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First, Masaya Chiba imagines one complete painting. Then he imagines it to be located somewhere on Earth, and having certain effects. He also imagines what kind of experience people who (accidentally) see the painting may have. He uses all possible ideas to get closer to what he imagined—drawing on paper, creating a three-dimensional object and seeing it from various angles, collecting data, verifying the associated words, etc. He also actively does ‘something which he does not know’. He tries to retain the expectation that something surprising might happen, because he thinks this is better. Then he makes the object that he had imagined into a real form, and then he sets it in front of the canvas and paint this object on the canvas. It is almost like a feeling of frying vegetables in oil. (The image is the vegetables, and the oil is the real space.)

首先，千葉正也想像一整幅畫，然後，他想像它正處於地球上的某個地方，並且有一定的影響。他又想像那些（意外）看到這幅畫的人會有怎麼樣的經驗。他利用一切可能的意念試圖接近他想像——繪畫在紙上，創作一個三維物體，並從不同角度看它，收集數據，驗證相聯的字句等等。他還積極地做「一些我不知道的東西」。他盡量保留期望，期待令人驚訝的事情可能會發生，因為他覺得這樣做更好。然後他讓他想像的物件成為一個真正的形式，然後他把它放在畫布前，並繪畫這個物件在畫布上。這幾乎感覺像在油炸蔬菜。（該圖像是蔬菜，油是真正的空間）。