BAKASMEDIA

BAKAS MEDIA

BAKASMEDIA

A Small Theory of Ochre

BAKASMEDIA

BAKASMEDIA

A short book
BM-2014-229
2014

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

BAKASMEDIA

BAKASMEDIA

A Small Theory of Ochre is a short book about ochre. It was made to be read in one sitting, then put back. The sentences stay with the ceramic dish and the three o'clock. They do not wander off into a story they cannot pay for.

A record of ochre is not the thing itself. The ceramic dish took the light and gave a duller light back. From the mixing table I could measure the band with a hand, then with the palette knife, and the two measures did not match. I kept the second measure. The first one had too much of me in it.

BAKASMEDIA

I went back to the mixing table in the three o'clock. The ceramic dish was where I had left it. What I had come to see was ochre, and it had not agreed to be simple. I set the palette knife down and did not pick it up again until I had looked long enough.

Close the book and the mixing table does not travel with you. What travels is the sequence: the ceramic dish, the palette knife, the decision to stop. A radio will be different wherever this file is opened. The rights in the file stay where they were.

BAKASMEDIA

The three o'clock made the mixing table smaller. On the ceramic dish, ochre held still, which is not the same as being finished. I could hear a radio and, under it, nothing that needed a name. The palette knife waited. Most of the work was in the waiting.

BAKASMEDIA

What I left out was larger than what I put in. The mixing table had corners I did not describe, and a window I refused to make into a view. On the ceramic dish, ochre stayed inside its own edges. That refusal is the subject, as much as the color is.

There is a kind of attention that starts only after the three o'clock. In the mixing table I kept the ceramic dish clear so ochre would have somewhere to sit. A radio came and went. I did

BAKASMEDIA

BAKASMEDIA
not turn toward it. When I finally used the palette knife, the mark was smaller than the decision to make it.

If you license the file, you are not buying the mixing table. You are buying a described use of ochre, for a term, in a territory, in writing. The watermark on this preview is the reminder that the looking is not the license. The ceramic dish goes on being itself after the agreement ends.

I numbered nothing. A date would come later, on a catalog card, but the three o'clock inside the work is not a clock time. The palette knife has no opinion about dates. The ceramic dish only shows that the mark was made, and that it was allowed to remain.

I read the page the next day in a different three o'clock. The ochre 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.

Later the three o'clock changed and the color cooled. I did not correct the ceramic dish. Correction would have been a different book. The palette knife left a trace at the edge, thin enough to miss if you were only passing. A radio filled the pause, and the pause was part of the page.

I looked again at the ceramic dish. The ochre was still there, neither better nor worse. The palette knife had done what it can do, which is very little, and enough. Outside, the three o'clock continued without needing a sentence.

A margin is also a decision. I left one, then widened it, then stopped before the ceramic dish became only frame. Ochre stayed in the middle, where I could find it again.

BAKASMEDIA

Someone will ask what the picture is of. It is of ochre, and of the time it took to leave it alone. The mixing table 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 a radio 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 ochre looked plainer. Plain is not a defect. It is how a field survives being looked at twice.

I set the palette knife parallel to the edge and did not draw. The alignment was the note. The ceramic dish 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 ochre does not become free because the file is a preview.

I looked again at the ceramic dish. The ochre was still there, neither better nor worse. The palette knife had done what it can do, which is very little, and enough. Outside, the three o'clock continued without needing a sentence.

BAKASMEDIA

A margin is also a decision. I left one, then widened it, then stopped before the ceramic dish became only frame. Ochre stayed in the middle, where I could find it again.

BAKASMEDIA