color-size instructions for use

“How do I know this color is rosso?
A possible answer could be: I learned Italian” [1]

color-size (www.color-size.it) is a systematic application to represent color using preordained forms depending on the language. It is a collective-progressive work with immeasurable spatial-temporal dimensions.

11 COLORS (basic color terms) in 52 LANGUAGES allow the creation of compositions, each codified by the system as unique and unrepeatable (at least 1.800.000.000.000.000 possibilities in a single language).
The size is determined by the translation of the single names into numerical data, corresponding to the sum of the letters, obtained via written scanning in a given language, just as it is pronunced or transliterated into the Latin alphabet: the resulting number represents the length of the side of the square as form - color .

The work, created from the set of compositions achievable through the “color-size”, can be defined from the beginning as incomplet, due to the impossibility to complete it.

By saying “Rosso” or “Red”, I mean the same quality of color that differs in the name expressed in the languages, belonging to two different cultural identities.
My “idea of color” concerns the pictorial-abstract visualization of “Rosso”, “Red” and any other chromatic term, through the application of parameters that determine its quantity.
“Rosso” and “Red” will establish two forms, images of the same chromatic quality, in two different dimensions, referring to the identifying names that originate from two different cultures, characterizing their uniqueness.
The “color-size” work, indeterminate, as it is the very concept of color, is

the set of compositions that use color-forms as a function of language.
The method can be adapted to any possible color term expressed in any imaginable language, with the introduction in the system of new terms referring to colors that are unknown or invisible today, therefore not currently nameable.
11 colors have been taken into consideration, the ones identified and object of the study by Berlin and Kay, an anthropologist the former, a linguist the latter, authors of the publication “Basic color terms” -University of California -1969: a research dealing with the word formation of chromatic terms in different cultures.
In Italian / English languages the 11 terms correspond to the colors that are named Arancione / Orange, Bianco / White, Blu / Blue, Giallo / Yellow, Grigio / Gray, Marrone / Brown, Nero / Black, Rosa / Pink, Rosso / Red, Verde / Green, Viola / Purple.

(1) L.Wittgenstein “Ricerche filosofiche”(1953), Einaudi, Torino, par.381.

A few considerations

The qualitative and quantitative aspects have represented the object of the main theories on color, widely debated and also scientifically demonstrated, as well as having been a matter of philosophical speculation.
The perception of color occurs through the vision of the world when the propagation of magnetic frequencies is between about 470 and 750 Hz.
The color intended in its materiality and therefore opacity, has given rise, over time, to the identification of 1750 backgrounds of color, classified according to the respective degrees of chromaticity, in order to be able to use it in domestic, commercial, artistic fields.
The backgrounds are normally represented in the form of a rectangle, in equal size, since the comparison between the colors concerns the differentiation between the qualities to which a name and / or number-acronym has been assigned.

It is of no use to size the backgrounds in a differentiated way as it would not have a practical justification because the quantity of each color is realized, first, in estimating the amount of color needed to cover a given surface and, then, at the time of use.
Artists use color in a perceptive and / or conceptual way, searching for possible synaesthesia in contrasts, in spatial positioning, etc., in reference to the visual reality of color, making use, some, of mathematical procedures.
The amount of the color used is therefore discretionary and not subject to rules, if not to completely personal methodologies.
In “color-size” the manifestation of the various colors in the form takes place according to rules that predetermine it, in relation to their names: color and sound, both containing every possible dimension, realize the perfect synaesthesia in the dimension generated by the name of the color, as sound.
This dimension can be considered “ideal plastic consciousness of color” as it is characterized by its uniqueness due to the identity constituted by the specific name.
“Red” is that color which in the Italian language is called “Rosso” and identifies “that thing” which in other languages is called “Red”, “Rouge”, “Rojo” etc, having the same propagation speed in light and in common equal manifestation in substance.
“Red” differs from “Blue” in that the “two things” propagate with different speed and manifestation.
Each of the colors, in every nuance, radiates at a speed that is intrinsic to it.
Color vision is subjective based on personal and variable functionality of the eye, so it can be stated that everyone’s eye has its own colors.
On the contrary, in the moment of material use it is possible to detect the objective quantity of the color as it can be verified with the measure, but even before the creation of the shape, the name of the color, to be considered as the intimate essence of the substance, can be revealed in its uniqueness as a predetermined form.
The “iconisation” of the color is implemented when the shape depends and is marked by the name, which, in the case of linguistic changes over

time, will give rise to new forms.
The qualitative characteristics of the colors which undergo variations, changing in appearance, will change in the name and it is the name that constitutes, in every moment, the truth of the color substance.
Each name produces a sound, each sound is an entity in itself.
The sound is measurable, but the written word defines the name more precisely, which could be pronounced with extended or even unspoken vowels.
Each written name fills a given space: “Red” takes up less space than “Rosso” but equal space for “Blu”.
“Red” consists of three letters like “Blu” while “Rosso” has five.
The form generated by “Red” will be the same as “Blu” and both will be smaller than “Rosso”, which, in the form of a square, will have the side equal to 5 while “Red” and “Blu” will both have side equal to 3.
“Orange” will be a square with the side equal to 9, and so on.
The shape of the square has been adopted as it is considered the simplest and the least emotional. It has no counterpart in the visible natural forms but it is highly evocative as a mental icon, hyperspatial, linked to evident artistic-spiritual intentionality.
The name of the color, which is its soul, takes on body in the mentally active form of the square, evocative of the canvas / framework.
Different shapes cannot be excluded, such as the circle, other geometric figures, solids, etc.
In particular, the circle and sphere are the forms that have historically best suited to the representation of theories on the formation of color, especially from the qualitative point of view.
In “color-size” the circle, related to the name, will have the same area as the square identifying that name. When polychrome, it will contain the colors quantified in relation to their names.
The origin of the form, whatever it is, occurs because of the translation of the name of the color into numbers. This cannot determine term of value and determine rankings in the format; as there cannot be a scale of value in the differentiation of language, as an expression of each culture.
The format of things, in general, concerns the emotions aroused by the large-large and small-small due to the impossibility of transforming our-

selves into such dimensions, but cannot concern the measurement of the forms, randomly generated by the names of the colors that will constitute the compositions , which will have equal aesthetic value as each one can be said to be true.
At the same time, the considerations regarding contrasts that can be defined as harmonic or disharmonious resulting from deep-rooted “aesthetic” prejudices are irrelevant.
Historically, civilizations have expressed themselves in “their” colors that initially originated “saturated” and later “unsaturated” and “saturated” painting until, in some cases, suppressing chromaticity in favor of black and white.
“Color-size” ideally fits into a timeless space.
In the overlapping of the squares, some will become partially visible, others invisible, as well as the “disappearances” and the “appearances” in painting.
The background for the compositions is to be understood as a mental color, difficult to define, which produces the maximum tension induced by the integrity of the “white canvas”.
In “color-size” each color used, even when invisible, lives in its name through its name, as a spirit.
The written name of a color is, ideally, able to draw it.
The calculations that determine the forms participate in the feeling inherent in the name that gave rise to the sound-form synaesthesia.
“Red” be it “beautiful”, “ugly”, brilliant, dull, intense, dull, saturated, weak, in any case it is 5, which can be defined as the reinforcement of the adjective “Red” of the noun color.
Although the numbers do not have color in themselves, they can be represented in every possible color.
In “color-size” the number 3 in the color “Blu” means that it corresponds to the color thus named in the Italian language, while written in “Red” corresponds to the color thus named in the English language, and so on.
“Blu 3” plus “Rosso 5” produces, by mixing, “Viola” which translated into number is 5: hence, 3 + 5 = 5.
The mixture in the German language between “Blau 4” and “Rot 3” produces “Violett” which translated into number is 7: hence, 4 + 3 = 7.

Each of the results corresponds to the truth: both follow the rules of "color-size", the first does not coincide with the mathematical belief, the second does, but this is indifferent.

In "color-size" the zero is equivalent to the disappearance of the names of the colors and therefore can be understood as achievement of the work, if the conditions of the impossibility of being able to enunciate them were created, despite persisting visible or even no longer visible.

Further considerations

It is the matter that produces the light that reveals the color of the matter.

Color is the foundation of what is called "painting".

The world is polychrome, painting may not be.

A monochrome canvas contains the subject and the background: it could produce a sense of emptiness, create restlessness or, on the contrary, a sense of calm, since the lack of a horizon does not highlight the tragic separation between earth and sky.

There is nothing that does not contain sense and number.

Blue, a color that more than any other contributes, in the pictorial tradition, to the creation of the atmosphere is also that of Yves Klein: his International KleinBlue, consists of 22 letters. Klein also paints the sides of his canvases: the dimensions shown in the reproductions should take this into account, as a representation of "absolute" portions.

The black of Malevich, pictorial, therefore imperfect (sublime), precedes the light and is the container of the vivacity of the Russian coloristic tradition; it is a "neutral thing" that receives and transmits equal radiations (a further reason for being considered a zero degree).

Constituting the black in the subject, placed in relation to the white of the background, (from the background it cannot be exempted, be it artificial or natural) objective proportions of magnitudes come to be established.

The black quadrangle of 1914/15 measures approximately 58.12 x 58.12 cm on a white background that coincides with the limits of the canvas measuring 79.50 x 79.50 cm: a ratio of approximately 7 / 5 corresponding to the terms of color, for example, in Armenian: ChermaK (7) and in Arabic: ‘Aswad (5).
In the black on white square of 1920 the ratio between the two colors is equal to 6/5 which corresponds to the color terms, for example, in Spanish: Blanco (6) and Negro (5), in Hindi: Saphed (6) and Kaala (5).

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