## TeXt

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Stephen Lucas (2013)

The traditional idea of *text* is to communicate an idea that can be "read." This implies several issues of meaning, intent, social framework, and temporality. In the end, *text* exists as permanent, fixed structure that the reader confronts with their own perspective — enthusiasm, skepticism, or confusion.

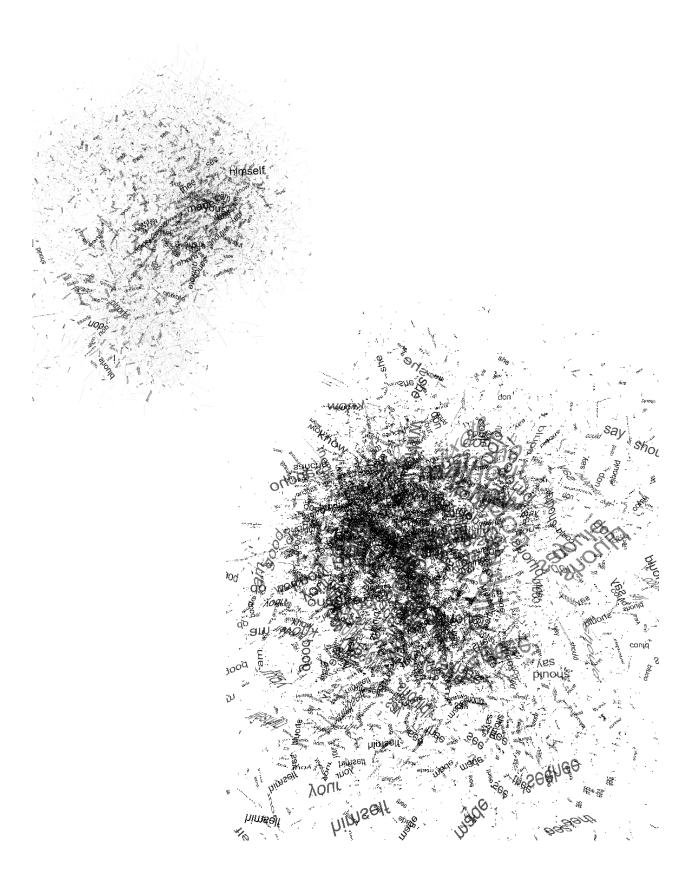
The structure of a *text* strives for meaning and value, but this creates a dense network of implication and social context. Examining the *text* goes hand in hand with examining one's experience of the *text*.

This collection examines *texts* as <u>monoliths</u> — fixed in time and space but observable from multiple angles. The language and origin of the authors is abstracted from the original intent and transplanted into ------

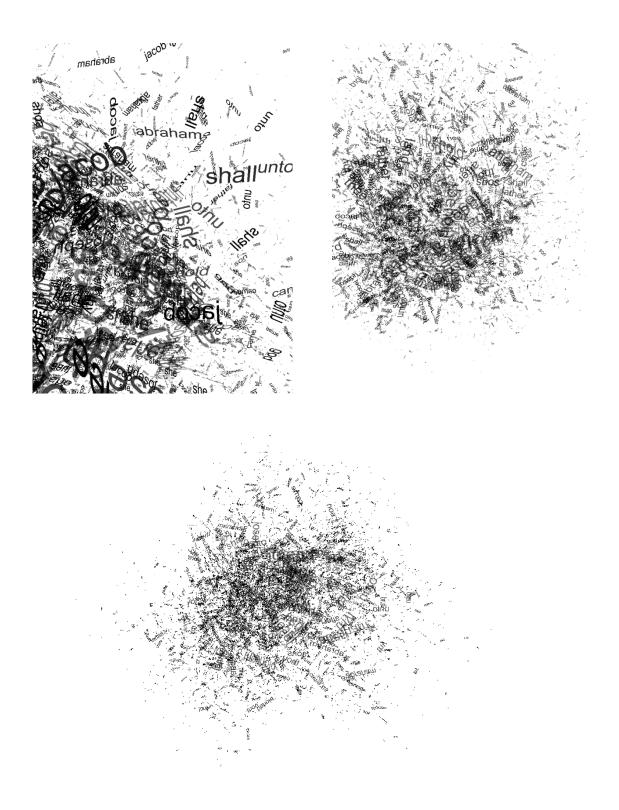
The structure of the *t-xt* creates a sculptural landscape for the observer, but the reality of permanence nece-sitates decis-ons of time -nd space.

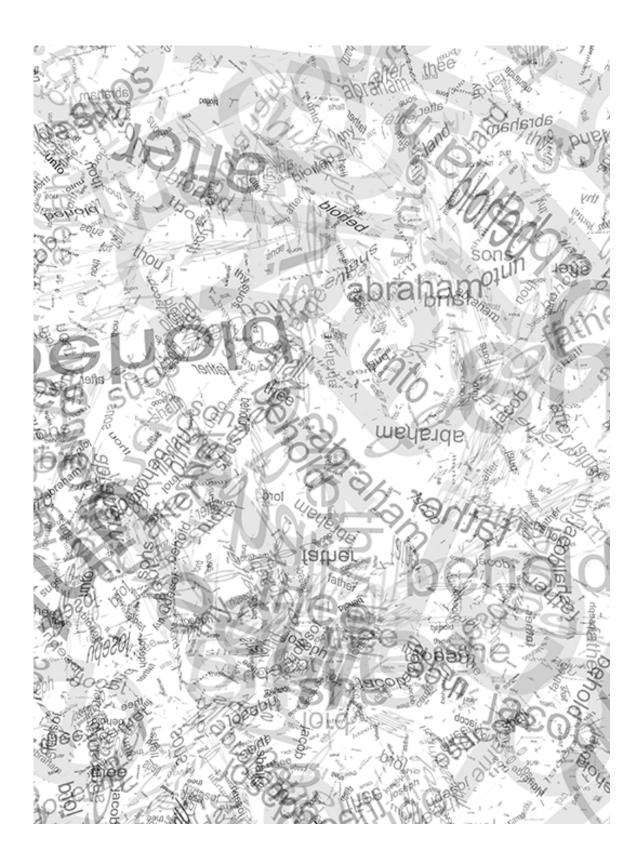
Are these photographs of the *text*? Acquisiti-ns of the original ideas?

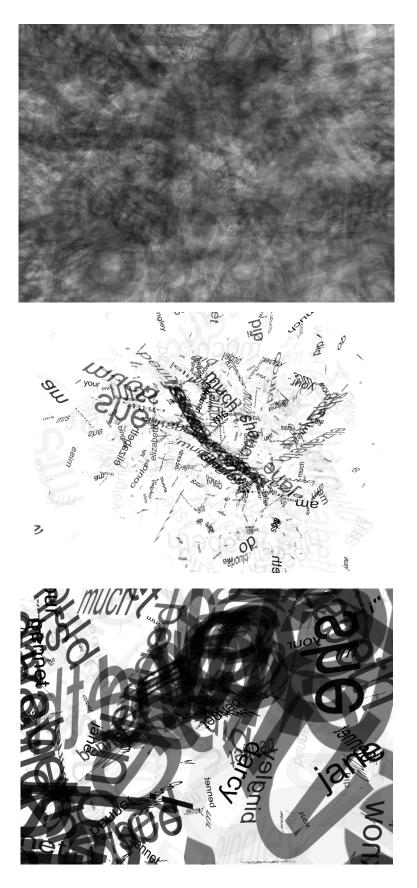
Ar- t-ese ----b--- d fd f--- -e-w



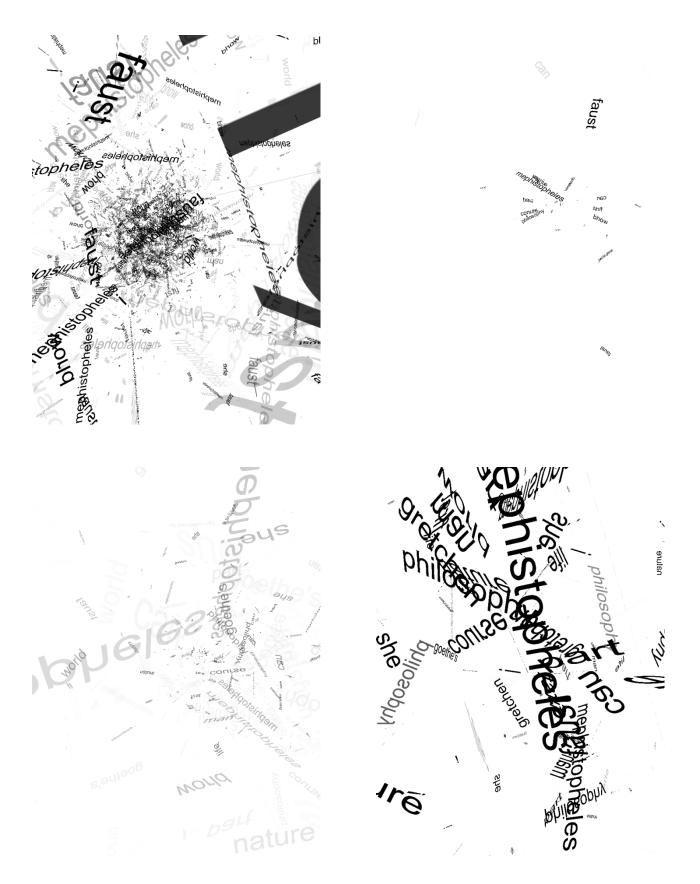
The Ingenious Gentleman Don Quixote of La Mancha, Miguel de Cervantes, 1605-1612







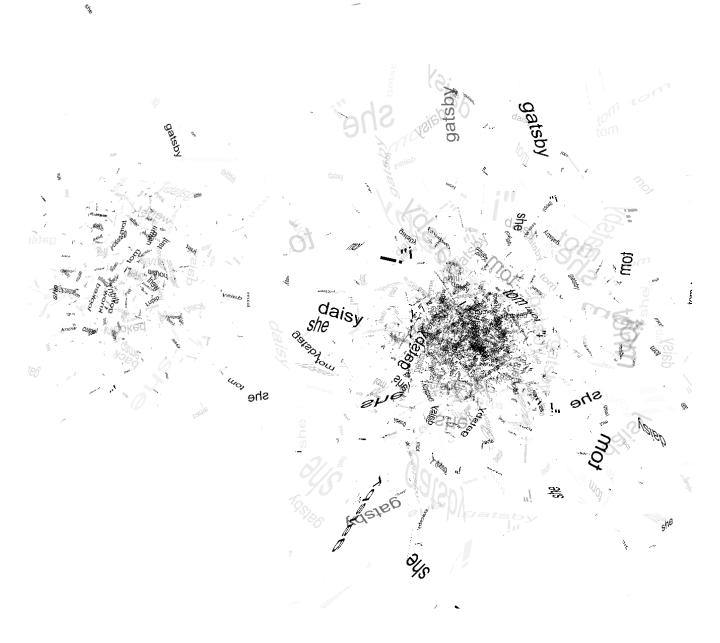
Pride and Prejudice, Jane Austen, 1813



Faust, Johann Wolfgang von Goethe, 1806



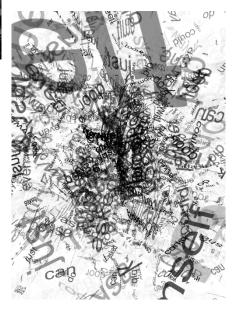
The Great Gatsby, F. Scott Fitzgerald, 1925



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The Trial, Franz Kafka, 1915



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