

vier.fach

ausstellung

exhibition

2016

8. januar - 7. februar
niederösterreichisches
dokumentationszentrum für moderne kunst
st. pölten niederösterreich

mit hermine karigl-wagenhofer,
peter neuwirth, lisa thurner

ausstellungsansichten
und scans der originale
alle fineliner auf papier - din a4

2016

8 january - 7 february
lower austrian documentation centre
for modern art st. pölten lower austria

with hermine karigl-wagenhofer,
peter neuwirth, lisa thurner

exhibition views
and scans of the original drawings
all fineliner on paper - din a4



aus der eröffnungsrede

...

Was das Licht für das Sehen ist, ist die Linie für das Bild. Was aber hat die Linie mit dem Quadrat zu tun und das Quadrat mit der Linie? Nein, nicht weil wir im Dezember letzten Jahres 100 Jahre 'schwarzes Quadrat auf weißem Grund' bedenken konnten und damit das vielleicht größte Bildereignis seit der Höhlenmalerei bzw. -zeichnung.

Thomas Laubenberger-Pletzer gibt uns eine Antwort darauf. Zum Beispiel entwickelt er seine Schriftlinien aus dem Quadrat - vollständig! Und wenn Sie nun glauben, das sei halt ein schönes formales Spiel, dann werden sie, wenn sie die Schriftquadrate zu lesen beginnen, schnell erfahren, dass Begriffe wie der Platz Maidan in Kiew auftauchen und Sie werden sehen, wie politisch und subversiv eine quadratische Fineliner-Linie bei Laubenberger-Pletzer sein kann.

Konstruktivistisch, minimalisierend, reduktiv und damit verdichtend sehen Sie das auch, wenn Sie seine 'Fahnenlinienarbeit' betrachten - wie schnell erkennen Sie die jeweiligen Nationalitäten der Fahnenbilder? Diese Frage ist kein harmloses Spiel - sehen sie in den Nahen Osten und etwa auf die dramatische Flüchtlingssituation - Territorium und Nationalität brechen auseinander, die Multiplizität von staatlich Nationalalem überlappt sich unentwegt. Dass - was lange Zeit gerade für meine Generation als non plus ultra galt - Grenzen durchbrochen, Grenzen überwunden werden, wird nun langsam zu einer griechischen Gegenwarts-tragödie!

...

from the opening speech

...

What light is to vision, the line is to the image. But what does the line have to do with the square and the square with the line? No, not because last December we were able to celebrate 100 years of the 'black square on a white background' and thus perhaps the greatest pictorial event since cave painting or drawing.

Thomas Laubenberger-Pletzer gives us an answer to this. For example, he develops his lettering lines from the square - completely! And if you now think that this is just a nice formal game, then when you start reading the squares of writing, you will quickly realise that terms such as Maidan Square in Kiew appear and you will see how political and subversive a square fineliner line can be in Laubenberger-Pletzer's work.

Constructivistic, minimalising, reductive and thus condensing, you also see this when you look at his "flag line work" - how quickly do you recognise the respective nationalities of the flag images? This question is not a harmless game - look at the Middle East and the dramatic refugee situation, for example - territory and nationality are breaking apart, the multiplicity of state-nationality is constantly overlapping. The fact that - what for a long time was considered the non plus ultra for my generation in particular - borders are being broken down, borders overcome, is now slowly becoming a Greek tragedy of the present!

...



Eindrucksvoll seine figurativen Arbeiten, insbesondere sein Selbst-portrait, das, einem genetischen Code gleich, sich aus vielen Bilder-puzzeln zusammensetzt - Das Ikon als genetischer Code des Bildnerischen gewissermaßen. Dass er dabei bis hin zu einer einzigen Zeichnung seinen ganzen Körper verdichtet, zeigt eine neue Art von Portrait, in und mit der der einzelne Mensch einzigartig ist. Sie haben es erraten: seine DNA. Die Linie fungiert dabei als DNA seiner Bilder, ja, die Linie i s t die DNA des Bildnerischen - sein Anfang und gleichzeitig sein Ursprung.

Vergessen wir das nicht: So, wie in einer DNA das ganze Leben enthalten ist, ist in einer Linie die ganze Welt enthalten. Die Linie ist bildnerisch Grenze und Entgrenzung des Bildes zugleich, sowohl anthropologisch als auch visuell - mit der Linie wird der Mensch zu einem Homo Picturalis.

Dies alles und noch viel mehr können Sie im Werk von Laubenberger-Pletzer finden, auch wenn Sie im ersten Moment nur wunderschöne und harmlose grafische Spuren zu sehen glauben.

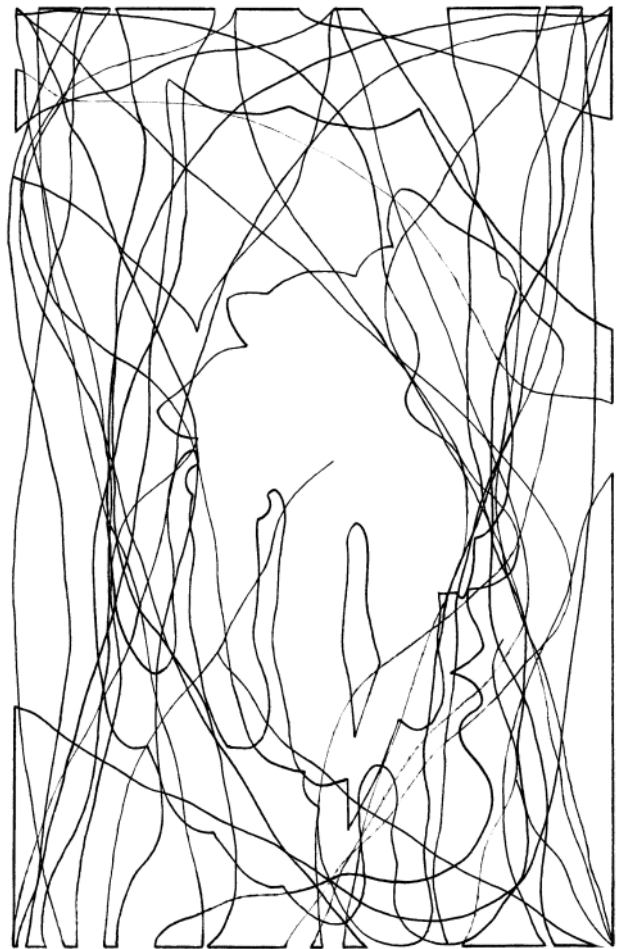
carl aigner kunsthistoriker

His figurative works are impressive, especially his self-portrait, which, like a genetic code, is composed of many picture puzzles - the icon as a genetic code of the pictorial, so to speak. The fact that he condenses his entire body down to a single drawing shows a new kind of portrait, in and with which the individual person is unique. You guessed it: his DNA. The line functions as the DNA of his pictures, indeed, the line i s the DNA of the pictorial - its beginning and at the same time its origin.

Let us not forget that: Just as a DNA contains the whole of life, a line contains the whole world. The line is both the pictorial boundary and the delimitation of the image, both anthropological and visual - with the line, man becomes a homo picturalis.

You can find all this and much more in the work of Laubenberger-Pletzer, even if at first you think you see only beautiful and harmless graphic traces.

carl aigner art historian

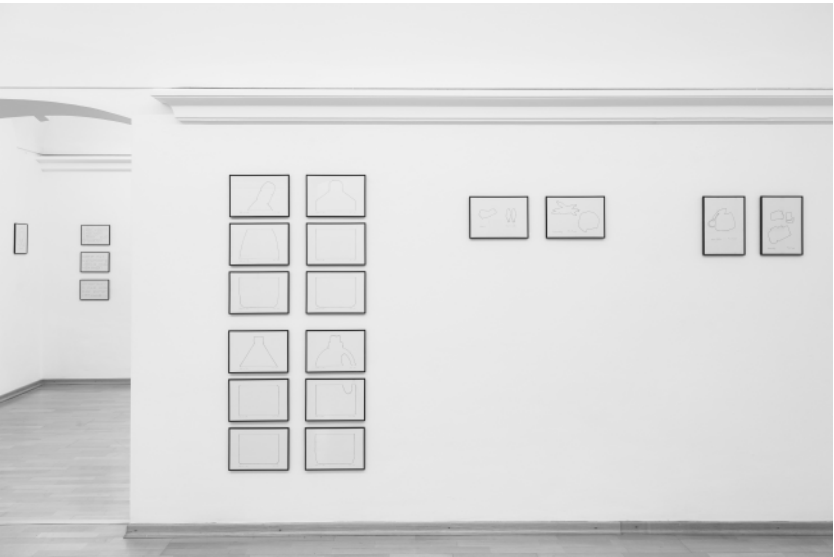


ich

F.O. 2014

fünf räume

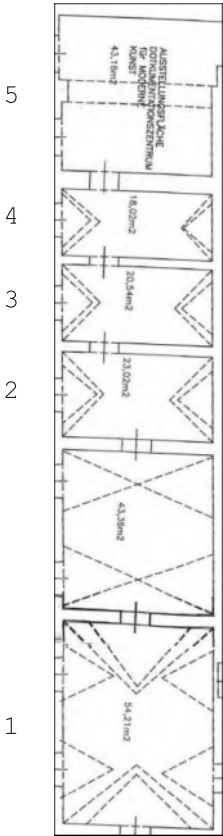
five rooms



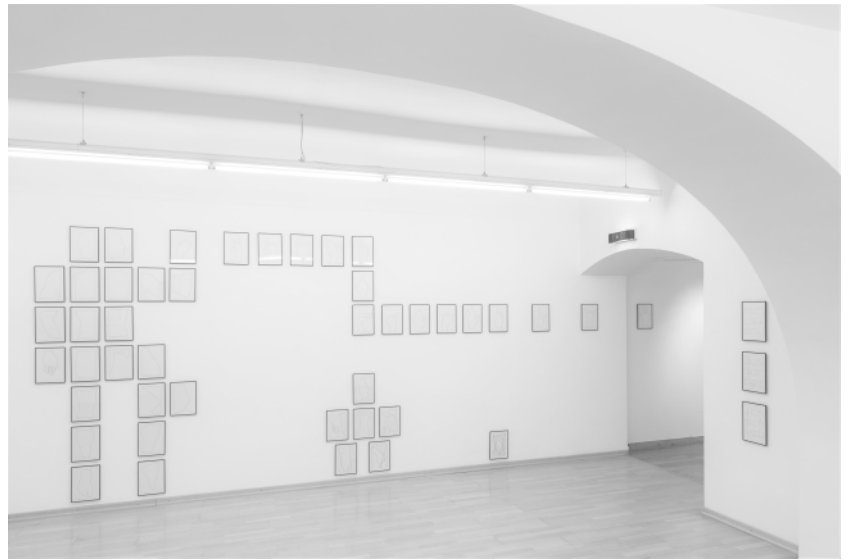
2



1



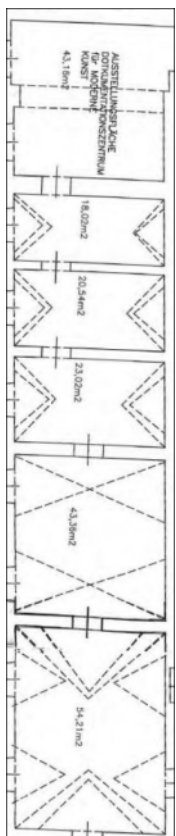
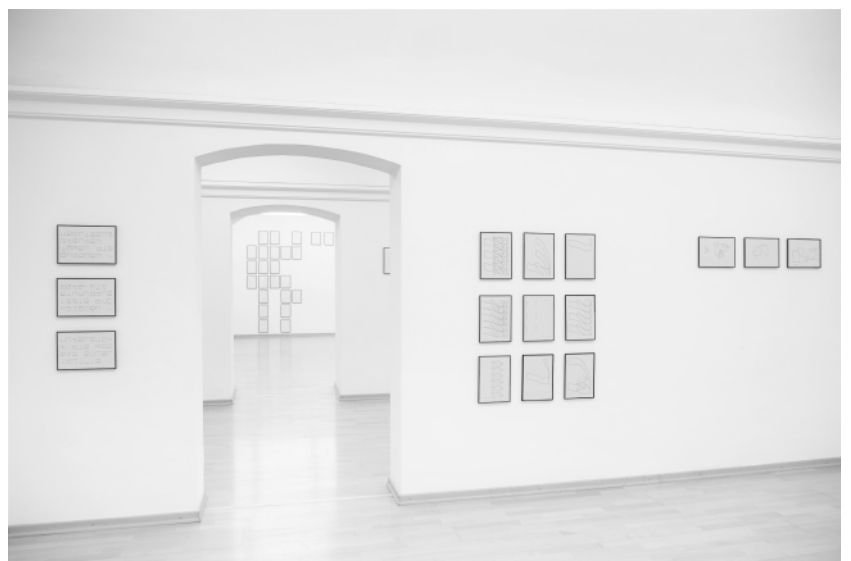
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4



3



5

4

3

2

1

raum eins

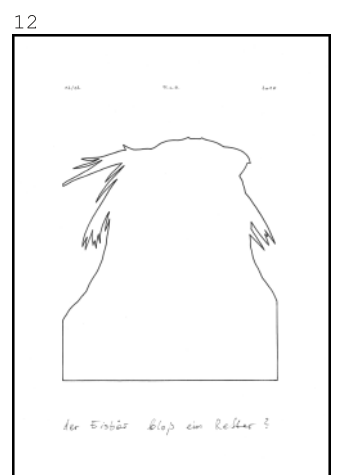
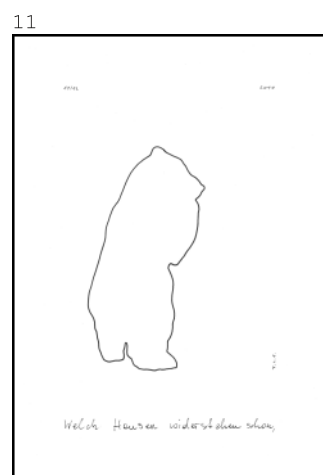
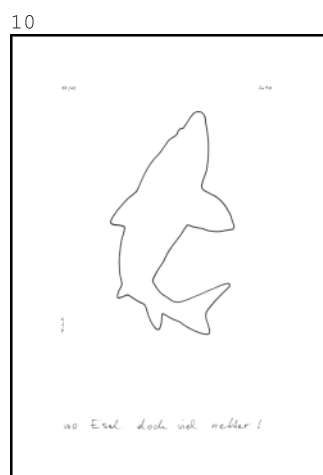
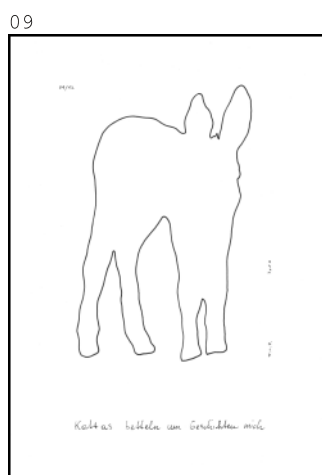
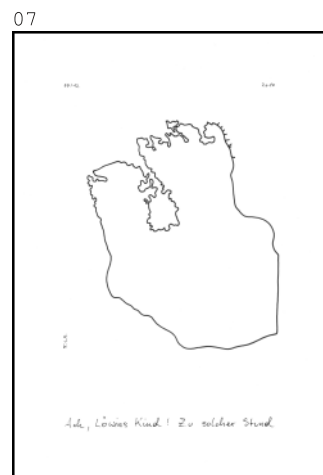
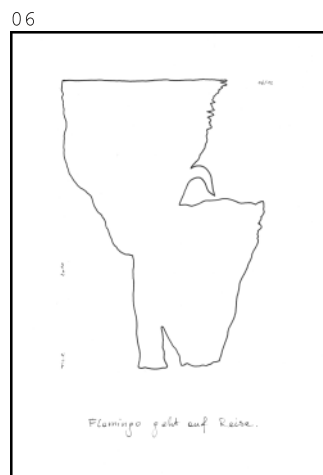
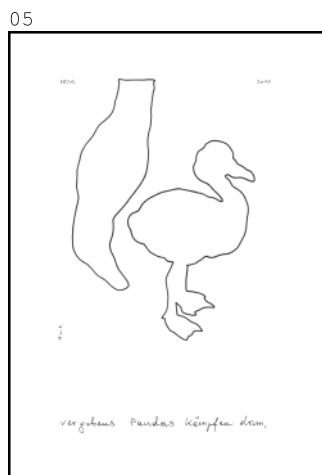
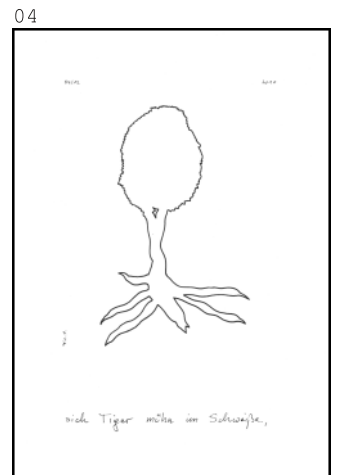
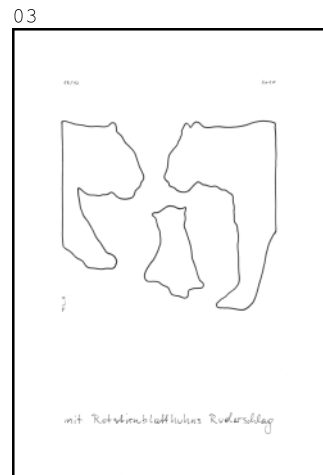
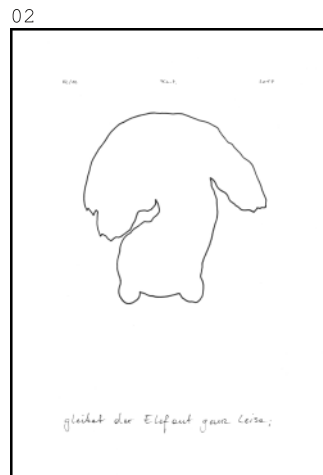
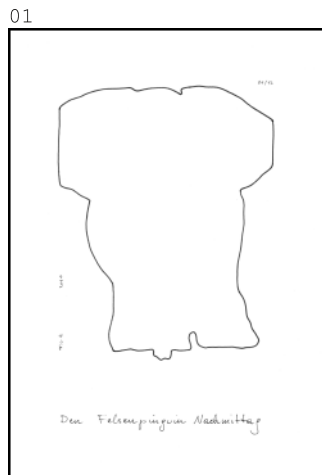
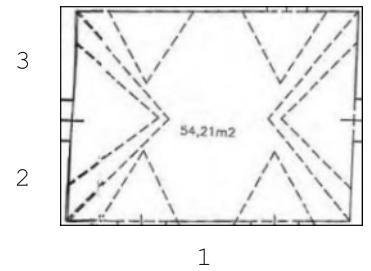
room one

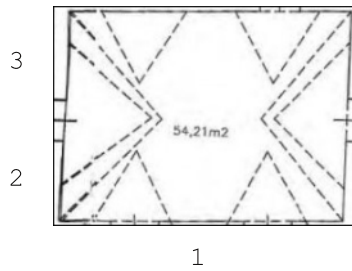
1
serie
'den felsenpinguin nachmittag'
12 zeichnungen 1 gedicht 2010
an lewis carroll

rahmenlos mit
fotoklammern gehängt

1
series
'den felsenpinguin nachmittag' (eng.
'the rockhopper penguin afternoon'
12 drawingsn 1 poem 2010
to lewis carroll

hung frameless with photo clips





1

2

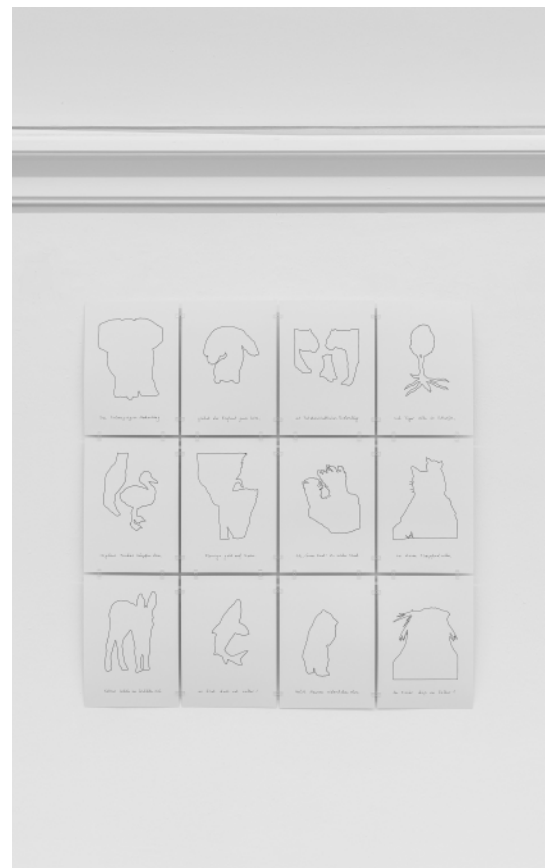
3

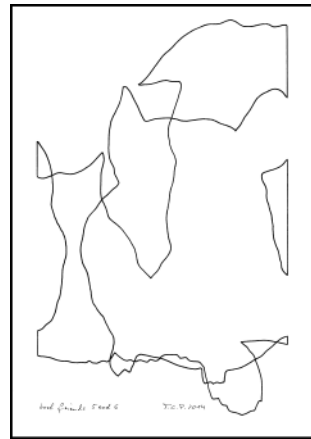
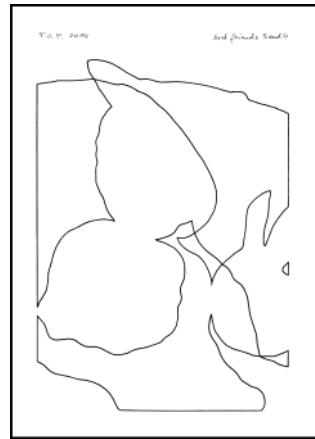
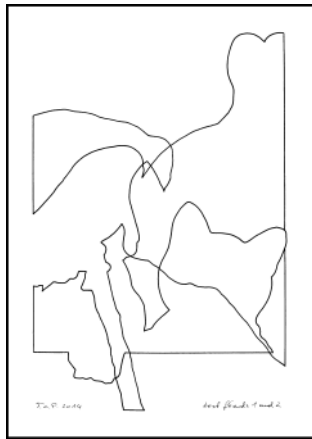
umrissen von motiven eines tierkalenders 1:1 wurde zeilenweise das gedicht aus dem anfang von lewis carroll's 'alice im wunderland' zugeordnet. die namen der tiere sind dabei in das gedicht eingearbeitet, jedoch 'nicht passend' zu den tiermotiven.

the poem from the beginning of lewis carroll's 'alice in wonderland' was assigned line by line to the outlines of the motifs of a 1:1 animal calendar. the names of the animals are incorporated into the poem, but 'not matching' the animal motifs.

01 den felsenpinguin nachmittag
02 gleitet der elefant ganz leise,
03 mit rotstirnblatthuhns ruderschlag
04 sich tiger mühn im schweiß,
05 vergebens pandas kämpfen drum,
06 flamingo geht auf reise.
07 ach, löwins kind! zu solcher stund
08 bei diesem flusspferdwetter,
09 kattas betteln um geschichten mich
10 wo esel doch viel netter!
11 welch hausen widerstehen schon,
12 der eisbär bloß ein retter?

01 the rock penguin afternoon
02 the elephant glides quietly,
03 with red-fronted penguins rowing
04 tigers struggle in sweat,
05 pandas fight in vain,
06 flamingo goes on a journey.
07 oh, lion's child! at this hour
08 in this hippo weather,
09 cattas beg me for stories
10 where donkeys are much nicer!
11 what catfish can resist,
12 the polar bear just a saviour?

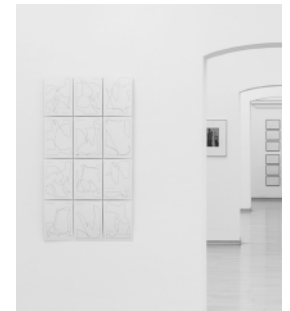
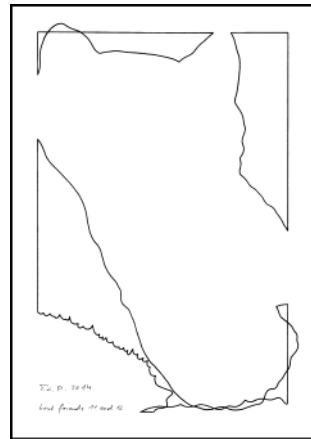
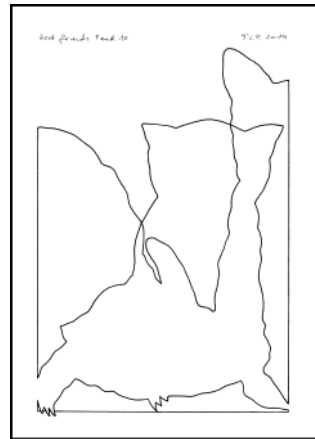
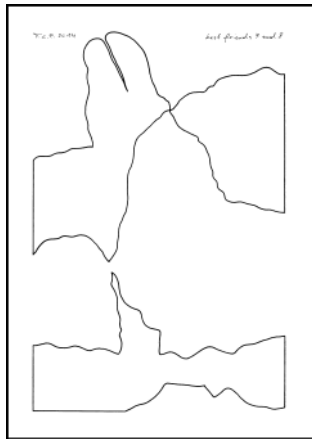




aus der serie
from the series

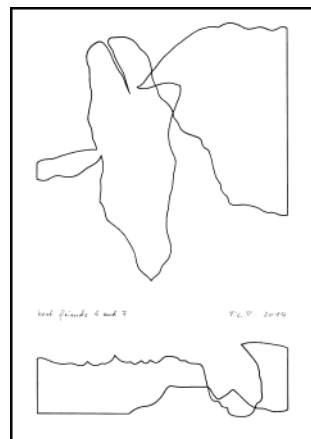
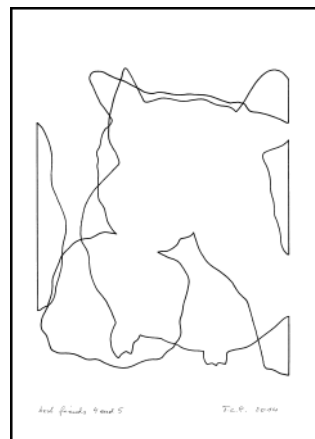
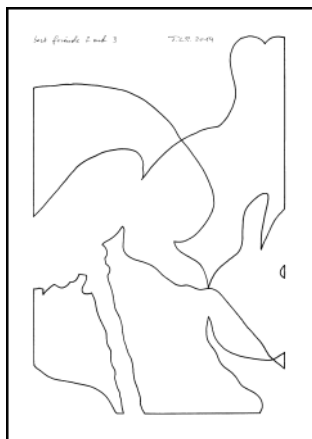
`best friends`

2
`best friends
x + y` 2014



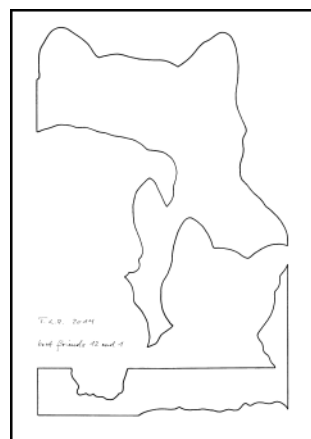
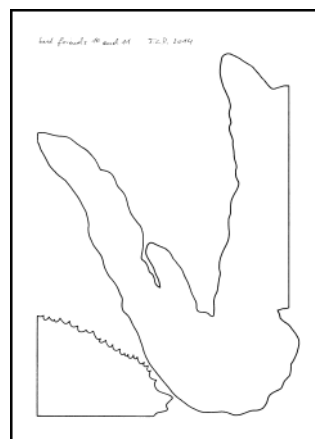
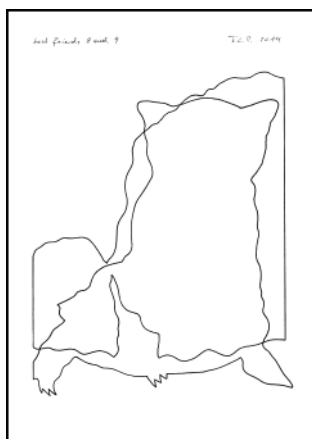
ausgangspunkt

umrisse von
motiven eines
tierkalenders 1:1
jeweils 2 tiere
auf einem motiv



starting point

outlines of
motifs of an
animal calendar 1:1
each 2 animals
on one motif



3
 'best friends
 x, y + z' -
 x or y or z
 gone' 2015

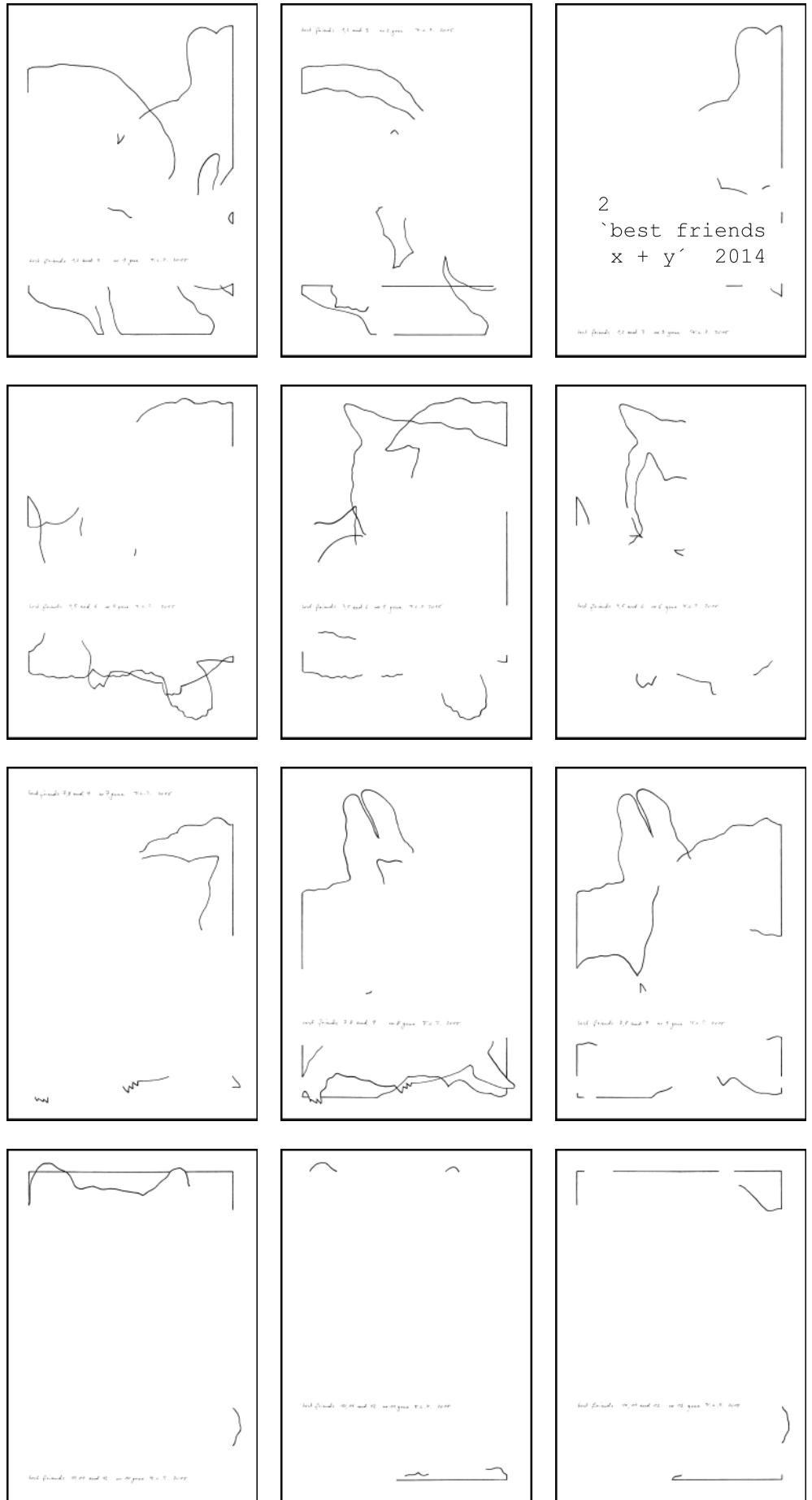


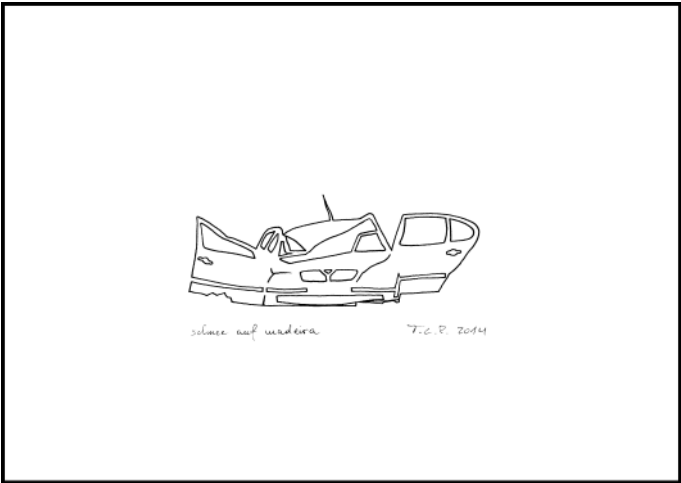
ergebnis

je 2 motive über-
 einander <- links
 je 3 motive über-
 einander und 1
 motif wieder weg
 rechts ->

result

2 motifs on top of
 each other <- left,
 3 motifs on top of each
 other and 1 motif away
 again on the right ->

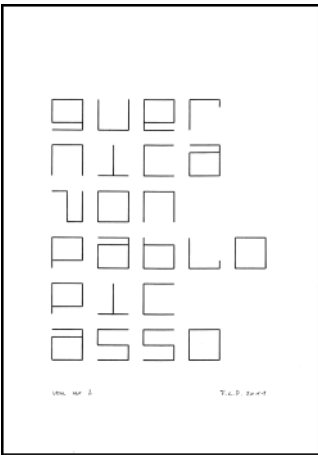




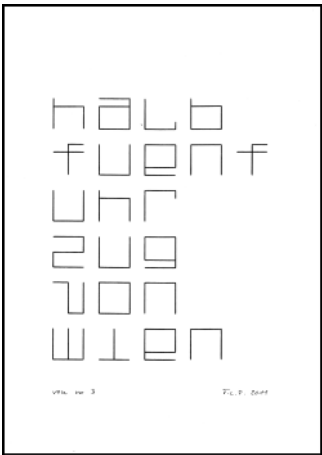
2
aus der serie
'mit' 2014
'schnee auf madeira'

2
from the series
'mit' (eng. 'with') 2014
'schnee auf madeira'
(eng. 'snow on madeira')

11 + 1
serie 'von' 2011

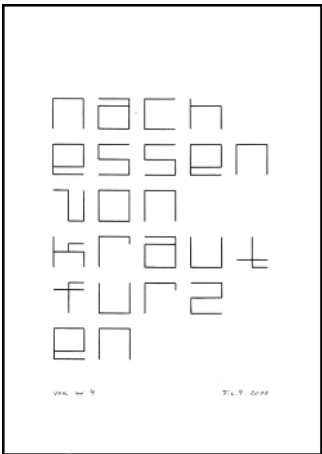
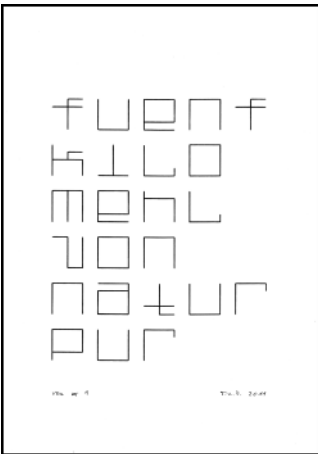


11 + 1
series 'von' 2011
(eng. 'from/by/of')



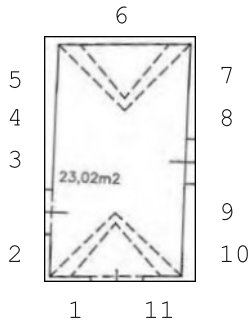
guer
nica
by
pablo
pic
asso

half
past
four
train
from
vienna



five
kilos
of flour
from
natur
pur

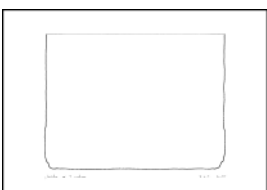
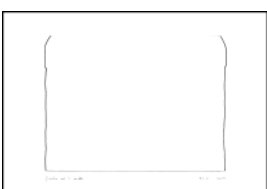
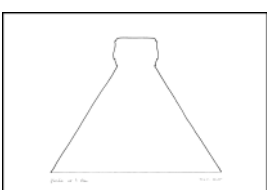
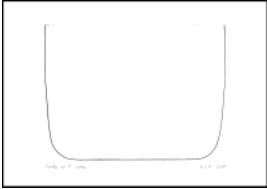
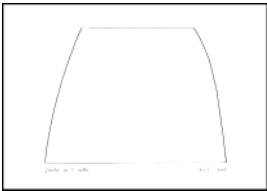
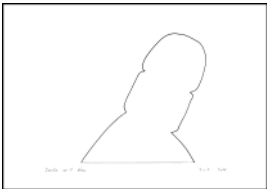
after
eating
(a piece) of
cabbage
far
ting



3
serie
'flaschen' 2015



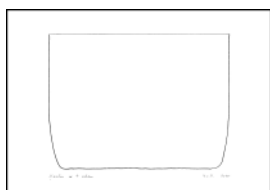
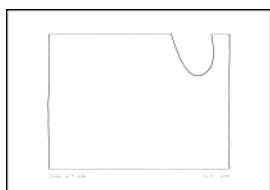
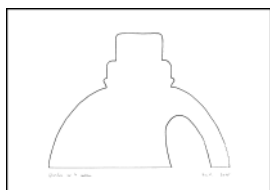
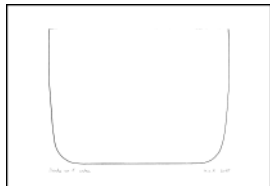
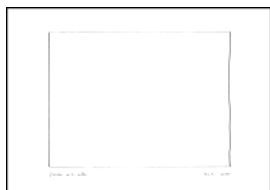
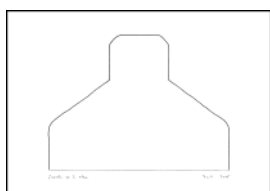
3
series
'flaschen' 2015
(eng. 'bottles')



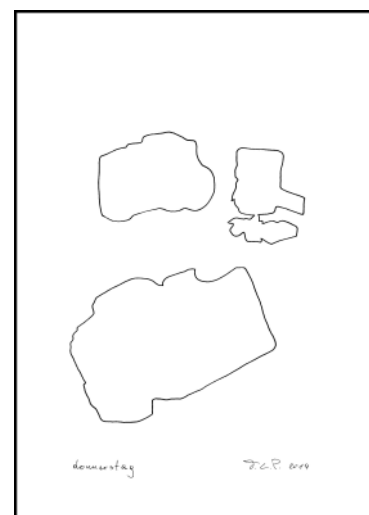


1 2 3 4 5 6 7 8 9 10 11

3

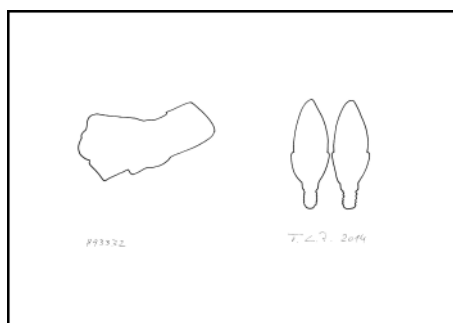


5
aus der serie 'kauf'
2014 'gegen falten',
'donnerstag'

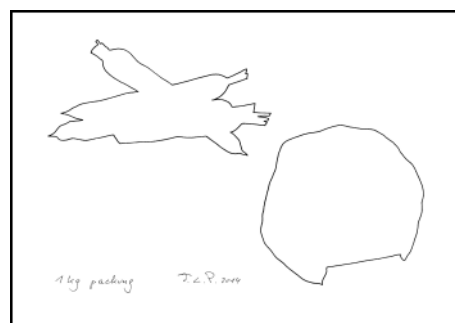


5
from the series 'kauf' 2014
'gegen falten', 'donnerstag'
(eng. 'buy' 2014 'against
wrinkles', 'thursday')

4
aus der serie 'kauf' 2014
'893332', '1kg packung'



4
from the series 'kauf' 2014
'893332', '1kg packung'
(eng. '1kg pack')



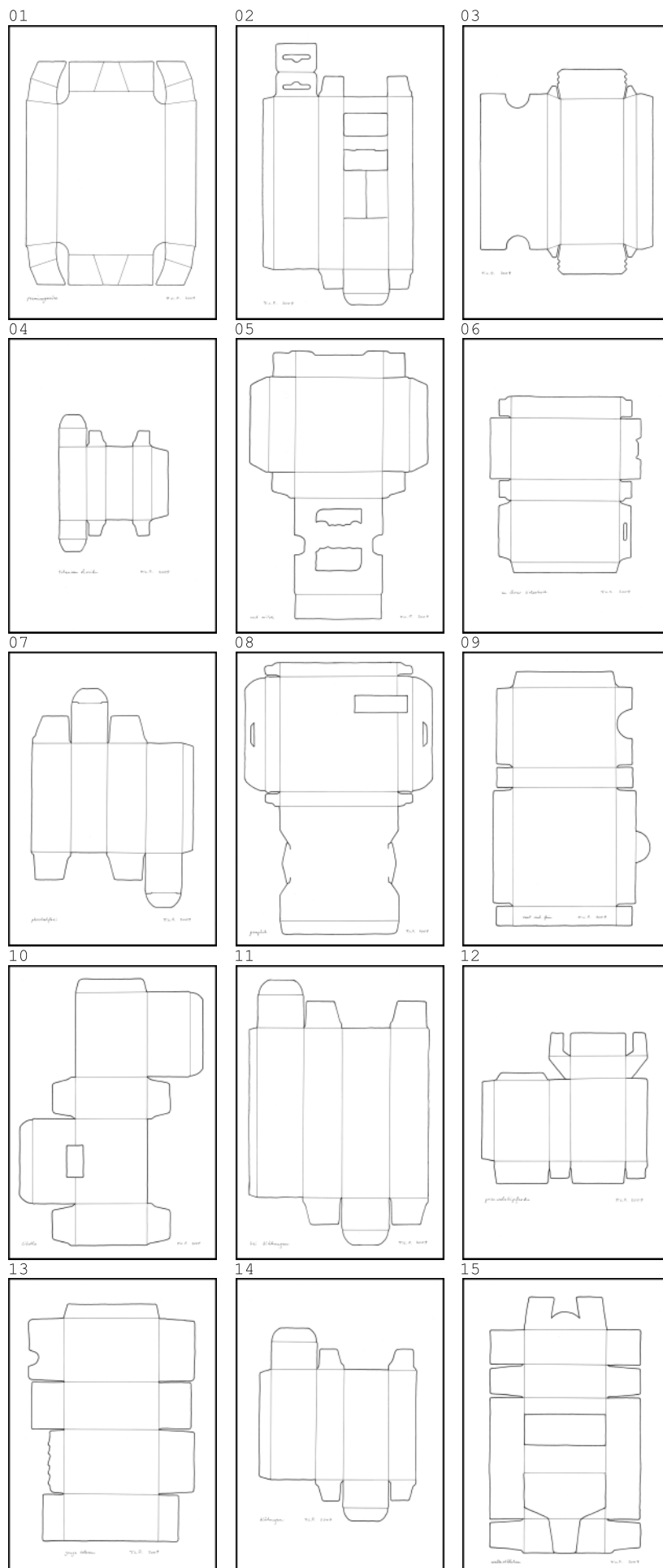
6
serie 'box' 2009

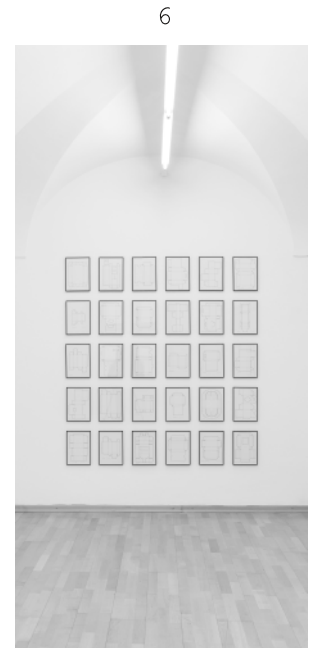
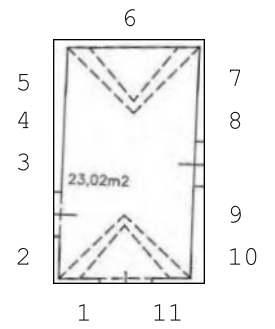
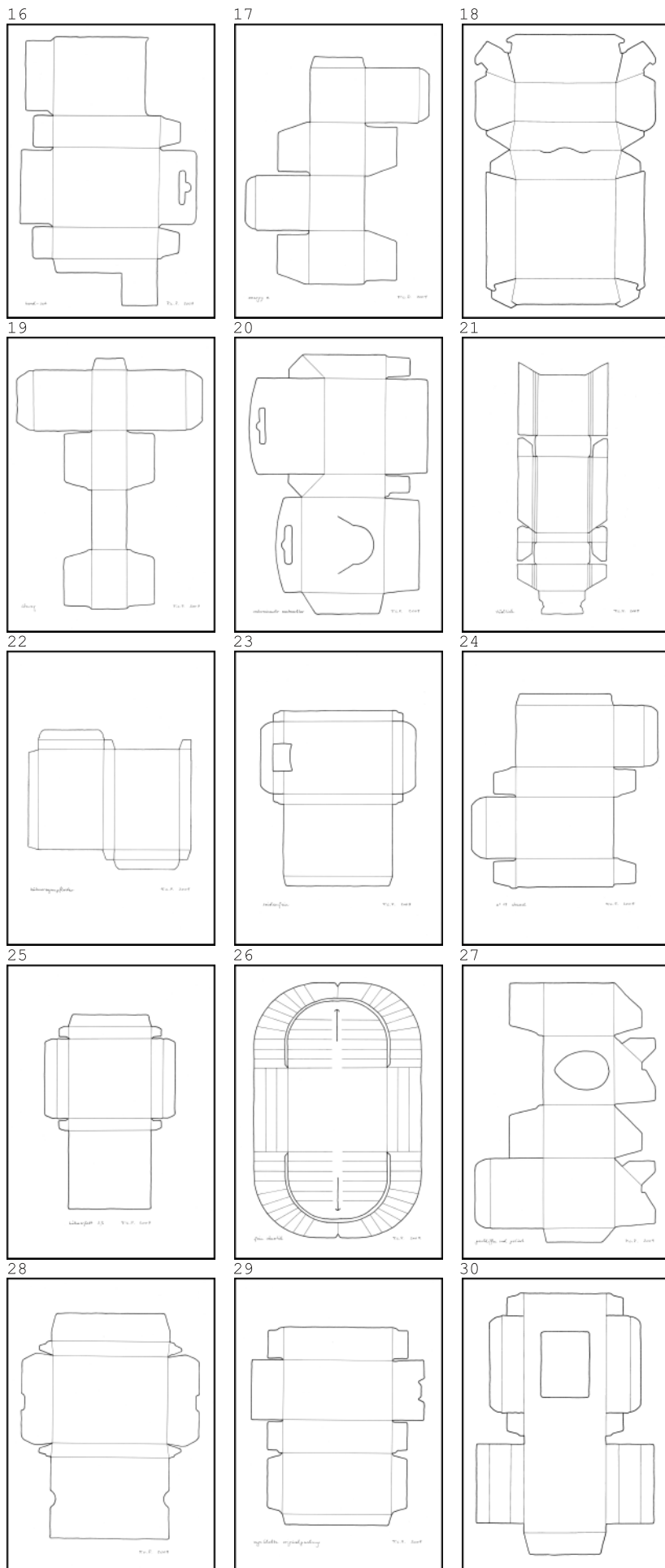
umrisse von realen
schachteln gezeichnet
in originalgröße, teil-
weise an das blattfor-
mat din a4 angepasst
durch einseitige
stauchung - titel aus-
gewählt aus wörtern auf
den verpackungen

6
series 'box' 2009

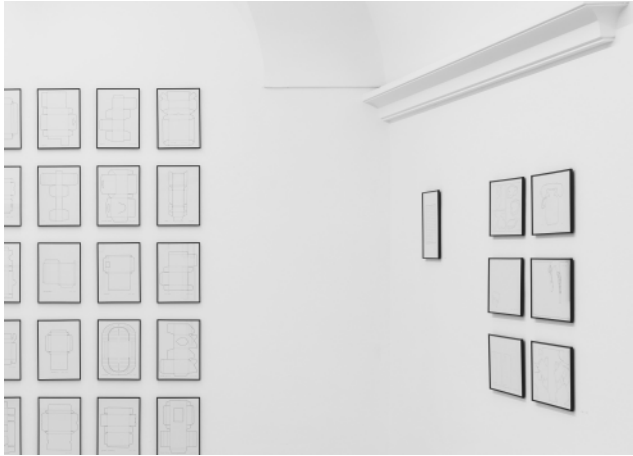
outlines of real boxes
drawn in original size,
partly adapted to the din a4
format by one-sided compres-
sion - titles selected from
words on the packaging

- 01 'premiumgemüse'
- 02 ohne titel
- 03 ohne titel
- 04 'titanium dioxide'
- 05 'mit milch'
- 06 'zu ihrer sicherheit'
- 07 'phosphatfrei'
- 08 'graphit'
- 09 'zart und fein'
- 10 'libelle'
- 11 'bei blähungen'
- 12 'przewalskipferde'
- 13 'junge erbsen'
- 14 'blähungen'
- 15 'wattestäbchen'
- 16 'handset'
- 17 'engery e'
- 18 '45% fat'
- 19 'lösung'
- 20 'untereinander
austauschbar'
- 21 'tödlich'
- 22 'hühneraugnpflaster'
- 23 'seidenfein'
- 24 'n°19 chanel'
- 25 'hühnerfett 2%'
- 26 'fein säuerlich'
- 27 'geschliffen und poliert'
- 28 ohne titel
- 29 'zugeklebte
originalpackung'
- 30 'helsinki salzburg'

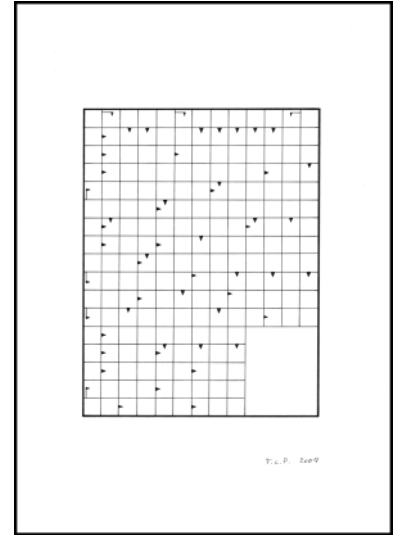




- 01 'premium vegetables'
- 02 untitled
- 03 untitled
- 04 'titanium dioxide'
- 05 'with milk'
- 06 'for your safety'
- 07 'phosphate-free'
- 08 'graphite'
- 09 'tender and fine'
- 10 'dragonfly'
- 11 'for flatulence'
- 12 'przewalski horses'
- 13 'young peas'
- 14 'flatulence'
- 15 'cotton buds'
- 16 'handset'
- 17 'engery e'
- 18 '45% fat'
- 19 'solution'
- 20 'interchangeable'
- 21 'deadly'
- 22 'corn plasters'
- 23 'silty fine'
- 24 'n°19 chanel'
- 25 'chicken fat 2%'
- 26 'fine acidic'
- 27 'sanded and polished'
- 28 untitled
- 29 'taped original packaging'
- 30 'helsinki salzburg'

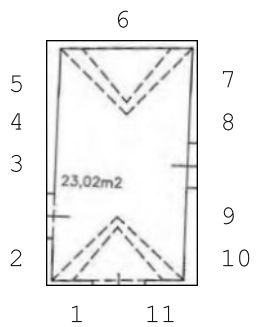


7 8



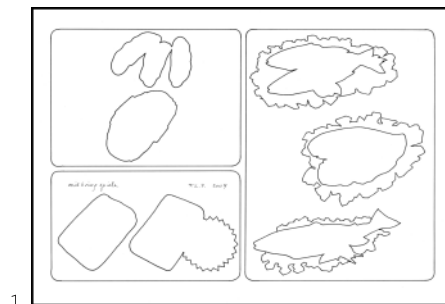
7
aus der serie
'was tun' 2009
'kreuzworträtsel'

7
from the series
'was tun' 2009 (eng.
'what to do'
'crossword puzzle')

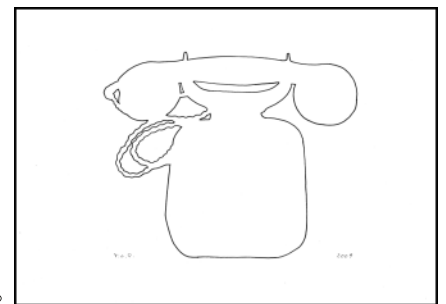


8
aus der serie
'was du brauchst' 2009

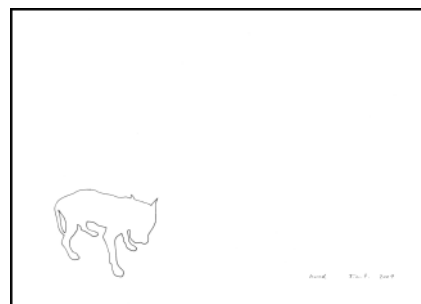
- 1 'mitbringspiele'
- 2 ohne titel
- 3 'hund'
- 4 'ohne titel'
- 5 '2 flaschen'
- 6 ohne titel



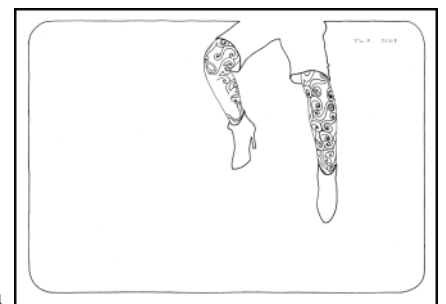
1



2



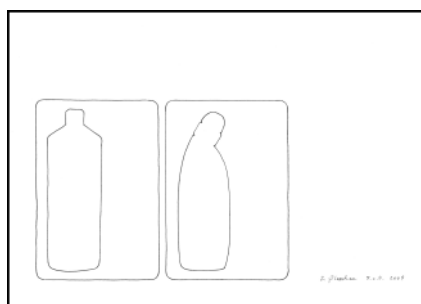
3



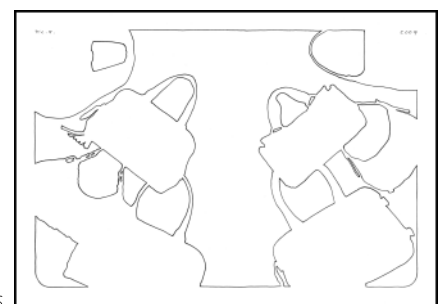
4

8
aus der serie 'was du brauchst'
2009 (eng. 'what you need')

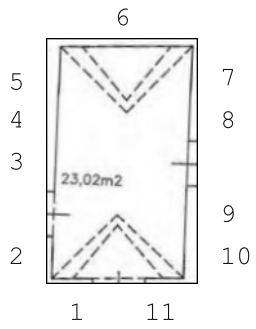
- 1 'bringing games'
- 2 untitled
- 3 'dog'
- 4 'untitled'
- 5 '2 bottles'
- 6 untitled



5



6

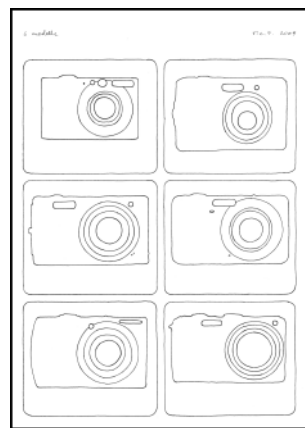


9

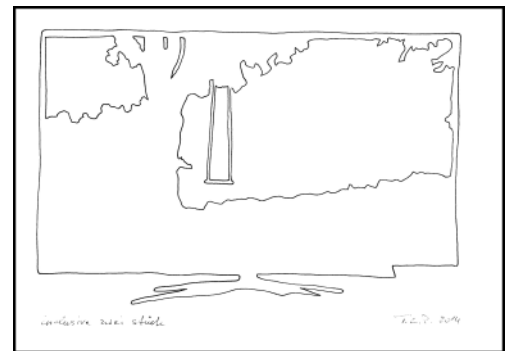
10



1

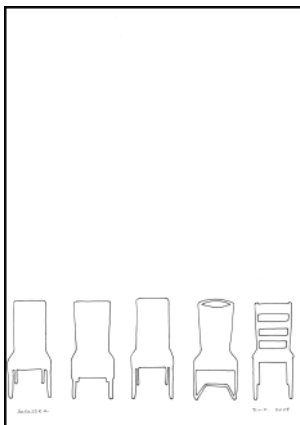


2

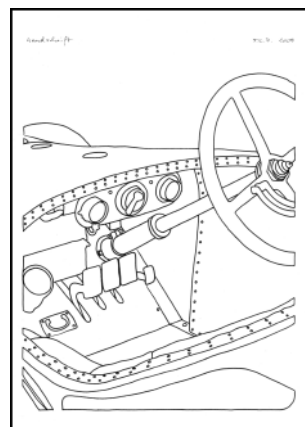


10
aus der serie 'kauf' 2014
'inclusive 2 stück'

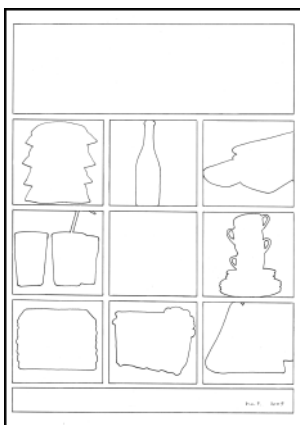
10
aus der serie 'kauf' 2014
'inclusive 2 stück'
(eng. 'including 2 pieces')



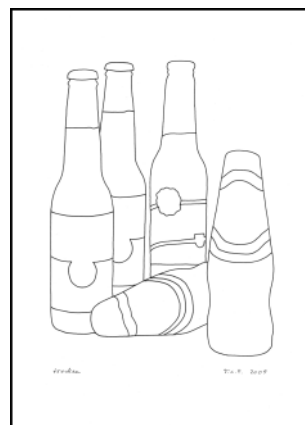
3



4



5



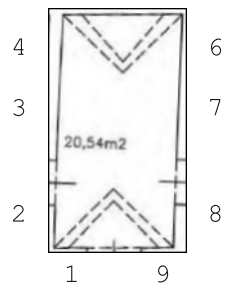
6

9
aus der serie
'was du brauchst'
2009

1 ohne titel
2 '6 modelle'
3 'besessen'
4 'handschrift'
5 ohne titel
6 'trocken'

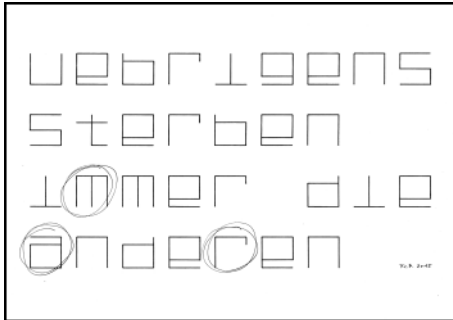
9
from the series
'was du brauchst'
2009
(eng. 'what you need')

1 untitled
2 '6 models'
3 'obsessed'
4 'handwriting'
5 untitled
6 'dry'

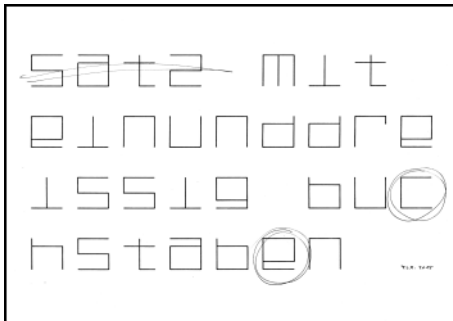


2
serie
`bilder mit 31 buchstaben'
an marcel duchamp 2011

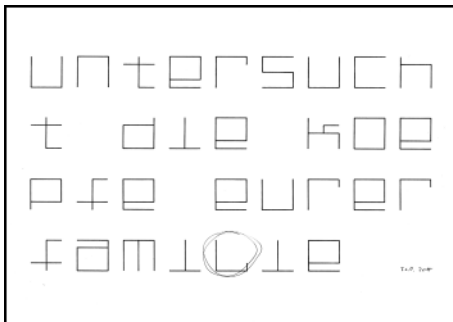
2
series
`bilder mit 31 buchstaben' 2011
(eng. `pictures with 31 letters')
to marcel duchamp



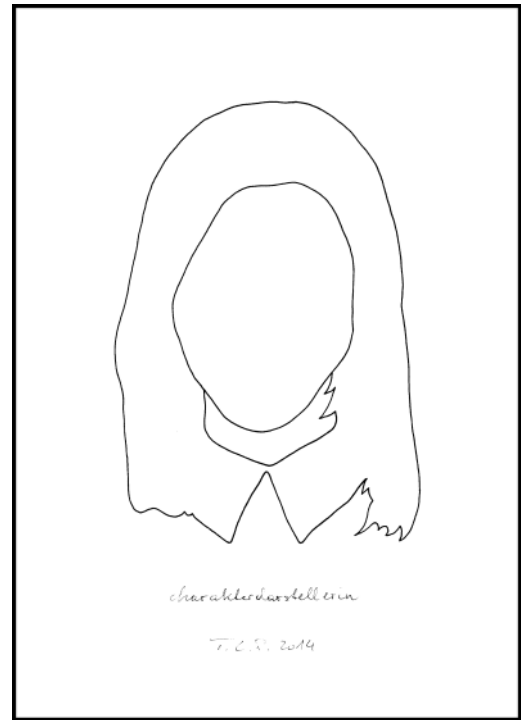
m
a r



c
e



l

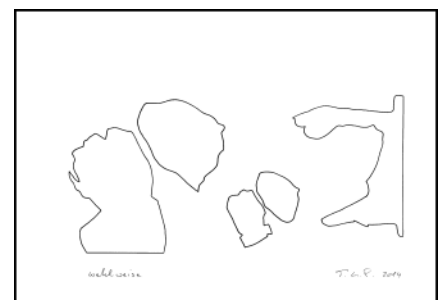
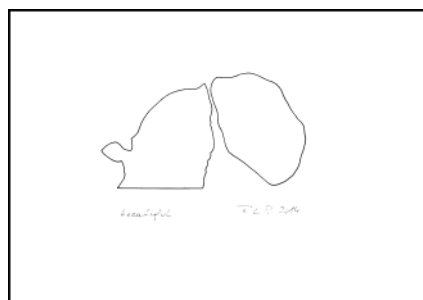
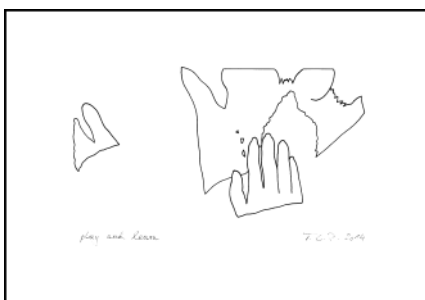


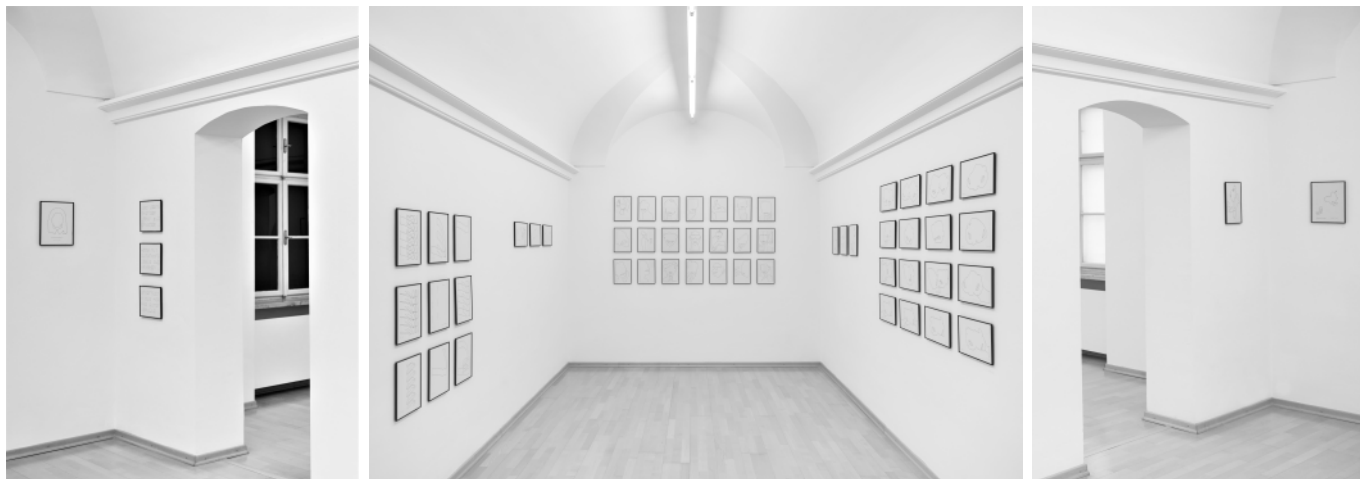
1
aus der serie `mitmachen' 2014
`charakterdarstellerin'

1
from the series `mitmachen' 2014
`charakterdarstellerin' (eng. `join in'
`charakter actress')

4
aus der serie `two naked' 2014
`play and learn', `beautiful', `wahlweise'

4
from the series `two naked' 2014
`play and learn', `beautiful', `wahlweise'
(eng. `optional')





1

2

3

4

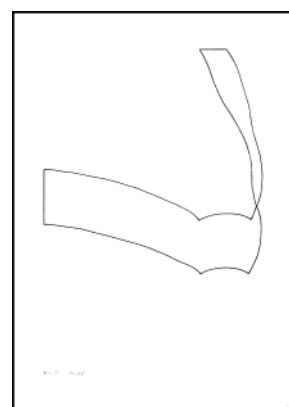
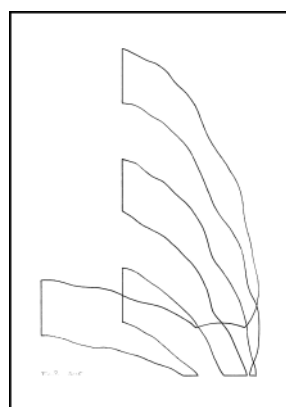
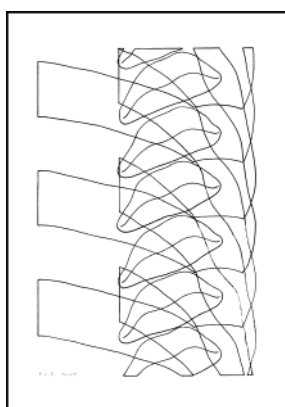
5

6

7

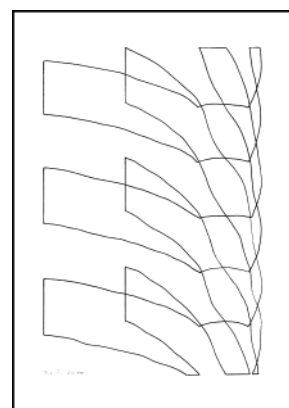
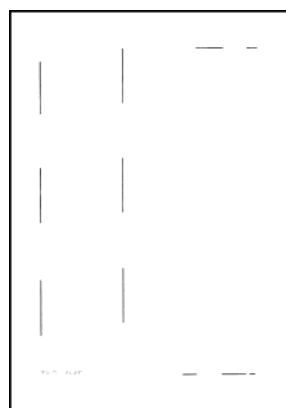
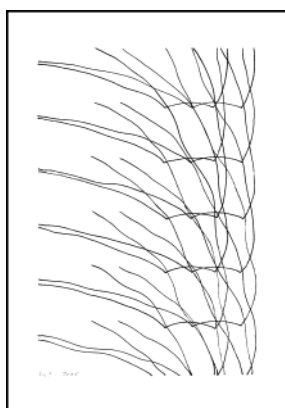
8

9



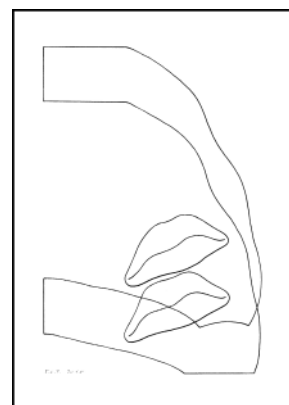
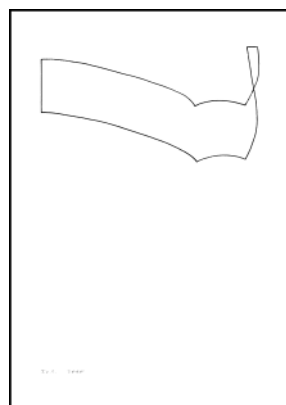
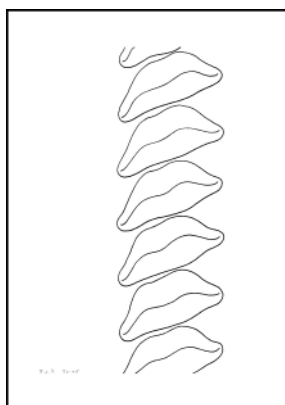
3
serie 'sie' 2011

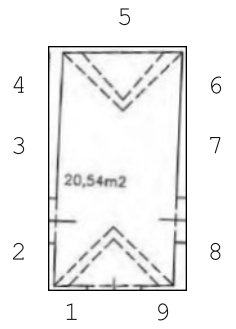
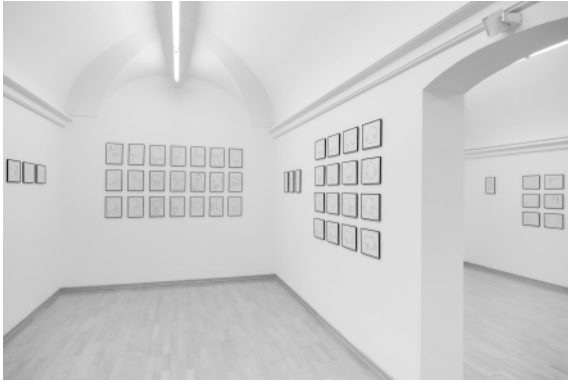
3
series 'sie' 2011
(eng. 'she')



eine zeichnung
der serie
'andere leute'
(siehe 5) ist
ausgangspunkt
für diese arbeit

a drawing
from the series
'other people' (see 5)
is the starting point
for this work





5

5
aus der serie
'andere leute'
2009

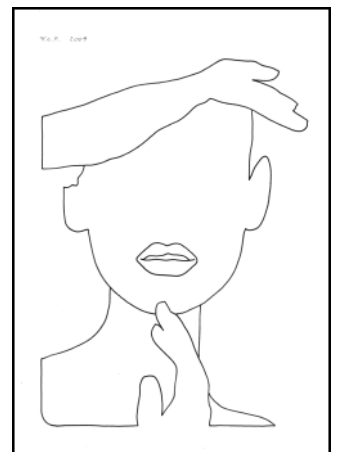
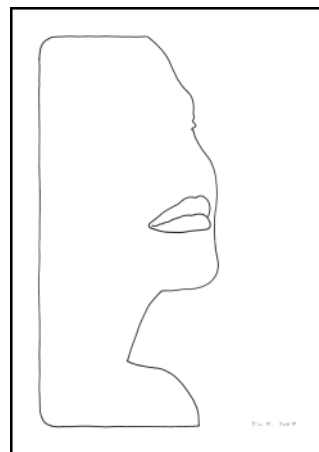
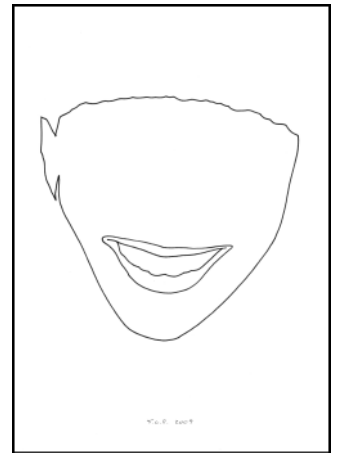
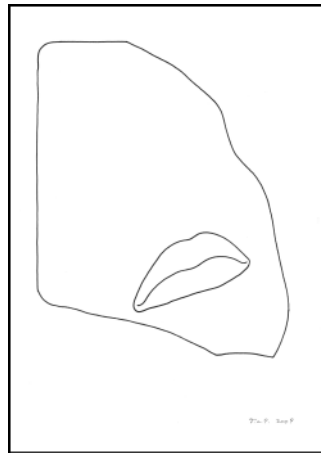
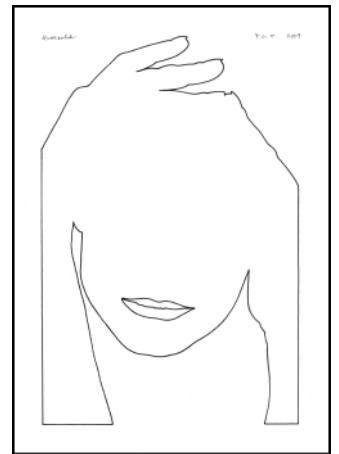
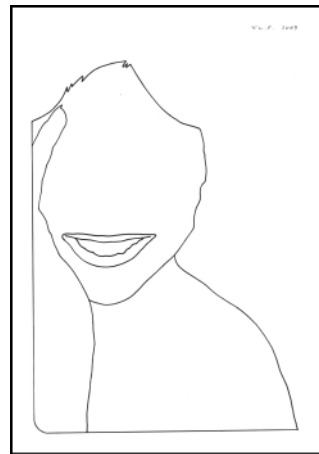
5
from the series
'andere leute' 2009
(eng. 'other people')

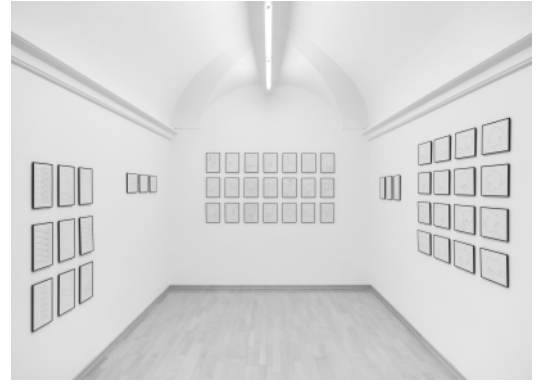
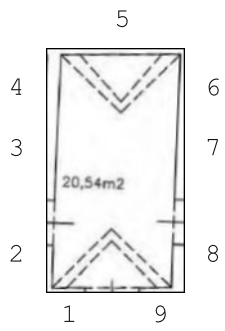
portraits von
weiblichen models
aus werbesujets
reduziert auf
sichtbare
hautpartien und
den mund zur
verortung

eine ausnahme:
heinz erhardt
deutscher komiker
1909 - 1979

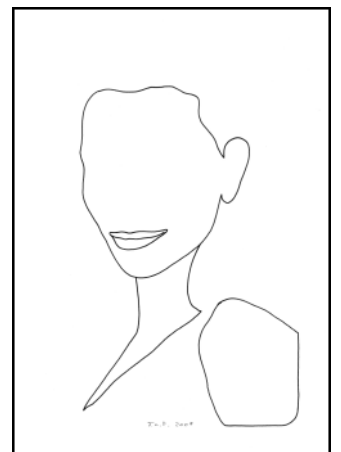
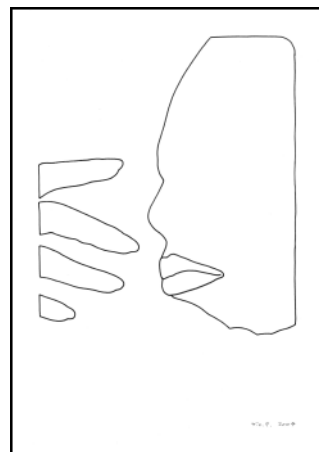
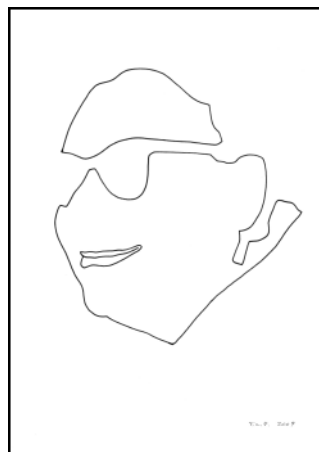
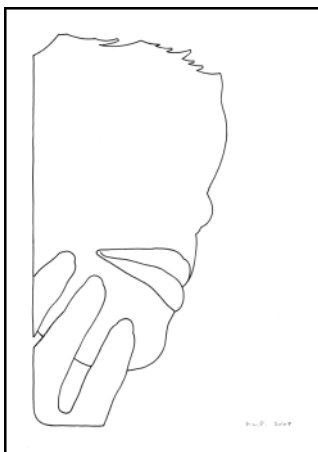
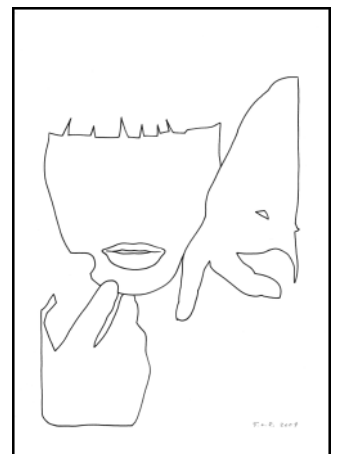
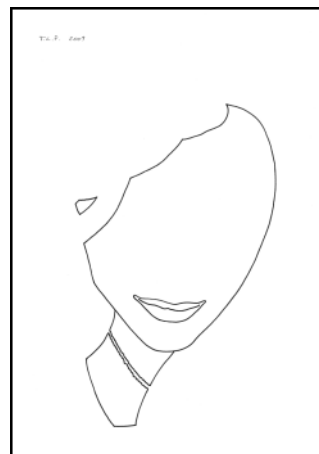
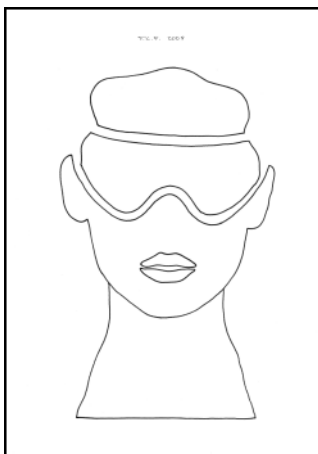
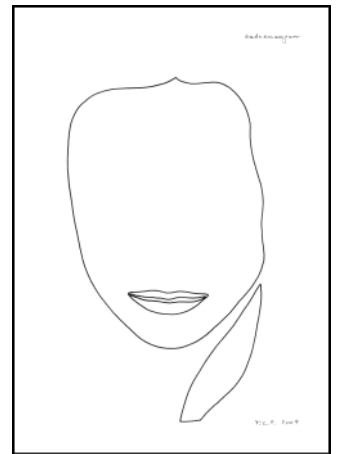
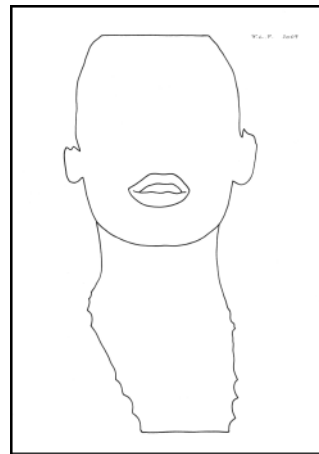
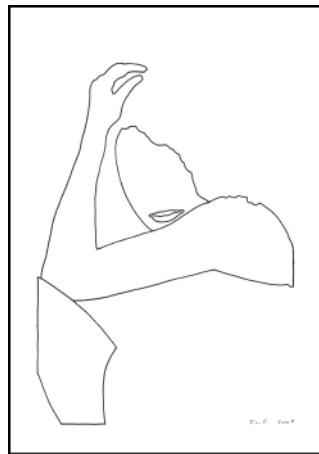
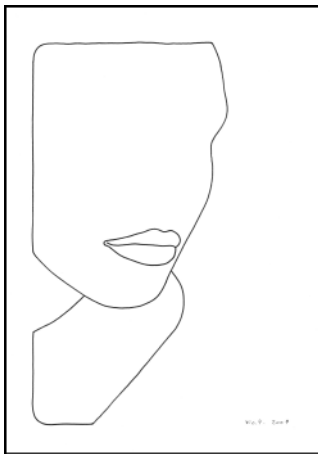
portraits of female
models from advertising
subjects reduced to
visible parts of the
skin and the mouth for
localisation

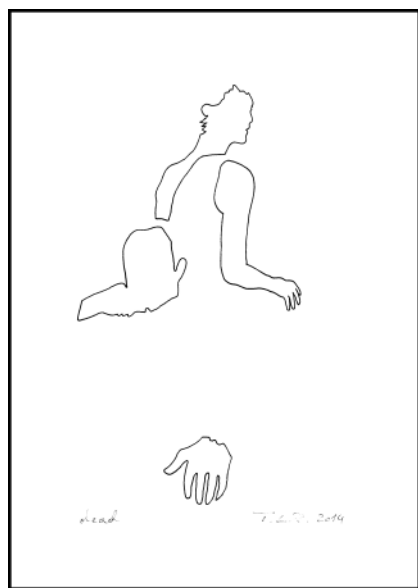
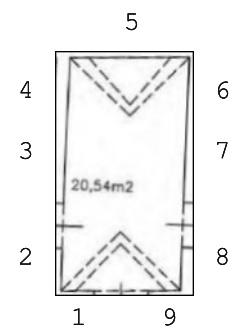
an exception:
heinz erhardt
german comedian
1909 - 1979



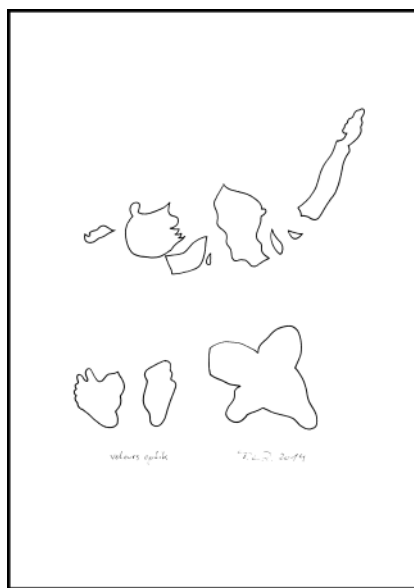


5

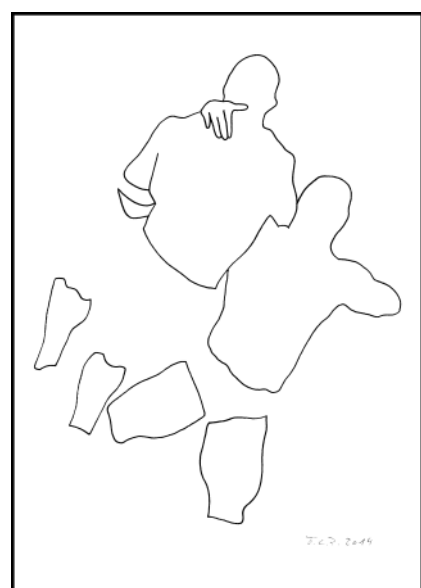
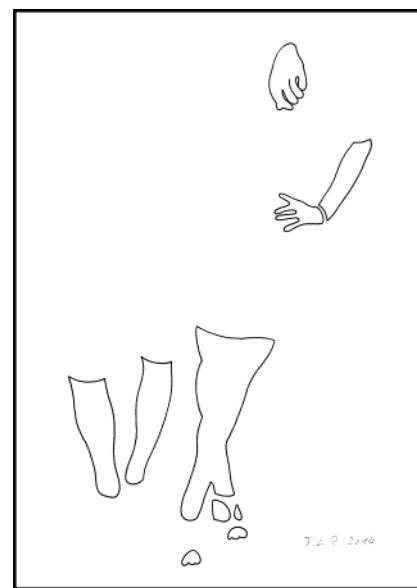




6
aus der serie
`two naked' 2014
`dead', `velours optic', ohne titel



6
from the series
`two naked' 2014
`dead', `velours optic', (eng. untitled)



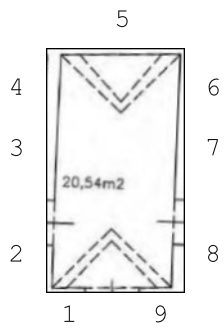
8
aus der serie
`two naked' 2014
ohne titel

8
from the series
`two naked' 2014
untitled

9
aus der serie
`two naked' 2014
`kondensationswärme'

9
from the series
`two naked' 2014
`kondensationswärme'
(eng. `condensation heat')





6

7

8

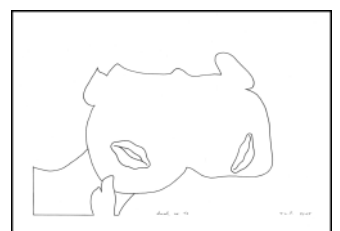
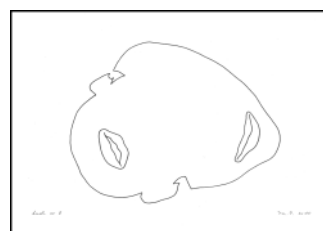
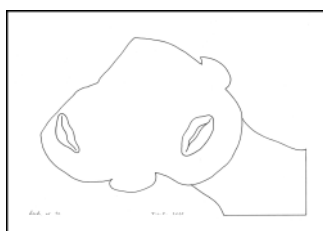
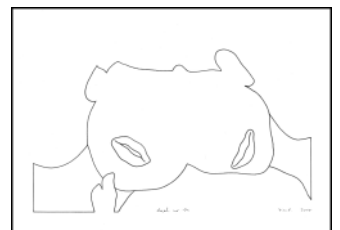
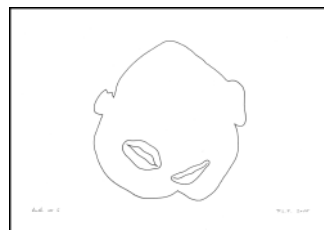
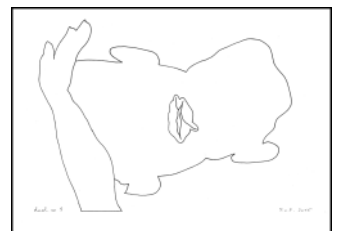
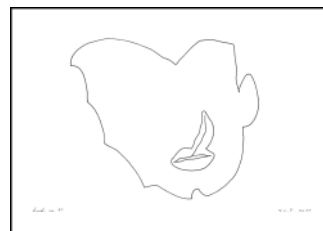
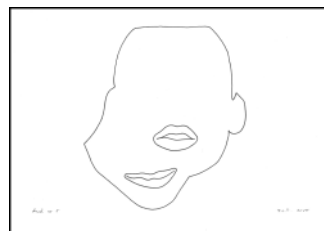
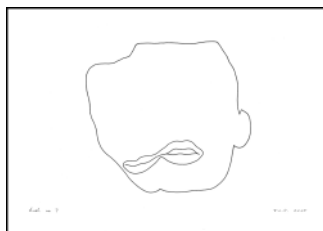
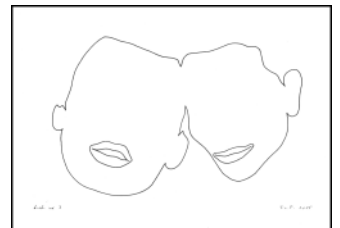
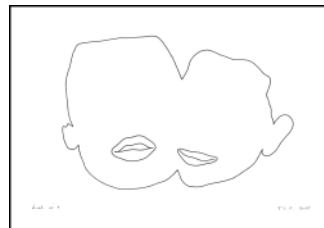
9

7
serie 'dual' 2015

ausgangspunkt für diese serie sind
4 zeichnungen der serie 'andere leute' 5

7
series 'dual' 2015

starting point for this series are 4 drawings of
the series 'andere leute' 5 (eng. 'other people')



3 - 8

aus der serie
'5 diagonalen' 2014

ausgehend vom eckpunkt ei-
nes quadrats führen linien
zu 1/3-teilen der gegenüber-
liegenden seiten und dem
diagonalen eckpunkt - siehe
7 bild 1 (nächste seite)

das ergibt 5 schräge linien
x4 varianten aus 4 eckpunk-
ten. diese konstellation
dient als grundraster für
alle folgenden formen und
konstruktionen - siehe 3

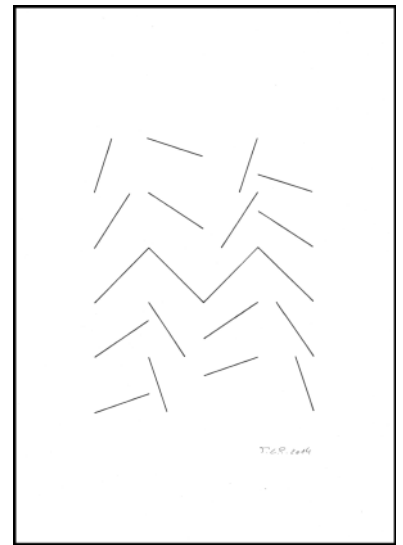
3 - 8

from the series
'5 diagonalen' 2014
(eng. '5 diagonals')

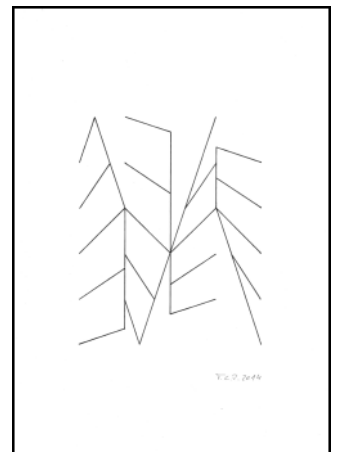
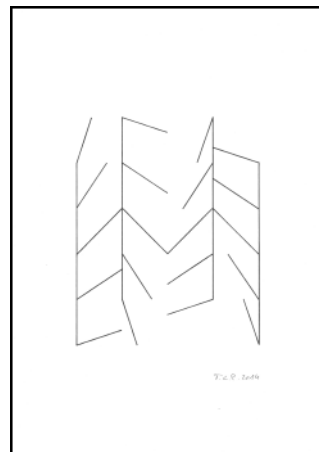
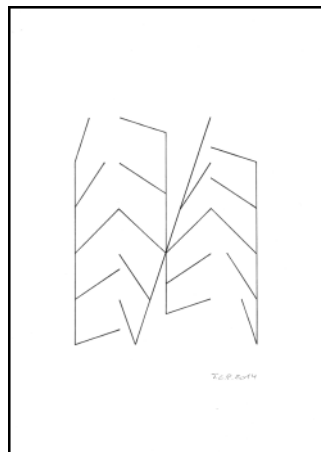
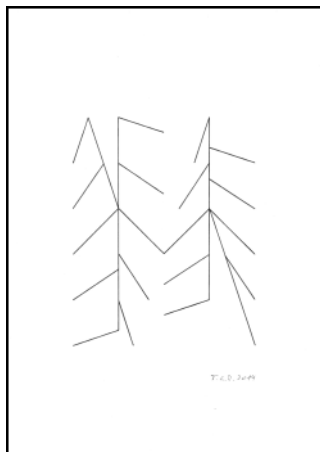
starting from the corner point
of a square, lines lead to 1/3
parts of the opposite sides
and the diagonal corner point
- see 7 figure 1 (next page)

this results in 5 diagonal
lines x4 variants from 4
corner points. this constel-
lation serves as a basic grid
for all following shapes and
constructions - see 3

3



4



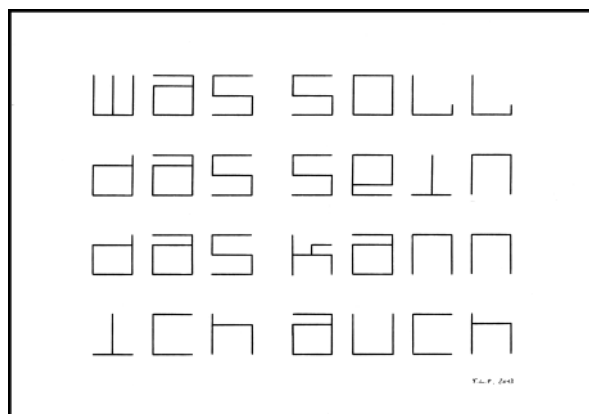
1 + 2

aus der serie
'sein' 2014

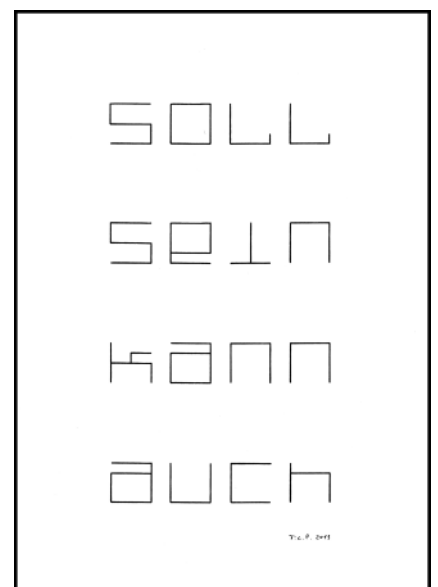
1 + 2

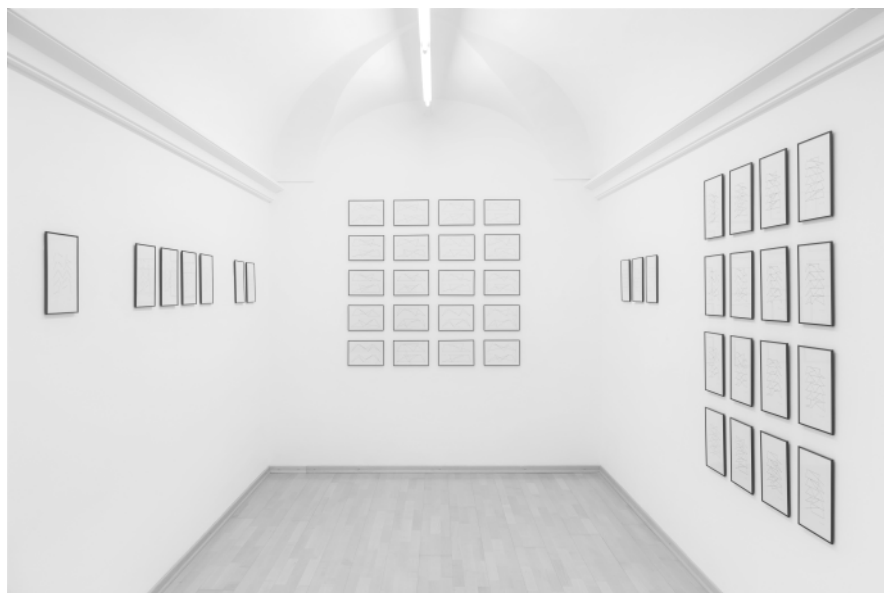
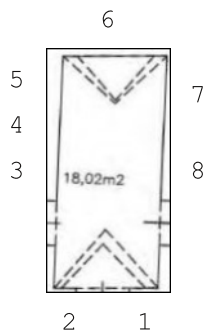
aus der serie
'sein' 2014
(eng. 'be')

should
be
can
also



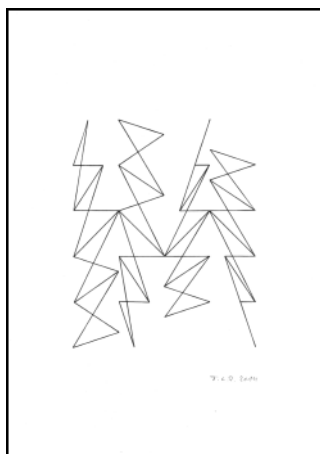
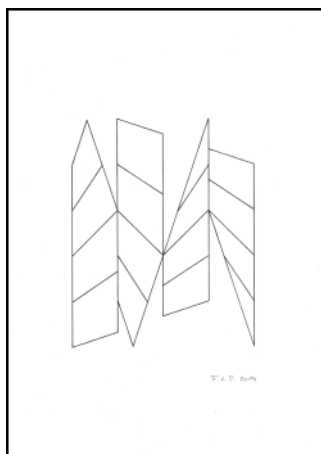
what is
that supposed to be
I can do
that too



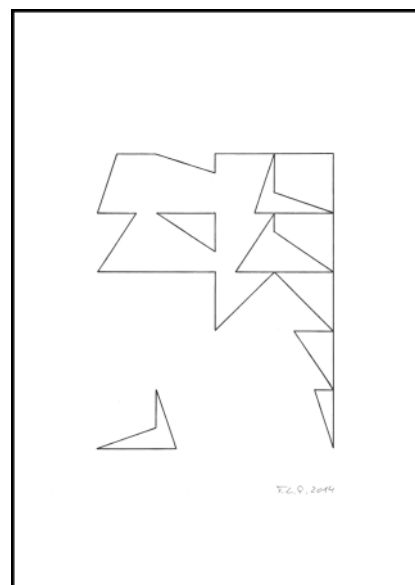
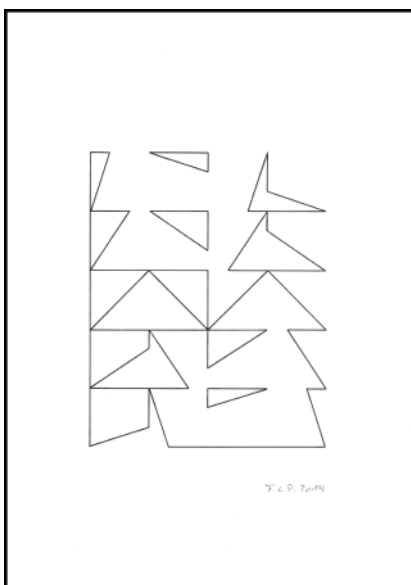
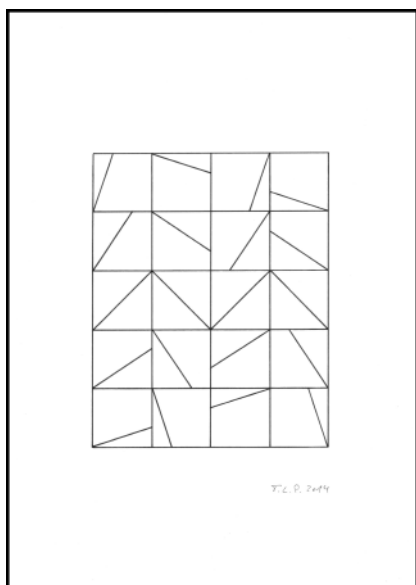


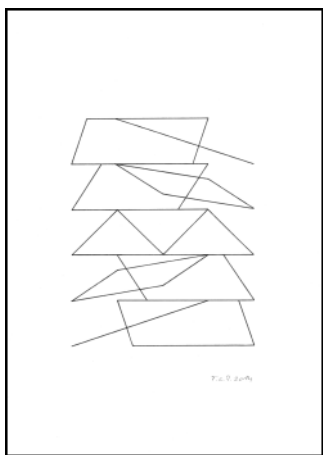
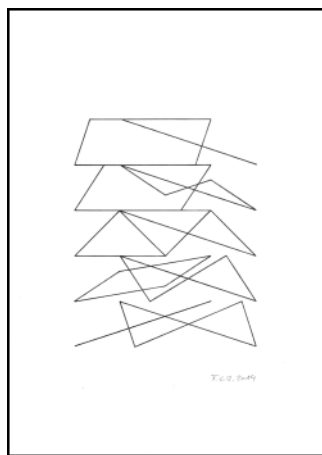
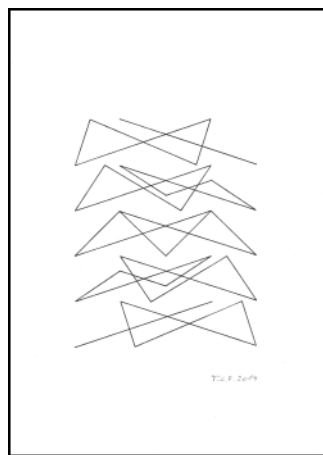
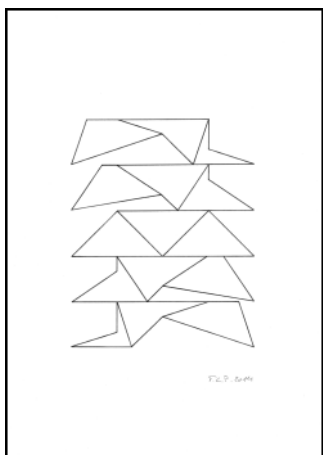
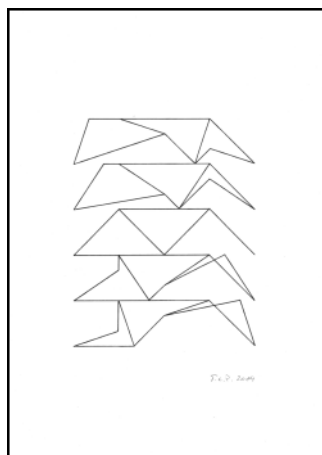
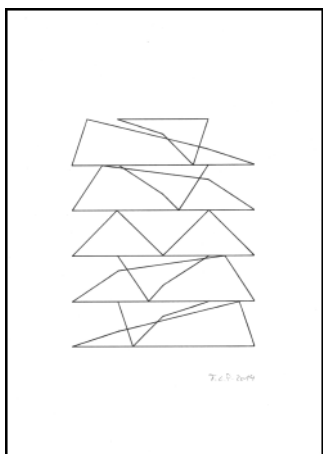
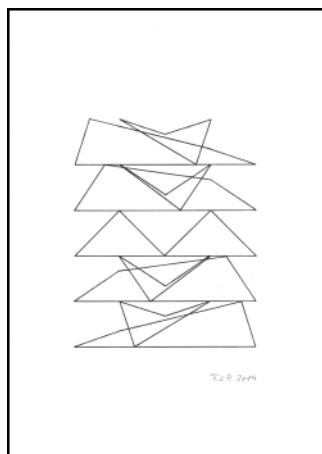
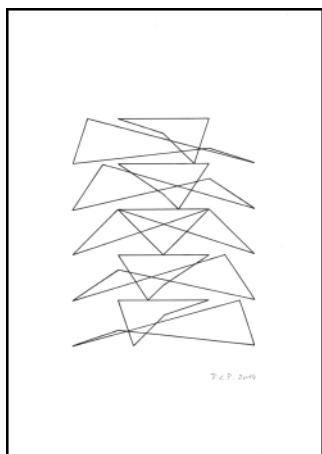
3 4 5 6 7 8

5



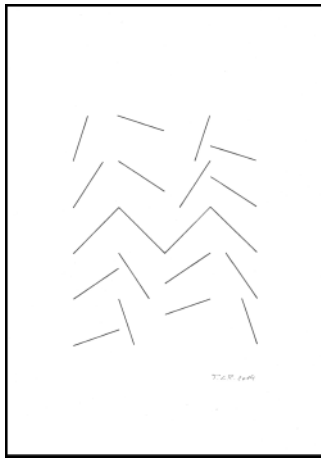
7





3
 initiales
 bild
 für alle
 weiteren
 zeichnungen
 der serie

3
 initial
 picture for
 all other
 drawings in
 the series



6

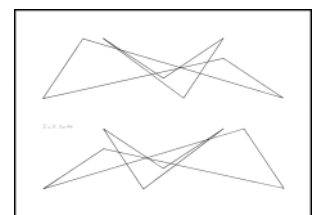
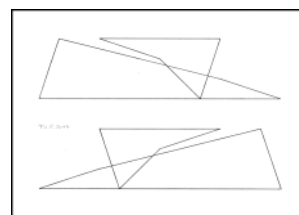
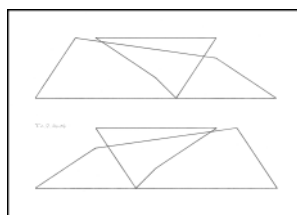
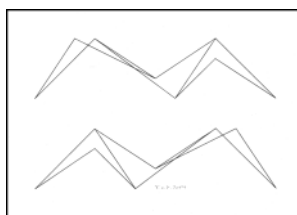
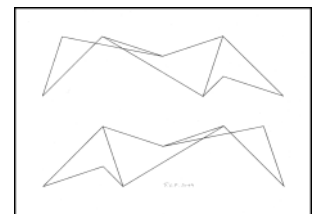
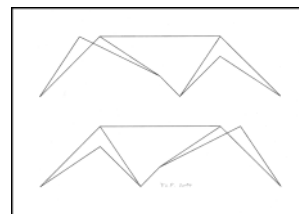
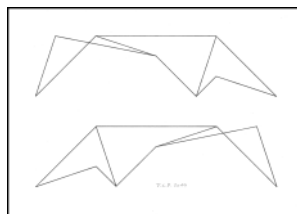
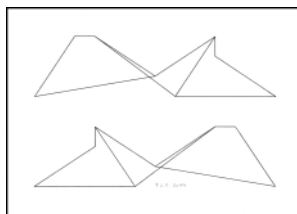
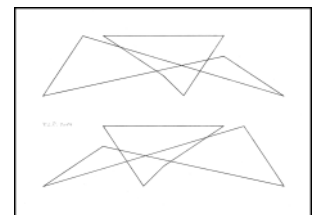
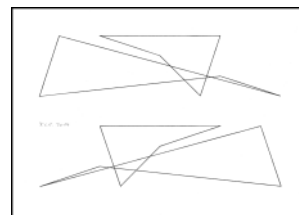
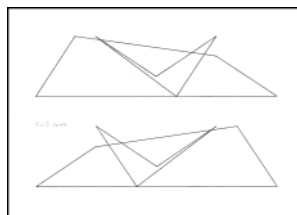
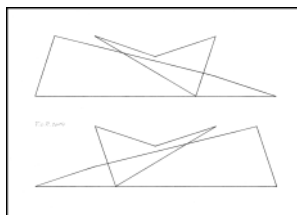
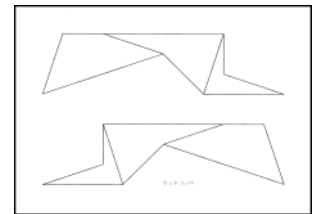
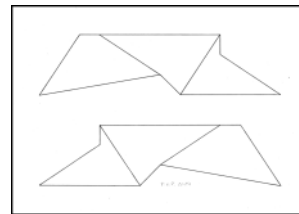
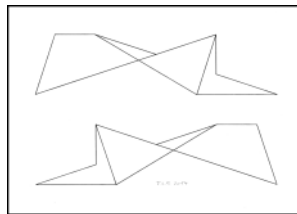
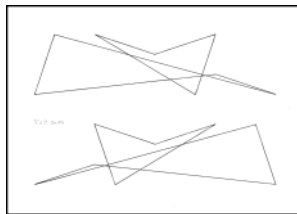
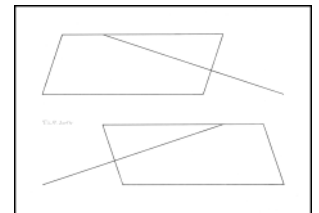
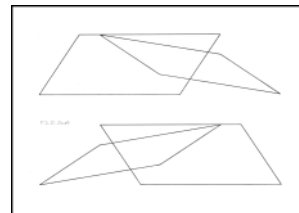
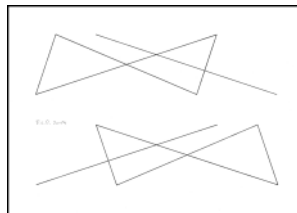
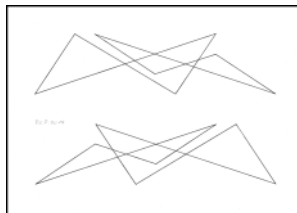
8

<- 8
 vorherige seite
 block 140 cm x 100 cm

<- 8
 previous page
 block 140 cm x 100 cm

6
 unten:
 wiederkehrende teile
 aus zeichnungen 8
 block 130 cm x 140 cm

6
 below:
 recurring parts
 from drawings 8
 block 130 cm x 140 cm



raum fünf

room five

1 - 3
serie
'ich'
2009

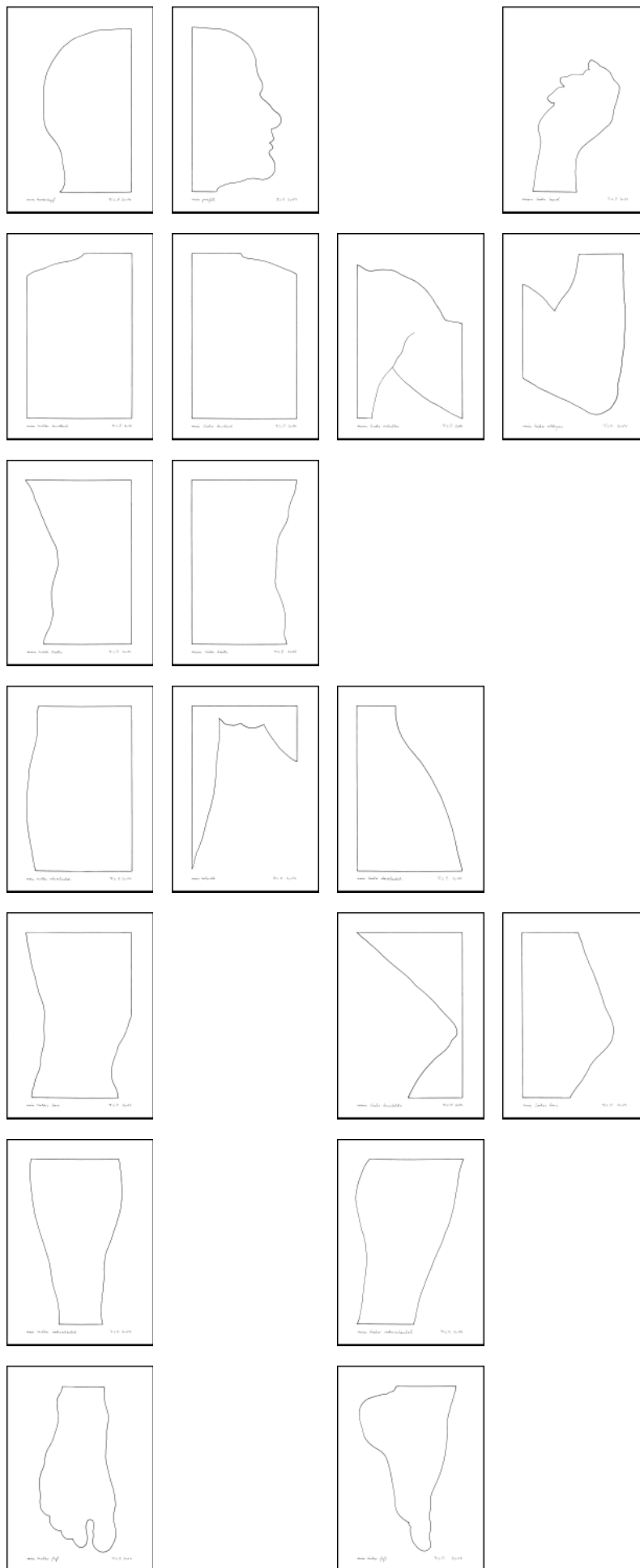
1

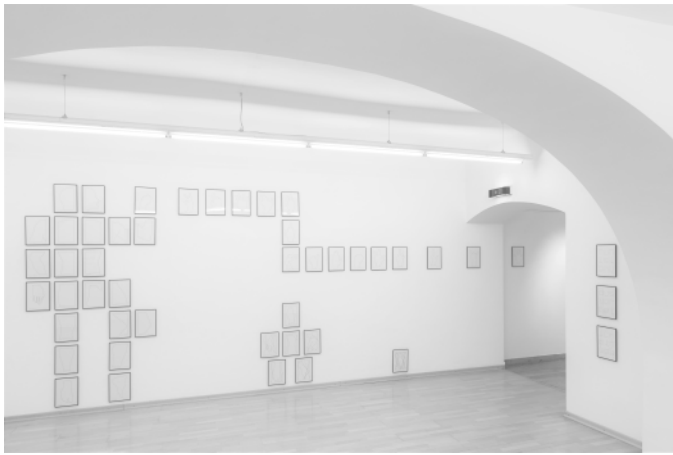
1
umriss
meines körpers 1:1
block
222 cm x 113 cm

'mein hinterkopf'
'mein profil'
'meine linke hand'
...

1
outline
of my body 1:1
block 222 cm x 113 cm

'the back of my head'
'my profile'
'my left hand' ...





1

2

3

4

5



6

7

8

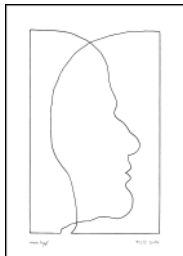


4
aus der serie
`meine linken hände`
2009/13

4
from the series
`my left hands` 2009/133

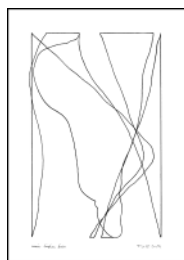
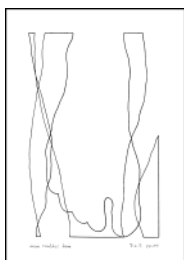
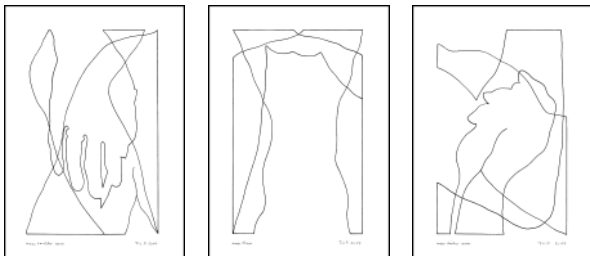


2

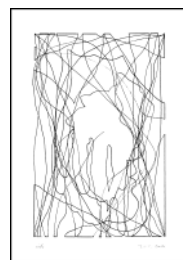


2
einzelne
körperteile
in einem bild
block
94 cm x 67 c
`mein kopf`
`mein rechter arm`
`mein torso`
`mein linker arm`
`mein rechtes bein`
`mein linkes bein`

2
single
body parts
in one picture
block
94 cm x 67 cm
`my head`
`my right arm`
`my torso`
`my left arm`
`my right leg`
`my left leg`

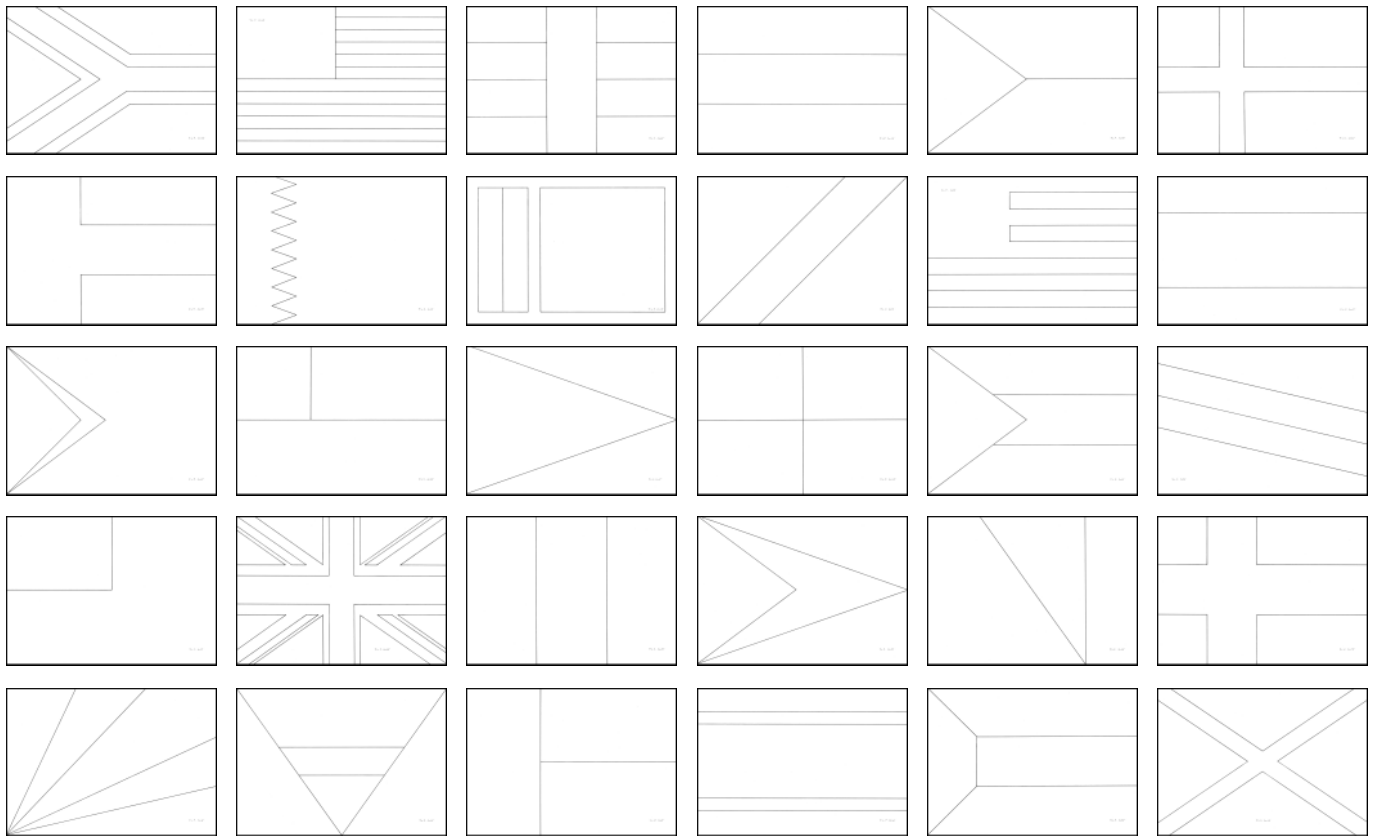


3



3
`ich`
alle
meine
körper-
teile
in einem
bild
29,7 cm
x 21 cm

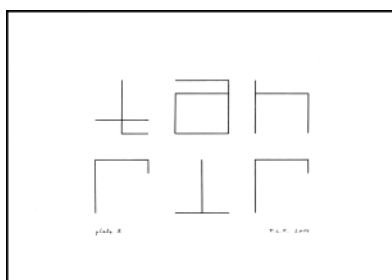
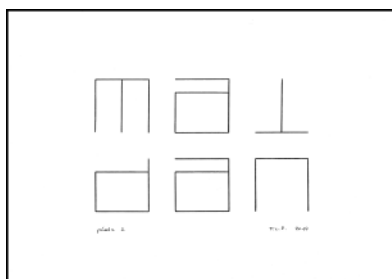
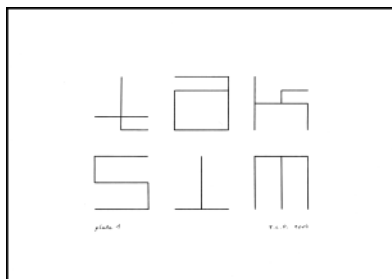
3
`i`
all
my
body-
parts
in one
picture
29,7 cm
x 21 cmm



7
serie 'flags' 2014
block 130 cm x 210 cm

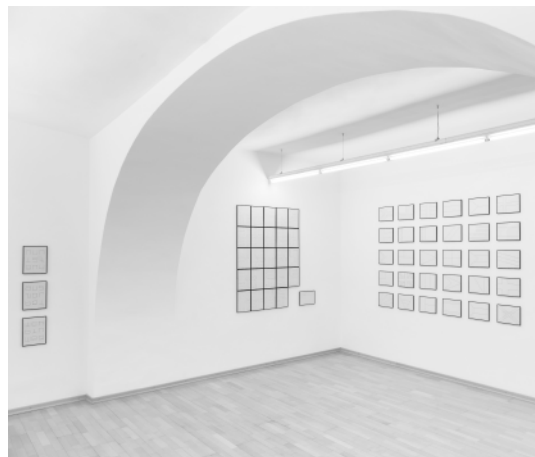
reale flaggen sind reduziert auf gerade linien. die exakte zuordnung zu einer bestimmten nation ist nicht mehr möglich. bei jenen, die konkret zuordenbar scheinen, wurden 'fehler' eingebaut.

7
series 'flags' 2014
block 130 cm x 210 cm
real flags are reduced to straight lines. the exact assignment to a specific nation is no longer possible. for those that appear to be specifically assignable, 'errors' have been incorporated.



8
serie 'platz' 2014
block 76 cm x 22 cm
'platz 1' istanbul türkei
'platz 2' kiew ukraine
'platz 3' kairo ägypten

8
series 'square' 2014
block 76 cm x 22 cm
'square 1' istanbul turkey
'square 2' kiew ukraine
'square 3' cairo egypt



6
serie 'lebe wohl' 2015
block 155 cm x 141 cm

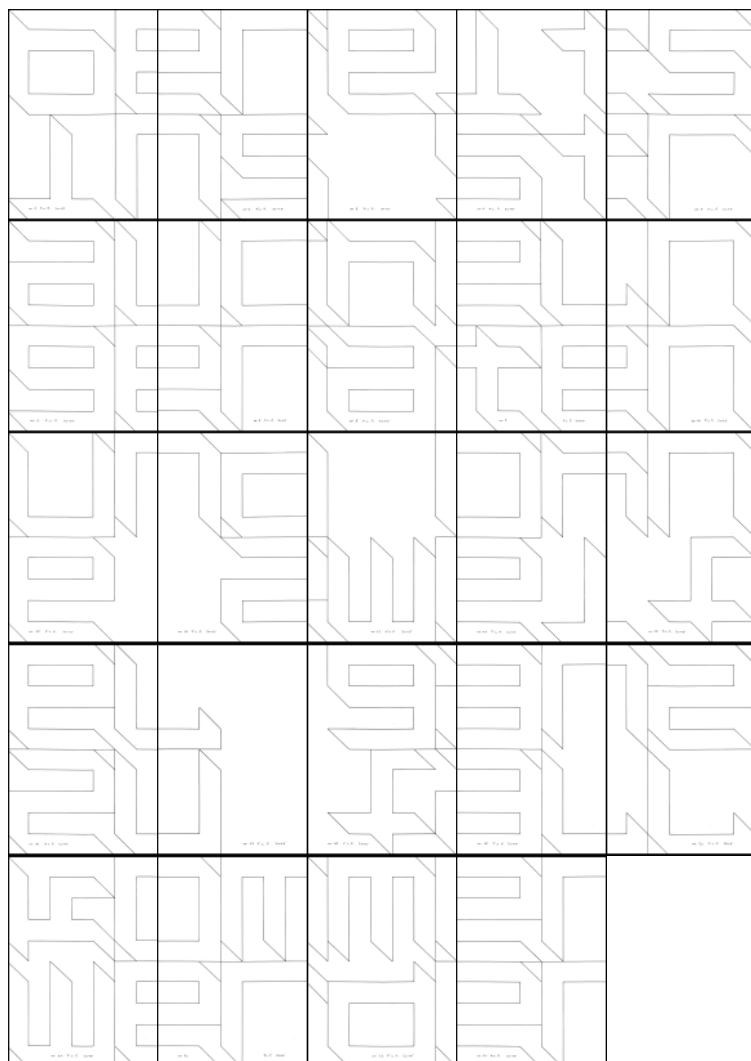
letzte worte aus
'don quijote' von
miguel de cervantes

6
series 'farewell' 2015
block 155 cm x 141 cm

last words from
'don quixote' by
miguel de cervantes

5
aus der serie
'wer war das'
2014

5
from the series
'wer war das'
2014 (eng.
'who was that')

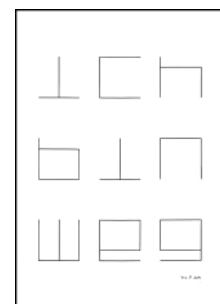
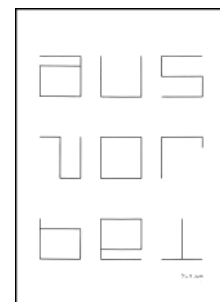
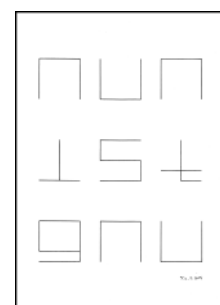
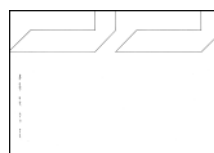


bereits
ins str
aucheln
geraten
und ohn
e zweif
el ganz
zu fall
kommen
werden

lebe wohl

already
stumbling
and will
with no
doubt fall
completely

farewell



ende