BAKASMEDIA

BAKAS MEDIA

BAKASMEDIA

Cold Light, Warm Paper

BAKASMEDIA

BAKASMEDIA

A short book

BM-2020-481

2020

Watermarked preview. All rights reserved.
A written license is required before use.

BAKASMEDIA

BAKASMEDIA

BAKASMEDIA

Cold Light, Warm Paper is a short book about cold light. It was made to be read in one sitting, then put back. The sentences stay with the warm sheet and the first light. They do not wander off into a story they cannot pay for.

I went back to the copy stand in the first light. The warm sheet was where I had left it. What I had come to see was cold light, and it had not agreed to be simple. I set the lamp down and did not pick it up again until I had looked long enough.

A record of cold light is not the thing itself. The warm sheet took the light and gave a duller light back. From the copy stand I could measure the band with a hand, then with the lamp, and the two measures did not match. I kept the second measure. The first one had too much of me in it.

If you license the file, you are not buying the copy stand. You are buying a described use of cold light, for a term, in a territory, in writing. The watermark on this preview is the reminder that the looking is not the license. The warm sheet goes on being itself after the agreement ends.

What I left out was larger than what I put in. The copy stand had corners I did not describe, and a window I refused to make into a view. On the warm sheet, cold light stayed inside its own edges. That refusal is the subject, as much as the color is.

I numbered nothing. A date would come later, on a catalog card, but the first light inside the work is not a clock time. The lamp has no opinion about dates. The warm sheet only shows that the mark was made, and that it was allowed to remain.

The first light made the copy stand smaller. On the warm sheet, cold light held still, which is not the same as being finished. I

BAKASMEDIA
could hear the building and, under it, nothing that needed a name. The lamp waited. Most of the work was in the waiting.

There is a kind of attention that starts only after the first light. In the copy stand I kept the warm sheet clear so cold light would have somewhere to sit. The building came and went. I did not turn toward it. When I finally used the lamp, the mark was smaller than the decision to make it.

BAKASMEDIA

Later the first light changed and the color cooled. I did not correct the warm sheet. Correction would have been a different book. The lamp left a trace at the edge, thin enough to miss if you were only passing. The building filled the pause, and the pause was part of the page.

I read the page the next day in a different first light. The cold light had settled. It looked less like an event and more like a fact. Facts are easier to credit and harder to decorate. I prefer them.

BAKASMEDIA

Close the book and the copy stand does not travel with you. What travels is the sequence: the warm sheet, the lamp, the decision to stop. The building will be different wherever this file is opened. The rights in the file stay where they were.

BAKASMEDIA

I looked again at the warm sheet. The cold light was still there, neither better nor worse. The lamp had done what it can do, which is very little, and enough. Outside, the first light continued without needing a sentence.

A margin is also a decision. I left one, then widened it, then stopped before the warm sheet became only frame. Cold light stayed in the middle, where I could find it again.

BAKASMEDIA

BAKASMEDIA

Someone will ask what the picture is of. It is of cold light, and of the time it took to leave it alone. The copy stand is not in the file. The attention is.

I copied one sentence into the catalog note and deleted it. The note only needs the title, the date, and the fact that the rights are reserved. The paragraph can live here.

BAKASMEDIA

The the building changed pitch. I did not rewrite the page to match it. A book that chases the room never gets out of the room.

On the second reading the cold light looked plainer. Plain is not a defect. It is how a field survives being looked at twice.

I set the lamp parallel to the edge and did not draw. The alignment was the note. The warm sheet recorded nothing, which I then had to write down in words.

BAKASMEDIA

If the use is small, the license is still a written one. Scale is not a substitute for permission. The cold light does not become free because the file is a preview.

I looked again at the warm sheet. The cold light was still there, neither better nor worse. The lamp had done what it can do, which is very little, and enough. Outside, the first light continued without needing a sentence.

BAKASMEDIA

BAKASMEDIA