



PIET 2 MY BEELIN STORY, CHARLWELL, AUGUST

Number 108  
DATE 19th August 2004

Dear Aja,

To be honest I don't know whether I believe it, but the story for was so adamant, so convinced and willing to provide me with reference material, maps, and more anecdotes that...

Dear Nick,

Since the Berlin Wall [physical one, which was announced on August 19th 1961] the station continued to function on the West side of Berlin. However, the S-Bahn was run by the East German Government so there were certain restrictions and rules that the usual passengers had to abide by.

The guards were often stationed by dead end corridors for example imagine you would go to the toilets and as you approach them, you notice two guards with guns and wireless (walkie talkie) radios walking your line, apparently it was really that absurd. However, as there were so many of these characters and restriction points, perhaps they had become invisible to many.

Number 109  
DATE 20th August 2004

Dear Lucien/Structure,

The underground tunnels that had been in 1941 were so enormous and why, why they dealt with that a suspicion began to form. The wall surface appeared to be a strange fibreglass material that had been beautifully carved into... I'm sorry Lucien I tried to type a little longer - special privilege I've granted you - but now my time is up I'll be in touch.

Dear George,

In the story a guard called Reinhold Hahn was on duty guarding the entrance to one of the many tunnels that exist beneath the Akademie Bahnhof. One day he was found dead on the floor.

He did not appear to be wounded. He was an East German guard. The controversy that followed almost caused another war. Once the situation of an unknown and suspicious had passed down the floors returned to the tunnel to collect the body.

It was now gone. These tunnels were the most guarded and known to both houses since their discovery in 1941. How could he just disappear? Who is what is either down there, or has unknown access? The mystery is still unresolved.



signifying the "darkness" and the potential enlightenment it might offer, that more surely reflect the "blackest" text of *Amster* (which has no paragraph breaks throughout). The barely legible graphics (fig. 17, upper left), along with the shadows painted on the redbrick bins and the writing on and over the windows in the "Amster-Berlin" image (fig. 18), connect these images and the writing they contain with water and decay. Each *Amster* image is a new visible object, appearing in new literary presence upon the reader and reading, an object of writing, to resemble the entrance to the *Amster* or *Amster*. They thereby signify a form of historical closure expressed as blackness, offering an encounter with the "epitaphic" first that images and text might both fail to elucidate memory or experience.

These static images impel *Amster*'s narrative towards its dead end. After listing the contents of the "lost files" of the "Amster-Berlin" (fig. 18), the text on the next page, concerning these encounters, its words and narrative strands as for *Amster* images, objects that for reasons one could never know had reflected their former reality and exposed the process of obscuration, so that I could see an eye one face (black) barely perceptible among them.

The photographic reproduce images of objects that signify the destruction of the past (fig. 10), the past presents an image that offers obscure testimony (*Amster* guides the "writing" and the "lover" behind the object) as its own absence. The presence, and the perception of these objects, of *Amster*'s "own lost shadow" confirms his entry as one such object, a remnant from a destroyed past which has remained, and the images it contains, seek reflexively to reconstruct.

The image of *Amster* himself, adorning the cover of all editions of the book, is also present, since finally given to the images of images of *Amster* (fig. 11, right). This photograph is one of two portraits discovered by Vira, "inside one of the fifty-after re-constructed volumes of *Amster*," one containing the narrative of *La Grand Chateau* (1912), who is reported killed in battle at Eilas but returns alive to Paris 12 years later. *Amster*'s narrative of his death and resurrection (*Chateau* is a homonym for *Amster*) is a suitable text for the image of *Amster*'s childhood self to be symbolically reborn from, and redefines the connection between the image and the literary that *Amster*'s writings construct. The other images of a single building provides a particularly resonant, a model for the image of *Amster*, the moment of construction between the material and the lost past he seeks to reconstruct (fig. 12, left). For Vira, making the image reveals the chance here eluded to in the final pages of the book—the slope of the lost, an image of

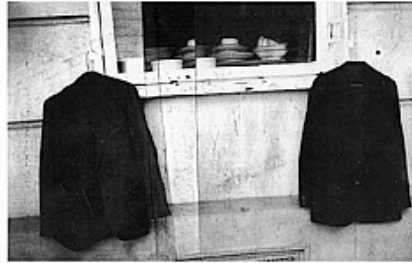


Sebal's Invisible Cities  
ANNE FLANNERY

This project stems from a deep interest in the visual depiction of Vienna. The images are created from photographs taken on walks through the city, layered with other fragments and reassembled to create a new document of Vienna, much as W. G. Sebald gathers images and experiences to create a sense of omniscient recollection. The camera captures different parts of the city in different seasons, but subtly enough, every corner in some way compares with the others in a tug of grief melancholy.

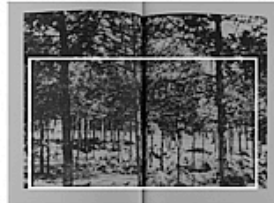
These grayscale images are inspired by Sebald's texts, not only those which consider the city itself, but those which embody variations on his observation that cities fade and are taking away like these lines from his after future.

Free street identity  
These you see in the growing nightfall  
The distant windows burn  
The street widens slowly  
so that their narrow hall  
where it once lay and the car house  
opens, and now, on to the field, there is  
a colorless image of death.



INTERMEZZO THE RINGS OF SATURN

Four editions of the image of Saturn (2014) are also shown. Four English and (S&W) show four different crops of the image: the original German language edition by Wolke (2002), pp. 80-81, (Pg. 84-85) a later German-language edition by the publisher's edition by Wolke (2002), pp. 80-81, (Pg. 84-85) the English language edition by the publisher's edition by New Directions (2002), pp. 80-81, (Pg. 84-85) and the American language edition by New Directions (2002), pp. 80-81, (Pg. 84-85). The white frame outlines the area of the image that appears in all four editions.





Max  
AXEL FORRESTER



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A Firework for W. G. Sebald (2005-06)  
JEREMY MILLER

Chapter four of W. G. Sebald's novel *The Rings of Saturn* opens with a photograph of the lighthouse on Southwold, a town on the Suffolk coast to which the author walked from Ipswich one day along the coast in August 1993. One can also find the same lighthouse in the opening scene of Peter Greenaway's 1988 film, *Drowning by Numbers*, which was made in the town and its environs.

A meditation upon death, also, the film concerns the enigmatic entanglements of a local courtesan, Madgett, with three women—a mother and her two daughters—whose husbands all die in quick succession, and in mysterious circumstances. Sharing Madgett's impish wit and her delight in arcane information and games of bombastic conspiracy is her son Simeon, who accompanies her father on his increasingly compromised investigation.

One of Sebald's more extraordinary rituals—and there are many—is to mark each death that he encounters, whether it is a drowned husband or an animal in a hedgehog, even his own mental excursions with the lighting of a firework.

In one way—and celebration—of the extraordinary life and work of W. G. Sebald, a firework was lit by the side of the A49 in Framingham Road, the place in which he was killed in a car crash on 14 December 2001.



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