

Method

NAKAZAWA, Hideki

In this show I am exhibiting two types of my works; one is concerning color, the other form.

1) Color Related Works: Series "Money Amount," "Mass," "Set," and "Different-Pixel Arrangement."

I use coins, weights, numbers or letters instead of color dots. I think color dots are the essence of paintings, such as Venetian school and Seurat's Pointillism and the bitmap computer graphics. Coins, weights, numbers or letters are the most reduced final dots, because they are signs. Signs are logical color dots thus discarding physiology seen in real red or blue.

2) Form Related Works: Series "Circuit," "Single Curved Line."

I present a single line or electric circuits composed of lines as what determine form. I think lines themselves make sense, like the sculptures after Michelangelo. Topology is the essence in this meaning, thus the physiological appearances are not important.

Hideki Nakazawa is a Japanese artist, born in 1963. "Together with a poet and a musician, I published a manifesto titled 'Method Painting, Method Poem, Method Music (Methodicist Manifesto)' on January 1, 2000. We have been issuing an email-bulletin, 'Method,' ever since then. A definition appears in the manifesto as follows: 'Method painting is a colored plane, which is overlaid on method itself, prohibiting chance and improvisation. However, real colors, which cause pleasure, will sometimes be replaced scrupulously with other materials.' Yes, I am an anti-sensualist. I adopt logic as tautology. I am a reductionist as a methodicist, not as a formalist." Visit <http://aloalo.co.jp/nakazawa/>

Solo shows: Roentgen Kunstraum (Tokyo), Gallery NW House (Tokyo), Gallery Cellar (Nagoya), Sai Gallery (Osaka), Sano Gallery (Kagawa), Helen Pit Gallery (Vancouver), etc.

Group shows: Kyoto Art Center (Kyoto), Kitakyushu Municipal Museum of Art (Kitakyushu), Pusan Metropolitan Art Museum (Pusan), Tokyo Metropolitan Museum of Photography (Tokyo), O Museum (Tokyo), etc.

Public Collections: Kitakyushu Municipal Museum of Art (Kitakyushu), Mercian Karuizawa Museum of Art (Karuizawa), Tokyo Metropolitan Museum of Photography (Tokyo), Nagoya Youth's Culture Center (Nagoya)

Books: "The Lives of the Western Painters" in 2001, "Text on Modern Art History" in 1989.

Patents: "Device for processing a three-dimensional image" and "Solid object generation" in 1996-2000.

Education: The Medical Dept. of Chiba University

Method Painting, Method Poem, Method Music (First Methodicist Manifesto)

A large number of tautologies seen in every art and every science of the twentieth century, which democratic systems have given rise to, should now be talked about again as a single principle, by being reduced to method, not to form. Meaninglessness, which is what tautologies mean, does not excuse sensualism nor the mob, and it rather requests stoicism and discipline for its authorization.

Method painting is a colored plane which is overlaid on method itself, prohibiting chance and improvisation. However, real colors which cause pleasure will sometimes be replaced scrupulously with other materials.

Method poem is a row of letters which comes to method itself, prohibiting personalization and absorption. However, real letters which epinize lyric will sometimes be alternated scrupulously with other signs.

Method music is a vibrating time which embodies method itself, prohibiting expression and tempo. However, real vibrations which vary eros will sometimes be exchanged scrupulously for other events.

These method arts, on the one hand, return to the tradition which each form depends on, and on the other hand, sing in chorus a single principle in the same age. We, methodicists, doubt liberty and equality which have produced license and indolence in arts and sciences, and reinstate logics as ethics.

Supplement 1 - Motoaki Shinohara has been calling his own compositions method poems since about ten years ago. While respecting his activities, we use the words with a broad reinterpretation.

Supplement 2 - Those in favor of this manifesto can forward it to acquaintances on your own responsibility, adding "In favor, Name, (profession)" at the end. Those partially in favor and those not in favor can also do in the same way. Or, you can of course forward it without adding your name.

January 1, 2000

Drafter: Hideki Nakazawa (artist), Draft observer: Shigeru Matsui (poet), Draft observer: Tomomi Adachi (musician)

cf. Visit also <http://aloalo.co.jp/nakazawa/method/> to find the Second and the Third Manifestos.

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