

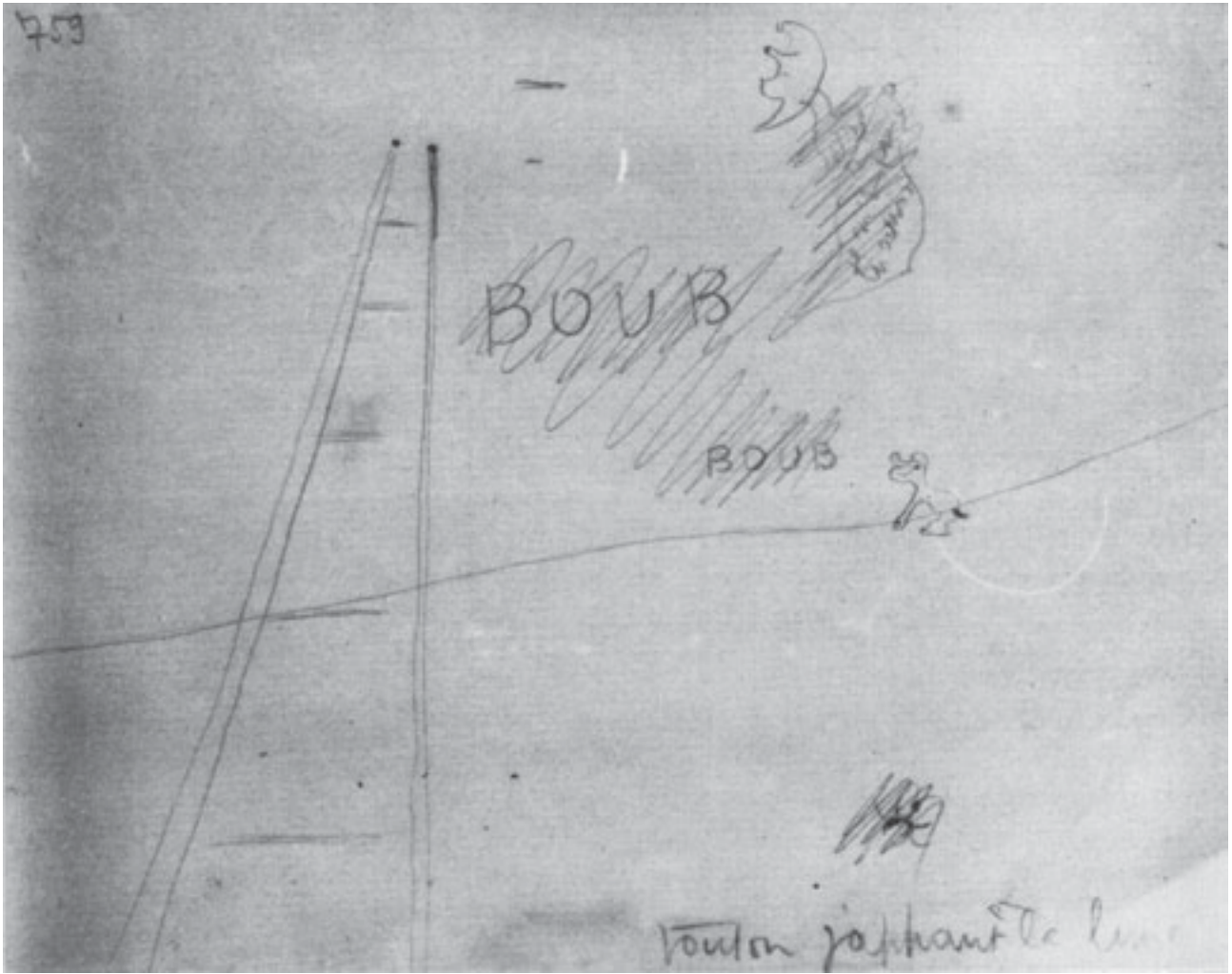


Abb. 1



Abb. 2



Abb. 3

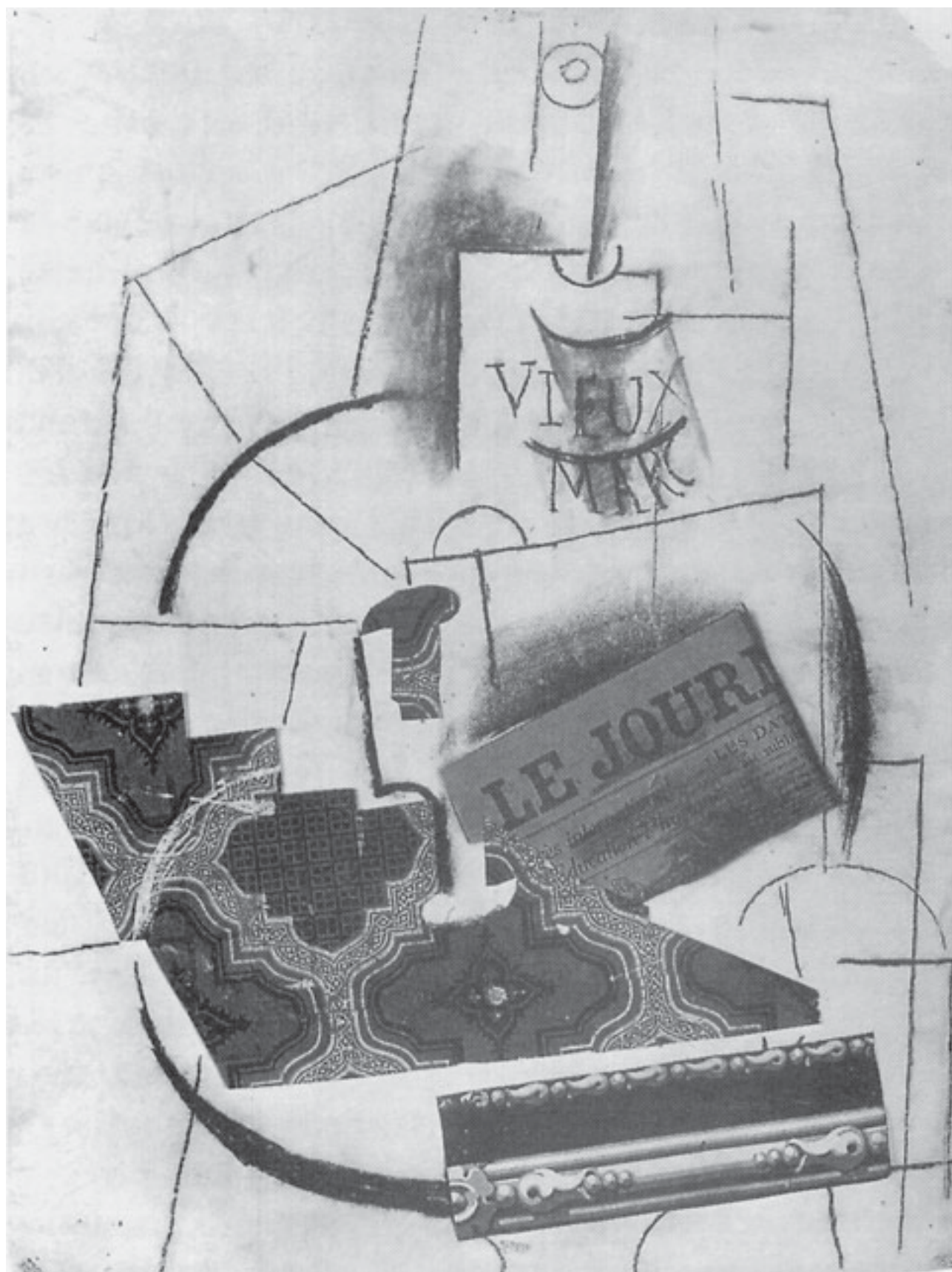


Abb. 4



Abb. 5

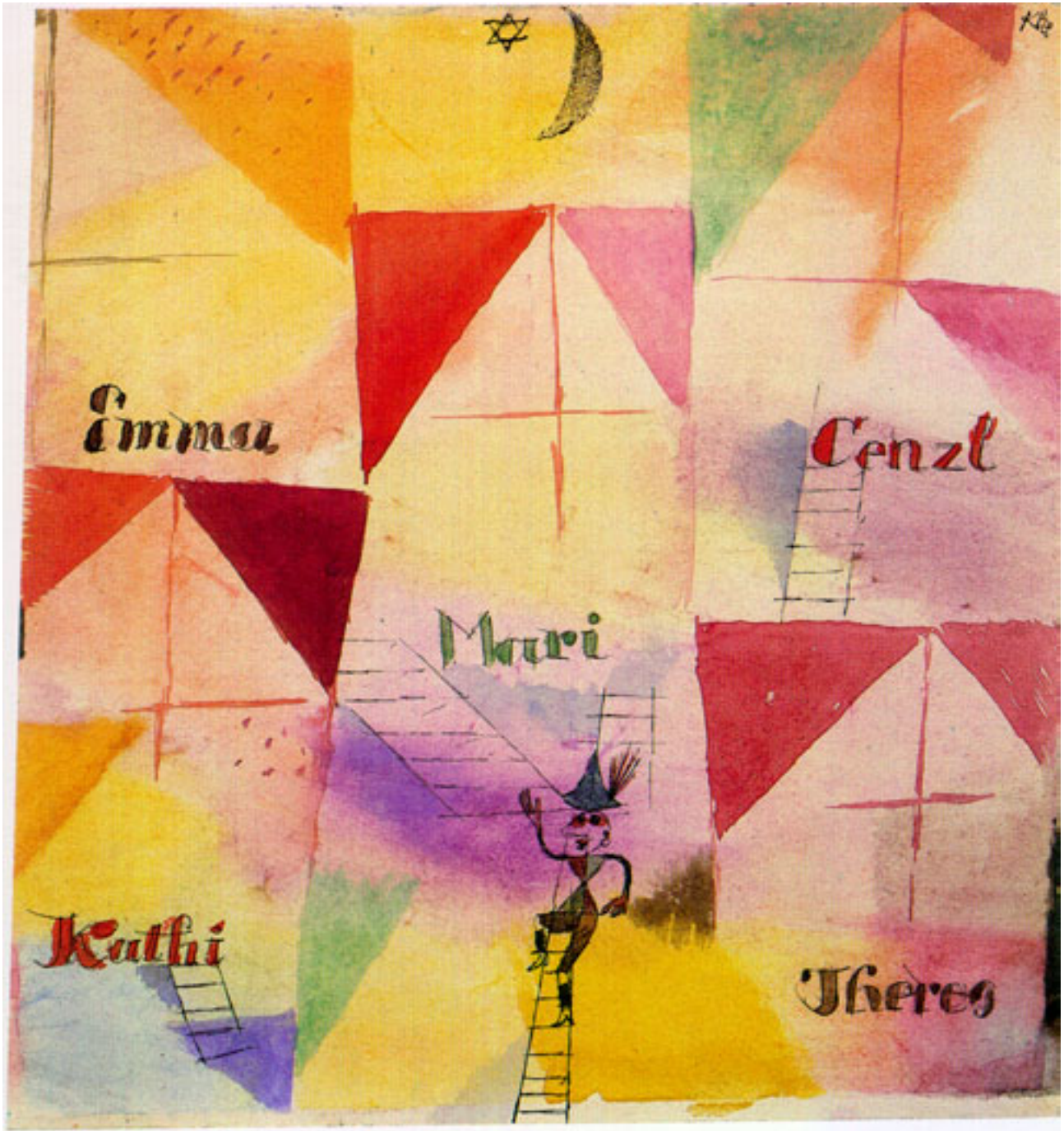


Abb. 6



Abb. 7

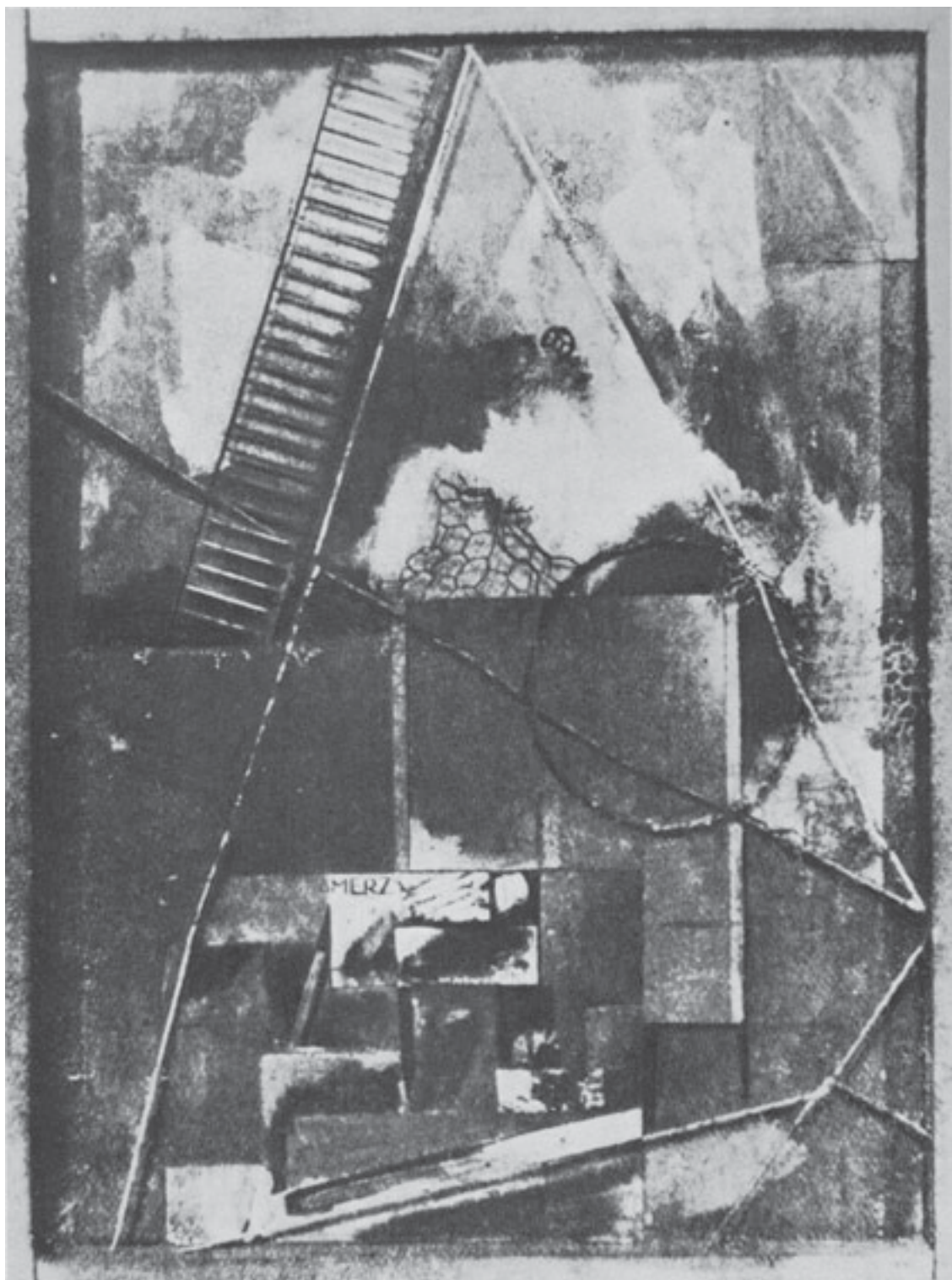


Abb. 8



Abb. 9



Abb. 10



Abb. 11



Abb. 12



Abb. 13

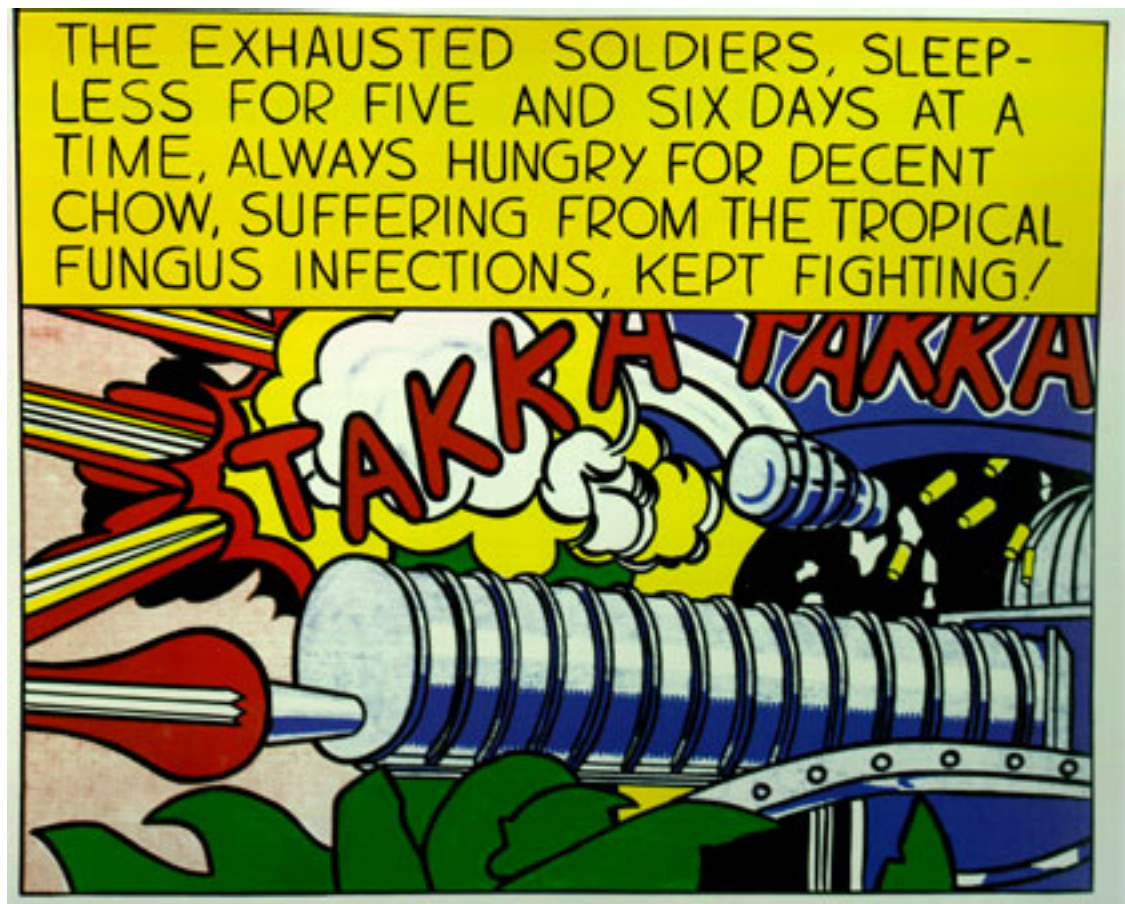


Abb. 14



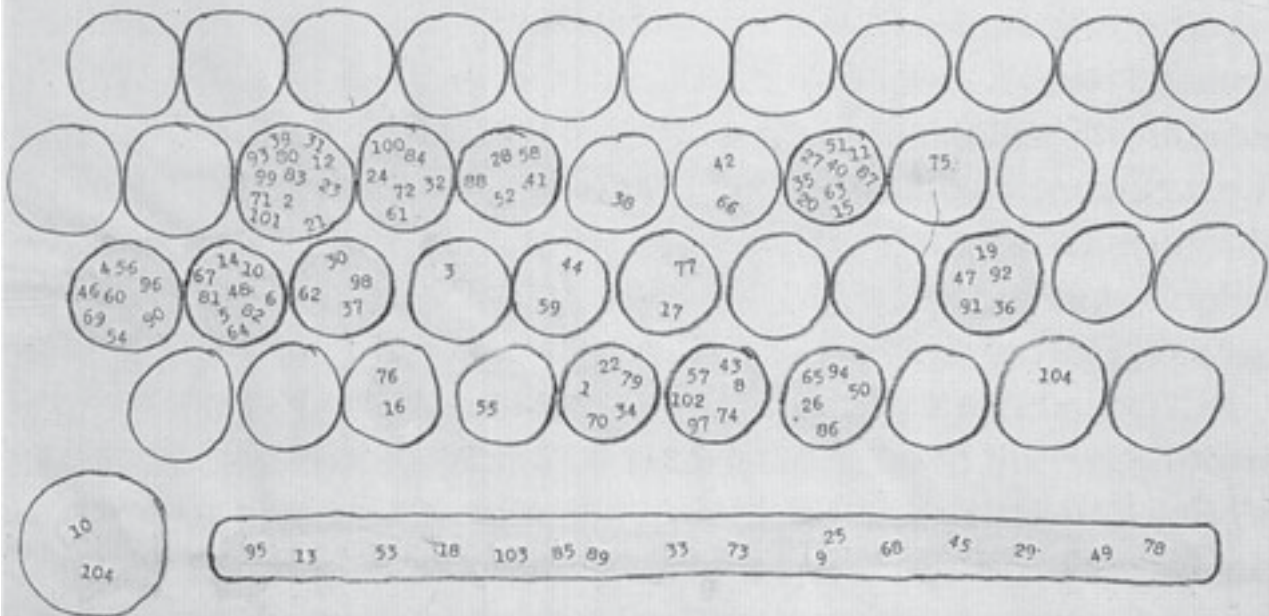
Abb. 15



Abb. 16

SCHREIBMASCHINENGEDICHT

tomas schmit 64



NUMMERN BEZEICHNEN REIHENFOLGE!

Abb. 17



Abb. 18 a,b,c (Tafeln A,B und D)



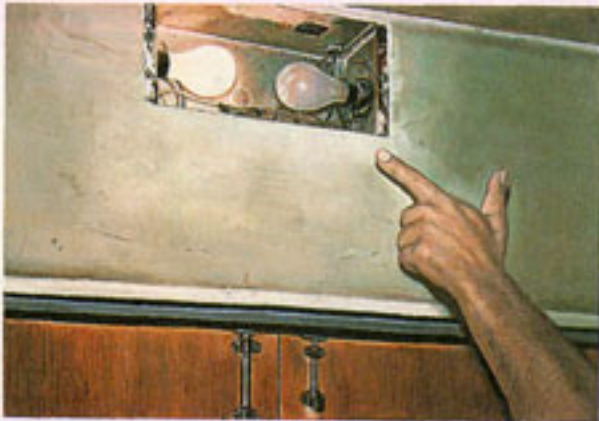
Abb. 18 d
(Wandtafeln 1-18)



Abb. 18 e
(Wandtafeln 19-35)



Abb. 18 f (Wandtafel 33)



A PAINTING BY DANTE GUIDO

Abb. 19 a,



A PAINTING BY PATRICK X. NIDORF O.S.A.

Abb. 19 b



A PAINTING BY NANCY CONGER

Abb. 19 c



A PAINTING BY PAT PERDUE

Abb. 19 d

Missing: some parts are assembled here, suggesting a construction which speaks of other constructions, also partly assembled here. What this work is not can be found among them. To begin with we could interrupt this space (as we have, here, between other works) with fragments which tell parts of a tale exterior to the tale of which they have long since become part (like this, which celebrates, denies, and reconstructs). Among these sets of erasures, a list: *Nebuchadnezzar, Ninevah, Bethulia, water, Israelites, Babylonians, 'going out at night to pray', fourth day, wine, sword, 'smote twice', head, defeat*. Yet, the tale this work tells is not to be found here. What is hidden here is a missing part, that temporary situation which is its permanent feature, crossed-off in the process of making new lists, as assembled here.



Abb. 21



Abb. 22 a



Abb. 22 b

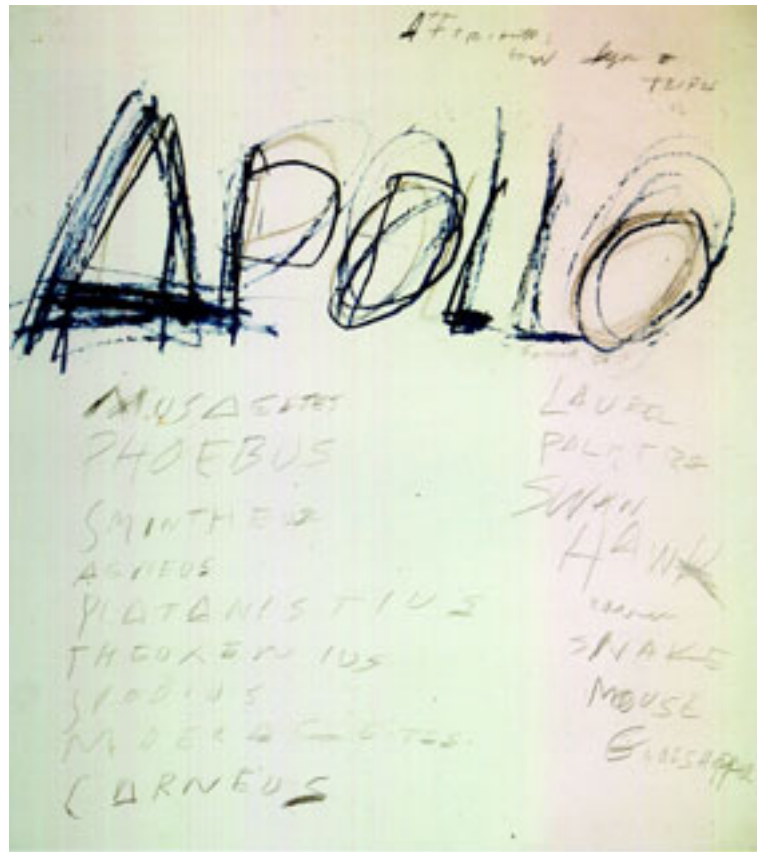


Abb. 23



Abb. 24



Abb. 25.



Abb. 26



Abb. 27



Abb. 28



Abb. 29