## Mary Reid Kelley

The original in question is a letter written by my high-school boyfriend when we were both 16. Much of my work deals with text in one way or another, and I am interested in the voice of the subject as expressed by language, and as dependent on language. This letter (and nearly all of the letters he wrote) seems remarkable for how efficiently its language delivers the author, his desires, and his strategies. Although the letter's content is in turns disturbing and comical, it also interests me as an artifact that expresses the circular function of language: to serve the subject, and to create the subject.

This latter function of language is the one I hoped to explore further by the magnification of the letter. No longer a private document, it shares the same space and scale as the bodies of the viewers. It projects the author, but does not serve the author's purposes.

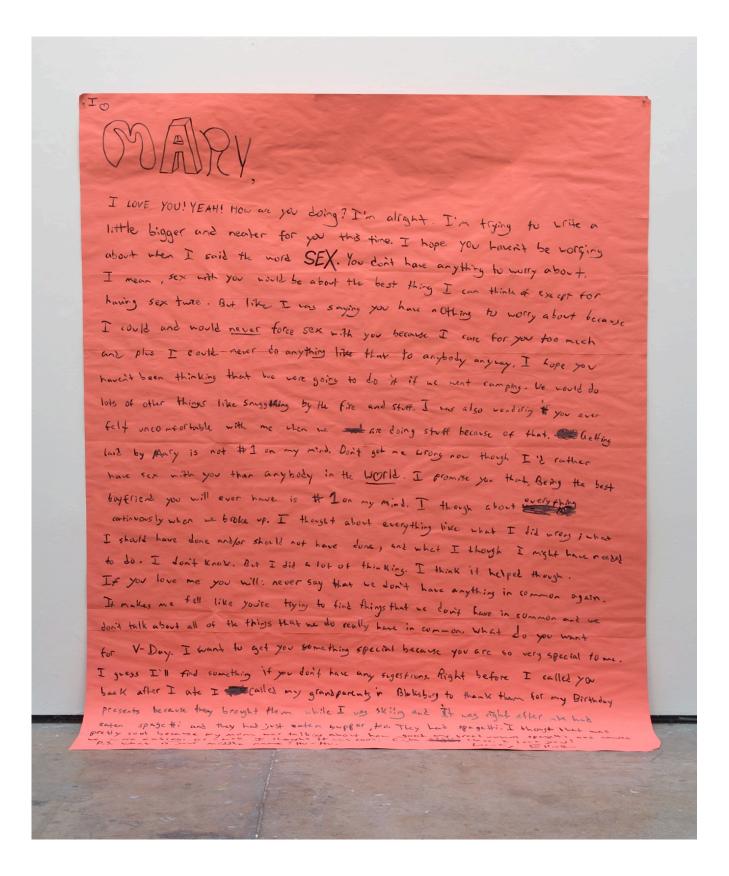
When making the large letter, I projected the author's handwriting onto the paper and copied it with a paintbrush and ink. A visiting scholar and artist used the word "transcription" to describe this process. To me, "transcription" in this project refers not only to the preservation of content and handwriting, but to a desire to communicate: to transfer and transcribe, and to make multiples—not only of documents, but of meanings.

about when I said the word SEX. You de I mean, sex with you would be about the I having sex twee. But like I was saying > I could and would never force sex with you and plus I could never do anything like to anything like to anything like the ware going to a outs of other thinking that we were going to a outs of other things like snugglating by the fire

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ing that we were going to do it it we we like Snuggialing by the fire and stuff. I was a with me when we are doing stuff not #1 on my mind. Don't get me wrong no ov than anybody in the World. I promieve have is #1 on my mind. I tho

