

# FrameWork 2/17

Shane Krepakevich on Didier Courbot

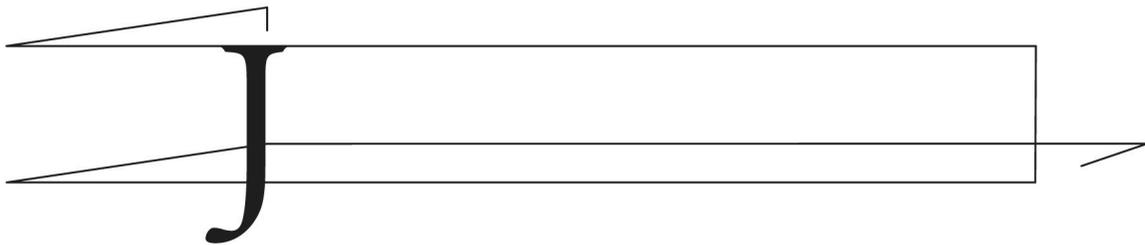


Fig. 1

Serifs extend beyond the body of the letterform to describe their interdependence; the serifs are not an ornament, but an adjunct — an architectural appendage to a monument that is itself reshaped; the compound appearance of this uppercase J reaches out to the words and letters surrounding it, announcing its aggregate form among the many that can be fashioned from the scraps of reference and looking; this composite letterform exceeds its necessity; it draws its armature lightly through space, framing its contingent and softly articulated body

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Fig. 2

Three slices of a Conic Section — selected from the endless possible ellipses, parabolas, and hyperbolas — generate three possible bisects of an uppercase A; these are three of the innumerable ways in which an A can be made, not as itself, but as a representation of itself and every other A that's been drawn or described, as well as those that will come — those made by computer, by hand, by sight, by imagining; the possibilities of these forms like the possibilities of colouring the same shape repeatedly, or improvising the placement of a cone on a pedestal

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Fig. 3

The strikethrough discards a word, a phrase, or a paragraph, leaving it visible as a remnant<sup>1</sup>; the remnant stays present in its rejection, immobilized by a horizontal cut — a cut that seems to reestablish a plane of composition, upon which new words can accumulate like vegetable peels on a marble counter; this surface can also remain unadorned, presenting only the history of its arrival. <sup>1</sup> *vide-poche*: French, literally 'empty pocket'; a small dish, bowl, or vessel used to contain the contents of one's pockets, such as keys, coins, subway tickets, and the rest of the day's objects

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