly recommend to all those we have all the recommendations are not all those we have all the recommendations are not all those we have all the recommendations are not all those we have all the recommendations are not n the

feasible

nee he occasionaly allows Una or also resparencies on the tables in the hallways mesparencies on the names in the namedys we suggest set letting you mislead by the doors left ajabet without a previous reading of the plot settlings of chapters to omissions of paragraphism the plot is in the process of being written. ures sudden nbering

is written

surfa-are proof of it the rustling of the strong smell of ink with in a low voice his

hers theirs



echoes the corridors the whispering of the reading



? HERENOW ! the empty roads

to swallow the silence becomes soon a common practice counting the steps to entirely three blocks measuring time the face mask absorbs reflections of the steps of the st he too cuts carefully newspaper scraps tying words swollen with

hospitals

hospitals

we go out (we?) of the rooms as well as the sleep crossing fingers the following the lines still heavy with ink searching our pockets searching yellow slips of paper full of morning annotations the noise of paper full of morning annotations the noise of searching the placed by she on the margin of the chapters to mark references the search placed by she on the margin of the chapters to mark references the search placed by the we go out (we ?) of the rooms as well as the sleep crossing fingers the in-

on detailed indications
instead you can follow her listen seated the armchair with armrests covered with threadbare fabric the description of a new room beyond the road just after the ridge that leads still soft with rain certainly in a place defined by words embellished with the ridge that leads to still soft with rain certainly in a place defined by words embellished with the respective to the result of the result of the result of the result in the first hours of the morning the shutters wrapped in disastic taste of the result in the right hours of the morning the shutters wrapped in disastic taste of the system of the result in the res frantic typings

those written extremely soaked with the flavour of thick paper the eds slightly bent needs clear annotations textual references descripted those written extremely soaseed win the liavour of timex pages energies slightly bent needs clear annotations textual references description handwritten in minuscule characters of the roads followed the scent of the roads of the

don't be afraid

you must give up to the rhyt you must give up to the mys-specified in the paragraph by the past me too me too I fold in ministed as they use the past me too me too I fold in the must be absolutely ledon it is useful to reach out your left it slide along the courty and cobbits comes slowly mes-stands, now matter? slowly you mustn't

wake him me her you up ng each other in the corridor retracing anxiously the steps elsewhere

don't be afraid

heavy bold type

the number of deads a short lack of breath

recognising the turn before the ki stopping the picture with red dra without looking from the balconie --- the door to Carbon Street res of the back wall



after all we are always talking about shipwrecks

well we have simply to choose the room he wanders about for the mo-on Vaclavské nám carrying a crumpled map of course you can glide as the streets of the old city gently rubbing the pages written in ad-handwriting often in the night spying on the livid profile of the more that is dripping from the open window

he loved doing gyr facing the cold eyeing the sheets scattered on the desk

he well in this case we could say Gregor or K

therefore the room has been o or if you prefer found again in any case read aloud or maybe softly with a mouth near the door left ajar so that they in the other room

in the other room

the scratching of the nib but even more that of the paws that examine lines ink smears are allowed leaning out of the window heedless a stifled clatter of the tram in the faint seen of lampposts drawn in indian on the margin of the sheets he turned back towards the corner on the of

on the margin of the sheets he turned back towards the corner on the at chase a spilled glass of milk het then leafing fitting the pages was hastily towards the road indicated by the page in other book and say other tale or also this one if you like all we are are use ?? In the city worte with concern perhaps to allow to read quietly whispering the flow to read quietly whispering the flow in a long to the page and the same property of the control of the page and the same property of the control of the page and the same property of the control of the page and the same property of the control of the page and the same property of the control of the page and the same property of the control of the page and the same property of the page and the same property of the page and the p

table of the trattoria

wer slow waiters wandered around the room and Cerna Blanka foretold were slow under the ball to become a character this is a secret of Prague of the control of the control

going back to the room he draws hastily in the draws ink other routes ritually imagined inserted with skill in writing drafts

please refer to the notebook at your right on the table near the catalog informations

certainly following the tram tracks we seturn in the room unconcerned of the pieces of furniture moved aside if superperty you can lean out of the chapter holding onto the line more on the right being very careful not to get ink stains on your fingers avoiding the apple one rolled to the corner

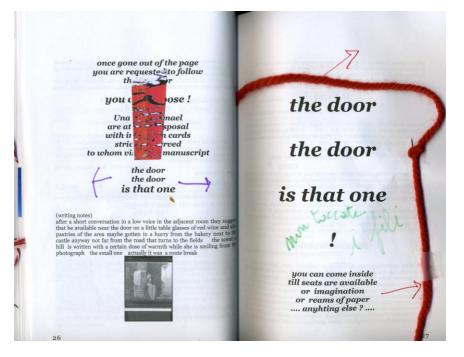
we could could you handwrite a messagge for the sister no ?! don't forget in italic

care the path to the sighing hel slips from the do

after t by whispering recalls the

e on the first floor a door in the middle king pen notes on the veranda that of ds the hedge and the

you are requested not to go out on the terrace the beam that supports it is a little rotten



it's tiring to slip through the pages avoiding bunches of words clung to lips but he persists all you can do is to go out maybe with a quick move-

or your arms

be careful not to spill the inkentither fold back your eyeldis rubbing slightly the nail on souvenirphoto posted in the corridor just next to the door certainly as I/she you go out after all necessary simply to choose the door climb up again the hill up to the bench sat gazing at the house diligently described whispering the indications lessurely consulting the map picked up among the leaves on path as usual on the picture edge are offered time choices

as usual as usual I assure you it is after all a speciality of the house !!

if you spy beyond your fingers you can guess the window of the room vare collected the books and his sure his room

near the brook there he is he is I have just drawn him in the on the sheet for heaven's sale a little faith ...

the course of the plot even if even if to leaf frantically throu annotated p

or the finger marks on the edge of the pictures



scratches the light beyond

orso De Nicola 20 orso Re Umberto Corso Rosselli rso Galileo Ferraris Via Colombo Corso Re Umberto dino Cristoforo Calombo mb.

me rraris ola 20

HERENOW !

ringaroundtheroseyri. seyringaroundthero roundther so be it

I ring he rings we ring you ring you'll ring obviously masked we'll ring you'll ring counting steps as we must walk they say you say people s also in the articles everybody with the permit to live in the pocket carefully folded along the empty sidewalks inters spaced-out routes HeI remembers the sudden deviation side crossing stealthily the fingers with alternate mov to lift the facemaskrim everybody every everybody everybo

not together to gaze at the desert avenues 0000000000000000

through moors

every five years it was because of inconsiderate aptitude to the space usually solitory with carlashe whispering quietly to the stone fingers wrapped in size and to the hill steep with for chased by the persuasive memory of the rain and tebera and again themony among the letters that line up faithfully on the page abandoned the path after the wooden fence climbing back a different crest to reach beyond the shadow of the sheep hidden in the grass the opening up of the article shadow of the sheep hidden in the grass the opening up of the size of the shadow of the should be shadow of the size of the si

consider the roar of the light piercing the stone basin

the broken light of the room carlashe you the route to written by hand on are gathered at the



opening the silence waiting to suggest follow the invitations sheets of blue stone entrance of the room

uou can

2010

2013

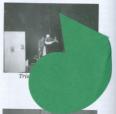
the soundroute floods the room

for the duration of the

you can get in

everubodu

LA' AL





Sirius Arts Centre Cob-

- Expendable materials: the roar of the silence in the cairns the rustking of the wool threads

the rustking of the wood threass the flutter of stripscollage shecardalhin sound and voice sound and voice voce sound and voice and voice sound and voice sound and voice sound and sound and voice voice sound and voice sound and voice sound and voice

to the stage

as you already know you can get in till seats are available or imagination or reams of paper else ? ...



EXPLORATIO



well yes BEOGRAD

from the room at the back of the come clotted whispers he patiently keys meticulously miniated word beyond the ridges turned the pages creased with moors the strong some the Stava invades restless you can dip the the clotting papers freed from jute packet on the back of the shelf

cevapcici pivo

also carlashe su onion the dull scratching of consonants on the margin of the par reassures that the pictures supplied on demand are accurate source temporal translocations of course

breaches it's obvious isn't it?

on the other hand he as that Bruin keeps on sin along the bank of the Da

veralls with hood following the script given in the theatre you can foll

instrings notes)
we suggest you to consult the description of rooms that he has carefully
compiled you can't go wrong they are in the first drawer of the writing
deak near to the terrace below a short excerpt

don't hesitate

I remember the travelled road breathing a scent of vintage stages the first room after the journey by train counting the first room after the journey by train courning interests like at page at page ... students area cups of tea street in words whispered at the road corner that way to the street market the shop barbackery the second room in Nova

? HERENOW



kroom

sittingroo...
hisroom
heroom
corridor
entrancedoor
entrancedoor
door

Beograd coffee in a small cup at the corner of the garden benches pivo in the evening drawing the river on the me ... Small portions of words wrapped in fragments rem togheter in the surfacing of distant pages towards Big further ... other park room covered with w recollections at the little table next to the window like in roomapartment after small gate greeniron the room terraces cherries in the kitchen guarding the corride room on your right entering

Breaches

in homage to Dobrica and Rorica

Kamperelic

then



ah

the delicious pastries at the Postal Museum LA' AL

Beograd 2004 Be grad 2008 grad 2010

Beograd 2007 Ruma 2008 Trstenik 2010

Working Materials: stip of ga paper curtain rod red felt pen white averalls evel silk cloth tulle yellow cloth wooden rods letterscollage roll serar pictures torch double light white and yellow duits black net facemasks pictures panel cloth nonwoven white cloth

ole interventions.

Phirball urop white dress she large white cloth interventions with colours and letters drip feed springes red strings lists of names death sentences excellent articled roses while sheet coloured scorp's the traydrum smallar rolling of the words the standard strings of the words the cloth string of the words the cloth strings of the strings of t

imir Filipovic and on five tracks voicesound on five tracks

48

(writing notes) the following writingsheet has been left on the grass of the walkway of the following writingsheet has been left on the grass of the walkway of the following health and the far and been farmed and one of Turin time and date undefined ... (Orbivously copies are available to you at each corner of the corridors, orbivously copies are available to you at each corner of the corridors.

suggest alternative routes indications on pages or para

ОРАШИИ

maybe also give the recording of their voices that fill the of the rooms but yes he had in other pages offered w as a testual way out but here they tell feverishly of the aloud unrolling images of elsewhere yet

inevitably here forced in the heavy breath of still rooms in the frames sticked with care on the wall in the back the one painted white perceivable only from the faint yielding of the voice tone don't let you be distracted by the landscapes that you can watch at ease from the windows by the sudden changing of the light you must consider too that the time zones exist after all it's only in this way that you can go out of the courtyard to Corso Francia turn counting

the steps along Nassau Street a long way down Celetna Street maybe with a little deviation to

the moors and Malin Head at this point I reveal to you you can take a few stepschapter beyond the corner of the so you'll find meus at the table at the end of the restaurant? if you don't see me be sure I'll be there right away

> please you can order



for those

the rouse ye we suggest to follo the yellow post it

laid down on the adea of the doors

to the stage



Salenday 7.

FORESTAGE

(the light on the stage is dim slowly brightens up and he enters carrying a large tray that he puts down on the floor

he briefly clears hi

(whispers from the audience)

(unispers from the audience)

I can reveal you that the aroma you are feeling comes from the where carlashe and he (also Una and Ishmael are in the action) a substitute of the common deny a great interest in frequenting different and the care this very morning and so rea the common deny agreat interest in frequenting different and the properties of the common deny agreed into after intensively most of adjectives strong pixel intensively most of the common density and the common density of the court of

the crock tureens overflowing with prawns and crabs on the corn polenta on the wood board breathe in breathe in pumpkin tortelli?

linguine with bottat ling

brased beef with bar turkey and sweet p curry chicken?

don't worry searching through the pages you'll your favorite aroma bon appétit and beware of vowels!

HERENOW ! 90 40 ATTENTION 110 MAINTAIN DISTANCE FROM THE PAGE munimm ummunifinininininininini 53

52

EXPLORA

La Haban

Hotel O'Farri

before the room occurs the night route the faded breath of the booles kindly spalled by the movement the crossroads swallow reluctant is lights carlashe looking up notes fingers following the window for leaning on the roads talking slowly along the glass windows we go be the patio he points at the doors the chalky flavour between the is going down elsewhere like this simply arching your shoulders stim to table next to the plano

(we suggest you to insert a slightly pale sheet taken for desk on the right entering and let it slip in the typewriter obviously with skill from the special page and

there is no lack of changes follo described in the notepad to dip your fingers in the ink proves to be case a possible option of course leaning against the counter and ordinquiri at the Floridita after all you have simply to turn the page way that you go on narrating of you always following, reference from the notes skimmed quickly before going out of the other room from the roots.

steps a few steps

to the Gran Teatro

from the stage he went down to the staircase objects slightly wrinkled between the fingers carlashe rummaging sounds to faintly curved

also Federico Garcia

also Fede.

d be admired in separate chapter not far among azulejos

atterra mojitos left on the steps

listen to the voice remembering lyingdownstones greedy for blood

ritings mingle with the fast steps of the wind to the roads to the little o also ies you without on the of the road

> in short a new navigation what can I say

it becomes a usual habit



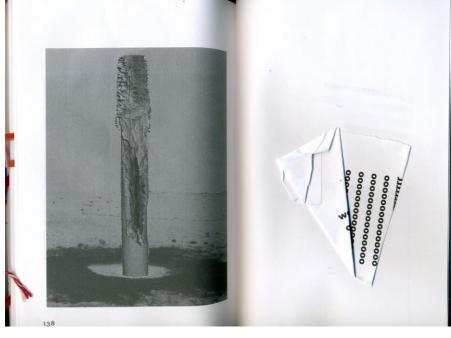
possible to get a copy obviously in offertaspeciale it is possible choosing with care the page and the time follow Luis' Diego's conversation at the table next to the shop window on demand he can suggest parallel routes hypertextual however is written on the margins of the page as a writing suggest made also thin scratches on the polaroid pictures spread alor corridors to suggest brand new paragraphs.

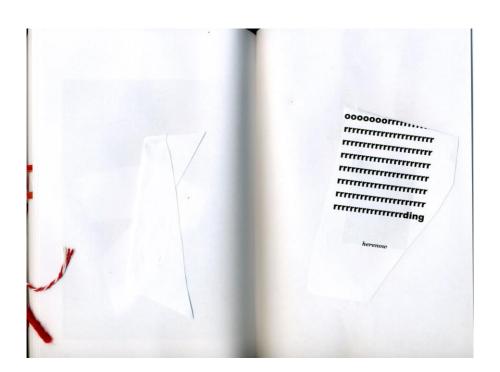
On't let you be deceived gentle languor of the machete laid down on the pewter tray don't is shoot also papawes? we always go back to the page remembering as usual that it's a good and spread it carefully on the memoryledge take out recollections from drawers can be always useful and also talk through interwined fine watching the ink melt slowly Estudio TV-UNAM look at him lookathim/us after all also you don't have any choice after all also you don't have any choice certainly you can refer to the table contents or also shrewdly look for the vintage bookmark they did the same searching through the roads up to Teothinacian spread out narrow ribbons of words strips of colour and fog of course there still fragments of time saved in the special copper boxes go down all the special copper boxes go down all the special copper boxes are described by the special copper boxes and the special copper boxes are described by the special copper boxes and the special copper boxes are described by the special copper special to a special copper special to the special copper special copper special content of the special copper Galeria del Claustro de Sor Juana Centro Cultural Danto Domingo we advise you to to drink only bottled water

66



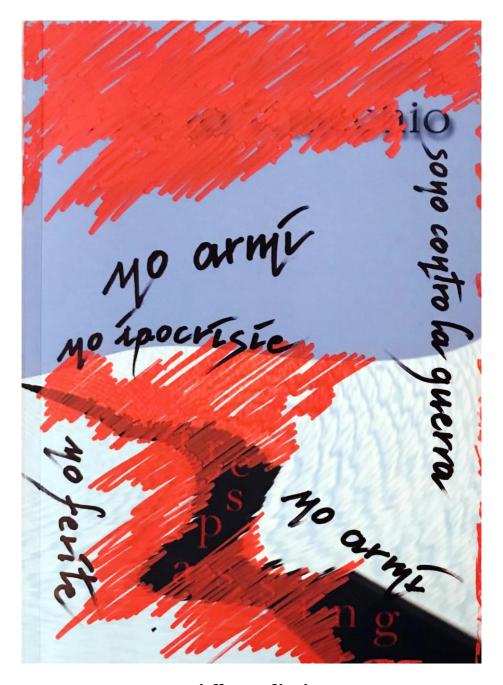






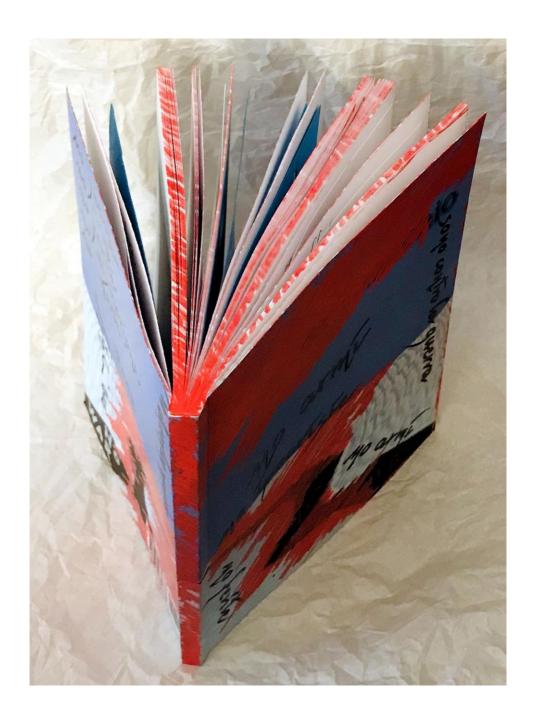


door the door the bearse la porta!



Mariella Bogliacino

Mo querra Mo armi Mo ferite Mo distruzione Mo morte ella bogha PACE WAR



Trespassing

Trespassing

FarEast BushWick 11385-5751 Archae Editions 2021



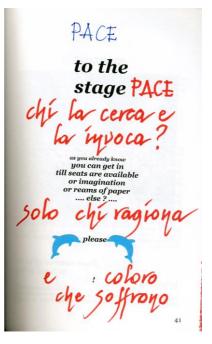


here it is she to chase the image smiles yes smiles pointing to the picture in the centre hers hers also HeI sitting near the teapot decorated in blue

you can consult the novel taking it from the shelf in the room next to the stairs by the way don't forget the dover sole

therefore another room describes for while as you can easily verify while here it was to the start of peat bog case at the crisis of our first squeer make to the silver frame let slip a clase beyond the glass visible will following the path full of leaves as far as

on demand
it is possible to watch slides
consult maps
and something else
be remembers offering and something else
satisfacts and something else
satisfacts are the satisfacts and the shelf
satisfact as urprise the entering of Mr. Micoulor with the porridge
satisfact as urprise the entering of Mr. Micoulor with the porridge



for CarlaShe breathing images and time

angoscia

EXPLORATION TWO



this too is clearly a room there is not a table maybe a stone one we could carry if following the path from the moor sat on the ground also him as if is together that ... now it seems to me very clear ... or course it could be the wind that you could gather along the stones dip the nib in the rough mass arised lime predictments and certainly if was then like now like three thousand years ago intent on listening the breath come down from the hills are proof of evidence the

certainly in wish then like now like interesting the precision of the down from the hills are proof of evidence the pictures gathered in yellow ochre small folders don't let you be decived by the words shrewly oil in relief by the shrytess of the lines that open softly scraping he walls don't be alraid you will be given maps traced by hand maybe aloo pink of the shrytess of the lines that open softly scraping he walls don't be alraid you will be given maps traced by hand maybe aloo pink of the shrytess of the lines that open softly scraping he walls don't be alraid to the shrytess of the pauses before a large of the lines and the shrytess of the lines of the lines of the pauses before a large of the lines and the lines of the pauses before the lines of the lines



Mariella Bogliacino - Ferita 95 c

Greli

yes

htpl

10

also he is listening from the corner room that on the garden you can

also ne is insteming from the corner room that on the garden you can fit the sweet scenn of the magnodise.

it is this that grinds the time therefore I a he or if you prefer as a writing habit Ihim we are mildly wrapped in t sheet of this now softly spread on the page remains the scent of the de the glare of the light beyond the shutters still lowered the fingers takin notes holding tight the morning pen revealed in the glance intent recreating the writine page. recreating the waiting page

in the other room

in the other room

while we stand up you can let be given a good bowlful of porridge by U who certainly from the kitchen can hear you $^{\circ}$ ask

moreover the porridge is a tradition there and so here now as by now would be clear to you it's like having transparencies to slide or if ye prefer levels finely laid out sleeping to rewrite them now fracturing it reality or better writing it since it is exactly this that we have still to do fade the present it's a subtle game almost ineviable to dilute time and no if you don't mind I leave you to your porridge

well

I even have to get up

16

at tit



Mariella Bogliacino - Ferita 95

once gone out of the page you are requested to follow the corridor

you can choose!

Una and Ishmael are at your disposal with invitation cards strictly reserved to whom visits the manuscript

> the door the door is that one

(writing notes)

after a short conversation in a low voice in the adjacent room they sug atter a snort conversation in a low voice in the adjacent room the suggest that he available near the door on a little table glasses of red wine and asso-pastries of the area maybe gotten in a hurry from the bakery next to the castle anyway not far from the road that turns to the fields the scent of hill is written with a certain dose of writes with she is smilling from the photograph the small one actually it was a route break.



Mariella Bogliacino - Colomba b1 2009

28

100



FORESTAGE

(one chair on the stage cen under a dim light ti comes in and sits do

maybe somebody remembers other pages where I applogised introducing myself as a character but but it still happens as you see and on the other hand it is the writing that predicts it at this stage at them after all I am Ihim to write myself

I know I know you'll say that it's too easy easy ?

you try immersing in the pages opening and closing doors of room discovered in the glances extracted from frames kept carefully in folders dicted fog I could also talk of the mirrors intent on spying the corridor the piled up reams of paper the landscapes to be scanned frow inflowsmenory besides if you are here it is due to the script kept on the round table just next to the entrance therefore don't fail to weigh it with your fingers before gong on visiting the rooms and so I don't drag it out and simply I tell you this this

is the adjacent room

(murmurings from the audience)

don't be astonished there is always an adjacent room and anywayparagraph that imagine it as simple textual exploration or merely following
the pleasure of the description as we told in other periods of the description
the village keeping in mind that the path blends sleeping weaking quicky of
the willage keeping in mind that the path blends sleeping weaking to the period of the missed by the dark pebbles that lead along gave
towards the Duomo since it is K who presents memorpages that must be
towards the Duomo since it is K who presents memorpages that must be
towards the Duomo since it is K who presents memorpages that must be
towards the Duomo since it is K who presents memorpages that must be
towards the Duomo since it is K who presents memorpages that must be
towards the Duomo since it is K who presents memorpages that must be
towards the Duomo since it is K who presents memorpages that must be
towards the Duomo since it is known to move smoothly towards the
towards the Duomo since it is a supplied to the present the



Mariella Bogliacino Delphinus 2 - 2022

FORESTAGE

(sitting on the benches you still go on reading or writing or chasing shadows ... waiting ... of course)

(his voice brakes the sile

and so it is always between the the son is always extremely all the source of the source o

not missing surround the writingspace as also the rooms drawn carefully for this purpose in his thorough description his of him of of

as a place we have a fair choice not to say rather large you have simply to follow the list of names of the writers places of birth and of printing and

pleased to inform you that the file cobinet is open to the visitors you'll have simply to go and ask Una or Ishaned (you can find them always in this little room next to the library and don't worry to interrupt them they too are writing oh yes all this is spreading ...)

from swerve of shore to bend of bay

brings us

us weyou reciting calmly routes in a low voice once out of the church the pad to kneel on the one on the pew turn your glance going out in the street browsing the indications hastily written on the edges



Mariella Bogliacino - Colomba al 2009

Greli

FORESTAGE

(sitting on the benches you still go on reading or writing or chasing shadows ... waiting ... of course)

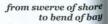
(his voice brakes the silen

between our fingers testing the solidity of the vo-punctuation the delicale stratching of the lib on the the keys chased by the fingertips the shiver s the vowels the cracking of the b on the paper the loud jump of the keys chased by the ingressiteful of the saper aid the saper aid a long time out of the window photo paper recovered from you not missing is the surround the writingspace of

of of

as a place we have a choice not to say rather large you have simply to follow the list of name the writers places of birth and of printing and

by the way I am pleased to inform you that the file cabinet is open to the visitors you'll have simply to go and ask. Una or Ishmael (you can find them always in the little room next to the library and don't worry to interrupt them they to are writing on yes all this is spreading)



brings us

42

us weyou reciting calmly routes in a low voice once out of the church the pad to kneel on the one on the pew **turn your glance** going out in the street browsing the indications hastily written on the edges



Mariella Bogliacino - Colomba al 2009

the room

Breaches

in homage to

Dobrica and Rorica

Kamperelic

now



ah

the delicious pastries at the Postal Museum



mariella bogliacino Ferita 95 3 c.p.

FORESTAGE

(the light on the stage is dim slowly brightens up and he enters carrying a large tray that he puts down on the floor

he briefly clears his throa and starts.

I see many of you looking around

(whispers from the audience)

na and Ishmae are in the action) are i morning and so really in frequenting different it also more intense in th better the solvy but deeply and foull trek down your favourite maybe that of the biscuits judy then from the oven the beans and cabbages soup on the hills they just then from the oven the beans and cabbages soup on the hills they just there in the country the fragragarlic and the pot full of mussels not forgetting the glasses of retherm don't like the white one browsing pages pass by moors bee dishes further on deep in the snow the subtle strength of the sour ls not forgetting the glasses of red

here is Ishmael suggesting
the crock tureens overflowing with prawns and crabs on the corn
polenta on the wood board breathe in breathe in

pumpkin tortelli? linguine with bottarega? brased beef with barolo? turkey and sweet potato curry chicken?

don't worry searching through the pages you'll find your favorite aroma bon appétit and beware of the vowels! (sipara

Mo alberpocrigie ? HERENOW !



ATTENTION

MAINTAIN DISTANCE

FROM THE PAGE

!!!!!!!!!!!!!!!

52

53

of mould and with her na absences you the brest p down to t of ripped silk curtains tor off the seed

here 50

theirs

here you are

(he slowly lowers his voice rises the sheet toward the audience turns it showing its deep white lifts the stopwatch and writes on a slip of paper that passes to Ishmael goes out)

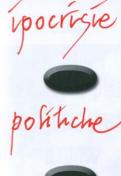
Ishmael comes forward and aloud announce to you

start at 18,15 end at 18,24

it happens like that it happens this way sometimes it happens this way often it happens

happens

(applause and rumble of nibs)





still possible to get a copy obviously in offertaspeciale

it is possible choosing with care the page and the time follow Luis' and Diego's conversation at the table next to the shop window

on demand he can suggest parallel routes hypertextual

walk the roads

however is written on the margins of the page as a writing suggestion we made also thin scratches on the polaroid pictures spread along the corridors to suggest brand new paragraphs don't let you be deceived by the gentle languor of the machete laid down on the pewter tray don't they shoot also papauses?

we always go back to the page remembering as usual that it's a good rule to spread it carefully on the memoryledge take out recollections from the drawers can be always useful and also talk through interwined fingers watching the ink melt slowly

look at him lookathim/us

after all also you don't have any choice

after all also you don't have any choice certainly you can refer to the table of contents or also shrewdly look for the vintage bookmark after all also they did the same searching through the roads up to Teotiluachen spreading out narrow ribbons of words strips of colour and fog of course there are still fragments of time saved in the special copper boxes go down the stairs at a good pace watching for possible earthquakes wrapped in the cellophane of the signs that crowd the lifts

we advise you to to drink only bottled water

66



FORESTAGE

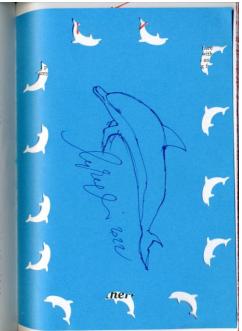
(the visitors take their places in dribs and drabs somebody gives noted sheets to Ishmael entering in the theatre)

> (he is already on the stage sitting on a bamboo armchair ... a long silence...)

well well be certain that we don't forget the room surely we could list accurate locations on maps of the area give a detailed description of the furniture arrangement the pictures we introduced flaking apart the time

we have already declared many times yes concede it many times

words tak cardboard boxe on the four state already virieter to be taken of the brakes maybe bying on the bed fin notely at it in your memory by any case you can watch wheneve you want almy soins out in sitting down on the bench of it is a superior of the property of the opening the trip boxes right these you cold write it down also on that precedes each chapter like also Vales all die desert high the row Roma here is how it happens you have simply to turn arous and you! find yourselves in another chapter different different Valeria did describing the roads of I you have simply to turn around a lir



EXPLORATION NINE

it's in the landscape obviously the internal one that everything takes place simply you have to rub softly your nails on the picture skilfully taken from an envelope kept charming in the map hollow watch the circle in red felt pen encircling the 34th

wonders of manhattan oh yes! the aroma of



yes! the aroma of coffee spreads through the line down down up to the italian pharmacy coffee spreads through the line down down up to the italian pharmacy chasing hot dogs embroidered on the back of the shop windows you only had to move your eyelding get rid of the commas crumpled on the windowsills severely frozen on the 20th floor reading with pleasure of Neal's deambulations against the bus pole waiting for green cars Hel reveals gently the surprise of the room completely full with glasses when

would have imagined their paintings made slide on the wall with great gentleness

nowthen of course



mariella bogliacino Colomba 98

the gate

if you like you can come closer even just to look around

pens and sheets for taking note are available to you on the little table just behind you

token for convenien from another page I even if probably usel

Ishmat, Joney of Helicator from Sau, Penerogr, Tashingo, Chil gachgook, John Sn Mercury Thunder, Chie Bromden, Hise e Clau, Estike, Mevildo, The Marach He at Maggio, Robert Lee Prewitt, The List of Johnson Haze, Raymond e Harold McPh. Johnson

after all you never know .

? HERENOW ! 12 ottobre



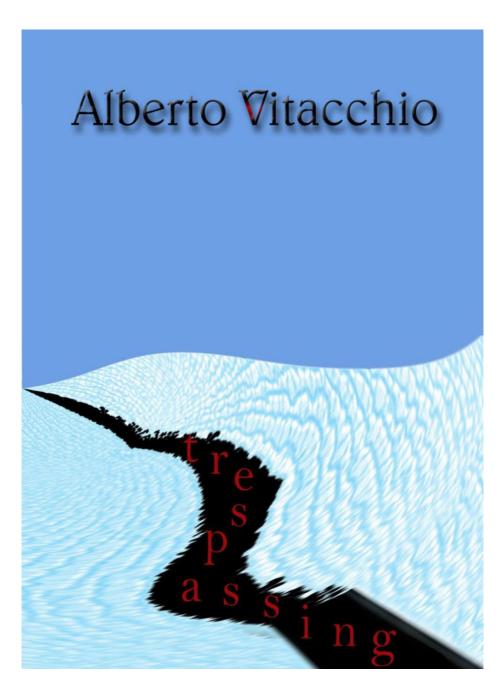
il obolove degli



altri



marielha boghiquing cow



Véronique Champollion







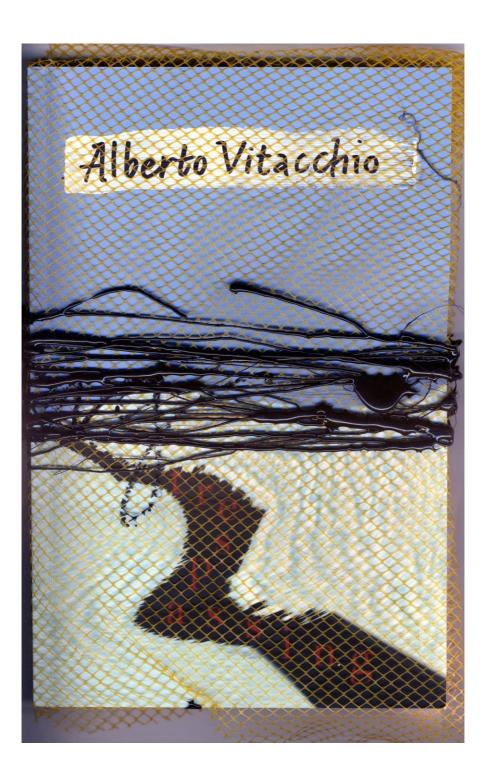


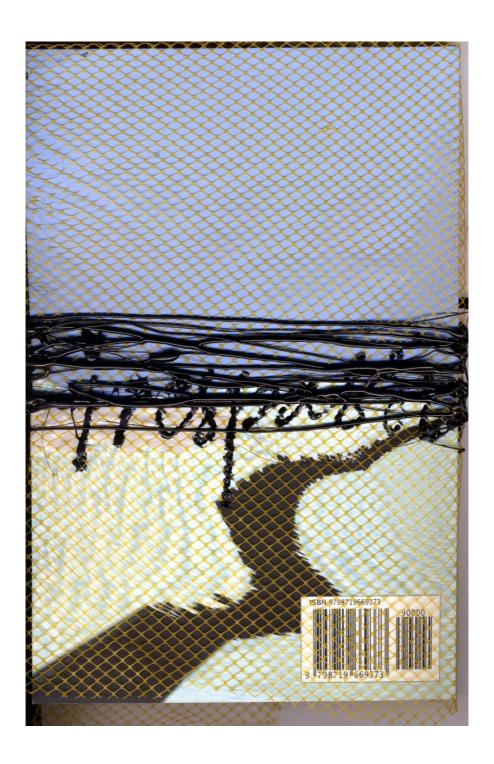
Famous Tresspassers

En barque, pour Ulysse et Dante, à pied pour Alice, le Petit Prince et son renard, à dos d'elephant pour Hannibal, tous ont franchi des limites interdites, pour aller ... là d'ou ne revient pas, en principe ...



Chen Li



















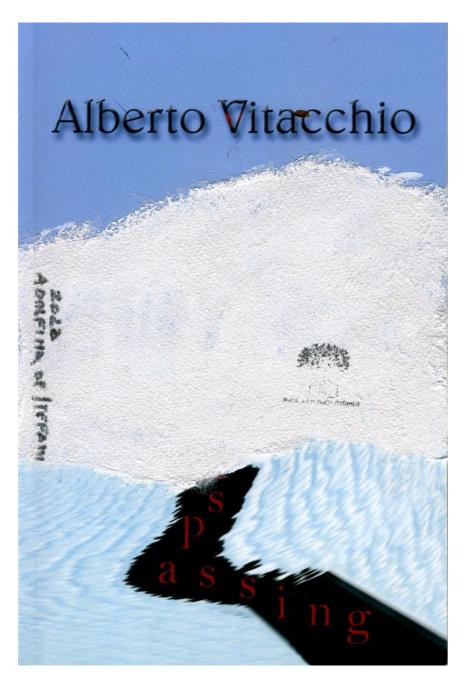




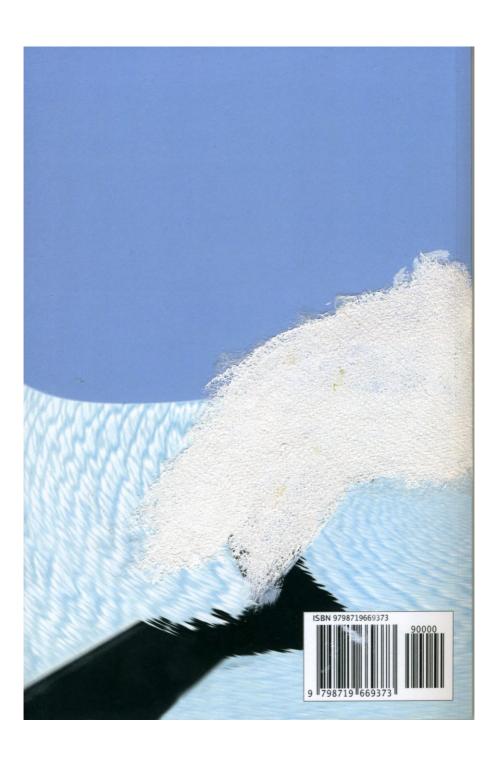


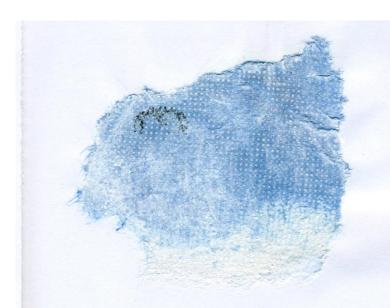




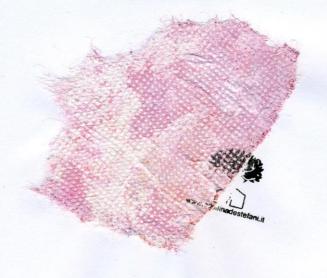


Adolfina De Stefani

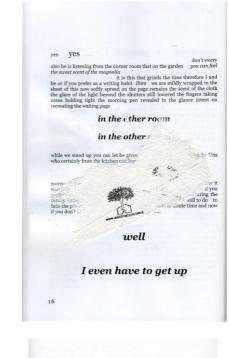




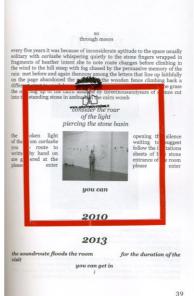
RK RK RK

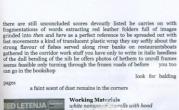








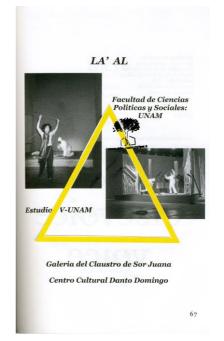






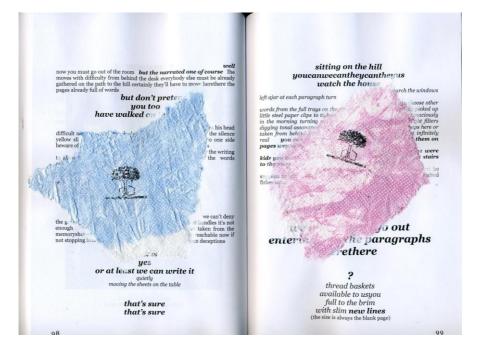


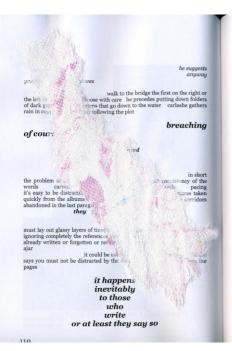








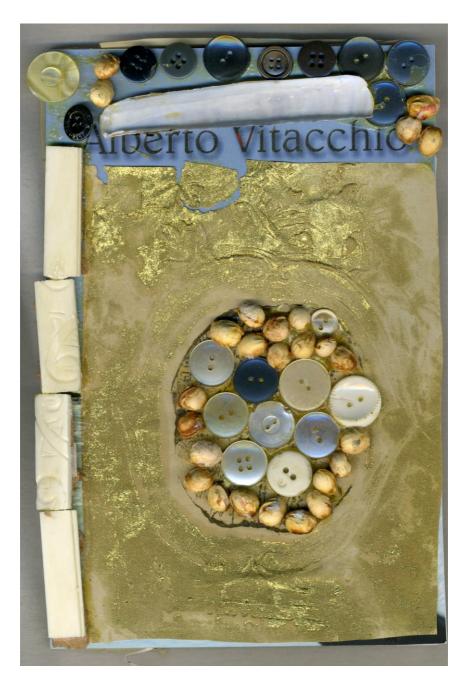




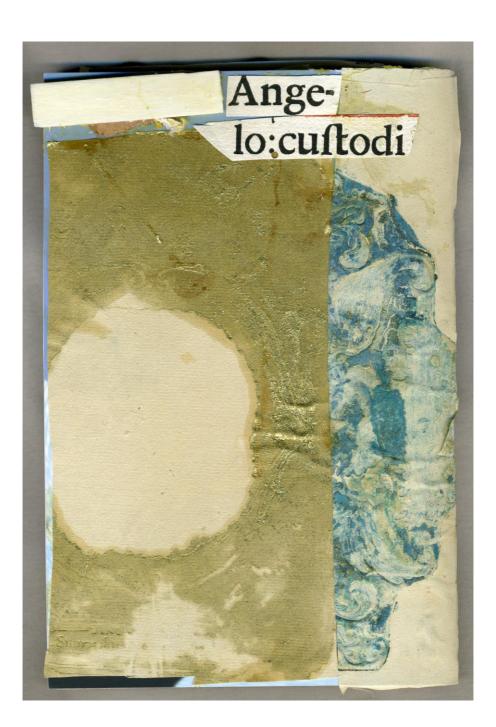




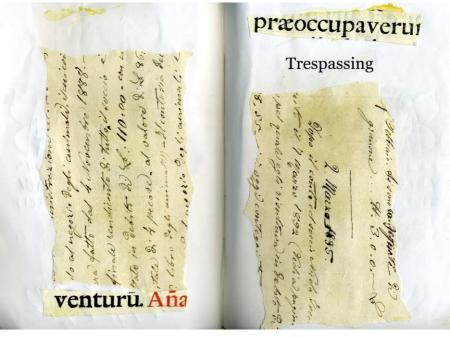


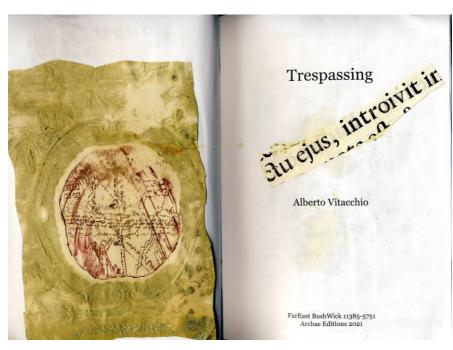


Vittorio Fava













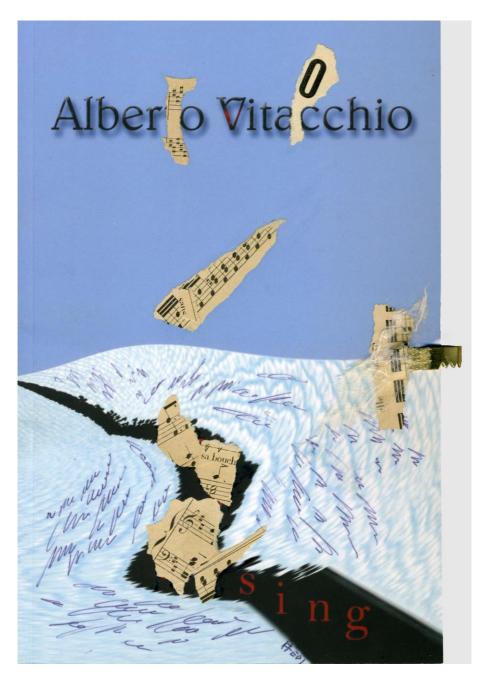
Out from the writingspace created in a new trespossing surfaces on the page an intrusion in our herenow inevitable that wraps us forces us into obligatory routes traps us offers us urgently frozen landscapes beyond the windows from where we can simply watch the uhere without many possibilities of choice and of course we can write we can recreate the reality considering that everything else has become a space filtered by memory filtered by the computer screen by the sheets of paper that drink the words and yes this is still granted we can watch out the window walking in circles maybe in the are of the near blocks anway it's possible to turn on our side and wind up in an other room that one that one thousands of miles away and yet here just behind our eyes

(writing materials)
letters from different alphabets
cross references and textual breaches
visual works from Breaches*
references on performances

"for specifications about the meaning of break made in the work. Breaches—where my works and Carla Bertola's are present to create cleavages in time and sparsusmodo un real-stratificate dail elimnagatin che al appropriano virtualmente c avanto di fotografie realmente scattate in strade motels muste gallerie sparie mostre. In part of the control of

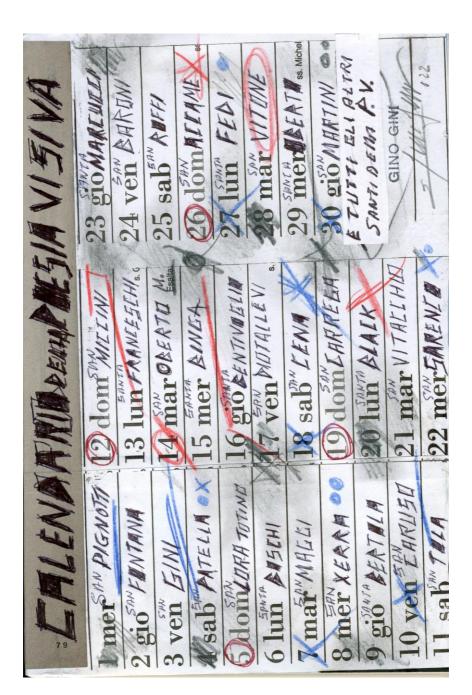






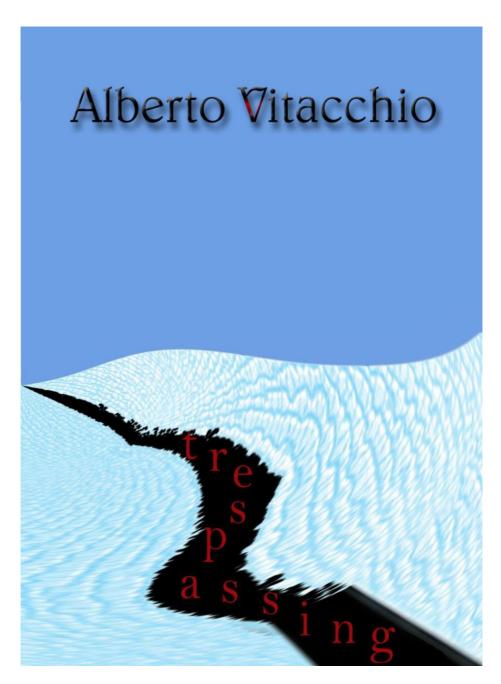
Fernanda Fedi





Gino Gini

CALENDARIBEEAUPRESIA VISIVA g10 MARTUEL mer PIGNOTTI 24 ven BARGN gio FINTANA RUFFI ven om ALTAME SIO SENTIVOELIO FEDI OMIDRA TOTING mar un & SEHI sab" LENA mar MAGGI OMLARRELA mer XERRA TUTTE ELI ALTRI lun" BLAIK SANTIDEMA AV. gio BEATILA marVITALIHI ven FARUSU GINO GIN 122 sah TULA 22 mer FARENI



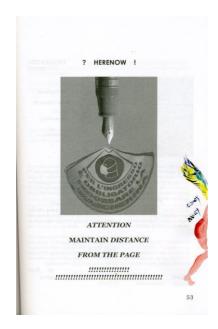
Marie-Claire Gouat - Mirella Duprix











HERENOW

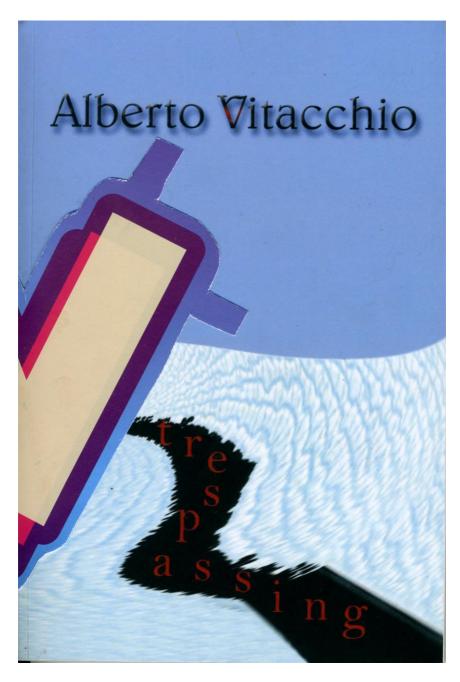
is

morning ned time ur sleep the time s gently

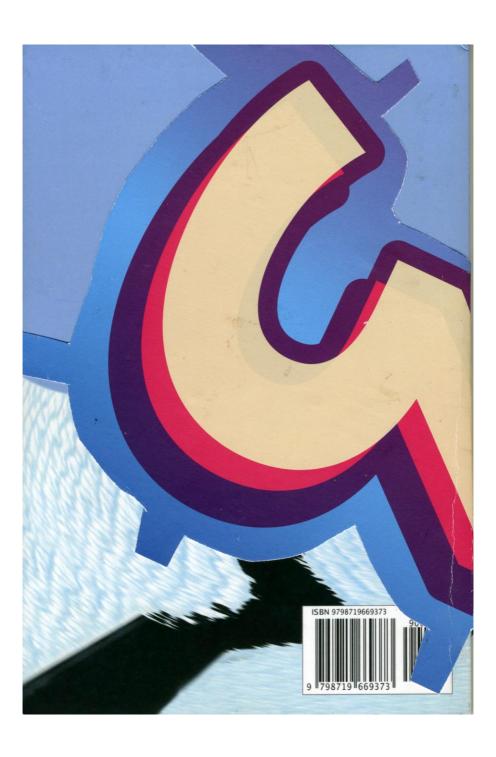
pen your eyes go out on a balcony

gather silence aupsum bucket next to the door breathe if possible

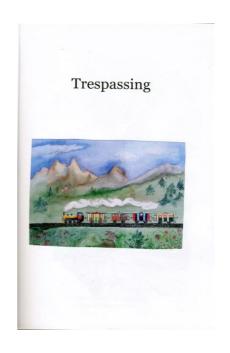
And Dupost



Angelika Höger













Out from the writingspace created in W O H a new trespassing surfaces on the page an intrusion in our herenow inevitable that wraps us forces us into obligatory routes traps us offers us urgently frozen landscapes beyond the windows from where we can simply watch the **where** without many possibilities of choice and of course we can write we can recreate the reality considering that everything else has become a speak of the state of the state of the state of the screen by the computer screen by the sheets of paper that drink the words and yes this is still granted by the still granted walking it spossible to the still granted the still granted the still granted walking it's possible to turn on our size of the still granted the still that one that one thousands of miles away and yet here just behind our eyes



my works and Carla Bertola's are preser ricreando un reale stratificato dalle imm all'interno di fotografie realmente scattat





a kind of confession after all ours given that they (Ihin) have chosen the whout table next to the fire placed the aches to far apprehi table this read plan placed the dark bags of bhish wowls talking in a low voice unburried unrolling the maps safely yaids understand P2; it looms up inevitably a single voice or perhaps a kind of chorus it is not so clear why not to declare it you to even if even if



would prefer

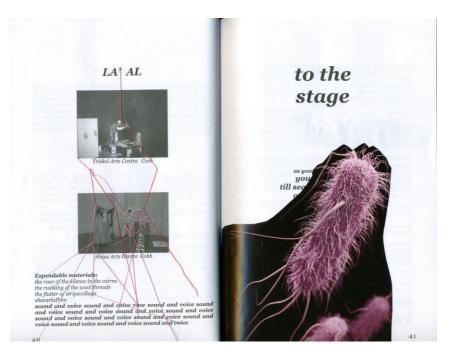
not to

shortly after Una)

well to be honest I didn't intend (he points at Una at characters we already said about our intentions in other chapters even if after all we had been unitten by him. — but it is precisely not been than the fact of the contracters we already said about our intentions in other chapters even if after all we had been unitten by him. — but it is precisely not be than the feel once again to come forward as the pages are scattered on the than the inshort open and besides also the space where we were talking to you that are reading (were reading) is till open the books are still there on the tables and also the benches even if at the moment are empty are always lined and we can also assure that you can heart the murrant of voices that comes from the courtyard or from some chapter carelessly left sjar that already he

it will be better to get to the point and make it clear that the number of rooms is in short undefined and also as regards the where there open possibilities not yet appeared in the writing I assure you that there are lists even if he has conveniently concealed them in a small folder of reddish leather ... like has already well said Ishmael we as we had no idea of having low medile again because this is really an our interference even if forcing the pen he holds between his fingers all this to say that also he is in an awkward position in a pause of indecisiveness you understand it by the way he pen he noted by the pause of indecisiveness you understand it by the way he pen he not be appeared to the way to the way the pause and then we can turn the page and find again the sea so we have a sum of the pause of the said of the pause of the said in the said in all own voice almost like awakening because it's here the knot we must untile before the new paragraph





through moors

every five years it was because of inconsiderate aptitude to the space usually solitary with *carlashe* whispering quietly to the stone fingers wrapped in fragments of heather intent she to note route changes before climbing in the wind to the hill steep with fog chased by the persuasive memory of the rain met before and again thennow among the letters that line up faithfully on the page abandoned the path after the wooden fence climbing back a different crest to reach beyond the shadow of the sheeps hidden in the grass the opening up of the cairn assailed by threethousandyears of silence cut into the standing stone in ambush in the cairn womb

consider the roar of the light piercing the stone basin

the broken light of the room carlashe you the route to written by hand on are gathered at the please enter



opening the silence waiting to suggest follow the invitations sheets of blue stone entrance of the room please enter

you can

2010

2013

the soundroute floods the room visit

for the duration of the

you can get in

for those who would like a break

please

for those who don't know the route yet we suggest to follow the yellow post it laid down on the edge of the doors

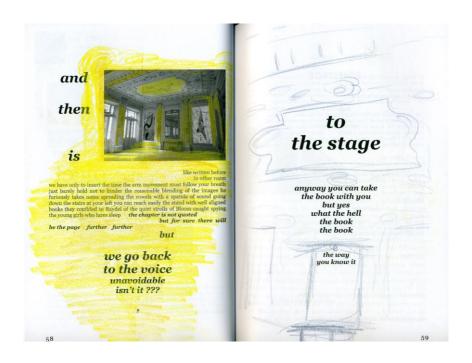


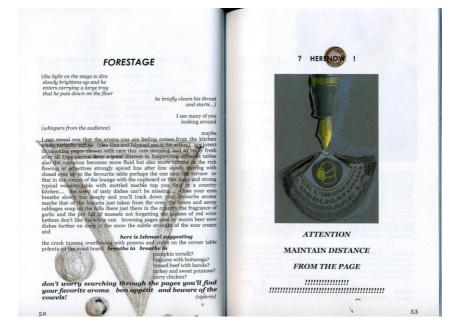


tocarrywordsgentlytocarrywordsgentlytocarrywords arrywordsgentlytocarrywordsgentlytocarrywordsgent rywordsgentlytocarrywordsgentlytocarrywordsgently wordsgentlytocarrywordsgentlytocarrywordsgently rdsgentlytocarrywordsgentlytocarrywordsgently spentlytocarrywordsge









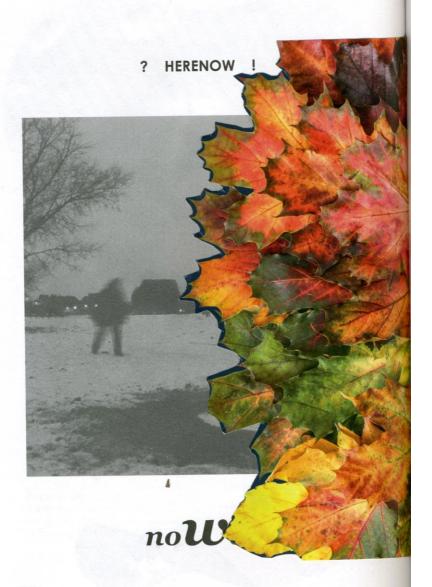


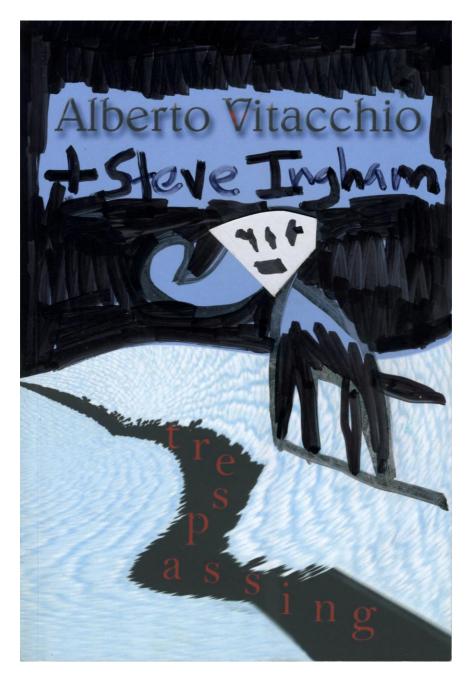




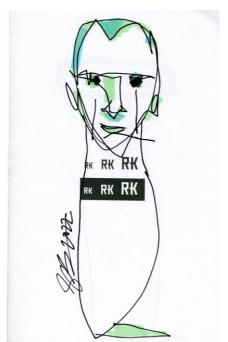




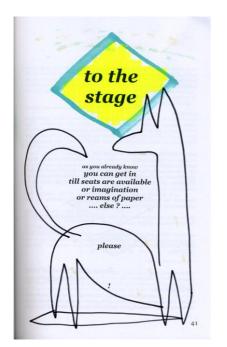




Steve Ingham



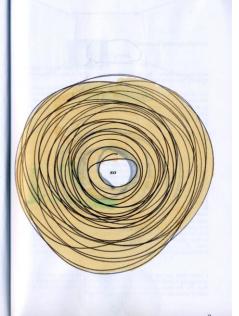






for CarlaShe breathing images and time







so we are talking of a place a house and consquently there will be also the room that for sure will be indicated as that in question.... or at least the other one and perhaps you think that enlarging we'll be able to see him appear at the window and we just have to get ready to listening or better reading but to fell the truth it? as with has introduced the picture with a brisk movement of my finges extracting if from the memorypacket and that is how it happens i assure you go out of the door and in front of you unraves the pack you must follow with white pebbles up to the turn and from the reference of the period from the removed the period on the stone of the period to the stone of the post of the pack of the path before the group of trees that go up to ... well they are there writing an accurate description and I assure you that the house exists and also exists the bunch of pages that talk about it and actually we are here in an exploration orgulery accurate and in worse registry thereigh in an exploration orgulery accurate and in was ready thereigh them.

but please sit down sit down you can also insert one of your landscapes open the roll of paper sheets near the door describe thr rooms yours yours

from my point of view I could add that actually he is in the sitting room that one with the square table and the liberty lamp the aligned ink bottles the fresh reams on the windowsill next to the door from here you can glimpse the sunset light



(writing notes)
on the little table next to the table of contents is laid down a travel guide of
Scotland and I assure you that he sights anyway it is possible to pour
yourselves a drop of whisky obviously the property of course what on earth
seasily trace the paths that from the rear of the house lead to the pub and I
was in the habit of letting a pint of Guinness glide on the table next to the

S D MAR

door if you pay attention you can feel the aroma of the froth also from here yes sure also from here if I look up from the desk just behind the stack of novels it shows up the mug snatched from the pub the one we were talking about even if from here you can't see the path that in any case is behind the house and also in a different page.

so it's high time to get back into the writing mine as of course his writing.... now

to define a first trespossing of space trying to envelop the time with copper threads unhurriedly and gently emphasize the crumbling of the where maybe create a fast collage with clippings maybe to

anyway I acknowledge if (he nods I know I know that from here i'm not able to see it we must say that sometimes we subtract because of sheer obstinacy but there is also this willipower to put in writing at thing to overcome the voices perhaps it would also be possible to analyze the creaking of the nib olready conveniently recorded for this purpose - yet it's important for me to clarify that also he punghes un-

offer traces

I was forgetting

also this time is expected a room for you yes yours as readers it's for this reason that the stagespace has been reduced (not abolished) since at this stage of the writing you never know and for the some cason have been saved on the titlle toble in the comer the lists of the characters that after all somewhere even now you can find them maybe intent on reading or writingthemselves out of need to

maybe also they could look for rooms ?!

we go out (we?) of the rooms as well as the sleep crossing fingers the index following the lines still heavy with ink searching our pockets searching the yellow slips of paper full of morning annotations the noise of the same placed by she on the margin of the chapters to mark references the scent of biscuits from the kitchen meticulously described in different pages on detailed indications.

on detailed indicat instead you can follow her listen seated on the armchair with armrests covered with threadbare fablic the description of a new room beyond the road just after the ridge that leads to the pall soft with rain certainly in a place defined by words embellished with the road just after the ridge that leads to the pall soft with rain certainly in a place defined by words embellished with the result of the result ntic typings

to go out of the pages slightly bent needs clear annotations textual effectiveness developed annotations textual effectiveness developed annotations textual effectiveness developed annotations the decide answer of the state of the command the decide answer of the state of the command the decide answer of the state o

don't be afraid

you must give up to the rhythm of the sentences remember the route specified in the paragraph by the puffed up letter miniated as they used in the past me to me to I foliou the sheets flow the fingers dirty of ink must be absolutely elemed with the red silk cloth laid down on the narrow door of sleep it is useful to reach out your hand let it silde along the courtyard cobblestones slovely slowly you mustn't you mustn't

wake him me

her you up



encircle three blocks measuring time the face mask absorbs re hisperings collects glances absorbing the images come acros

he too cuts carefully newspaper scraps tying words swollen with heavy bold type

hospitals hospitals

the number of deads a short lack of breath

passing each other in the corridor retea recognising the turn before the kitchen stopping the picture with red drawing pi without looking from the balconies reteacing anxiously the steps elsewhere then it is there the door to Carbon Street ing pint along the edges of the back wall diots of august prevalence FeL

> singplay april 14/15 1912 theywereplaying

after all we are always talking about shipwrecks

once gone out of the page you are requested to follow the corridor

you can choose!

Una and Ishmael are at your disposal with invitation cards strictly reserved to whom visits the manuscript

> the door the door is that one

twitting notes) after a short conversation in a low voice in the adjacent room they suggest that be available near the door on a little table glasses of red wine and also pastries of the area maybe gotten in a hurry from the bakery next to the eastle anyway not far from the road that turns to the fields the scent of hill is written with a certain dose of warmth while she is smiling from the photograph the small one actually it was a route break





(writing notes)
the following writingsheet has been left on the grass of the walkway on the
left of the Pavillon Cvjet Zuzorié nearby on a bench he has left a map of
Beograd and one of Turin time and date undefined
(obviously copies are available to you at each corner of the corridors.

certainly I should have to suggest alternative routes indications on pages or paragraph maybe also give the recording of their voices that fill the space of the rooms but yes he had in other pages offered w 0 # as a testual way out but here they tell feverishly of themselves

aloud unrolling images of elsewhere yet inevitably here forced in the heavy breath of still rooms in the frames sticked with care on the wall in the back the one painted white perceivable only from the faint yielding of the voice tone don't let you be distracted by the landscapes that you can watch at ease from the windows by the sudden changing of the light you must consider too that the time zones exist after all it's only in this way that you can go out of the courtyard to Corso Francia turn counting

the steps along Nassau Street a long way down Celetna Street maybe with a little deviation towards the moors and Malin Head at this point I reveal to you that you can take a few stepschapter beyond the corner of the square you'll find meus at the table at the end of the restaurant garden if you don't see me be sure I'll be there right away

> please you can order

for those who would like a break

please

for those who don't know the route yet we suggest to follow the yellow post it laid down on the edge of the doors

> to the stage

50

of mould and heather don't be afraid she engraves the sheet with her nails but softly softly weighed down with tonal absences you melt time in pauses germinating scores taken from the brest pocket of time ours of course or you prefer yours going down to the Liffey we follow the never written script to the end recalling logbooks scores banches of commas sandblasted quickly to be poured on the windowsills don't worry they are testual deceptions or references or thunders of ripped silk curtains torn off the seabed so theirs so their

here

50 theirs

here you are

(he slowly lowers his voice
rises the sheet toward the audience
turns it showing its deep white
lifts the stopwatch and writes on a slip of paper that
passes to Ishmael
goes out)

Ishmael comes forward and aloud announce to you

> start at 18,15 end at 18,24

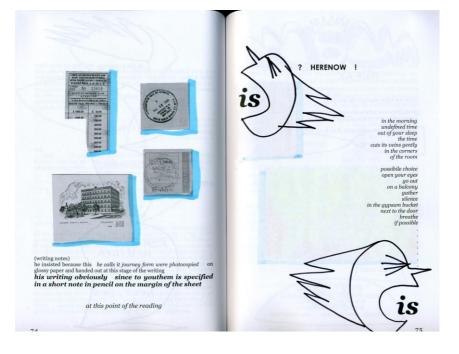
it happens like that it happens this way sometimes it happens this way often it happens

happens

(applause and rumble of nibs)









I know that it could be odd my writing intervention given my specific condition of of character yes but also of a character that has decided to get rid to some extent of the condition of being written I remember in this regard that already in other pages I have been encouraged

encouragea yes encouraged by him obviously to take the sheets from the reams of paper piled up on the bookshelf in the corridor so a kind of adventure for sure my familiarity with the navigation and with the exploration if we can define it in this way of the quarterdeck and other areas of the boat even if simply described it is well known by the reader but I have also learnt that I could use a modality till then unknown to me but actually very common that of turning a

page

choose a new line and note down diligently on

the margins of the sheet

that's it

easy isn't it? easy but really fascinating like to cast off the thick wool sweater and slip behind the table please note any one any one and I can't deny my preference for that one in the gazebo on the hill in front of the house

gazing with malice at the window of the room where he he was filling new pages at this point I could inhale the sea scent as a mere memory choose words perhaps already written to warp them at my leisure reorganize and melt them in glass jars to consume later scattering them slowly on white sheets in conclusion

for the sheer pleasure of writing

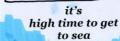


I can't deny that to go out at the side of the page let's say of my competence and can do it with a simple movement of my wrist all this is certainly pleasant and after all he has never taken umbrage for these



at the moment when the pages spread out to pick up words we decided the creation of a new now nowhere

of writing tracing new routes and chasing memoriesplaces so that I a character could follow new navigations go away from my page and move softly forward overtaking new lines still moist with saltiness





theirs

Ishmael





route one Corso De Nicola - Place George Pompidou

route two Corso De Nicola - 11 Avenue du President Wilson



quickly writes on thin copper cards recreating movements drawn on large sheets of gloss paper stacked as usual on the shelf on your right cardashe watches carefully the images gathered on the special scratchdisks

watches carefully the images gathered on the special scratchists obsolutely essential for time scannings the folder full of works lingered anxiously near the small table in rive de la verreive watching accurate plans of collage and works deliciously digital glancing aside anxious of annotations. The greed for percopart crumbled on different proches grain and working defty shown on minimal proches. The proches the proches with the proches are plant quickly sectioned in pencil 142 charlin de leglise he techispers offering canapies



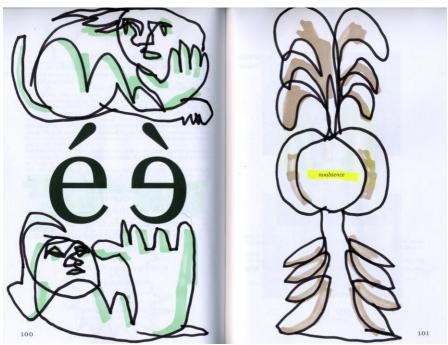
you can follow the suggested routes using the maps you'll find in the free pochette at the beginning of the page (obviously yours)

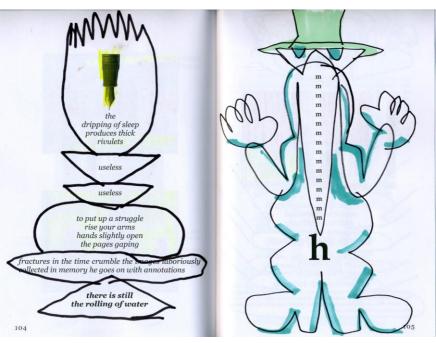
the writing pace carves vibrations in the landscapes recalled by the pictures the sudden melting of counserfragments is to be considered like inevitable occurrence due to the unrolling of time you can rise your fingers from the page edge insert your words cultivated with elegance on the table edge or carve them quickly in rithan that along the agreement of the page and the superstances are considered with the properties of the page and the superstances are considered with the page and the page of the page

the rustling of rolled up papers comes constant from the large room where carlashe spreads out patiently cutted out Papers traces of inks threads gently laid out to pierce pages producing uncontrollable joggy hisses as regards the fingers movement we suggest to the visitors to observe the frozen brakes

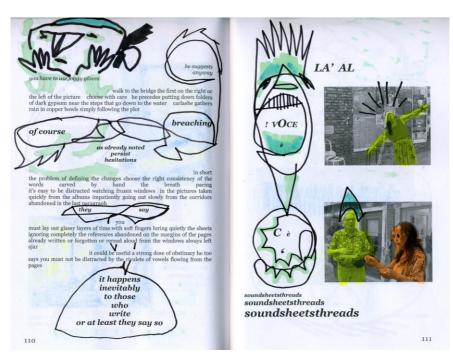




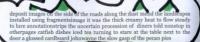






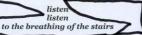






try it yourselves you can wait on the thresh for the bottle green car

whispering giving sudden descriptions yellow envelopes full of route maps after all we are talking about steady returns numbed fingers nowhere warmed suddenly by the angled light on the arched macadam of the parking lots the torn cloth to clean up the windshield of red sand the parking lots the torn cloth to clean up the windshield of red sand the turningspaths eyes ready to catch landscapes travelled before before of then before of now before shaking off trapped in the written page certainly own bree weatching the boundless desert of the rooms sure sure you can run to the window look out from the spuhole of the entrance door listen listen.



the rolling of gravel chases path angled in the shot turning the wris usual certainly carlashe and he the tense call of the kivas opened in sleep the wask that shouts incessantly from the canyontin gone out in morning friedbread and rough cups of coffee how not to see again return the route accuractly cut from the screen driven.

am I repeating you think?

turning the pag



...; ...

in the room in the room leafing through clippings of words better in suspension the table cluttered with glass jars full of photos notebooks ticketsmuseum clips of frames full of words and sand

we have already said nowon

the problem is to open the door

yes without notice





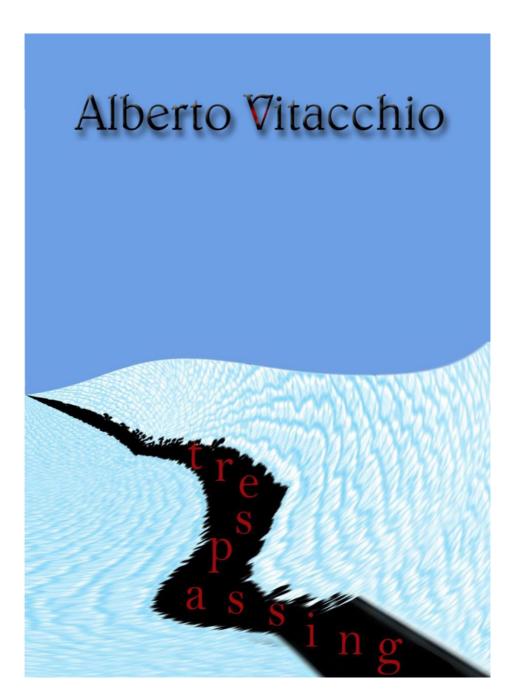












Anne-Marie Jeanjean

Cher Alberto

Trespassing

C'était loin d'étre évident mais to ta fait jassionnant. J'ai viaci jar raffort à ce que le visuel provait provoquer. Compt. Jene du papive frai chois d'utilier des crayons-cires dut la enter adher bien Alberto Vitacchio et sous me sonte d'eau. Les confur Saitaussi Voyager" n'est- re jas!!... And Inte mos auitie' de l'embrasse. Au Javiel. Ce 25-09.22

FarEast BushWick 11385-5751 Ja Boissice

to the stage

plasin plasin

anyway you can take the book with you but yes what the hell the book the book

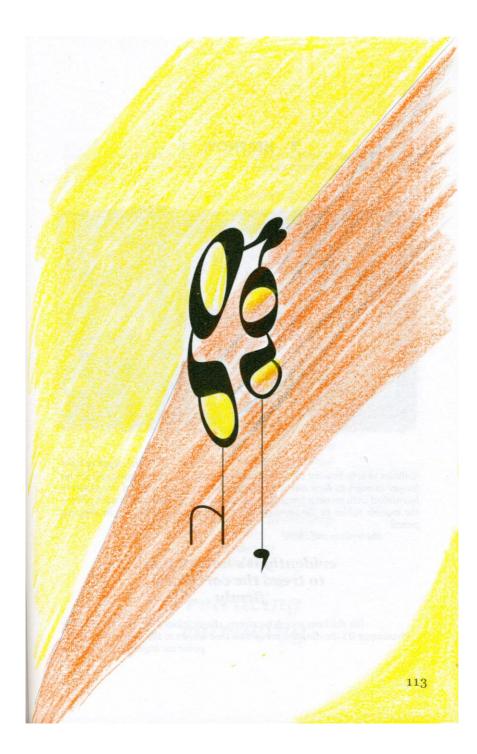
> the way you know ity

ender ender





m m m m m m m m m m m







Alain Joncheray













the feeble breath of the paper

therefore

the rustling between the fingers weighing the depth he in the other room offers a sign of agreement taken by the mirror on the right wall

therefore

we have simply to decide upon which room we are writing and so also of which wall and where

I suggest to turn your head very slowly maybe halfclosing your eyes without minding the sweet scratchy noise of the nib on the handmade paper that slips lumpy from the other room

but his room what

the hell...
it is useless to stress that yes rine I said he said that you must carry out stealthy approaches to early of which room you are writing without paying attention to the healboard along the floor of black and white tiles those used time ago like in grandmither's house and you can realize that it is there there is no doubt in fact it lingers the light seen of the ham sandwiches just toasted in the own of the kitchen range the one with he hot water tank it's enough to stretch out your fingers to brush the tap gaze at the table with a mortied marble top the small sureen full with beans the hell .. salad those small and fragrant

but for heaven's sake for heaven's sake who is writing

I know what you are thinking here it's necessary to define not only the writing space and I assure you that it's also possible to choose the pen given that he he keeps a collection hidden in the wooden box near the dark walnut wardrobe in the other room ... not that one ...



(writing annotation)

(writing amotation) the remark comes undoubtedly from the other room even if we realize that at this stage the indication does not explain the route but we can reveal that the voice that comes from that — that for the moment we continue to indicate as 'the other room' - seems rather irritated in its tone..... the noise of reased papers underlines the anxiety and for sure it's inevitably **he** to feel challenged or at least described like unsatisfied character and it appears clear his implatinee....

impatience? impatience?

it must be clear that it's me me who writes even if he complains unruly but it is here that the reams of paper are stacked and the splashing of the ink is still as a background noise it is here that lie memories tenderly wrapped in tissue paper that used once deeply soft rustling almost greedy for ingertipe. The paper that the concealed the maps in rough wooden drawers softly it shield with wax in the nocturnal silence it is here that breath the photos dumbfounded by greedy waitings of the light refracted by the mirrors tilted on the windowsills

but it is also true that it's also there that they grumble obstinately telling about where and it is clear the supplier of a therehere and it is already clear that the that is I he for concreteness in the text duy with your nails chasing deceptions laboriously devised would after vowel your throat tensel swallowing perumbra in short open different doors but the delimina is of which room we are talking the proper different doors but the delimina is of which room we are talking to the control of th



(writing notes)
we must inform you that at this stage he and 1/1him have gathered the
papers on the tables have gone down the stairs (we could be more
accurate as regards the followed spaces as soon as in possession of the
specific maps) shattering the silence till going back along the corridors
slightly dimmed by the fog of the moors and reach the room or better the
hall that one the one with the stone fireplace and the fire that envelopes
tenderly peat briquets the delicate smoke permeated the space clotting the
light made soft by the lamps of liberty glass specifically drawn for us by who
is writing it is



a kind of confession after all ours given that they (Ihim) have chosen the walnut table next to the fire placed the sheets of paper laid the lines of pens placed the dark bags of bluish owels talking in a low voice unhurried unrolling the maps side by side understand? It thooms up inevitably a single voice or perhaps a kind of chorus it is not so clear why not to declare it you too even if even if



(enters Ishmael shortly after Una)

well to be honest I didn't intend (he points at Una at well to be hones! I didn't intend (he points at Una at his side) we didn't ... for us it's about going back in the page but also as characters we already said about our intentions in other chapters even if after all us had been uritten by him ... but it is precisely on this that we feel once again to come forward as the pages are scattered on the table but in short open and besides also the space where we were talking to you that and also the benches even if at the moment are empty are always lined and we can also assure that you can hear the murrum of voices that comes from the courtyard or from some chapter carelessly left ajar that already he

it will be better to get to the point and make it clear that the number of It will be better to get to the point and mase it clear mat the humber of rooms is in short undefined and also as regards the where there open possibilities not yet appeared in the writing I assure you that there are lists even if he has conveniently concealed them in a small folder of reddish leather ... like has already well said I shmael we as we had no idea of having to meddle again because this is really an our interference even if forcing the pen he holds between his fingers all this to say that also he is in an awkward profit or in a source of indeptiqueness you neglection in a source of indeptiqueness you medicated it but he way he was pen it nous between his nigers au this to say that also he is in all awayshe position in a pause of indecisiveness you understand it by the way he rummages through the pages melts measuring spoons of sealing was for sealing the pauses and then we can turn the page and find again the sea so we ask you to turn around and let you be wrapped in the roar of the undertow and we say it in a low voice almost like awakening because it's here the knot we must untile before the new paragraph

THREE

ves ves

12

also he is listening from the corner room that on the garden you can feel the sweet scent of the magnolia
it is this that grinds the time therefore

he or if you prefer as a writing habit filim we are mildly wrapped in the sheet of this now softly spread on the page remains the scent of the cloth the glare of the light beyond the shutters still lowered the fingers taking notes holding tight the morning pen revealed in the glance intent on recreating the waiting page

in the other room

in the other room

while we stand up you can let be given a good bowlful of porridge by Una who certainly from the kitchen can hear you

moreover the porridge is a tradition there and so here now as by now it would be clear to you it's like having transparencies to slide or if you prefer levels finely laid out sleeping to rewrite them now fracturing the reality or better writing it since it is exactly this that we have still to do to fade the present it's a subtle game almost inevitable to dilute time and now if you don't mind I leave you to your porridge



EXPLORATION



obviously at this age we must go back to oing out don't worry he has going out don't worry he has written quickly the indications on a sheet of paper in any case the travelling notes can be found mostly in that green folder next to the window if you hang out a little you can see it also from here we are used to stash route pictures at least following

four memory also you can try you have simply to close your eyes and watch the landscape in front of you in this case we are in Strand Street you can feel the wind coming down from the sea if you feel like sailing the ferry pier is not certainly far but she

yes I said she

also this should be clear by now

on the tray on your right cor Una shows the lilac cards at the information

you can take one

or coming in !?

this is the passagge the new exploration not to say revisitation knotting the time the place the fragments of breath and she moved forward in this way gliding along streets taking her time on journeys of nouthen smoothed here with fingertips on transparencies prepared coming out of the sleep we said usually in the morning

EXPLORATION ONE

surely with regard to the definition of space it would have been possible to give maps to everyone who enter perhaps anxiously or simply uncertain in the spacespage and the it would obviously implies we him even if here it becomes clear the will to diversify maybe with suitable indelible inkis and then he shouled it aloud from the other room and therefore here is the need to offer indications possibly handwritten in

beautiful calligraphy

so

I declare gently that certainly there is a space an area from which the writing grows the writing remains but the difficulty to fix it on the page to describe it using simple words in fact not being actually a precise space as well as the other room remains simply. The other ceeding evident confusion in the route you have to follow. I know he is sniggering

once and for all I declare (also on his behalf)

the rooms are not defined but clumps of memories that in any case have certainly a their **where** and nothing better than going out of the line at the end (usually it is that on the right) and then gaze from outside the where of which we narrate





33



as indicated

your participation is particularly welcome

> but but

don't feel obligated you can easily follow the script or write it again !!! ??





cuts its veins gently

next to the door breathe if possible



(writing notes)

we highly recommend to all those visiting the pages that are possibile personal explorations checking of the annotations on the books kept on the shelves the blueprints of the possible rooms

feasible

let's be clear

since he occasionaly allows Una or also Ishmael to display new

transparencies on the tables in the hallways

we suggest you also to look at the pictures not letting you mislead by the doors left ajar that certainly led elsewhere but without a previous reading of the plot would force you to sudden alterations of chapters to omissions of paragraphs however remembering that the plot is in the process of being written

is written

surfaces as a writing

are proof of it the rustling of the pages that fills of echoes the corridors the strong smell of ink without forgetting the vague whispering of the reading in a low voice **his**

hers

theirs ? ? vours ? ?



once gone out of the page you are requested to follow

the corridor you can choose !

Una and Ishmael are at your disposal with invitation cards strictly reserved to whom visits the manuscript

the door is that one

(writing notes)
after a short conversation in a low voice in the adjacent room they suggest
that be available near the door on a little table glasses of red wine and also
pastries of the area maybe gotten in a burry from the bakery next to the
pastries of the area maybe gotten in a burry from the bakery next to the
scenario of the second of the secon



the door the door is that one

you can come inside

till seats are available or imagination or reams of paper anyhting else?

28

FORESTAGE

(one chair on the stage centre under a dim light that slowlu becomes brighter comes in and sits down)

maybe somebody remembers other pages where I apologised for introducing myself as a character but but it still happens as you can see and on the other hand it is the writing that products it at this stage and then after all I am I him to write myself

I know! I know!

you'll say that it's too easy

you'll say that it's too easy

easy ?

you try immersing in the pages opening and closing doors of rooms discovered in the glances extracted from frames kept carefully in folders of clotted fog I could also talke of the mirrors, intent on saying the corridors the piled up rouns of stone the mirrors that on saying the corridors the piled up rouns of stone the find scapes for the scanned from windowsments. Diestless if you for here:

is due to the script kept on the promit table just next to the entrance therefore don't fail to weigh it will your fingers before going on visiting the rooms and so I don't drog it out and simply I tell you that this

the adjacent room

(murmurings from the audience)

don't be astonished there is always an adjacent room and any don't be astonished there is always an adjacent room and anyway a paragraph that imagine it as simple textual exploration or merely following the pleasure of the description as we told in other page walking quickly to the village keeping in mind that the path blends slowly in a new description don't be mislead by the dark pebbles that lead along that other road dowards the Dumo since it is K who presents memorypages that must be browsed carefully before turning the page so move smoothly towards the becomes clear Hester's wait and believe believes me passed the little oak door beyond the nave or if you prefer that one at your left towards the corridor you'll be able to go on into the darkness of the wood also K will be happy to follow us to move away from textual appointments absolutely fatal for him therefore almost certainly it's better this exit from the text that maybe you'll judge unexpected distracting but it to still concerning writing

(from the right side of the theore enters Ishmael carrying a pewter tray on which are gathered large A of red marzipan that he distributes to the audience)

after a short brake starts again)

after all I think that all of you have read the novel or maybe have gone in a Duomo and seen a lamp with a red wick

it happens

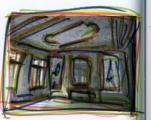
moreover he insists in giving other indications written quickly in pen on large sheets encouraging you to enter further maybe following the sound he the voices of Karl and the uncled in any case III spare you the description of the house that surely can surprise because of its largeness and refinement the corridors greedy for doors

but come please

we go on starting from the annotations on the right margin of the sheet so he too enters in the room annotations on the right margin of the sheet so be too enters in the room where there is there was a complete darkness the thick curtain unfolded down to the floor the lack of windows is stated in the paragraph as also the heavy seen of dust gathered nex to the pieces of furniture heavy with decorated wood anyway it must arrive some light as you could spy from the edge of the chapter she intent on a deep conversation with Hanna but yes of course Brunelda has never been shy and use could also imagine her on the threshold of a wood as also intent on lifting suitcases of thick reddish leather

and then

is



like written before in other room we have only to insert the time the arm movement must follow your breath just barely hold not to hinder the reasonable blending of the images he farriously takes notes spreading the vowels with a spatula of sound going a farriously takes notes spreading the vowels with a spatula of sound going books they confided to the following the stand with well aliqued books they confided to the chapter is not quoted to the young girls who lures sleep the chapter is not quoted but for sure there will be the page further further

be the page further further

but

we go back to the voice unavoidable isn't it ???



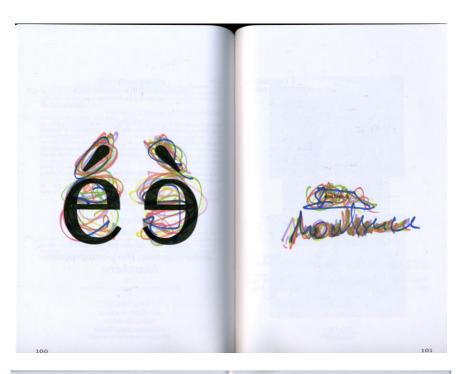
anyway you can take the book with you but yes what the hell the book the book

the way you know it



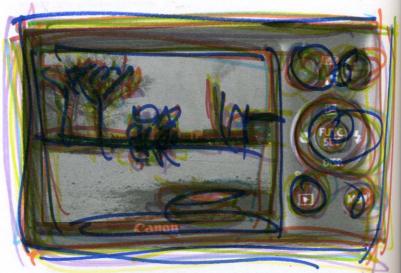


88





? HERENOW !



the depth of light

dribbles slowly beyond the windowsills he whispers to the backwall it's no longer enough to lean out of the balconies press the edge of the shutters burnished with anxiety become thick lumpy carlashe covers with photos the marble tables in the veranda the motions are slow traced in copying pencil

the wait is still there

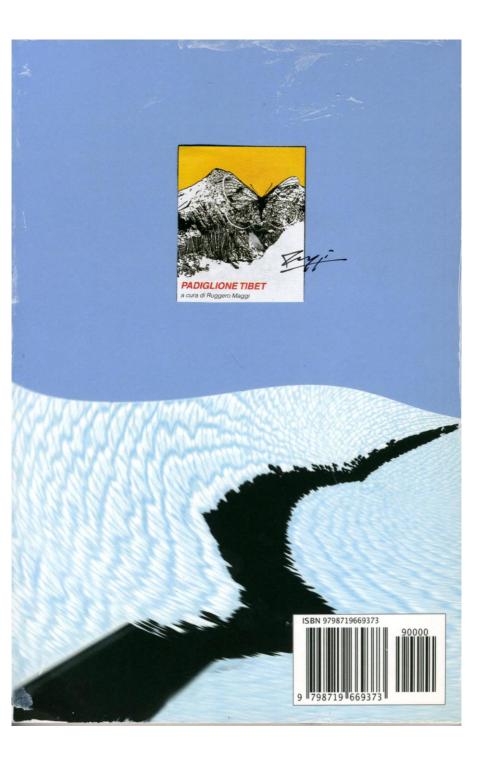
evidently it's not enough to tread the corridors firmly

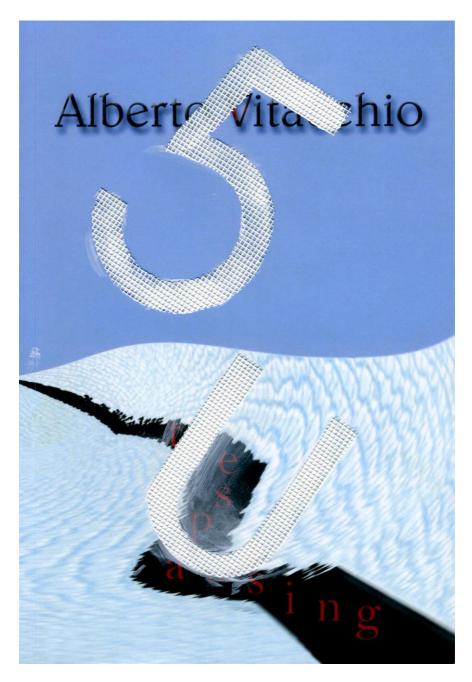
Ihe thickens words on strong sheets taken from the stack in the basement it's the diaphragm of time that resists to the nib pushes at this point we improvise or simply



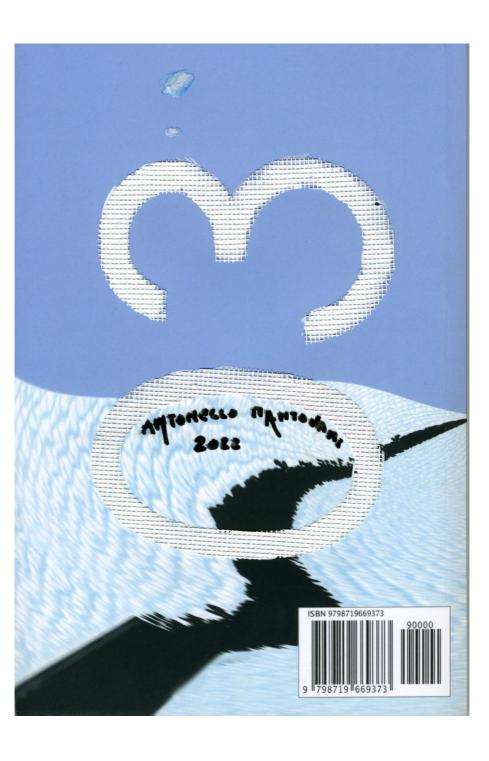


Ruggero Maggi

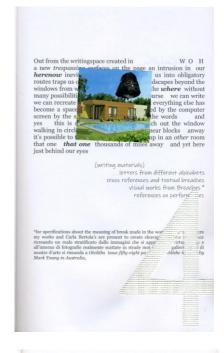




Antonello Mantovani











I would prefer not to shortly after Una) well to ' tend the page but also as characters we all to ' in the page but also as characters we also to characters we also to characters we also to consider the page but also as characters we also to comment to the characters we also to comment to comm (takes the stage Una)

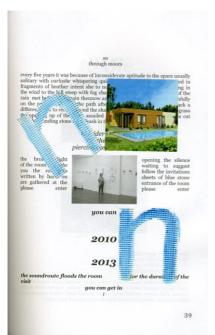
13

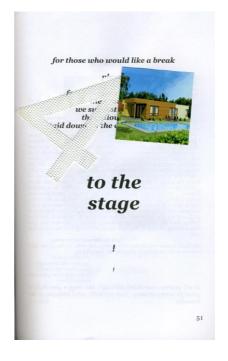
corridor you'll be able to go on into the darkness of the wood also K will be happy to follow us to move away from textual appointments absolutely fatal for him therefore almost certainly it's better this exit from the text that maybe you'll judge unexpected distracting but it is still concerning writing ? isn't it ? the right side of the theatre short brake starts again) have gone in a it happens

in giving other indication ging you to enter further r. is the uncle in any case I'll. The description of ean surprise because of geness and refinement large sheets end the voices of K/: the house that s' the corridors gree. coors *come *

annotations on the right margin of the sheet so he too enters in the room where there is there was a complete darkness the thick curtain unfolded down to the floor the lack of windows is stated in the paragraph as also the heavy seen of dust gathered next to the pieces of furniture with decorated wood anyway it must arrive some light as you could synom the edge of the chapter she intent on a deep conversation with Hanna but yes of course Brunelda has never been shy and we could also longine her on the threshold of a wood as also intent on lifting suitcases of thick reddish leather

29





? HERENOW !



ATT. TION

MAINTA DISTANCE

FRO HE PAGE

क्षाताताताता ११११क्षाताता

EXPLORATION SEVEN



La Habana Hotel O'Farrill

breaching

of course !

before the room occurs the night route is kindly spalled by the movement the cr lights carlashe looking up notes finge leaning on the roads talking slowly aloo the patio he points at the doors the c going down elsewhere like this simply the table next to the piano

ed breath of the boulevards is swallow reluctant traffic owing the window frames class windows we go back to avour between the fingers by your shoulders sitting at

u could (we suggest you to insert a slightly pale sheet taken from the desk on the right entering and let it slip in the typewriter taken obviously with skill from the special page and)

there is no lack of changes following the route carefully described in the notepad to dip your fingers in the ink proves to be in any case a possible option of course leaning against the counter and ordering a diaquiri at the Floridita after all you have simply to turn the page it's in this way that you go on narrating of you always following references extracted from the notes skimmed quickly before going out of the other room

stens absent Alberto two

a few a few steps to the Gran Teatro

from the stage he went down to the staircase sheets slightly wrinkled between the fingers carlashe rummaging sounds

also Federico Garcia

could be admired in separate chapter not far among azulejos Inglaterra mojitos left on the steps

listen to the voice remembering lyingdownstones arcadicion blood

also here the writings the roads to the sea o alternative routes

them a way out almost perfect still possible are

Il find brochures t the reception

he suggests also to like other may habe possibly drawn by memory covering effort is enough stretching the fingers on then therefore herenow in short always avo

can extract from the breast pocket his on viously malice assure you suttouse abandoned next to contract door without malice and obspace cross mileposters bowle of she counting the conducting the bys with skill on the conducting the cond

on the paseo del prado if you the avenues could be with mint leaves a little on tingsurface it was so also avo bip on the newlines you

in stall monavigation what can I say

it becomes a usual habit



LA' AL

Festival de Poesia y Arte de la Habana UNEAC reading Madrigi restrou de Poesa y Arte de la Habana UNEAC reading Madriguera performance. Vestitulo Gran Teatro de la Habana performance. Placa de la Revolution, Memorial Jose Marti soundpoetry Casa de Samuel Péijoo a Sonta Clara reading Casa de los Escritores y Artistas de la Vibora performance. Istituto Cubano de Amistad con los Pueblo performance Parque El Quijote performance.

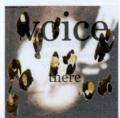
Working materials: small steel nails visuals collage on religi wool threads yellow cloth white fax paper found objects

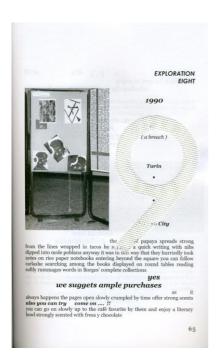
carlashe

thevoicethevoicethevoicethevo oicethevoicethevoicethevoicethev

oicethevoi the Voicet

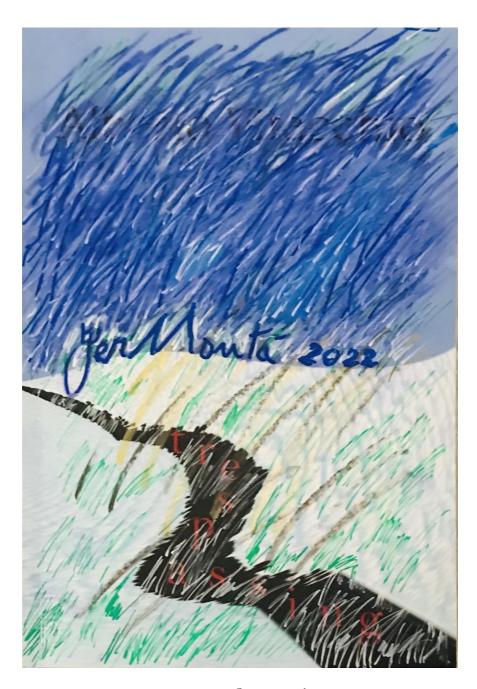
hevoice voice



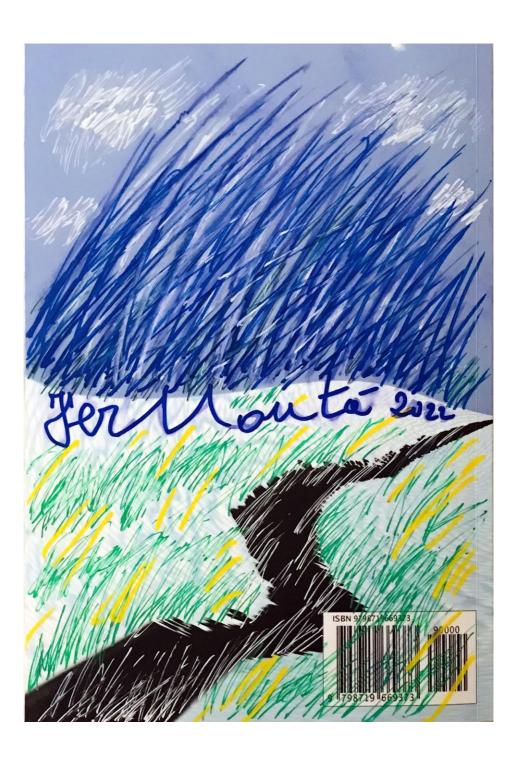






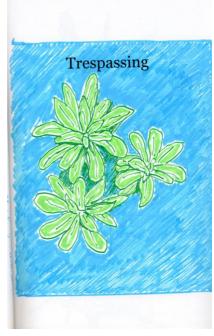


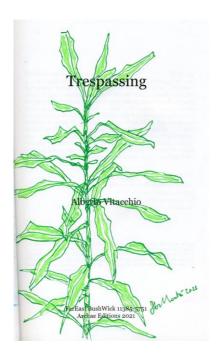
Fernando Montà











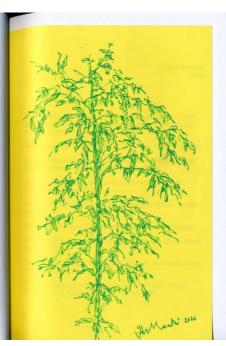


(writing notes)
in fact it is a kind of notice of memo to support the navigation of the text
(here we go again !!)

obviously at the insistence of him of her of them ...

as from the next explorations those who readsvisits will have access to the theater (indicated in the map handed out at each room entrance) where you'll find the benches the stage and access also to the shelveslibrary where are waiting the books piled up with care by them yes by them

it's not necessary to mind the mutterings that spread in the corridors instead let yourselves be guided by your instinct you can also use the leather pouch full of typefaces delicately chiseld by hand directly by who writes obviously you'll be able to keep the pouch as a gift sold only to use the typefaces useful to set the tword END to be put carefully on the margin of the clearing just beyond the path



A difese dell'Ambiente

certainh it's tiring to slip through the pages avoiding bunches of words clung to the lips but he persists all you can do is to go out maybe with a quick movement of your arms

of your arms

be careful not to spill the ink and neither fold back your eyelids rubbing slightly the nail on the souvenirphoto posted in the corridor, just next to the door crainly as 1/she you go out after all it is bench sat gazing at the house diligently described whispering frame indications leisurely consulting the map picked up among the leaves on the path as usual on the picture edge are offered time choices

as usual as usual I assure you it is after all a speciality of the house !!

if you spy beyond your fingers you can guess the window of the room where are collected the books and his sure his room

never mind Ishmael san
near the brook there he is he is I have just drawen him to ink
on the sheet for heaven's sake a little faith
I assure you he too follows
the course of the plot even if even if to be of frantically through

the course of the plot even if e annotated pages doesn't always help

he suggest to follow the steps trodden you have simply to follow the footprints on the red sand of the campon of the canyon or other sand near the cliffs or the finger marks on the edge of the pictures



we said it also to be clear that the flaking off of the time opens the path to time breaches then at that time carlashe stretched threads of yellow wool between the stones he nods handing out strips of cloth heavy with collage

sure we measured the space slipping into the breathing of the stones

in the morning always in the morning has already been admitted by him I hear him in the kitchen rummaging in the drawer on the left searching for silver teaspoons the cups wotting on the marble table or perhaps is the big one of wood in the living room near the windows overlooking the sea or maybe the little one next to the door lacquered in red or maybe the round one where turning you catch the outline of the cliffs or the pebbly path to the square or the lane to the canebrake or the passage of red sand to the bend and on the background of Monument Valley or the moor in front of Malin Head or the profile from after of the Orkneys or the meadow full of green in front of the house in Price or the lane to the Obispo or Obispo or

> or or or or

or

it is sure a succession of rooms numerous like the rustling pages between your fingers it's enough to choose among the volumes placed in the memory open carefully to the devourted excerption make the characters to sit on the stone benches in one of the rooms in the corridor simply you have to listen unturnirelight to their tales in a low voice the ubsigered comments the sheets written by hand on the edge of the table: the brakes especially the brakes that expand the morning light inteade the companion of the control of the property of the property of the property of the brakes that expand the morning light inteade the conditions of the property of the brakes that expand the morning light inteade the conditions of the blank sheets abandoned subtle batts greedy of words



34

FORESTAGE

(sitting on the benches you still go on reading or writing or chasing shado ... waiting ... of course

(his voice brakes the silence)

and so it is always between the lines that we advance rubbing and so it is always between the lines that we advance rubbing words between our fingers testing the solidity of the wovels the cracking of the punctuation the delicate scratching of the nib on the paper the loud jump of the keys chased by the fingertips the shiver sometimes blunt or even spiteful of the paper and then drag yourselves here after having watched for a long time out of the window the passing of landscapes finely engraved on photo paper recovered from your memory photo paper recovered from your memory surround the writingspace as also the rooms drawn carefully for this purpose in his thorough description his of him of of

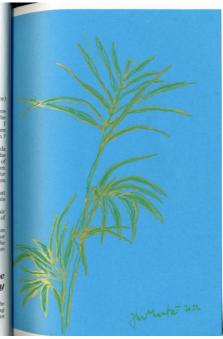
as a place we have a fair choice not to say rather large you have simply to follow the list of names of the writers places of birth and of printing and

pleased to inform you that the file cabinet is open to the visitors you'll have simply to go and ask that or Ishmael (you can find them always in the little room next to the library and don't worry to interrupt them they too are veriting oh yes all this is spreading)

from swerve of shore to bend of bay

brings us

us weyou reciting calmly routes in a low voice once out of the church the pad to kneel on the one on the pew turn your glance going out in the street browsing the indications hastily written on the edges



A difesa della Terra introduces Drogo already in uniform to the whole class carlashe at the desk on the right you can you can dip your fingers into the thick ink of the inkwell also Enrico heedless of the never written chapter whispers to Olivia Plurabelle that certainly is possible to go out in the courtyard only you too remember to insert the bookmark certain the school bell of disperd fogs going down to the Liffey in the corridor the jaintor tells in confidence that to be honest in the purse of the teacher with the red feather there is always a pewter flask with the delicious aroma of Jameson but ? HERENOW ! but keep it in mind reams of paper snow-white are laid in each corner of the rooms look also here at the base of the stage you only have I only have to speak calmly to James why not! ? why not? (he bows goes up the steps and goes away to the backstage ... somebody attempts a faint applause) new line

> it's still

possible to get a copy obviously in offertaspeciale

it is possible choosing with care the page and the time follow Luis' and Diego's conversation at the table next to the shop window

on demand he can suggest parallel routes hypertextual

however is written on the margins of the page as a writing suggestion we made also thin scratches on the polaroid pictures spread along the corridors to suggest brand new paragraphs don't let you be deceived by the gentle languor of the machete laid down on the pewter tray don't they shoot also papaues?

we always go back to the page remembering as usual that it's a good rule to spread it carefully on the memoryledge take out recollections from the drawers can be always useful and also talk through interwined fingers watching the ink melt slowly

look at him lookathim/us

after all also you don't have any choice

arter all also you don't have any choice certainly you can refer to the table of contents or also shrewdly look for the vintage bookmark they did the same searching through the roads up to Teothbace's spreading out narrow ribbnos of words strips of colour and fog of course there are still fragments of time saved in the special copper boxes go down the stairs at a good pace watching for possible earthquakes wrapped in the cellophane of the signs that crowd the lifts

we advise you to to drink only bottled water



Fernando Montà - Luna 1996

FORESTAGE

(the visitors take their places in dribs and drabs somebody gives noted sheets to Ishmael entering in the theatre)

> (he is already on the stage sitting on a bamboo armchair ... a long silence...)

well

well be certain that we don't forget the room surely we could list accurate locations on maps of the area give a detailed description of the furniture arrangement the pictures we introduced flaking apart the time

we have already declared many times yes concede it many times

on the details right now that also he has decided to make a copy of the papers written in the meantime also carlashe has decided to make a copy of the papers written in the meantime also carlashe has decided for the addition of annotations in voletin kin inconclusion it is necessary to condense the words take them out of the drawers where have been saved sometimes since many years next to the pictures the travel documentations tickes receipts when you start writing you have to gather everything maybe prepare cardboard boxes where to put stories already written to be taken out during the brakes maybe lying on the bed of motels lost in your memory but that im any case you can watch whenever you want calmby going out in the street sitting down on the bench of the restaurant on the corner and maybe opening the trip boxes right then you could write it down also on the page that precedes each chapter like also Valeria did describing the roads of La Roma here is how it happens you have simply to turn around a line and you'll find yourselves in another chapter different

Je Manti we

72

tirednesss a dull tension in his wrists the more and more frequent need to leave the table to go out on the balcony to watch the avenue and the hit and even more frequently to follow the slope in front of the house to reach cardsake carrying a ray of annotated papers also shamed and Una sit nearby talking to each other softly following tales and hold notes moreover not too frequently there are readers going out hesitant from the gate some of them consulting the written pages start to follow the path under the gazebo you can always glimpse characters that are talking or writing on large sheets of handmade paper

if you like you can come closer even just to look around

pens and sheets for taking note are available to you on the little table just behind you

for any question about consultation is also available a list of the characters taken for convenience from another page 114 even if probably useless

Ishmael, Una, Willie Heith, Jody, Tom Sawyer, Tyador Borlin, Ned Land, Peneroff, Tashtego, Chingachgook, John Smith, Orvil Red Feather, Anna Mercury Thunder, Chiel Bromden, Elise e Otto Hampel, Zachar, Oblomov, Lui, Estike, Mevlidó, The March Hare, The Hatter, Montag, Drogo, Angelo Maggio, Robert Lee Prewitt, The Master, The Maid, Dana, Jurgis Urikus-Dolores Haze, Raymond e Harold McPherson Melanie, Finn, Lattie Johnson

after all you never know



Ho Monta 2022

(writing notes) the text has been inserted by personal request

I know that it could be odd my writing intervention given my specific condition of of character yes but also of a character that has decided to get rid to some extent of the condition of being written I remember in this regard that already in other pages I have been encouraged

secondary with the reams of paper piled up on the bookshelf in the corridor so a kind of adventure for sure my familiarity with the corridor so a kind of adventure for sure my familiarity with the navigation and with the exploration if we can define it in this way of the quarterdeck and other areas of the boat even if simply described it is used known by the reader but I have also learnt that I could use a modality till then unknown to me but actually very common that of turning a

page

86

choose a new line and

note down diligently on the margins of the sheet

that's it

easy but really fascinating like to cast off the thick wool sweater and slip behind the table please note any one any one and I can't deny my preference for that one in the gazebo on the hill in front of the house

gazing with malice at the window of the room where he he was filling guang wan mance at the wondow of the room where he ICC was flowed new pages at this point I could inhale he sea scent as a mere memory choose words perhaps already written to warp them at my leisure reorganize and melt them in glass jars to consume later scattering them slowly on white sheets in conclusion

for the sheer pleasure of writing

of course



Fernando Montà - In-Segno 2021

now you must go out of the room but the narrated one of course in moves with difficulty from behind the desk everybody else must be already gathered on the path to the hill certainly they'll have to move herethere the pages already full of words

but don't pretend you too have walked on the leaves

he slowly shakes his head difficult not to watch from the balconies the roads sprawled in the silence yellow slips of paper show the fixed routes we walk turned to one side beware of the street corners confised by absolutely missing steps to allow breath scannings fingers wrapped in the soft fog of the words carefully spilled on sheets near the entrance door ...

but what the hell yours theirs his that one

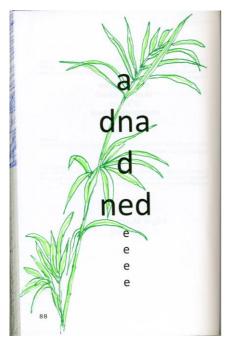
we can't deny the greedy blackmail of the face masks clinging at the door handles it's not enough to twist your lips breathe breezees from pictures taken from the memoryshelves consult maps of a somewhere not exactly reachable now if not stopping breathing massaging softly your eyelids to open deceptions

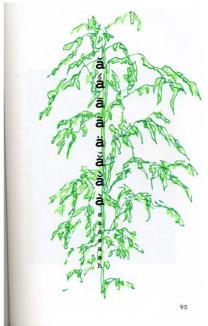
so it is yes or at least we can write it

quietly moving the sheets on the table

that's sure that's sure

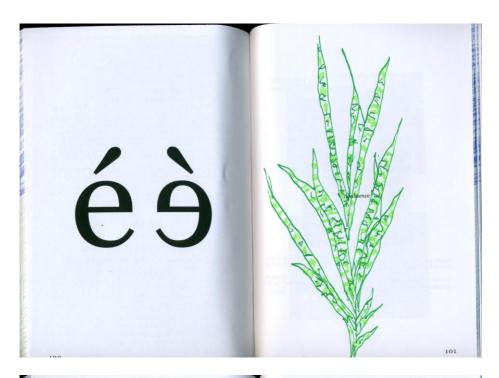












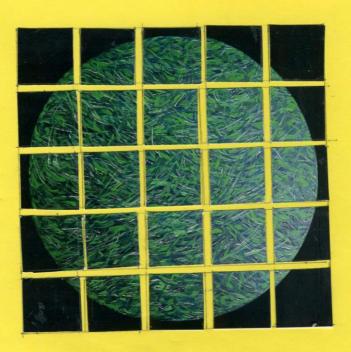




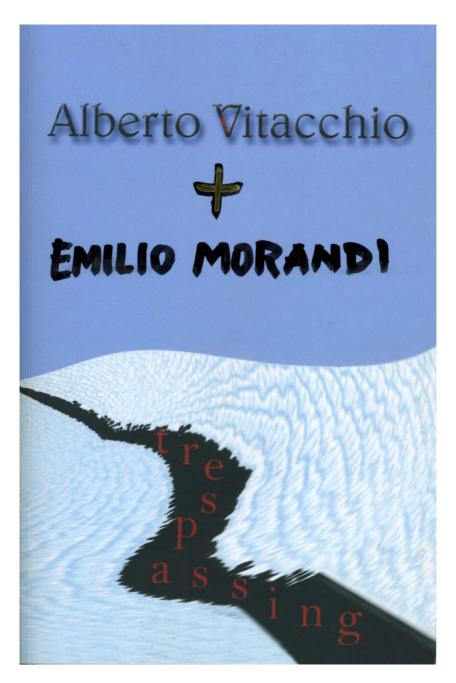








Thor Market 200



Emilio Morandi

Trespassing anol immersion

CARO ALBERTO - CARA CARLA

HO VOLUTO IMMERGERMI NELLA
VOSTRA VITA, NELLA VOSTRA ARTE,
NELLE VOSTRE AZIONI, VIAGGI,
COMPORTAMENTI, PERFORMANCES,
AZIONI, VOSTRA VISUAL POETRY,
NEI VOSTRI FANTASTICI PROGETTI
E ASSORBIRE IL PIÙ POSSIBILE
IL VOSTRO CONCENTRATO SUCCO

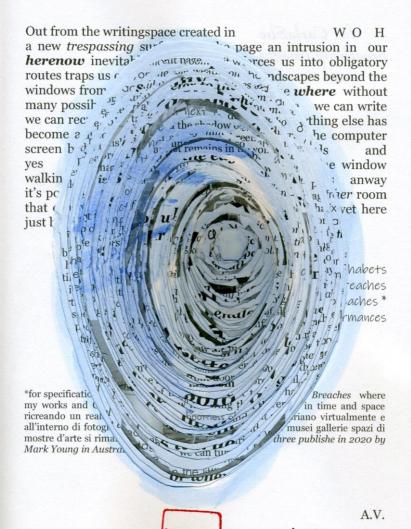
HAAAAAA CHE BELLO En/hy

Trespassing ouol immersion

Alberto Vitacchio

EMILIO MORANDI

FarEast BushWick 11385-5751 Archae Editions 2021



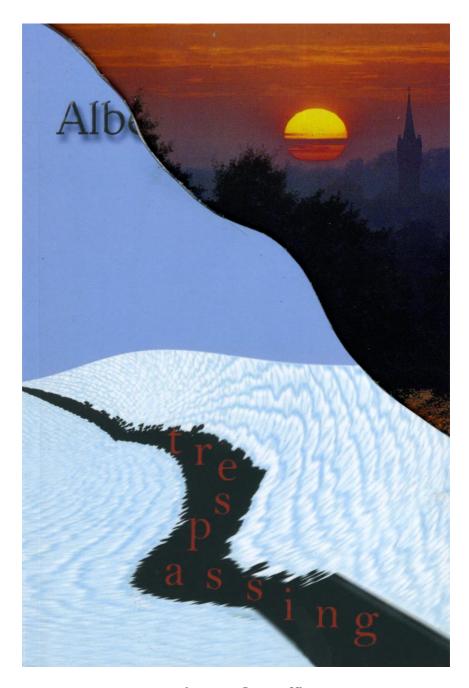


Enly

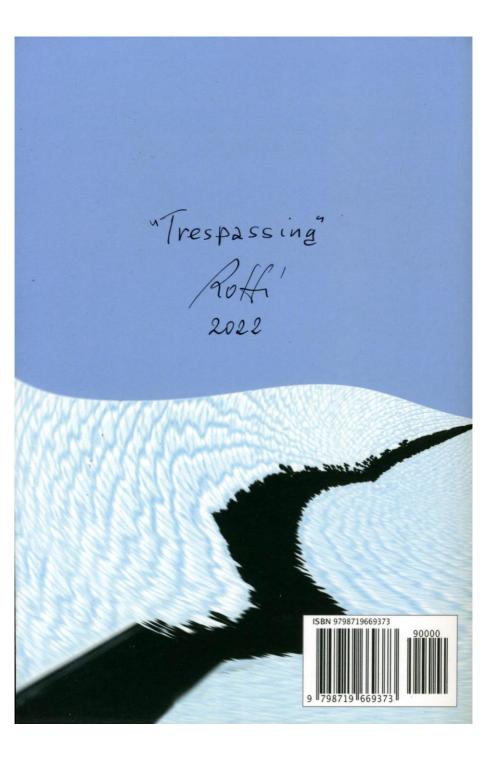
EMILIO MORANDI Via S. Bernardino, 88 24028 PONTE NOSSA BERGAMO - ITALY morandiem@tin.it

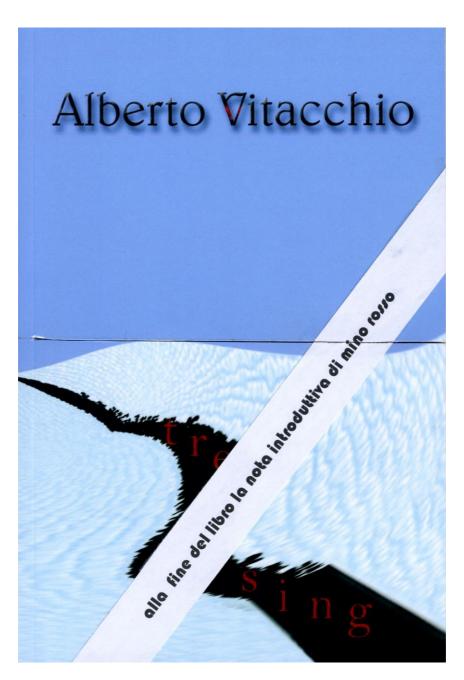






Gianpaolo Roffi





Mino Rosso

Alberto Vitacchio

furiously takes notes spreading the vowels with a spatula of sound going down the stairs at your left you can reach easily the stand with well aligned down the stairs at your left you can reach easily the stand with well aligned books they confided to Raydel of the quiet strolls of Bloom caught spying the young girls who lures sleep the chapter is not quoted to the stand of the stand of the standard further further.

be the page further further

we go back to the voice unavoidable isn't it ???

ungway gou can take the book with you but yes what the hell the book the book

> the way you know it

58

? HERENOW !



EXPLORATION



capricious
is the sleep of water
the annual herenow as liquid absence of vowels the written papers scattered in
the narrow darkness of the doors duly wide opened to control the silence

The stares at the pictures

consideration in intellettical ceases where the process of consideration in intellettical ceases where the process of consideration and intellection and intellection in the process of consideration in the process of considerat

John Cage (Los Angeles, 5 settembre 1912 – New York, 12 agosto 1992) è stato un compositare à teolor musicale staturilereur. È consideratio uno delle personalità più filevanti e significative dei Nevecento, Los sua gene à certitale reflevolutione la propositatione de l'acceptance de l'

Travento delle nuove tecnologie.

Cage si pone delle domande quando decide di comporre con tecniche casuali e se
il risultato, la risposta che riceve da queste domande non lo soddista, cambia le
domande u (James Pritchett).

[fonte - Wikipedia]

(writing notes) we invite the visitorsreaders to take note of the suggestion given by *himthem*

> cut out with care the water edges along the fractures of time

> > ravinous mail the silvice encustraily

and then?



? HERENOW !



but of time piled up like that mindlessly because because because then is then

so

as used to say a famous character

... and I said it ...

trust me

EXPLORATION FIFTEEN



u
n
d
o
u
b
t
e
d
l

 $\label{eq:diestimme$

ediestimm.

Carlashe Ihe of course

tirednesss a dull tension in his wrists the more and more frequent need to leave the table to go out on the balcony to watch the wenne and the his and even more frequently to follow the slope in front of the house to reach carlashe carrying a tray of annotated papers — also Ishmed and Una sit nearby taking to each other softly following tales and hold nots moreover—not too frequently there are reactivities to the path of t

if you like you can come closer even just to look around

pens and sheets for taking note

Kamperelic



ah

the delicious pastries at the Postal Museum ? HERENOW !



Working Materials:

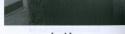
trips of fas paper curtain rod red felt pen
atthe corrolls red silk cloth tulle yellow cloth wooden rods letterscollage
roll servo pictures torch double light white and yellow
chains black net facemass pictures panel cloth nonwoven white cloth
color interventions
plurball uron putite dress she large white cloth interventions with colours
and letters drip feed syringes red strings lists of names death sentences
executions artificial roses
executions artificial roses
the example of the words
the twind planour along the paths and the still cairus
the clangor of the silence of the standing stones
the tense groan of the bars that bite endless security locks
the stratching dripping of the needles perfidiously silent
films smell of hamburgers troath rustle and largurence.
Precious presences: Dobrica and Rorea Kampanie.
Precious presences: Dobrica and Rorea Kampanie.
Precious presences: oborica and Rorea Kampanie.
Precious presences and presences and

and then

is



we have only to insert the time the arm movement must follow



besides it is the density of the reflection on the water that allows intrusions

(writing notes) he insists on reiterating the need of absolutely fluid motions carlashe nods offering half closed folders so to permit lateral crumblings of time where to let slip inside the writing the journeypictures taken from the shelf

come on don't say that you can't find even one in memory

to the stage

unau ann talea

don't worry it's like dipping our fingers into the back of mirrors



carry the pictures on pewter trays

Working materials:

Working materials: the roar of cairns silence the rustling of the wool threads the fluttering of the stripscollage whiteclothoveralls scarves of iredescent silk yellow wool threads violet wool threads soundvoice on four tracks

lavocel avocelavocelavocelavocelavocelavocelavocelavocel avocelavocelavocelavocelavo



there

heshe shehe

again

again

he jots it down on creamy memos to be given out to you after the reading

100

101

? HERENOW !

the shelf next to the door that you could have noticed before going out



I shut my gaze in a gypsum jewel case to distract time then let's hold hands going out side by side on the lane clotted in the din of gravel I should narrate the flavour of the stew cooked with

I could



1990

2020

(a breach)

Turin

looking away from the page putting your jinger keyboard breathing slowly the aroma of soda bread

offer a right to

here it's clearer indication

2010 2020

we used to leave the car well! he and Ihim well you get the picture and after all also she was there obviously near the Heritage Centre then following on the westbourne as far as the Sirius



please

get in



the dripping of sleep produces thick rivulets

useless

those written extremely scaked with the flavour of thick paper the edge slightly bent needs clear annotations textual references descriptor handwritten inminuscule annotation of the roads followed the scent of the commas the docile annotation of the roads followed the scent of the commas the docile annotation of the roads followed the scent of the commas the docile annotation of the vowels the toil of retracting the works even we carried concluded the skill is in turning around suddenly and support the landscap shrewdly drawn beyond the window don't be afficial.

don't be afraid

you must give up to the rhythm of the sentences remember the rowspecified in the paragraph by the puffed up letter miniated as they used in
the past me too me too I follow the sheets flow the fingers dirty of
ink must be absolutely cleaned with the red silk cloth taid dows
on the narrow door of sleep it is useful to reach out your hast
let it slide along the courtyard cobblestones slovely slowly
slowly you mustn't

wake him me her you up m m m m m m m m

ssing each other in the corridor retracing anxiously the steps elsewhere passing each other in the corridor rectaining authorsy we select elementer recognising the turn before the kitchen it is there the door to Carbon Street stopping the picture with red drawing pins along the edges of the back wall without looking from the balconies idiots of august prevalence FeL

singplay

april 14/15 1912

theywereplaying

after all we are always talking about shipwrecks

EXPLORATION TWELVE



those written extremely soaked with the flavour of thick paper the dgs slightly bent needs clear annotations textual references descriptions. handwritten in minuscule characters of the roads followed the scent of the commant the docide anxiety of the vowels the toil of retracing newer concluded the skill is in turning around suddenly and surprise the lantisespe shrewdly drawn beyond the window don't be afficial.

don't be afraid

you must give up to the rhythm of the sentences remember the route specified in the paragraph by the puffed up letter miniated as they used in the past me too me too I follow the sheets flow the fingers dirty of ink must be absolutely cleaned with the red silk cloth daid down on the narrow door of sleep it is useful to reach out your had let it slide along the courtyard cobblestones slowly you mustn't

wake him me her you up



you can listen to the

passing each other in the corridor retracing anxiously the steps elsewhere recognising the turn before the kitchen it is there the door to Carbon Street stopping the picture with red drawing pins along the edges of the back wall without looking from the balconies idiots of august prevalence FeL

singplay

april 14/15 1912

theywereplaying

after all we are always talking about shipwrecks

EXPLORATION THIRTEEN

paramount the use of paper urapped with care in a pliable layer of words dilund-with lagoon water certainly then before boarding before the choice of scannings he performs studied movements in the early morning jus-before waking shoulders slightly arched sliding on your side abandoning bed sheets and colours listed in the foreword



to the shelveslibrary where are waiting the books piled up with care by them yes by them

it's not necessary to mind the mutterings that spread in the corridor instead let yourselves be guided by your instinct you can also use the leather pouch full of typefaces delicately chiesded by hand directly by whe urrites obviously you'll be able to keep the pouch as a gift saked only to use the typefaces useful to set the tword END to be put carefully on the margin of the clearing just beyond the path



the secret is to carve on the water

house since demolished

Celetná Street (Zeltengasse) 2, the Sixt House (1888-1893)

Old Town Square 2, the Minute House (1889-1896)

Celetná Street (Zeltengasse) 3, the House of the Magi (1896-1907)

Mikulášská Street (Niklasstrasse) 36, the Ship (1907-1913)

Old Town Square 6 (nowadays No. 5), the Oppelt House (1913-1924, except for 1914-1918)

23

WOOOOOOOOOO 00000000000000 00000000000000 00000000000000 00000000000000 00000000000000 00000000000000

0000000rrrrrrrrrrr unu uccess aist

to the shelveslibrary where are waiting the books piled up with care by them

ues by them

it's not necessary to mind the mutterings that spread in the corridors us not necessary to mind the mutterings that spread in the corrulors instead let purselives be guided by your instinct you can also use the leather pouch full of typefaces delicately chiseled by hand directly by the writes obviously you'll be able to keep the pouch cas a gift you have a constraint of the control of the control of the clearing just beyond the point carefully on the margin of the clearing just beyond the point of the control of the clearing just beyond the point of the control of the clearing just beyond the point of the control of the clearing just beyond the point of the clearing just beyond the point of the clearing the control of the clearing just beyond the point of the clearing the control of the clearing EXPLORATION TEN



time

warpin

house since demolished

Celetná Street (Zeltengasse) 2, the Sixt House (1888-1893)

Old Town Square 2, the Minute House (1889-1896)

Celetná Street (Zeltengasse) 3, the House of the Magi (1896-1907)

Mikulášská Street (Niklasstrasse) 36, the Ship (1907-

Old Town Square 6 (nowadays No. 5), the Oppelt House (1913-1924, except for 1914-1918)

now you must go out of the room **but the narrated one of course** In moves with difficulty from behind the desk everybody else must be already gathered on the path to the hill certainly they'll have to move herethere the pages already full of words

but don't pretend you too have walked on the leaves

difficult not to watch from the balconies the roads sprawled in the silency yellow slips of paper show the fixed routes we walk turned to one side beware of the street corners confused by absolutely missing steps to allow breath scannings fingers wrapped in the 50° foul the writing to allow breath scannings fingers wrapped in the soft fog of the words carefully spilled on sheets near the entrance door ...

but what the hell yours



Expendable materials:

the roar of the silence in the cairns the rustking of the wool threads the flutter of stripscollage shecarlathim

shecariaInim sound and voice sound and voice voce sound and voice sound and voice

sitting on the hill youcanwecantheycantheyus watch the house

search the windows

anyway you can choose other words from the full trays on the side of the path he has already picked up little steep report clips to tighten the unwritten pages thought knaciously and whorning turning your head on the pillow a straight light filters despite from assonances eyes travelling walls and floors perhaps here or more than the contract of th

pages veryou choosed

it's like when we were
kids you simply have to think that balcons exist that exist stairs
to the piers narrated every evening before sunset
from the hill in short he
suggests to go on turning the pages disembove them gently like beached
fisher estivated with the strong small of rinting.
Till seats are available

or imagination or reams of paper else ?

please

,

40

I can't deny that to go out at the side of the page let's say of my competence and can do it with a simple movement of my wrist all this is certainly pleasant and after all he has never taken umbrage for these intrusions

don't tell me that in short it's him that writes them

because

at the moment when the pages spread out to pick up words we decided the creation of a new now

nowhere

crumbling the time the pace



the steady stubborness of the commas scratches the light

(writing notes) the text has been inserted by personal request of the writer)

I know that it could be odd my writing intervention given my specific condition of of character yes but also of a character that has decided to get rid to some extent of the condition of being written i remember in this regard that already in other pages I have been encouraged

encouraged yes encouraged by him obviously to take the sheets from the reams of paper piled up on the bookshelf in the corridor so a kind of adventure for sure my familiarity with the navigation and with the exploration if we can define it in this way of the quarterdeck and other areas of the boat even if simply described it is well known by the reader but I have also learnt that I could use a modaling till then unknown to me but actually very common that of turning a

page

choose a new line a speciality of the house !!

if you spy beyond your fingers you can guess the window of the room where are collected the books and his sure his room

near the brook there he is he is I have just drawn him in ink on the sheet for heaven's sake a little faith

I assure you he too follows the course of the plot even if even if to leaf frantically through annotated pages doesn't always help.

the course of the plot even if annotated pages doesn't always help

he suggest to follow the steps trodden you have simply to follow the footprints on the red sand of the canyon or other sand peop the diffenear the cliffs or the finger marks on the edge of the pictures

L'ALBERTO DIVISO

per una lettura psicoanalitica di Alberto Vitacchio tra Ronald D. Lange¹ e John Cage²

il taglio orizzontale del libro non è un semplice intervento manuale sul testo, ma la proposta di una sua nuova forma. infatti, sfogliando le parti superiori e inferiori in modo casuale si ottiene una imprevedibile nuova pagina. buona lettura.

torino - movembre 2022

mino rosso

l Ronald David Laing (Glasgow, 7 ottobre 1927 – Saint-Tropez, 23 agosto 1989) è stato uno psichiatra scozzese, che scrisse estesamente sulla malattia mentale, in particolare sulla psicosi. Le opinioni di Laing sulle cause e il trattamento di importanti disfunzioni mentali furono influenzate dalla filosofia esistenzialista. In controtendenza all'ortodossia psichiatrica del tempo, Laing considerava l'emozionalità espressa dal paziente o cliente per una descrizione valida di esperienza vissuta più che semplicisticamente una sintomatologia di un qualche disordine separato o soggiacente. Veniva associato al movimento anti-psichiatrico, sebbene ne rifiutasse l'etichetta.¹¹¹ Politicamente, era considerato un intellettuale della Nuova Sinistra.

Laing scrive The Divided Self a ventotto anni, per parlare del complesso fenomeno della schizofrenia. Egli sostiene che non si tratta solo di un disturbo psichico, ma della malattia del nostro tempo. Il concetto di normalità non esiste, perché molti uomini "normali" costruiscono falsi jo per difendersi dalla realtà. "Gli uomini di stato che vantano minacciosamente il possesso dell'arma finale sono di gran lunga più pericolosi e più estraniati dalla realtà, di molti ai quali è stata applicata l'etichetta di psicotico". Laing definisce schizoide una persona in cui l'esperienza esistenziale è scissa nel rapporto con gli altri e nel rapporto con sé stesso.

[fonte - Wikipedia]

² John Cage (Los Angeles, 5 settembre 1912 – New York, 12 agosto 1992) è stato un compositore e teorico musicale statunitense. È considerato una delle personalità più rilevanti e significative del Novecento. La sua opera è centrale nell'evoluzione della musica contemporanea.

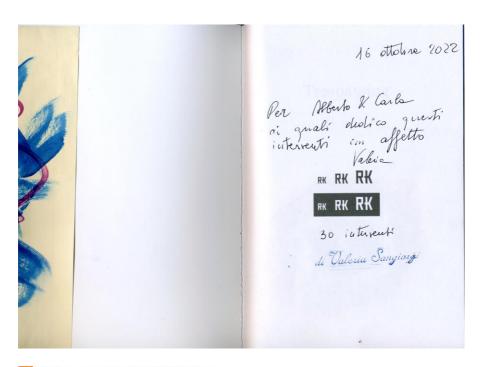
La musica aleatoria crea un problema a livello critico. Come si può criticare un'opera che non è il frutto del lavoro intenzionale di un autore? Si conclude che il lavoro di Cage è un lavoro puramente filosofico, che la sua importanza sta nelle idee, non nel risultato musicale di queste idee si pensa che i risultati di queste idee siano uguali l'uno all'altro dal punto di vista stilistico, come delle serie di numeri presi a caso. Ma Cage è un compositore e ha una sensibilità, uno stile musicale, che cambia con gli anni e l'avvento delle nuove tecnologie.

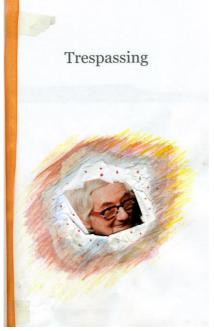
«Cage si pone delle domande quando decide di comporre con tecniche casuali e se il risultato, la risposta che riceve da queste domande non lo soddisfa, cambia le domande.» (James Pritchett).

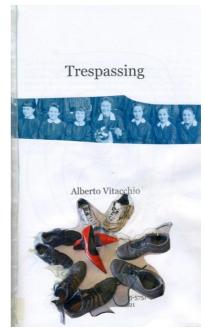
[fonte - Wikipedia]

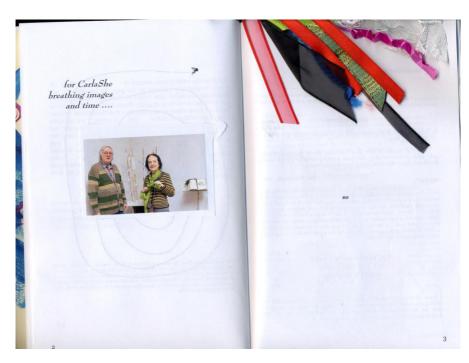


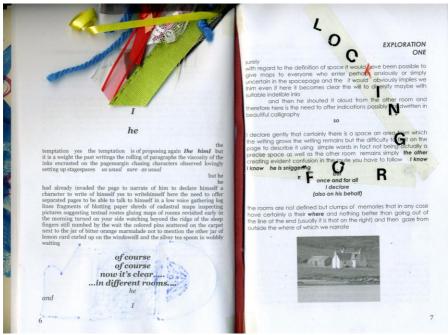
Valeria Sangiorgi

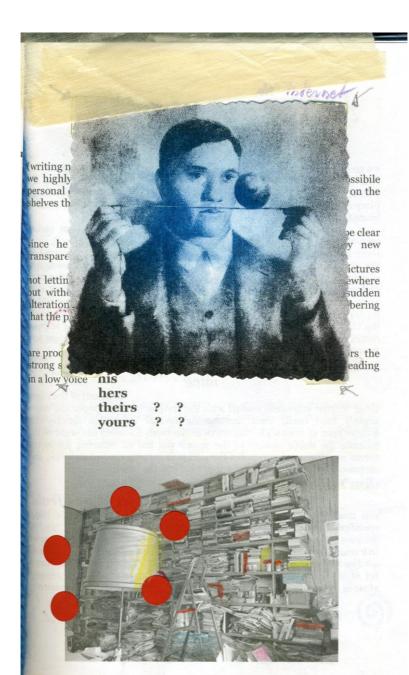


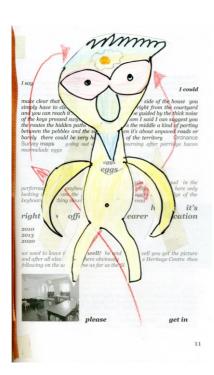




















also he is listening from the corner room that on the garden use of the sweet scent of the magnolia is this that grinds the time therefore I and he or if you prefer as a writing habit Him we are mildly wrapped in the abeet of this now soffly spread on the page remains the scent of the cloth control of the cloth of the specific way the control of the cloth of the specific way the specific properties of the cloth of the specific way the specific properties of the specific way the specific properties of t recreating the waiting page

in the other room

in the other room

while we stand up you can let be given a good bowlful of porridge by Una who certainly from the kitchen can hear you

moreover the porridge is a tradition there and so here now as by now would be clear to you it's like having transparencies to side or if yo prefer levels finely laid out sleeping to rewrite them now fracturing th reality or better writing it since it is exactly this that we have still to do take the present it's a subtle game almost niewhalbe to dilute time and no fade the present it's a subtle game almost niewhalbe to dilute time and no if you don't mind I leave you to your porridge

well

I even have to get up



EXPLORATION THREE

obviously at t stage we must go back going out don't worry he has going out don't worry he has written quickly the indications on a sheet of paper in any case the travelling notes can be found mostly in that green folder next to the window if you hang out a little you

it also from here we yes and watch

> this should clear by nou

the tray on your right com

is not certainly far

carlashe

you can take one

hospitals

hospitals

7

negre leaving this is the passage the new exploration of to say revisitation knotting the time the place the fragments of breath and she moved forward in this way gliding along streets taking returns on journeys of nouthern smoothed here with fingertips in transparencies prepared coming out of the sleep we said stally in the morning

16



HERENOW !

the empty roads

to swallow the silence becomes soon a common practice counting the steps to encircle three blocks measuring time the face mask absorbs reflections whisperings collects glances absorbing the images come across on the sidewalk

he too cuts carefully newspaper scr.

heavy bold type

the number of deads a short lack of breath

passing each other in the corridor retracing anxiously the steps elsewhere recognising the turn before the kitchen it is there the door to Carbon Street stopping the picture with red drawing pins along the edges of the back wall without looking from the balconies diots of august prevalence FeL



april 14/15 1912 theywereplaying

after all we are always talking about shipwrecks

we go out (we?) of the rooms as well as the sleep crossing fingers the indefollowing the lines still heavy with ink searching our pockets searching the relieved signs of pure that of merring annotations the noise of the sauce placed by she on the stargers of the chapters of mark references the scent to bisquigs from the kingled methods of the sauce placed by she on the stargers of the sauce placed by she on the stargers of the sauce placed by the one of the sauce placed by the sauc

on detailed indications even if he at this point ins

on detailed indications. Instead you can follow her listen seated on the armachair with armachar covered with threadbare fabric the description of a new room beyond the road just after the ridge that the things at the control of the road to the pan still soft with rain certainly in a place defined by the tembelished with state concealing the where or relegating the indicates where the relegation of the control of the road to the road to the road of the road to the road frantic typings

mine mine

those written extremely soaked with the flavour of thick paper the edge slightly bent needs clear annotations testual references description handwritten insuscule characters of the made better than the command the docted anxiety of the vowels the foil of retraining the word seems wering never concluded the skill is in turning around suddenly an surprise the landscape shreadly drawn beyond the window when the skill is in turning around suddenly and surprise the landscape shreadly drawn beyond the window.

don't be afraid

don't be afraid

you must give up to the rhythm of the sentences remember the roat specified in the paragraph by the puffed up letter similated as they used in the past me too me too. I follow the sheets flow the fingers dirty of the hast to absolutely eleaned with the reed silk cloth laif how on the north construction of sleep it is useful to reach out yold hand let it slide along the courtyard cobbystones slowly slowly slowly when the north paragraph is the slowly you must not you will you will



me her



EXPLORATION FOUR

(writing notes) in fact it is a kind of notice of memo to support (here we go again !!) ert the navigation of the te

obviously at the insistence of him of her of them ...

as from the next explorations those who readsvisits will have access to the theater (indicated in the mit at each 1 nd the bench where you stage

ccess also relvestibrary to aiting the books where with care pile hem

by th

it's not necessary to mind the mutterings that spread in the corridor instead let yourselves be guided by your instinct you can also use the clearber pouch full of typefores delicutely desided by hand directly be writes obviously you'll be able to keep the pouch as a gift you'll be asked only to use the typefores useful to set the word END to carefully on the margin of the clearing just beyond the path

rthplace, corner of Kaprova (Karpfengasse) and aiselova (Maiselgasse) Streets, now U Radnice 5, nd-registry number I/27 (1883-885)

56 (1885), house since demolished

e), house since demolished; (187 (1885-1887) d-registry nur

trasse).6 (1887-1888), likulášská Sreet (N rouse since demolis

) 2, the Sixt House (1888eletná Street (Zelte 893)

re Minute House (1889-1896)

(Zeltengasse) 3, the House of the Magi 1896-1907)

likulášská Street (Niklasstrasse) 36, the Ship (1907-913)

d Town Square 6 (nowadays No. 5), the Oppelt use (1913-1924, except for 1914-1918)

well we have simply to choose the room he wanders about for the momon Walcawské nám carrying a crumpled map of course you can glide alc the streets of the old city gently rubbing the pages written in a der handwriting often in the night spying on the livid profile of the morn that is dripping from the open window

he loved doing gy facing the cold eyeing the sheets scattered on the

> he well in this case we could say Gregor or

therefore th or if you prefer found again in any case read aloud or maybe so of it you preser found again in any case read aloud or mouth near the door left ajar so that they in the other in th

in the other room could not be the scratching of the nib but even more that of the paws that examine the lines ink smears are allowed leaning out of the window heedless of a stifled datter of the train in the faint scent of lampposts drawn in indian in on the margin of the sheets he turned back towards the corner on the right to chase a pilled glass of milk hel then leafing through the pages wellinhastily towards the road indicated by the page in other book and anyon the road indicated by the page in other book and anyon the road indicated by the page in other book and anyon the road indicated by the page in other book and anyon the road indicated by the page in other book and anyon the road of the road o in the other room

dered around the room and Cerna Blanka foretold become a character this is a secret of Prague of going back to the room he draws hastily in

ritually imagined inserted with skill in writing drafts

se refer to the notebook at your right on the table ne catalog informations

certainly following the tram tracks erned of the pieces of furniture moved aside if the chapter holding onto the line more on the get ink stains on your fingers avoiding the ight beir

he searches with his fingers feeling

could could handwrite e for the sister no ?! 't forget do italic

0 alle sighing heI slips fr

yes af ood bridge

already whispering reca ing on the page on the first floor a large one with two winds s and a glazed door in the middle taking pen notes on ass wall on the veranda that of

grandmother's before slipp wooden fence steps towards the hedge and the

you are requested not to o out on the terrace t is a little rotten the beam that supports



I happens as you is it at this stage

easy ? closing doors o

n or merely follow ige walking quickly y in a new descript long that other n

dor you'll be able to go on into the darkness of the wood also K will be by to follow us to move away from textual appointments absolutely for him therefore almost certainly it's better this exit from the text that e you'll judge unexpected distracting but it is still concerning writing

? isn't it ?

n the right side of the theatre rs Ishmael carrying wter tray on which

gathered large A
d marzipan that he distributes to the audience)

after a short brake

er all I think that all of you have read the novel or maybe have gone in a mo and seen a lamp with a red wick

it happens

entrale

reover he insists in giving other indications written golekly in pen on ge sheets encouraging you to enter further maybe following the bound of wisces of Karl and the uncle in any case II I spare you the description of bouse that surely can surprise because of its largeness and to be a considerable. orridors greedy for doors

but come please

come

we go on starting from the bere there is there was a complete darkness the thick curtain foldled down to the floor the lack of windows is stated in the paragraph also the heavy seen of dust gathered next to the pieces of furniture heavy, the decorated wood anyway it must arrive some light as you could spin with the degree of the chapter she interest on a deep conversation with Hanns but yes of course Brunelda has neveren shy and we could also imagine her on the threshold of a wood os also intent on lifting suitcases of thick reddish leather

on the train waiting page there are plenty of sketched swiftly with a nib sketched swiftly with a nw strong scent of sun writing slowly not to lose red tilting the nib to look train window after having with care at page ... at

nave enveloped in darkne becomes clear Hester's w door beyond the nave or

28



patient at the end of references descripti soaked in red dust also encrusted under the no your grip on the pen a at sideways beyond left the station describ



(he gets up from the chair after a break and on the murmur of the visitors

I kno it's not Oklahoma but this behind me

is a stage isn't it ???

consult consult the theatre programme that one 1

? HERENOW !

ay<mark>swash</mark>your<mark>hands</mark>always hyour<mark>hands</mark>always<mark>wash</mark>yo andsalways<mark>wash</mark>yourhand vay<mark>swash</mark>your<mark>hands</mark>always hyour<mark>hands</mark>alwayswashyo andsalwayswashyourhand vays<mark>wash</mark>your<mark>hands</mark>always

hyourhandsalw vashyourhands ayswas<mark>k</mark>yourha ılways<mark>wash</mark>you dsalwayswash



handsalwayswashyourha lways<mark>wash</mark>your<mark>hands</mark>alw vashyourhandsalways<mark>was</mark> ur<mark>hands</mark>always<mark>wash</mark>yourh salways<mark>wash</mark>your<mark>hands</mark>al s<mark>wash</mark>your<mark>hands</mark>always<mark>wa</mark> our<mark>hands</mark>your<mark>hands</mark>your<mark>ha</mark>

it's tiring to slip through the pages avoiding bunches of words clung a lips but he persists all you can do is to go out maybe with a quick move

of your arms

be careful not to spill the ink

meither fold back your eyelids rubbing slightly the nail on

souvenirphoto posted in the corridor streak next to the door

certain a 1/she you go out after all

extends a gain at the house diligently described whispering fu

indications leisurely consulting the map picked up among the leaves of

path as usual on the picture edge are offered time choices

as usual as usual I assure you it is after all a speciality of the house !!

if you spy beyond your fingers you can guess the window of the room are collected the books and his sure his room

near the brook there he is he is I have just drawn him in it the sheet for heaven's sake a little faith ...

the course of the plot even if even if annotated pages doesn't always help

he suggest to follow
the steps trodden
you have simply to follow the footprints
on the red sand
of the canyon
or other sand
or the finger marks
on the edge of the pictures

beyond

the steady stubbonness of the c scratches the light

32

EXPLORATION FIVE

we said it also to be clear that the flaking off of the time opens the pt time breaches then at that time carlashe stretched threads of we wool between the stones he nods handing out strips of cloth heavy

sure we measured the space slipping into the breathing of the stones

in the morning always in the morning has already been admitted by his hear him in the kitchen rummaging in the druwer on the left searching silver teaspoons the cups welfing on the mable toble or perhaps a big one of wood in the lixing room near the windows overlooking the or maybe the little one next to the door leaqueved in red or maybe round one where turning you catch the ouline of the cliffs or the perhaps to the contract of the contract of the perhaps of the Professor of the Profes



It is sure a succession of rooms numerous like the rustling pages between the pour fingers it is rivouch to choose among the volumes placed in nemony open carefully to the guoratic description make the character st on the storic benche in one of the rooms in the corridor simply and the storic benche in one of the rooms in the corridor simply the six of the storic benche in one of the rooms in the corridor simply of the six of the the throom the storic benche when the the through the six of the through the six of the six of



here it is she to chase the image

smiles yes smiles pointing to the picture in the centre hers hers also Hel sitting near the teapot decorated in blue please add milk

brittle well yes **that's i**the noise of the trolley push
Mrs McDonald should Mrs McDonald sho surprise you he wh carlashe that then it was

d dogs so you can savour the heat of the fireplace please le th the scones perfect of course as was suggesting s trand Hotel at page... at page...

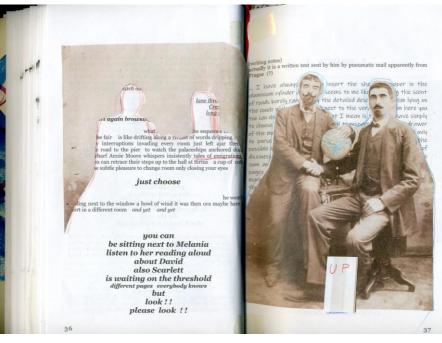
you can consult the novel taking it from the shelf in the room next to the stairs by the way don't forget the dover sole

er room described very well as you can easily verify w was for sure in the afternoon you can breathe the scent of peat bog the crystal bottle of the liqueur next to the silver frame let slip a beyond the glass window following the path full of leaves as far as did to postero.

> on demand it is possible to watch slides consult maps

and something else

members offering notebook sheets written by hand also open
wiches and cheese leafing than through the novel found on the shelf not a surprise the entering of Mr Micawber with the porridge







well yes

EXPLORATIO

BEOGRAD

there are still unconcluded-scores devoutly listed he carries on with internetations of words extracting red leather folders full of images gradient to then and here as a perfect reference to be spreaded out with an ownerst a kind of translucent plastic warp the say softly about the statement of the control of the served along river banks on restauratishous redeed in the corridor work stuff you have only to write fin talke heedless of the dull bending of the nib he offers photos of hethen to unroll frames eessn feasible only turning through the frozen roads of before you too out on the bookshop

look for balding

a faint scent of dust remains in the corners



Working Materials working Materials
white nonwoven overal
threads of yellow wool
threads of red wool
threads of black wool
red silk cloth
torch with white light
four tracks have on red alls with hood four tracks base on cd

following the script given

e theatre you can follow routeskite don't hesitate remember

don't hesitate

twiting notes)

****Signed you to consult the description of rooms that he has carefully
spilled you can't go wrong they are in the first drawer of the writing
dask next to the terrace below a short-except

"I remember the travelled road breathing a scent of vintage rogary the travelled roba or pervising a seen of visiting the seen of the seen street market the shop barbackery the second room in Nova

full portions and bowl of paradajz spread the intense scent of crumi onion the dull scratching of consonants on the margin of the page reassures that the pictures supplied on demand are accurate source of a temporal translocations of course

> breaches it's obvious isn't it?

cevapcici

pivo

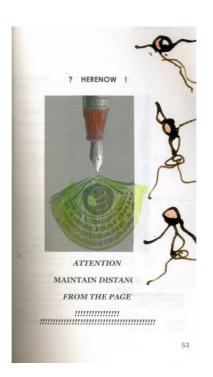
on the other hand he assurthat Bruin keeps on singalong the bank of the Danu

also carlashe s

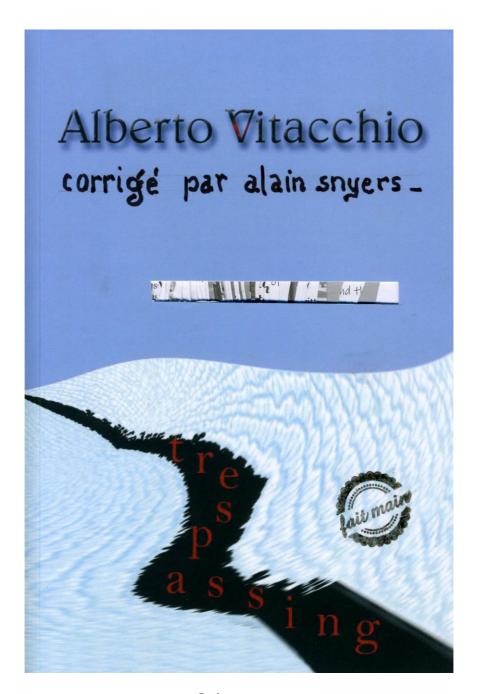
46

narraté narrate but there is still a route always that's it the goes down the few steps the stage side while Ishmael hads out vintage school pictures) that's it -(slowly and softly !! Calma! Vi raccomando la calma! and here in writing) wave you can always rise your arms close tight your fingers before ye yes but then you must spy through the cracksfingers with costancy wains the last pages we go along via Painier joussed Eve and Adam's "I a raw to the classroom hidden beyond the light red blanket without "sing but the embossed letters alternating steps up to the desk said to the embossed letters alternating steps up to the desk become some of the contract of

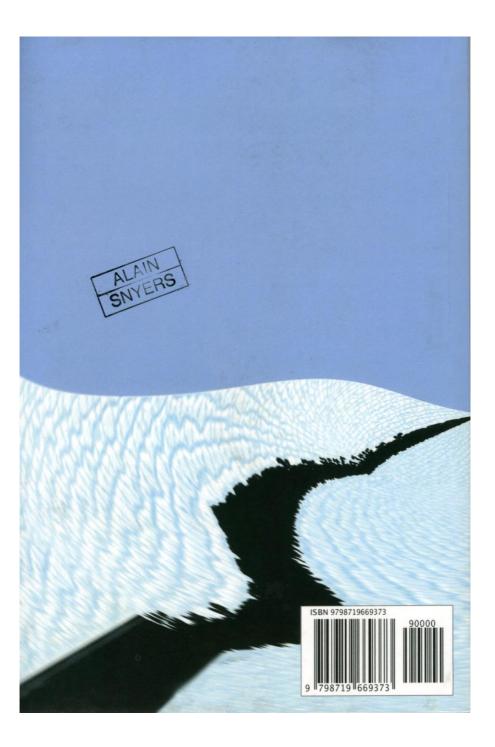




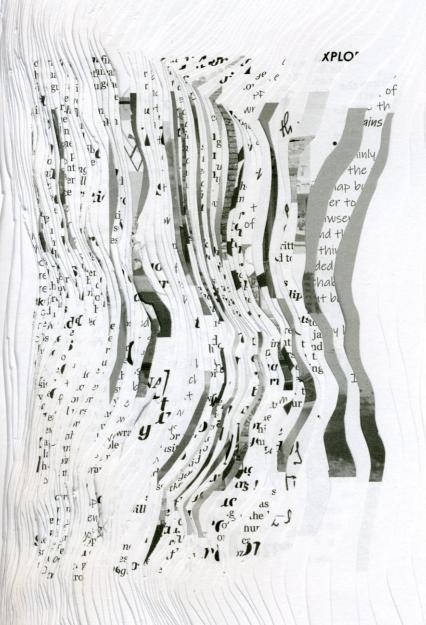


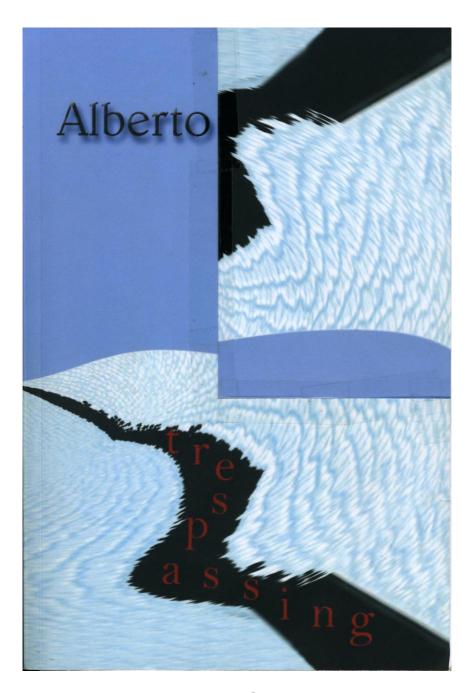


Alain Snyers

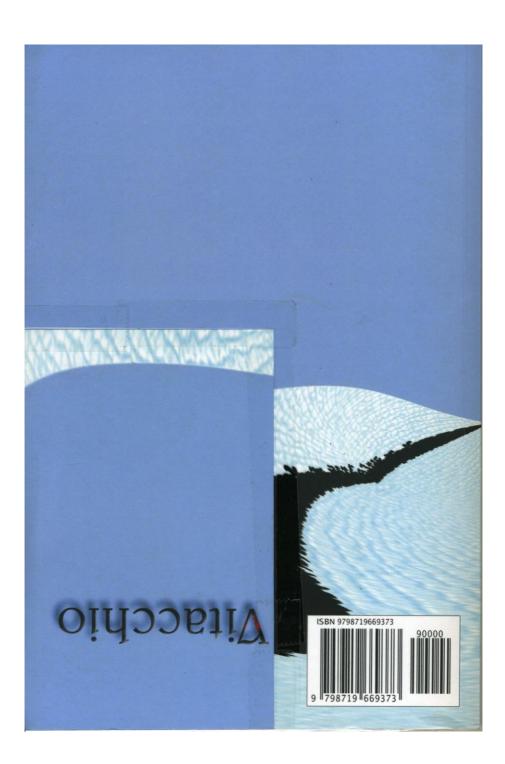








Lawren Spera



Trespassing

RK RK RK

RK RK RK

PEDICATED TO CARLA & ALBERTO



osing again Ihe himI but aragraphs the viscosity of the characters observed lovingly

f him to declare himself a of him to declare himself a nself here the need to offer in a low voice gathering log f cadastral maps inspecting so of rooms revisited early in eyond the ridge of the sleep pins scattered on the carpet to mention the other jar of

he silver tea spoon in

LA' AL

and so vo

ice a house and consquently the surely ice a nouse and consignently the with regs will be indicated as that in quest give me perhaps you think that enlarging uncertal at the window and we just have uncertainty of the window and we just have reading but to tell the truth it will be recommended in the proposal series and that is how it he proposals feed the incorporate for the control of the proposals feed the incorporate feed to be controlled. therefore bor and in front of you unravels beautifule pebbles up to the turn and fi

turn around maybe sit down on on the side of the path before declare well they are there writing an the writing had me nouse exists and also page to about it and actually we are his precise sate and it was really there that ...

creating area elt down sit down

the roomemories that in any case have ce better than going out of the line dght) and then gaze from

so we are talking of a pla also the room that for sur at least the other one an able to see him appear ready to listening or bett has introduced the nict extracting it from the me assure you go out of the you must follow with whi (from there) it's enough to of trees that go up to . description and I assure bunch of pages that tall exploration vaguely accu

but once and for all

I declare (also on his behall is are not defined but clumps of in

rtainly a their where and nothing at the end (usually it is that on the



EXPLORATION ONE

uld have been possible to naps anxiously or simply ould obviously implies we Il to diversify maybe with

om the other room and ins possibly handwritten in

ace an area from which ne difficulty to fix it on the fact not being actually a remains simply the other have to follow I know

insert one of your landscapes of paper sheets near the door escribe thr rooms yours yours

ould add that actually he is in square table and the liberty h reams on the windowsill next to the sunset light

we were...

we are.

table of contents is laid down a trave hat he sighs anyway it is possib byiously local but of course what solutely clear also among the pictur m the rear of the house lead to the pint of Guinness glide on the table r

u will say :II settled e will be ard to the definition of space it wo

prd to the definition of space if we'll be ups to everyone who enter per to get in in the spacepage and the it we me who in if here it becomes clear the wy fingers ndelible inks and then he shouted it aloud fine path here is the need to offer indication here ne stone 50

e group gently that certainly there is a securate in grows the writing remains but it describe it using simple words in pace as well as the other room authorities. evident confusion in the route you

you can also open the roll

from my point of view I he sitting room that one with themp the aligned ink bottles the fre the door n here you can glimps

on the little table next to thel guide of Scotland and I assure you le to pour yourselves a drop of whisky t on earth of the area it seems to me ares we can easily trace the paths that fipub and I was in the habit of letting aext to the

even now for the san or could look fremselves oner the lists of you can fine or rooms? Put of need of door if y yes sure novels it y pay attent novels it y pay attent about \(\frac{c}{a} \) so from he the houss, however if it look and also in a mug sanched the arom y y and the so it different ped from the \(\frac{c}{a} \) so the the period of the front if \(\frac{c}{a} \) so the the period of the front in the \(\frac{c}{a} \) in the front \(\frac{c}{a} \) in the \ 9 case is behi^{re} the whe a first tress offer trathreads un ere maybe passing of si here that frorces hurriedly an subtract ancreate a foace trying to put ligh here it im a foace trying to put ligh here it im a foace trying to put ligh here it im a foace be because given yet and a foace foace to envelop to convert, writing of lot oble to \$5 st collage to envelop to clarify possible if sheer obst owledge it phosize theave gone of colorify possible if sheer obst owledge it with clapin the time we entity recordlying to over the with clapin the time we have gone of the clarify the colories and the colories with the colories and ancreate a foace trying subtract I was purpose voices per ometimes voices per o since at time is expe reason (on that the the che this stage sched a roo, the che this stage sched a roo, then mave been stagespack forgetting mulate racters that the within for you aybe intentsaved on the che this part of the che that reason lon that the

I sau I could make clear that also from this room on the other side of the house you make clear that also from this room on the other side of the house you simply have to climb up the stepladder on the right from the courtuard and you can reach it maybe letting yourselves be guided by the thick noise of the keys presed swiftly also from this room I said I can suggest you the routes the hidden paths with tall grass in the middle a kind of parting between the pebbles and the soil since often it's about unpaued roads or barely there could be very helpful maps of the territory Ordnance Survey maps going out early in the morning after porridge bacon marmelade eggs performance and anyhow we are talking about then and now here only looking away from the page putting your fingers on the edge of the keyboard breathing slowly the aroma of soda bread here it's right to offer a clearer indication 2013 we used to leave the car well! he and Ihim well you get the picture and after all also she was there obviously near the Heritage Centre then following on the westbourne as far as the Sirius

please

sit on the stone benches in one of have to listen unhurriedly to the comments the sheets written by h especially the brakes that courtyards camouflage in the areedy of words

flaking off of the time opens the path to e carlashe stretched threads of yellow is handing out strips of cloth heavy with

sure cred the space

we said it also to be clear that the othe breathing time breaches then at that time stones wool between the stones he nod

collage ing has already been admitted by him I so in the drawer on the left searching for use measu on the marble table or perhaps is the slipping int, door locquered in red or maybe the slipping int, door locquered in red or maybe the of the he outline of the clifs or the pebbly or the canebrake or the passage of red in the morning always in the mortary mound of Moument Valley or the hear him in the kitchen runmaph the profile from after of the Orkneys or sliver teaspoons the cups wouting of the house in Price or the lane to the big one of wood in the living root or maybe the little own next to the or round one where turning you cut.

round one where turning you can path to the square or the lane t sand to the bend and on the bac moor in front of Malin Head or the meadow full of green in front Obispo or

or or or

or

umerous like the rustling pages between ose among the volumes placed in the nurtle description make the characters to fit prooms in the corridor simply got er tales in a done of the table that the succession of rooms ribank short that the tracks expand the morning light invade the your fingers it's enough to choose ribank sheets abandoned subtle batts your fingers it's enough to choose rooms ribank sheets.

EXPLORATION FIVE

get in



time

warpin g

the consistency
in the lumpy breath of the deceptionbackdrop
in the could feel the flavour of the consonants shattered
in the pens slipping in a different tongue on the other es maybe also a tasty mug of König Ludwig
don can follow the margin notes

1110 therefore another room here it was for sure in the room with a correct gaze at the crystal bottle

d the glass lance beyond the he bend to Portree for sure you'll have the chance to sly kept for travels in different chapters

it i you can

yes he remembers offering you can sandwiches and cheese so it is not a surprise the ce also your characters

to to the n

i

usped and offering it in a hurry to the flavour of street walked on fine g the path to Kells and beyond stone 3h your fingers in the pages copied fvoice and

ate ate

a careful recreation ing collages the black scissors cut n that bundles up suitcasewords led so you can we can go back to the e chamber dip in the creamy ink of the covered with books on the ground

70 on riverrunning quickly to the Po

re just so don't lose track of the h before laying them down tenderly re before then now cannot be

oute always 's it

sit

(slowly and softly whispers and here in writing)

ms close tight your fingers before igh the cracksfingers with costancy ia Palmieri passed Eve and Adam's eyond the light red blanket without alternating steps up to the desks everyone iswas there next to ed next to the desk the teacher

EXPLORATION SEVEN



La Habana Hotel O'Farrill

breaching

of course 1

ute the faded breath of the boulevards ute the faded breath of the boulevards corossroads swallow reluctant traffic ingers following the window frames along the glass windows we go back to the chalky flavour between the fingers ply arching your shoulders sitting at

you could ightly pale sheet taken from the let it slip in the typewriter taken secial page and

of changes following the route carefully fingers in the ink proves to be in any ing against the counter and ordering a have simply to turn the page it's in this always following references extracted ore going out of the other room

a few to the Gran Teatro

sheets slightly wrinkled bet lips faintly curved

could be admired in separa Inglaterra mojitos left on tilly from the other room even if we realize that ses not explain the route but we can reveal that

pes not explain the route but we can reveal that list that - that for the moment we continue to remember the anxiety and for sure its inevitably he to grid described like unsatisfied character and it

also here the writings mingle impatience? the roads to the sea offered to mpatience?

who writes even if he complains unruly of paper are stacked and the splashing of the suggests also to choose at are concealed the maps in rough wooden like other maps are awa wax in the nocturnal silence it is here that possibly drawn by memory-side by greedy waitings of the light refracted by effort is enough stretching thousands.

tion therefore nerenov in signare actuar from the breast pis also true that it's also there that they claimchecks of sultcases abzbout where and it is clear the suspicion of a mailce I assure you with defear that he that is I he for converteness in Obispo crossing smilepostephalis chasing deceptions laboriously devised counting the usually half cload truesd surallowing perumbra in short conducting the chapters with the dilemma is of which room we are talking

in short w or where

where

it be

omnousiu

(writing no once again found in a corridor to mescal

54

or better the gusa

your att always al softened successiv evidently the cade from any to under

placed net

it is possible choosing with care un Diego's conversation at the table next of him of him) windowsill in the on de windowsill in the

> can suggest p nove the taste hyper watch carefully lishes diverting

ns after all is however is written on the margins of of the vowels made also thin scratches on the corridors to suggest brand new paragis script ours gentle languor of the machete laid ddden change of shoot also papawes?

are accepted as we always go back to the page rememe do not hurry spread it carefully on the memorylole of contents drawers can be always useful and watching the ink melt slow!

There IS NO PUSH

also she tells you

her collages

are served on dishes of browned pewter Ihim scribble as usual absorbed at the table corner also in this case it will be extremely useful for you to use maps of the city as usual inserted after the

> you can draw the route ? NOW ?

age the stated

as indicipation welcome

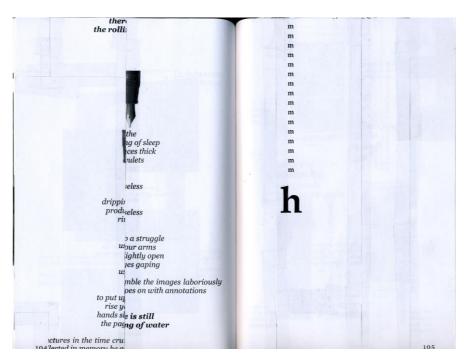
your partic is particularly

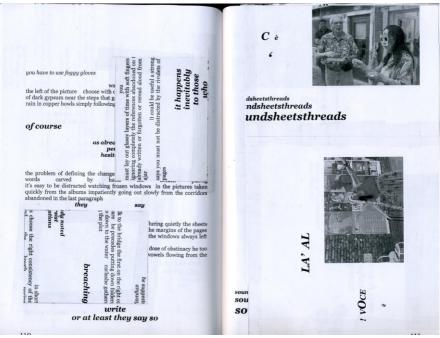
> **but** bligated buleasily

don't feel o you can pt folloagain!!! the

scri or write it

Ч			
pefore			
อนอร์อด			
<i>կդ ա</i> լ <i>6</i>			
oj nofi			
յ նյսօ շ		erole	
1300 566	EXPLORAT	0 200 61106	note references clips
'ti	FIFTEE mo buiob		window dipping into ready to surprise
	no guiog		nan tunics flashes of
		man abod a	
ruo gnisis our	u	ti ob nas o	obviously
rames as a l	n		ages for night snacks utting with care along
anny P	d	ino puoq o	ns of balding slides to
ouby P	0	fispa s ^N	served among words
teive the sp	u	No.	
saal works to	b		
	t	syes to the locked do	
มทออง รา	e	1d over there next	
	d	oretext as a deceit c	1
าง ก็แมง	1	stretched cables al	1
	y		
nofi 📳		o be slowly dipped in aces frozen at the	n the before with very
		ii baddib ylwola ad c	limit of your glance
great care	at on the glab		mile of your glainee
office says offe	t of clotted	mi toitaloiu sta	ong the walls of the
alr Herthen an	ome as a pretence of		
es equip e night table but lat			to the Ceasar Palace
	n still soaked	. W.	oor
unatsew bessir g	rsty of water		
veoins park	and on the tu		
dmin nwob ;		snring the breath pre	
were going o		pu spinach tins the rir	alamaa
~~~	on	o won seas that in the	• glance
ар		ith ith told the imi	
· of	very tender		h tweezers
nen	city laid do	opifashion ancient rolum	The least to the last
n lig	ght of dawn i	ed in the corners u	
lay	light spreading	n with lists and footzza le on the boulevards a	
eisi	estaurants up	ession bas stail dim a	
		ng	
		tts	
124		in he	
		out	
		ed	





00

tirednesss a dull tension in his wrists the more and more frequent need to leave the table to go out on the balcony to watch the avenue and the house to reach carlashe currying a tray of annotated papers also Ishmeel and Una sit nearby talking to each other softly, following tales and hold notes moreover not too frequently there are readers going out hesitant from the pattern some of them consulting the written pages are to follow the pattern of the good of the pattern of the patte

if you like you can come closer even just to look around

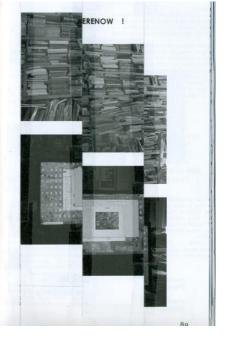
pens and sheets for taking note are available to vou

for any question about consultation is also available a list of the characters taken for convenience from another page 114 even if probably useless

Ishmael, Una, Willie Heith, Jody, Tom Sawyer, Tyador Borlù, Ned Land, Pencroff, Tashtego, Chingachgook, John Smith, Orvil Red Feather, Anna Mercury Thunder, Chief Bromden, Elise e Otto Hampel, Zachar, Oblomov, Lui, Estike, Mevildó, The March Hare, The Hatter, Montag, Drogo, Angelo Maggio, Robert Lee Prewitt, The Master, The Maid, Dana, Jurgis Urdiuss, Dolores Haze, Raymond e Harold McPherson Melanie, Finn, Luttie Johnson

after all you never know ....

herenow



Out from I a new tre herenow routes traj windows f many pos we can receive become a screen by yes thi walking it it's possib that one just behin

Warfingspace reaseds in Mo Wo M withingspace reaseds as a series a

'A'V

"for specifica my works ar ricreando un all'interno di mostre d'arte Mark Young

s about the meaning of break made in the work. Broaches where is about the meaning of break made in the work in time and space for strainfloated shills immediate the strainfloated shills immediate in strade mords muses gallerie spazi di immanda a folitities iesse liftig-eight port three publishe in 2020 by ustrainfo.

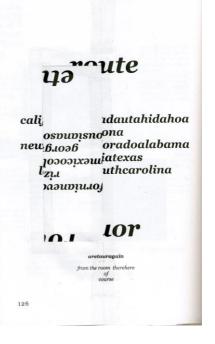
references on performances

visual works from Breaches"

cross references and textual breaches

stadandph transfilib mort arattal





ENOW !

10W !





ากำนอธรรมอกเกินของฤกินขอ vmooililmegeboutranooi suurinoolilmegeboutra outranoolilmegeboutra suurinoolilmegeboutranoolilmege suurinoolilmegebu

129



meant herenow as liquid absence of vowels

he stares at the p the boxes of shining f the breath aimed to the writing

start again spying the nib still damp with following previous annotations of the text ; unfinished patient in their waiting

...;

so you have now to carve the one near the e resume pages folded

is

Von

Von

128

saappaa at suaple

hay finn syu u punosspace roads along the dust mend the landscapes dn papped flapunoso safonus fi it was the thick creamy heat to flow steads syst au a sociand uo papunofyertain procession of diners told nonstop in figuration of the state of the safe systems of the pecan grayers and space of the pecan grayers the slow gasp of the pecan grayers.

it yourselves pait on the threshold bottle green car

ditinh nd ditah Saint-Maximi quuy Barjo Villefontair Ofit rho

IN

riptions yellow envelopes full of route maps: steady returns numbed fingers nowhere led light on the arched maendam of the clean up the windshield of red sand the ch landscapes travelled before before of the control of the control

listen listen input) ining inginid inginid undinyithing of the stairs inginity

пориод wd

here

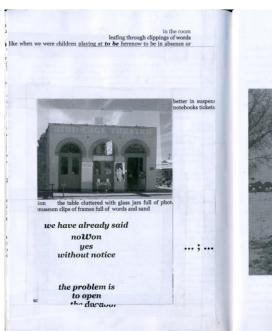
here the angled in the shot turning the wrist as he the tense call of the kivas opened in the assantly from the canyonrim gone out in the cups of coffee how not to see again return on e screen drivein

 $T_{I \, repeating}$ ou think?

> he is waiting on the road to monument valley reflected in ere turning the page

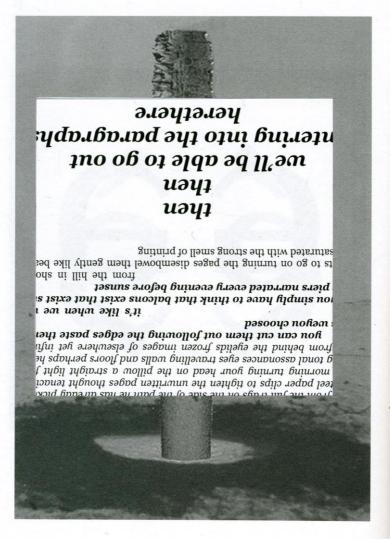
unwrap the words with deman silence sinuou desertion as memorie aren't enough we write in the wrong way park the ictures iken at the lance side equires the rumbling of iemories maybe vo inches of and taken at te end of the paragraph

130









# Trespassers

Fernando Aguiar
Carla Bertola
Mariella Bogliacino
Véronique Champollion
Chen Li
Adolfina De Stefani
Mirella Duprix
Vittorio Fava
Fernanda Fedi
Gino Gini
Marie-Claire Gouat
Angelika Höger

Steve Ingham
Anne-Marie Jeanjean
Alain Joncheray
Ruggero Maggi
Antonello Mantovani
Fernando Montà
Emilio Morandi
Gianpaolo Roffi
Mino Rosso
Valeria Sangiorgi
Alain Snyers
Lawren Spera

