

Jaggedness, Gray If Mixed
(Series "Eyes' Adventure ... Art to Be Viewed by Brain #5")
Hideki Nakazawa

The three primary colors of light are the "R" (Red), "G" (Green) and "B" (Blue), while the three primary colors of pigment are the "C" (Cyan), "M" (Magenta) and "Y" (Yellow). When all three colors of a pigment are mixed, they become gray. What will result from this if this is done quantitatively instead of qualitatively?

(1) is this writer's art work created on computer, which consists of the same quantity of the "C," "M" and "Y." If mixed, they should come out gray.

When looked at very carefully, one would see that this picture is composed of square particle units. These are what is called the "pixels," the same ones found in digital cameras.

The color "C," "M" or "Y," has 1,458 pixels each, and all together, there are 4,374 pixels. The latest digital cameras have as much as 10 mega pixels resolution, so compared with that, this work has far less pixels. When there are less pixels, the pixel size becomes larger, creating jagged edges. Although jagged images are not desirable in photography as well as others, because this is artwork, one can rather enjoy seeing the jaggedness in it.

However, it will not look gray no matter how much one looks at it intently. The reason is because the pixels are large. If they are very small, it will look gray because the adjoining colors will mix intraocularly.

Seurat, the pointillist known for "Sunday Afternoon on the Island La Grande Jatte," composed paintings with small dots of primary colors. Neutral tints were expressed by adjoining colors mixed on the retinae of the eyes. Mixing not on the palettes but on the retinae was called "retinal color mixture."

In this writer's work, the colors will never mix on the palettes nor the retinae. However, the brain knows that they will become gray if mixed. When viewed in the brain, it is gray. This phenomenon was named "intracerebral color mixture."

(2) is a new work of "Intracerebral Color Mixture Painting." The ratio of "C," "M" and "Y" is 1 to 2 to 1, which is gray with a bit of magenta in it when viewed in the brain.
[Asahi Shimbun "be on Sunday" Feb. 4, 2007] (English supervised by Harutaka Oribe)

ギザギザ 混ざれば灰色
(連載「目の冒険 … 脳で見るアート 5」)
中ザワヒデキ

光の3原色はR(レッド＝赤)、G(グリーン＝緑)、B(ブルー＝青紫)ですが、色の3原色はC(シアン＝青)、M(マゼンタ＝赤紫)、Y(イエロー＝黄)です。色の3原色を全部混ぜると灰色になります。

これを定性的にはなく、定量的におこなうとどうなるでしょうか？

(1)はコンピュータで作った筆者のアート作品で、C、M、Yが等量使われています。混ぜると灰色となるはずです。

よく見ると正方形のツブツブが画面構成の単位となっています。これが「画素」です。デジカメという画素と同じです。

C、M、Yの各色は1458画素ずつあり、全体では3倍の4374画素です。最近のデジカメは1千万画素なんてものもありますから、本作は画素数としてはとても少ないです。画素数が少ないと画素サイズが大きくなり、ギザギザが出ます。ギザギザは写真などでは困りますが、本作はアートなので、むしろギザギザを楽しんでいます。

しかしながら、いくらこれを眺めても灰色には見えません。画素が大きいせいです。もしうんと小さければ、隣り合う色が目の中で混ざり、灰色に見えることでしょう。

「グラン・ジャット島の日曜日の午後」で知られる点描画家のスーラは、小さな原色の点で絵画を構成しました。中間色は、隣り合う色が目の網膜で混ざることによって、表わされました。パレットの上ではなく、網膜上で混ざるので、「網膜混色」と呼ばれました。

筆者の作品は、パレットでも網膜でも色は混ざりません。しかし混ざれば灰色となることを、脳は知っています。脳で視れば、灰色です。「脳内混色」と名付けました。

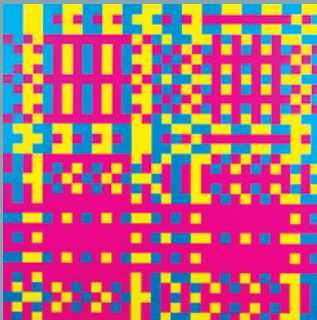
(2)は「脳内混色絵画」の新作です。C、M、Yが1対2対1の比率なので、脳で視れば赤紫がかった灰色です。[朝日新聞 "be on Sunday" 2007年2月4日掲載]

NAKAZAWA, Hideki ... [Selected Biology] 1963 Born in Niigata, Japan / 1988 Graduated in Medicine from Chiba University / 2000 Methodist Manifesto / 2002-2003 Stayed in the U.S. with grants from the Japanese Government Overseas Study Programme for Artists / 2003 Premium Prize in "VOCA" / 1st Period 1983-1989 (Acrylic Painting) / 2nd Period 1990-1996 (Silly CG) / 3rd Period 1997-2005 (Method Painting) / 4th Period 2006- (Serious Painting) [Collections] Tokyo Metropolitan Museum of Photography, Mercian Karuizawa Museum of Art, Kitakyushu Municipal Museum of Art, Marine Life Museum (Aichi), The Dai-ichi Mutual Life Insurance Company [Book] "The Lives of the Western Painters"

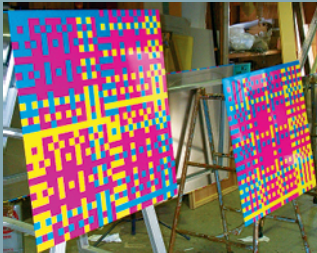
中ザワヒデキ …【略歴】 1963 新潟県生まれ / 1988 千葉大学医学部卒業 / 2000 方法主義宣言 / 2002-2003 文化庁在外派遣研修員として米国滞在 / 2003 VOC Award / 第1期 1983-1989 (アクリル画) / 第2期 1990-1996 (バカCG) / 第3期 1997-2005 (方法絵画) / 第4期 2006- (本格絵画) 【所蔵】 東京都写真美術館、メルシャン軽井沢美術館、北九州市立美術館、生命の海科学館(愛知)、第一生命保険相互会社 【著書】 「西洋画人列伝」



(1) Gray Painting #1 (With Cyan, Magenta and Yellow) [2005]
灰色絵画 #1 (シアン、マゼンタ、イエローによる)



(2) Intracerebral Color Mixture Painting C1M2Y1 #5 [2007]
脳内混色絵画 C1M2Y1 #5



HIDEKI NAKAZAWA
Intracerebral Color Mixture Paintings

中ザワヒデキ / 脳内混色絵画

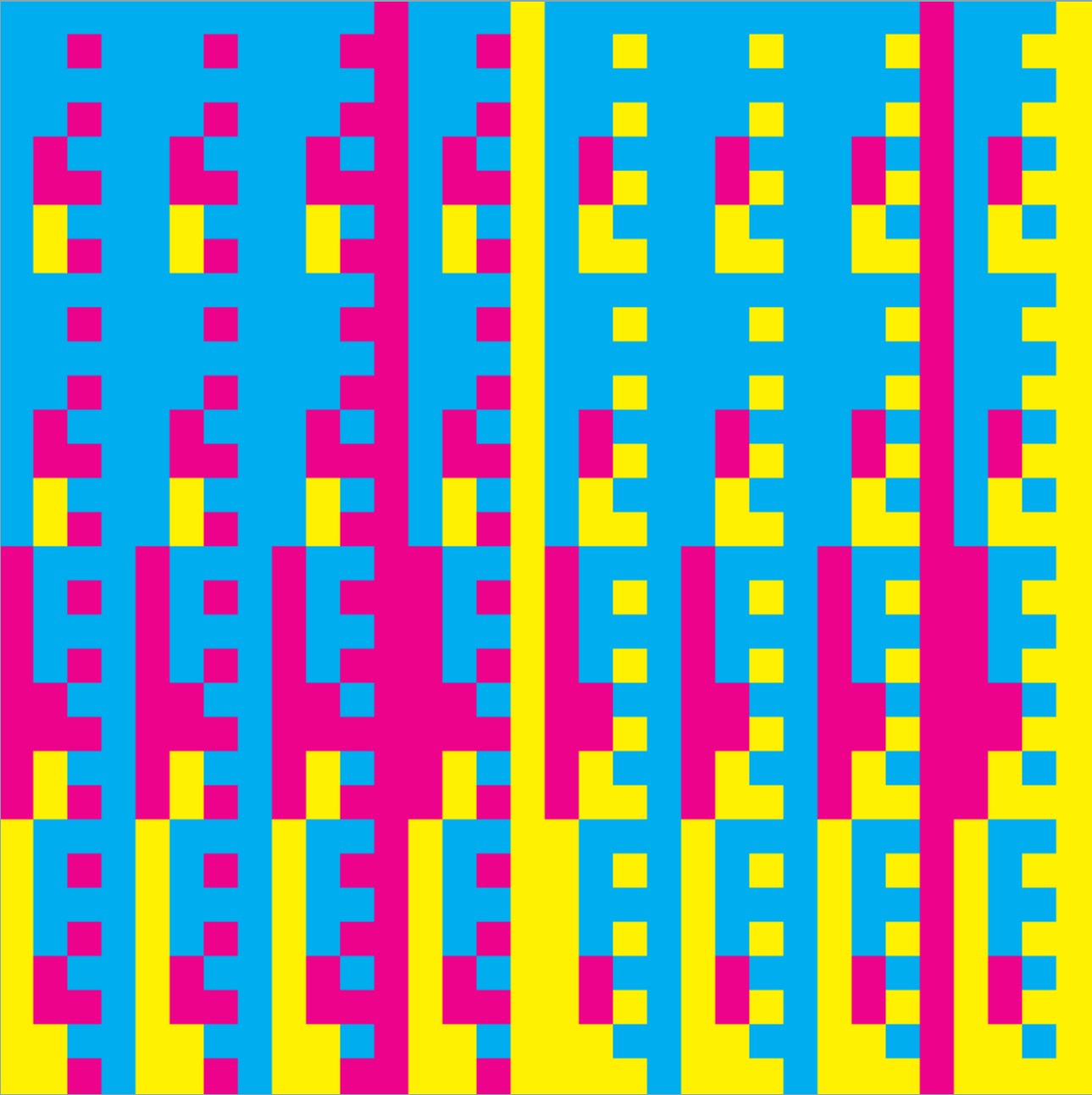
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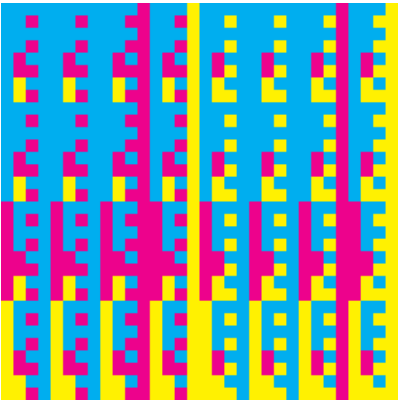


Hideki Nakazawa

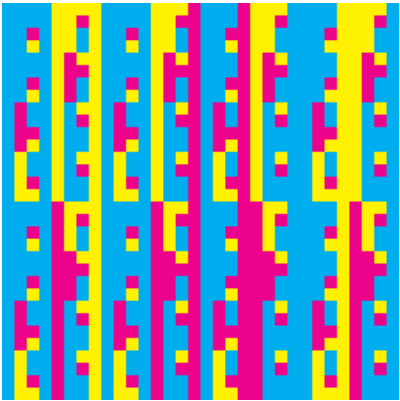
Intracerebral Color Mixture Paintings



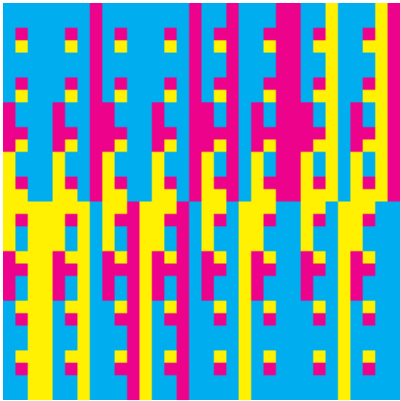
Gallery Cellar



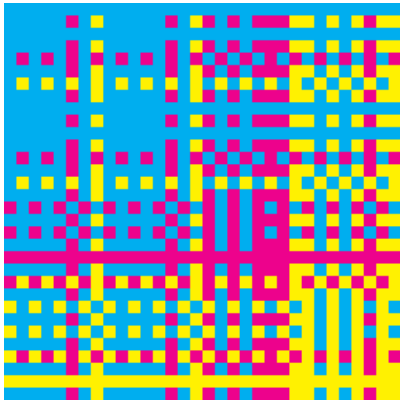
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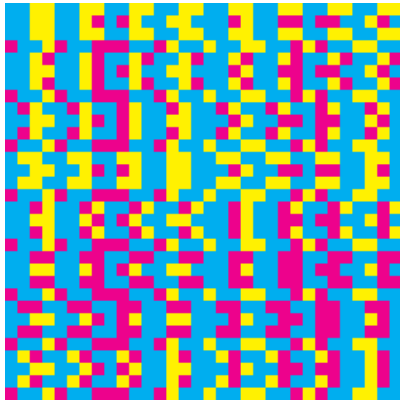
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C2M1Y1 #2



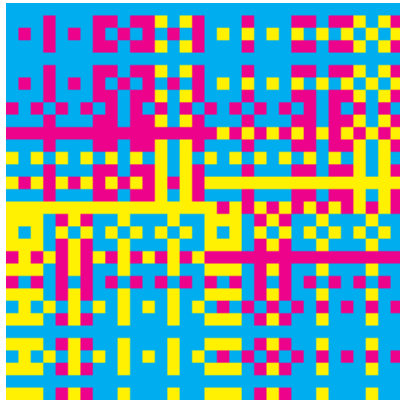
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C2M1Y1 #3



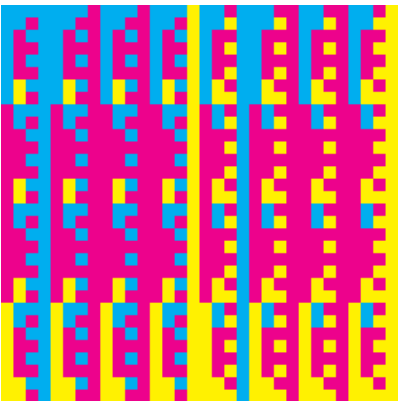
Intracerebral Color Mixture Painting
C2M1Y1 #4



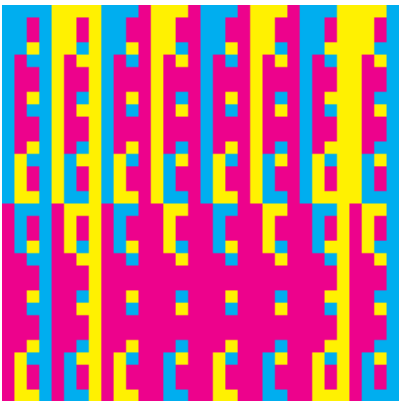
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C2M1Y1 #5



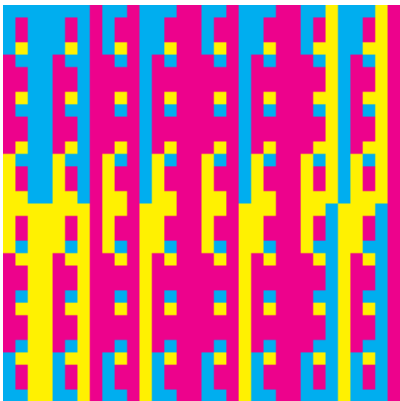
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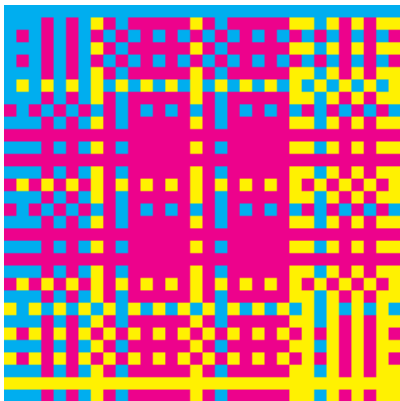
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C1M2Y1 #1



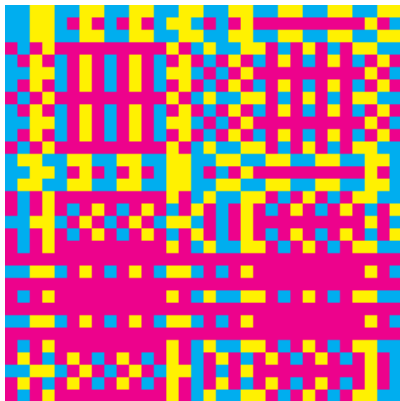
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C1M2Y1 #2



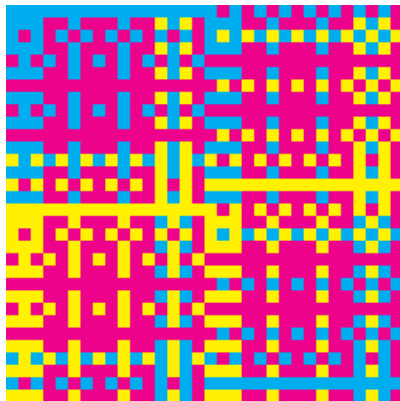
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C1M2Y1 #3



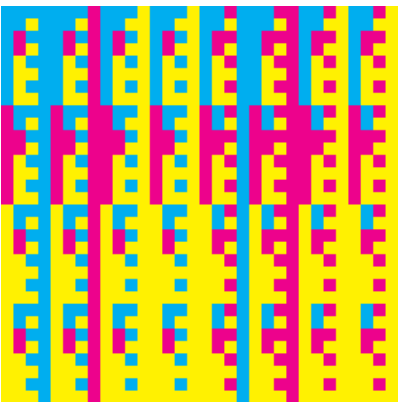
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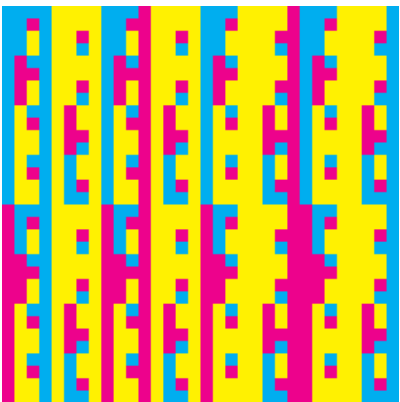
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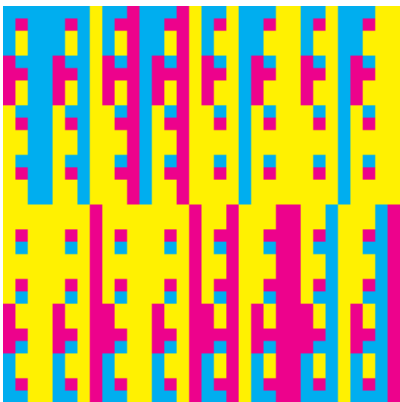
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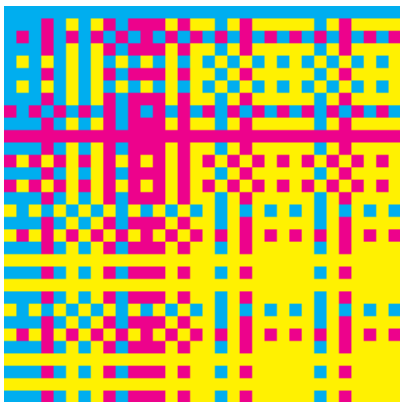
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C1M1Y2 #1



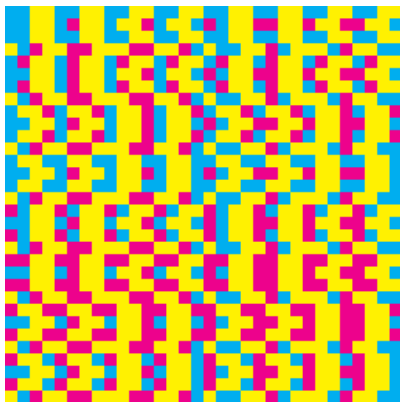
Intracerebral Color Mixture Painting
C1M1Y2 #2



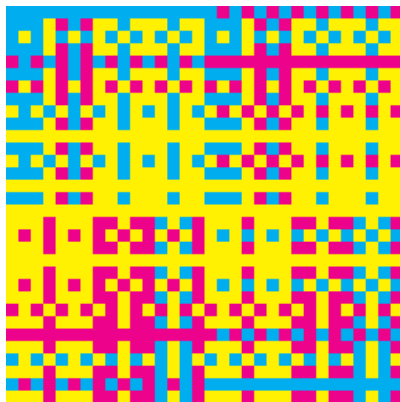
Intracerebral Color Mixture Painting
C1M1Y2 #3



Intracerebral Color Mixture Painting
C1M1Y2 #4



Intracerebral Color Mixture Painting
C1M1Y2 #5



Intracerebral Color Mixture Painting
C1M1Y2 #6

Intracerebral Color Mixture Painting C2M1Y1 #1 - #6
Intracerebral Color Mixture Painting C1M2Y1 #1 - #6
Intracerebral Color Mixture Painting C1M1Y2 #1 - #6
oil-based digital print on plastic, aluminous frame
71.1 x 71.1 cm, each
2007

脳内混色絵画 C2M1Y1 #1 - #6
脳内混色絵画 C1M2Y1 #1 - #6
脳内混色絵画 C1M1Y2 #1 - #6
油性溶剤デジタルプリント、合成樹脂、アルミフレーム
各71.1 x 71.1 cm
2007