

Local Colour

**DEREK BEAULIEU**

**No**

NO PRESS

Local Colour



10-51-2





## Local Colour

Blue.  
White,  
Brown.  
Black,  
Brown  
Brown  
Blue  
Blue  
White  
White  
Blue  
Black  
Brown, Blue  
Blue  
White  
White  
White  
Blue  
Black  
White  
Blue  
White  
Blue  
Blue  
White  
White  
Blue,  
White,  
Brown.



black White.

white, White Blue

Brown Blue Brown Blue gray

White Blue White

White Black's. Orange

Blue, White red

White Blue White Blue brown Blue

White, Blue Blue White Blue, Blue

Blue Black Black's

Black  
Blue

Black

Blue.

White

Blue

re

Black

Blue

Black

Black

Blue

Black

Blue

Black

Blue

Blue

white

Blue

Black

Black

Black's  
Black

Blue

Blue

Blue

Blue

Black's

Black's



Black's  
Blue,  
Black  
Blue  
Black  
Blue  
Black  
Blue  
Blue  
Brown  
Blue  
Black's  
Blue  
Brown  
Blue  
Red  
Red  
Blue  
Gray  
Gray  
Blue

Gray  
Gray's  
Green,  
Blue  
Gray  
Blue  
Gray  
Green,  
Gray  
Green,  
Gray  
Gray  
Green  
Brown  
Blue  
Black  
Blue  
Blue,  
white.  
Blue  
Blue  
Black

Black.

Black's  
white      Blue  
            Black

Blue  
Black

Blue,

Orange  
Blue

Blue  
Black

Black

Blue

Orange

Black

Blue

Black's

Black

Blue

Blue,

Gold,

Gold

Blue

Blue

Gold.

Gold's

Blue. Gold



Blue

Gold

Blue's

Blue

Blue

Blue

Black,

Black

Blue

Black

Blue

Blue,

White

Black

Blue

Black

Blue

Black

Blue

Blue

Black,

Black

Blue

Blue

Blue

Black, White,

Blue

White Black

White

Black

Black

Blue

White

Black

White

Black

White



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# No

Writing is taking me further and further from writing.

Writing has become a record of reading.

**Local Colour** is a page-by-page interpretation of Paul Auster's novella *Ghosts*. *Ghosts* concerns itself with Blue, a private detective hired by a mysterious character named White to transcribe the actions of Black, a denizen of Brooklyn Heights's Orange Street. As Blue reports his findings, the reader becomes more aware of the intricate relationship between Black and White, and a tactile awareness of the role of colour spreads through the narrative.

With **Local Colour** I have removed the majority of Auster's text, leaving only chromatic words—proper nouns or not—spread across the page as dollops of paint on a palette. What remains is the written equivalent of ambient music—words which are meant to be seen but not read. The colours, through repetition, build a suspense and crescendo which is loosened from traditional narrative into a more pointillist construction.

"In some sense, a writer has no life of his own. Even when he's there, he's not really there." — Paul Auster, *Ghosts*.