

STRATEGY

for

wracking

hylic

his

miekal and



**STRATEGY  
FOR  
WRACKING  
HYLIC**

**BY MIEKAL AND**

**2006 + XEXOXIAL EDITIONS + WEST LIMA, WISCONSIN**



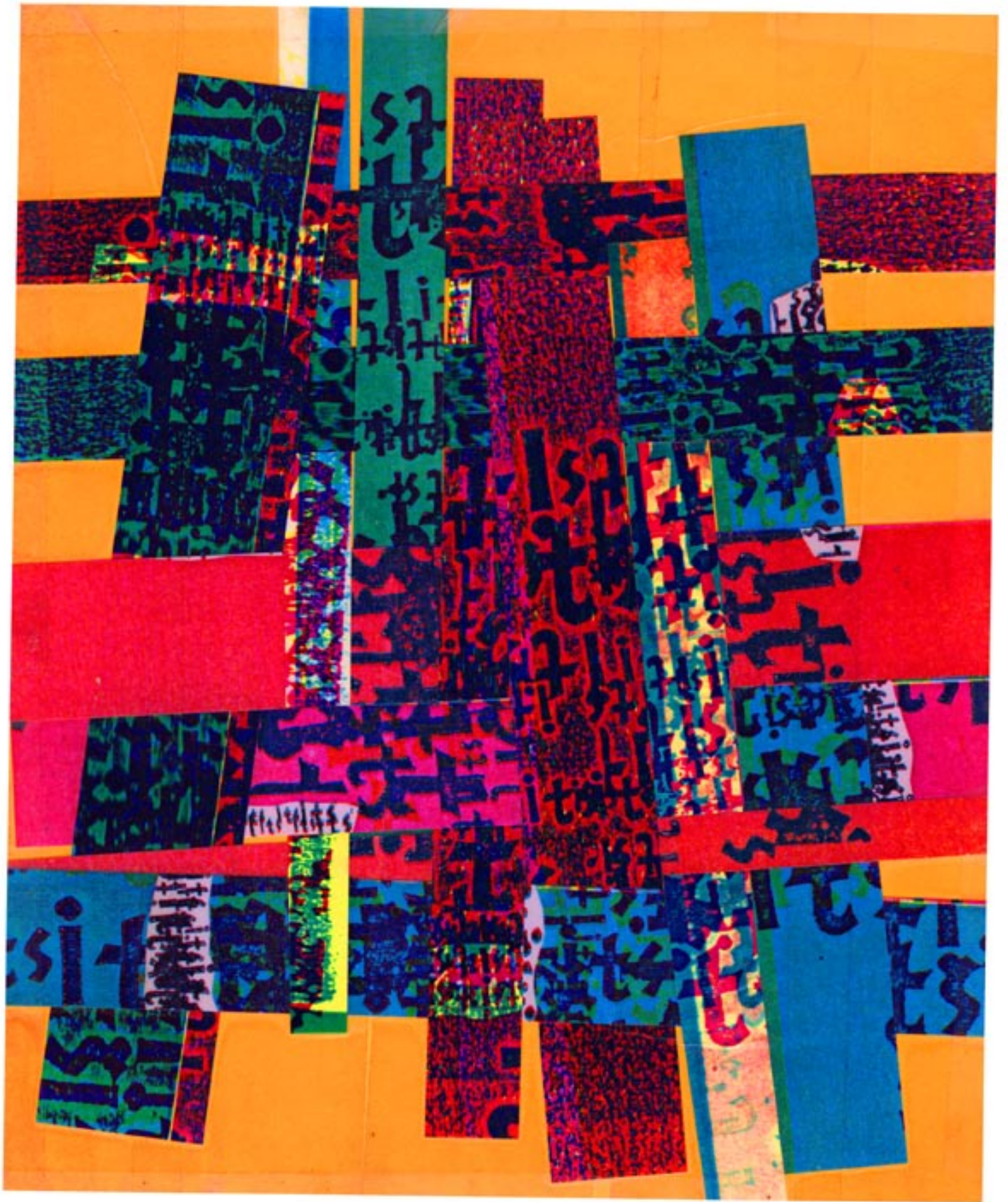
First edition published in 1989.

Second edition copyright © MIEKAL AND 2006.

Xexoxial Editions  
10375 Cty Hway Alphabet  
La Farge, Wisconsin  
54639

[perspicacity@xexoxial.org](mailto:perspicacity@xexoxial.org)

[www.xexoxial.org](http://www.xexoxial.org)



its

its

its

its

**its**

**its**

**its its its its**

**its**

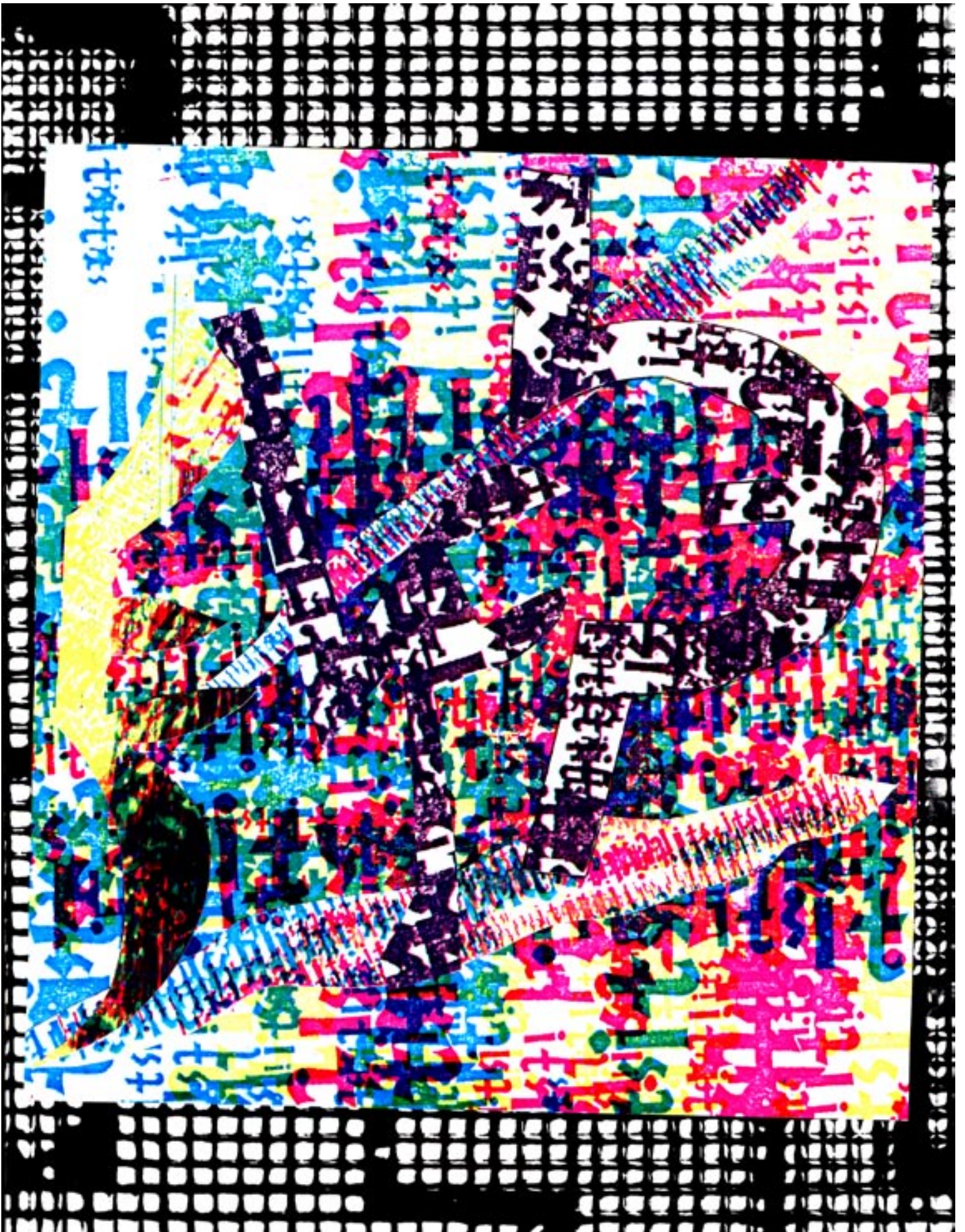
**its its**



suppose  
every  
word  
stood  
on end  
long  
enough  
to be  
held in  
awe of  
the kick  
words SEEN  
can have on  
the delivery  
of impact of  
every image  
the word  
letter &  
shape  
could  
produce!  
If not to  
be in  
side of  
sightings  
to be on  
the peri-  
meter of all  
treatment of  
SIGNS & more  
signs >>>>>>  
The approach  
from outside...  
is irresistible...

longer!!  
an Y  
ignored  
but not  
finished  
quite  
will never be  
of LANGUAGE  
the command  
ing of  
this  
the  
w  
the  
ED  
vent  
in  
fully  
not  
and  
stark  
intermixed  
the image  
letters were  
history  
Early in

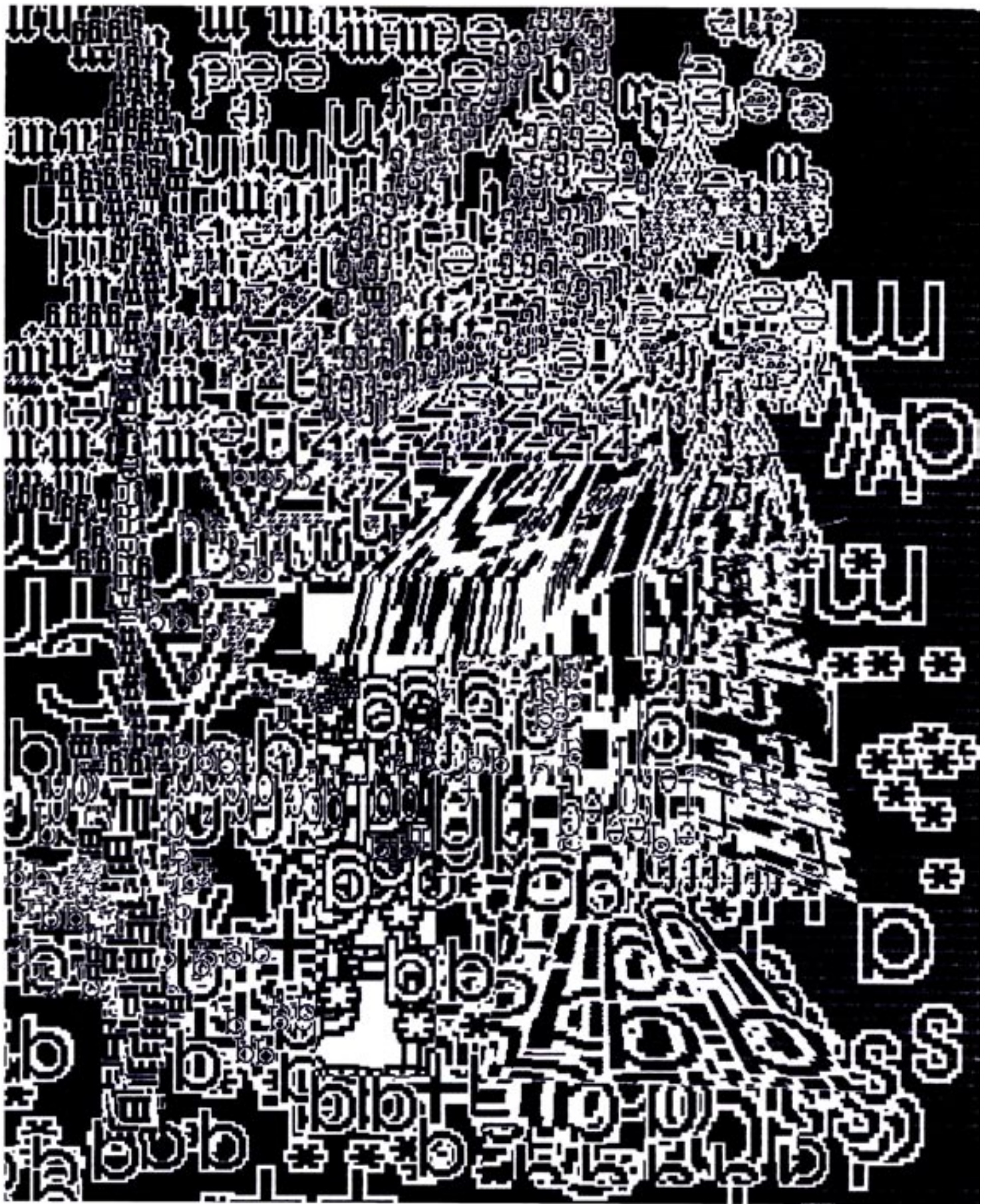
A letter is  
a novel is  
the sentence  
the novel may  
only hope the  
letter to be  
Complete  
visual freedom  
in the speaking & pro-  
jection of our THOTS  
depends on a  
socie ties  
acceptance  
of every  
Difference



THE IMPOSSIBLE  
THE BOMB SET

Loose from  
de c r y p t i o  
Literature





THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

WOULD

you

believe

HOW

XEROX

is the

METAPHOR

FOR REPRODUCING

the

infor-  
mation

necessary

FOR

non OBJECTIVE

RE-EVOLUTIONS

林林 林林  
林林 林林

林林 林林  
林林 林林

林林 林林  
林林 林林

林林 林林  
林林 林林

林林 林林  
林林 林林

林林 林林  
林林 林林

林林 林林  
林林 林林

林林 林林  
林林 林林



ish ish ish

ish ish ish

ish ish ish

ish ish ish



dictoghost

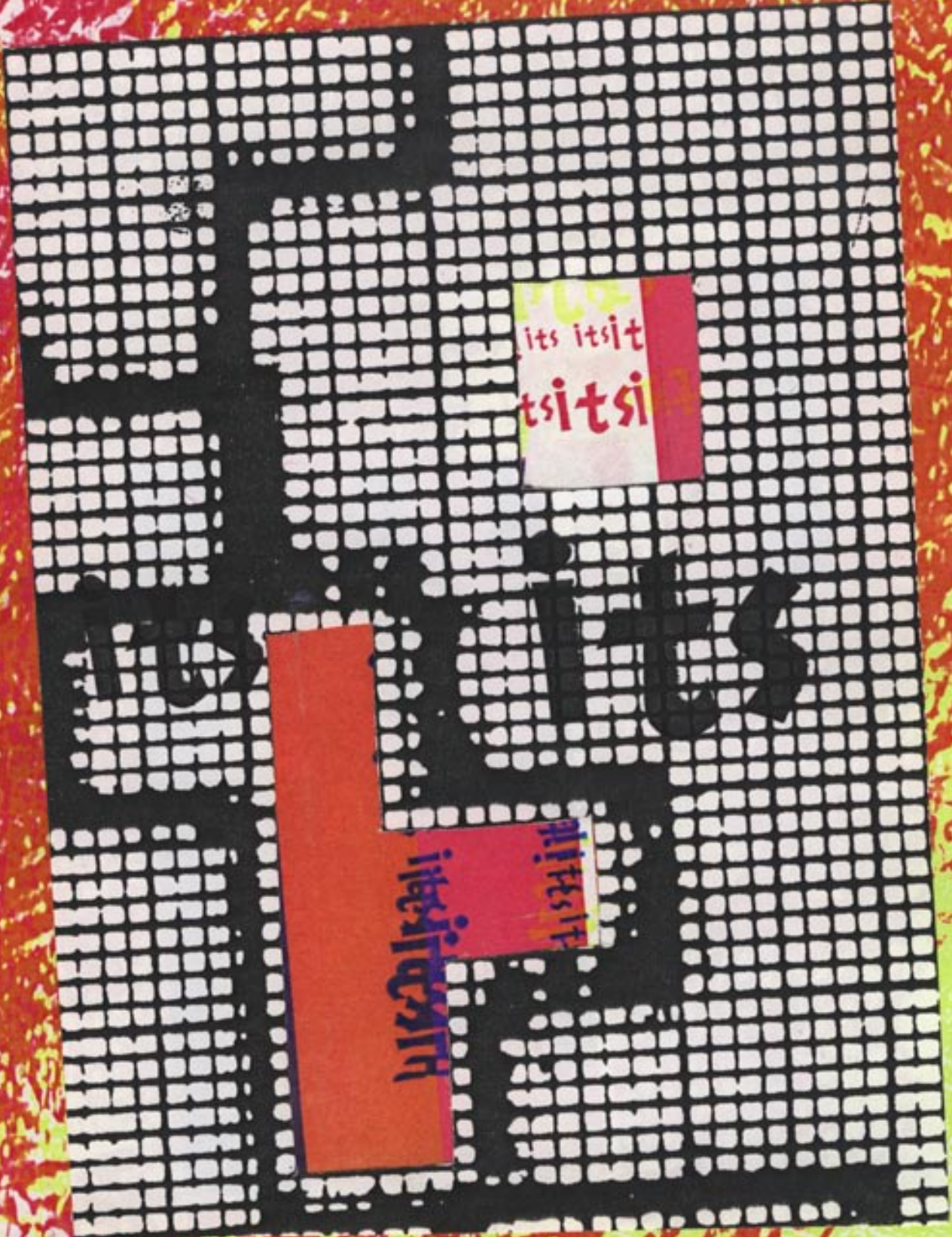
s7!7!7! its itsit

!S7!S7! s7! itititit

!7!7!7! its itsitit

!7!7!7! itititit

itititit



its itsit  
tsit si

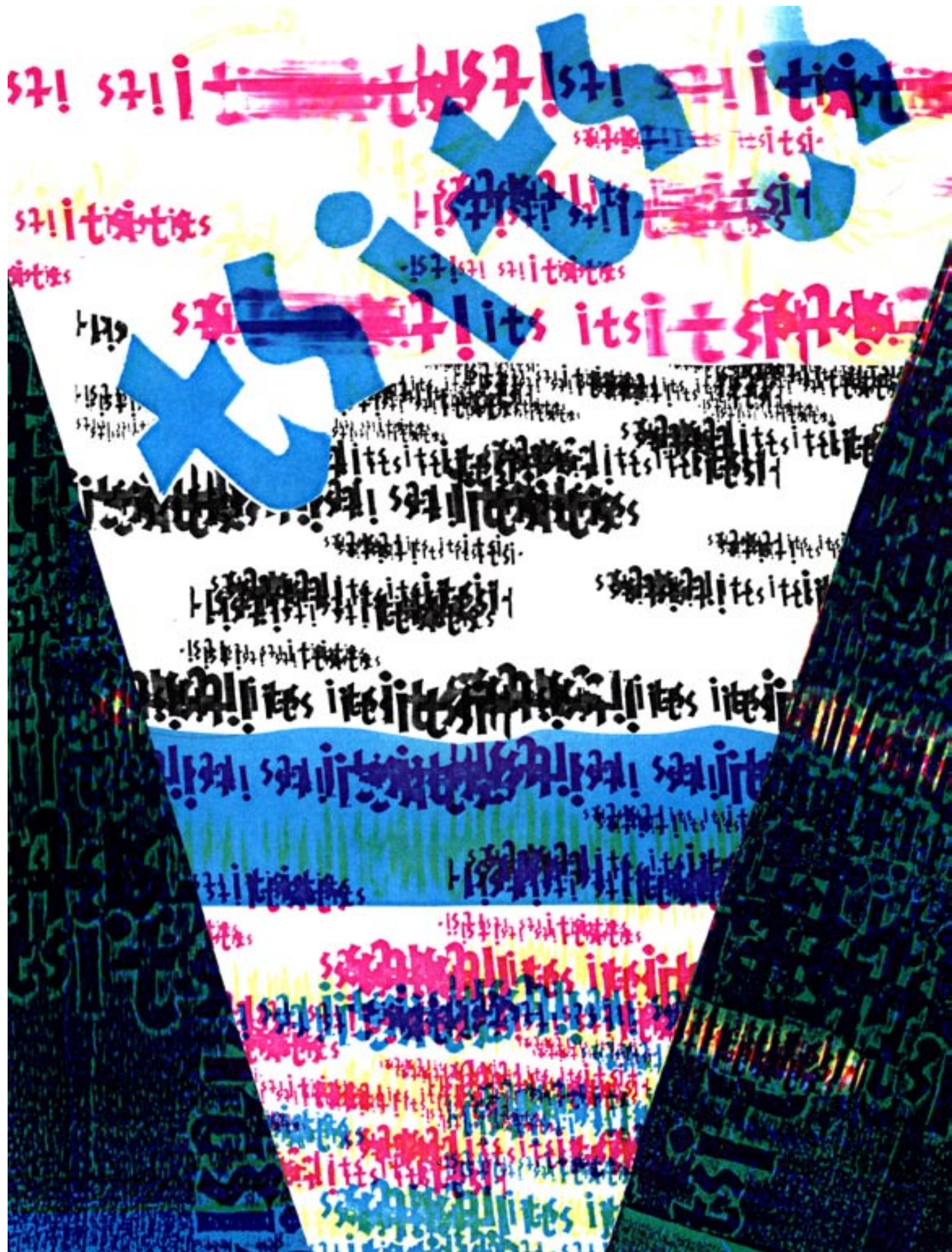
tsit si  
its itsit



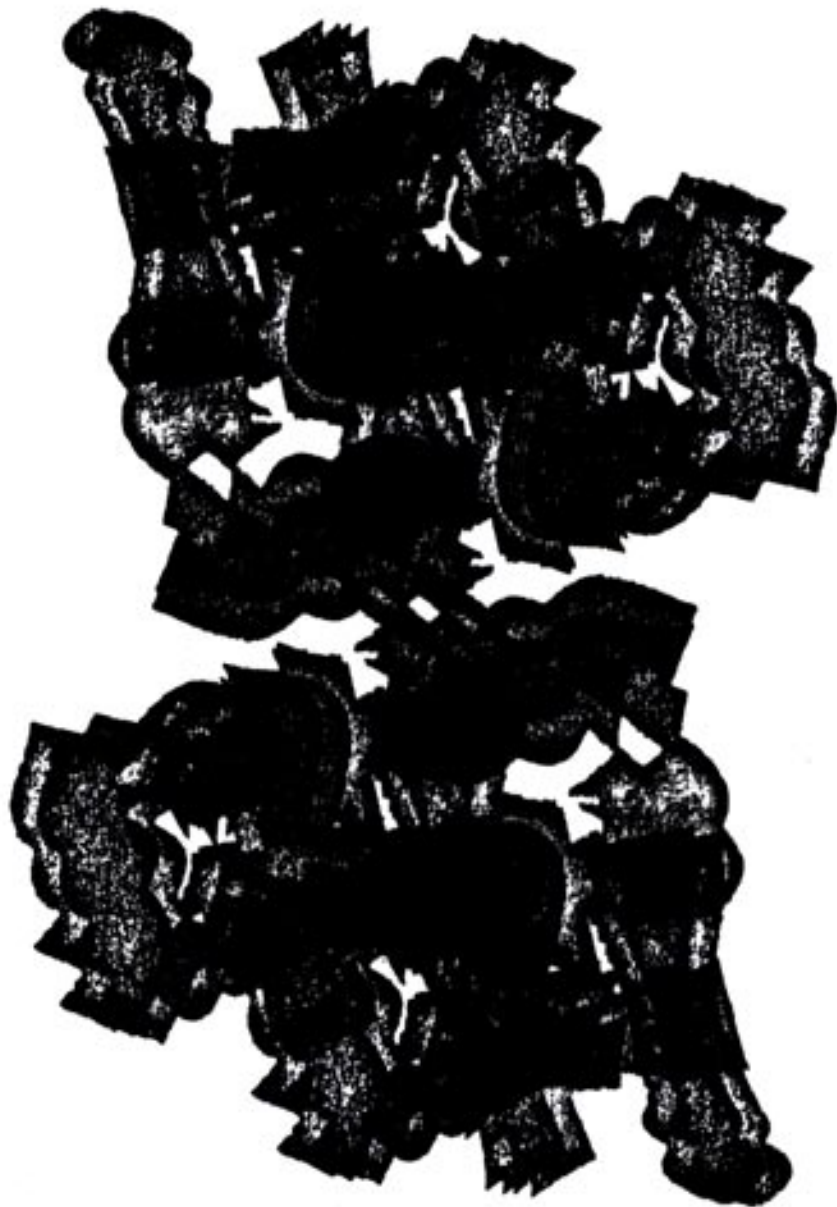
**It's**

**... action**

**force**

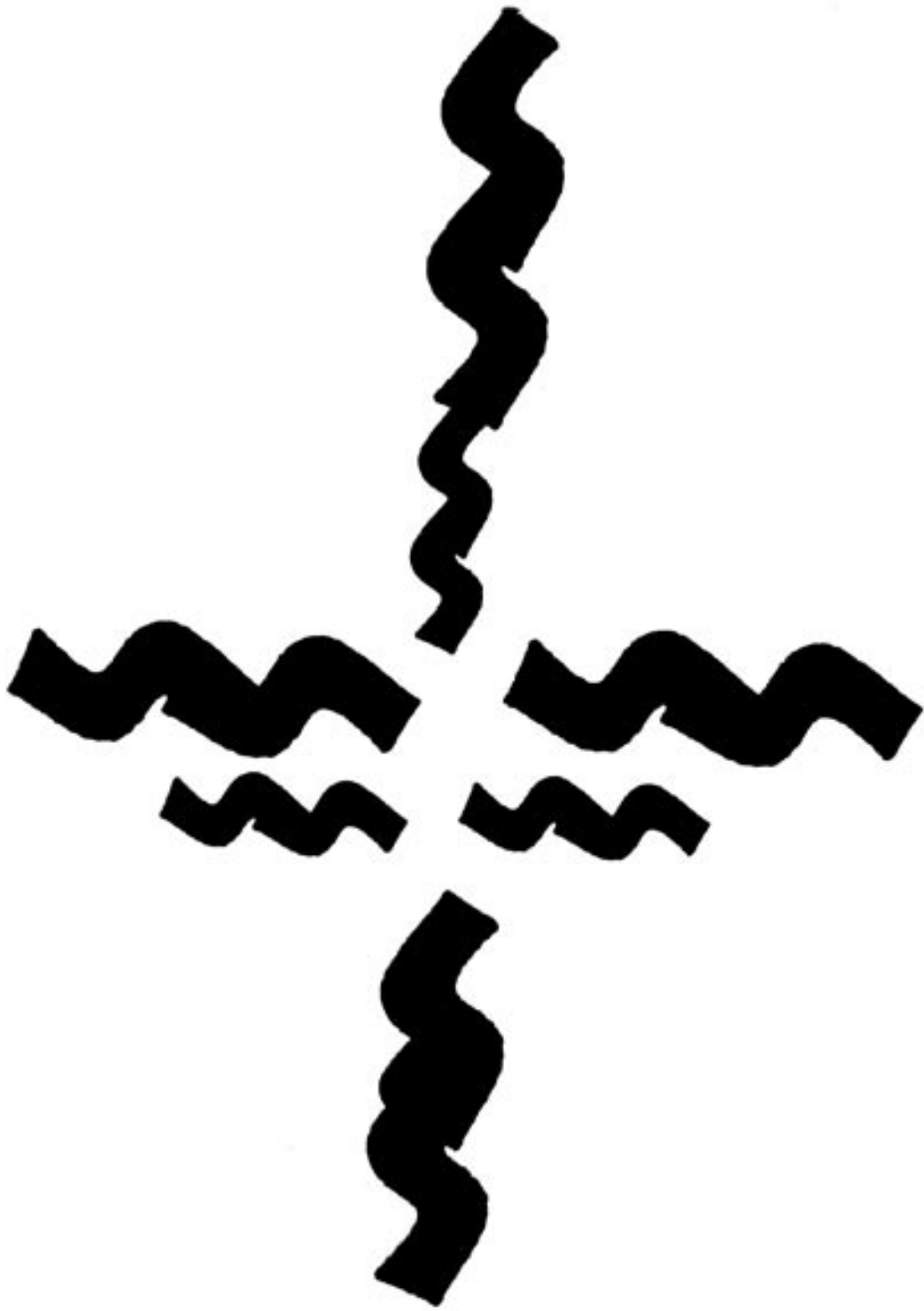


**s p e c t r e**



**e c h o**





BELK



U.S.O.S.S.

MQUIP



IS+ISI SAI+TNI+HS+I+I SAI+TNI+HS+I+I SAI+TNI+HS+I+I SAI+TNI+HS+I+I

IS+ISI SAI+TNI+HS+I+I

IS+ISI SAI+TNI+HS+I+I

IS+ISI SAI+TNI+HS+I+I

IS+ISI SAI+TNI+HS+I+I

IS+ISI SAI+TNI+HS+I+I

IS+ISI SAI+TNI+HS+I+I

IS+ISI SAI+TNI+HS+I+I

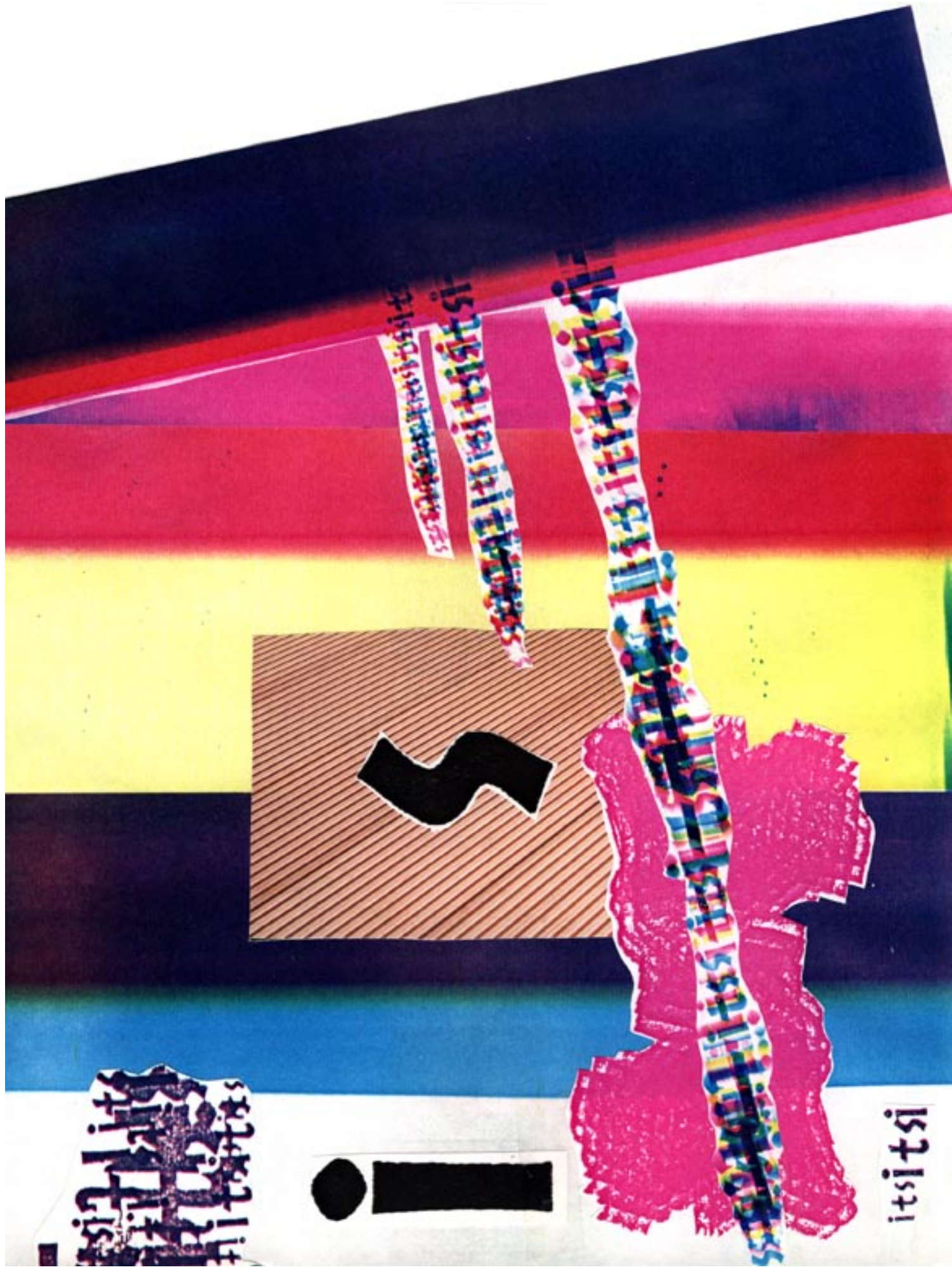
IS+ISI SAI+TNI+HS+I+I

IS+ISI SAI+TNI+HS+I+I IS+ISI SAI+TNI+HS+I+I IS+ISI SAI+TNI+HS+I+I



# BUTOH ACIT

st!ts itsi+si-



itsitsi

i

itsitsi  
itsitsi  
itsitsi

A large, stylized, black, textured graphic of the letters 'KAW'. The letters are thick and have a rough, hand-drawn appearance. They are set against a white background and are enclosed within a black border that features a white grid pattern. The 'K' is on the left, the 'A' is in the middle, and the 'W' is on the right. The 'A' is particularly prominent, with a large, rounded top and a wide base.

KLANDID

一

二

三

四

ENDUREST

MULTIWRT





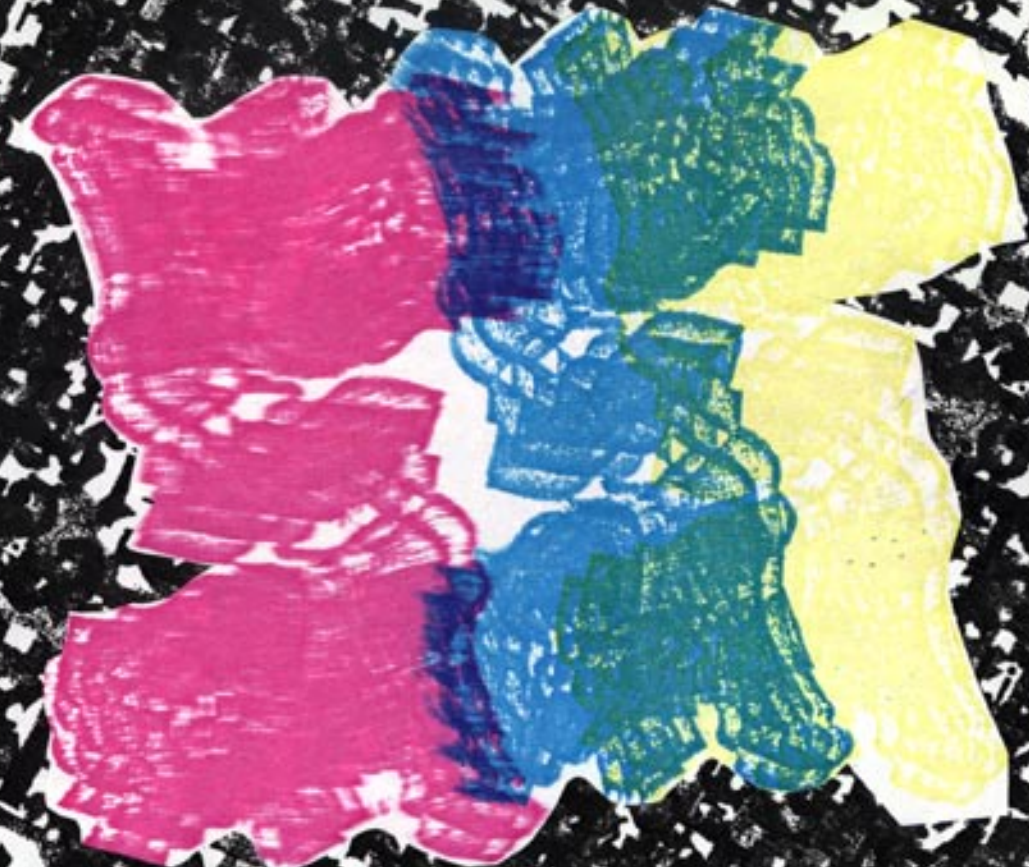


**k  
n  
o  
w  
n  
t  
y**

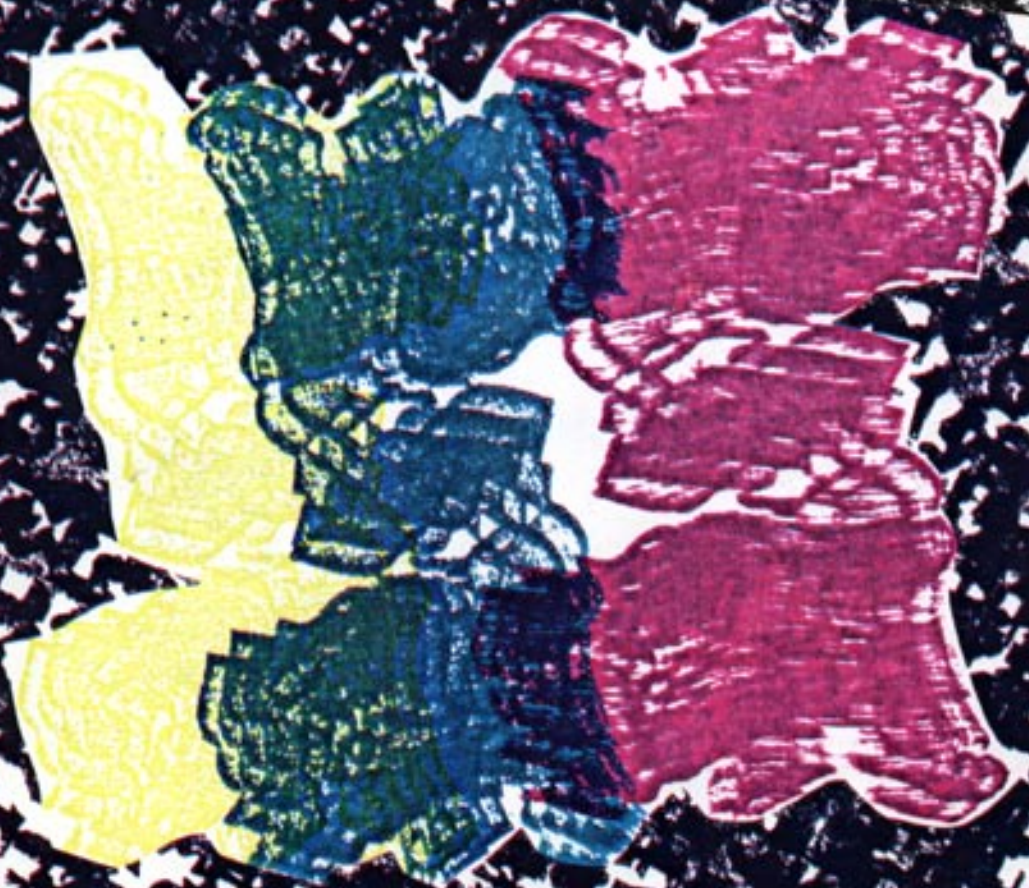
R E Z V U M

**! it**

j  
i  
l  
t



f  
a  
u  
l  
t



This 2nd edition of *Strategy for Wracking Hylic* reproduces originals created on an early 1980s Xerox color copier. Since the colors & saturation of the pieces cannot be duplicated with current digital color printing, I have chosen to remix the color profile of many of the pieces.

The title page features 2 anachronistic fonts by Peter Fraterdeus—Wood Painter & Wood Box Gothic.

*www.semiotx.com*



**Strategy for Wracking Hylic by mIEKAL aND**  
**Printed in the Autonomous Republic of Qazingulaza**

Visual Poetry | Spirituality

**XEXOXIAL EDITIONS**