WRITING PICTURES

Writing is recording, securing, dictating. Out of an activity, out of stories, abstraction becomes visible in a medium and at times legible. In whatever form this may occur: for writer and reader a uniting middle ground must have been met. Depending on how many people follow and use this CODE and its signs, it can model nations, people even the entire global flow of symbols as earth-spanning communication.

Above the respective data, there is META-DATA, which creates a larger context, and makes connections and guidelines visible and understandable. This layer most often has to do with administration, organization and power, meaning that it depicts the economy, politics, believe and the arts in a way that societal agreements allow it.

When shamans jumbled about beech sticks on white cloths, mysteriously murmuring and trying to determine the meaning of the constellations, elements were formed from these rituals. Those freely combinable elements became commonly comprehensible as runic characters. If these days we are globally connected by digital codes, which can send images, texts and sound from anywhere to anywhere within seconds, then we see the message, yet how it is created is a BLACK BOX only familiar to those who are like “scribes” in ancient Egypt or “scriveners” in the Middle Ages. Here it becomes evident that the foundation of “script” is the mother tongue of a respective community. Sounds implanted by a mother, which slowly trusted lead to own speech.

And the more words and their meanings we acquire, the more refined our wealth of knowledge gets and our ability for playful dealing with text, sounds and images gets. Now that we even have the possibility to broaden unilateral communication paths into a vast WEB of collateral relatedness and send the exchange of ideas multimedia in real-time around the world, we have become atopic knots in energy-bundles generated by electricity. Those knots are immediately docked on to our self and produce the countless selfies of a ceaseless mass communication.

In these bundles the classic handwriting, the book, the theatre, film and TV are digitally made into an audiovisual sign language. The sign language is so heavily complex and eclectically applicable, that countless HYBRIDS are built, which light up clear correlations in a constantly changing performative energy bundling.

The signs within the performative ­–how else could it be– are driven from certain stability into instability. They enter combinations, which adapt the speed of their perception and even evoke their acceleration. When we follow a sequence of letters while we read, which requires some time, then we see and hear through the electronic displays of their availability an assaulting image, text and sound variability, which serves the usually longer text passages. Yet image and sound outshine these by far.

We are situated in the VIDEO STAGE and enjoy its substitute reality, which makes our reality look so ordinary thanks to its instant and additional tricks and gags. Lets just think of the mirror stage, which allows us to fixate the present. In the video stage all technical gadgets storm our attention. And we decide in an instant how the respective viability should look, which setting we like better and how long we follow which signs and in which state of mind.

In this sense we are under the spell of HyperReality, which doesn’t mean we cannot find the distinctions, in which the media function for our benefit. In new media equally as in old media, it is ART that provides us with the ability to differentiate and accentuate, in order to recognize as well as design the signs of our time. Thereby art bundles into a bolt of recognition, to interest filled delight or fright. This is similar to hypnosis, which –for shorter or longer– links the recipient to art in such a way that he becomes the producer of the art’s intended idea/impact: and thusly creates the ideal connection. Whether it is a matter of music, which downright subliminally captures and sways us. Whether it is a matter of images and realms, which drag us into them. Or whether it ultimately is a matter of texts and ideas that stimulate our thoughts so that we feel happiness in a homeostasis of comprehension, astonishment and wellbeing.

In relation to Writing Pictures this is supposed to mean: If we heard words that sound unheard. If we read texts that conjure a universe of imagination. If we question images of unseen imagination extending our own imagination. If the cumulative arts encounter us and confirm us in our fantasies of a utopian presence. Then one can say MIND THE ART. Seek and find the art, which in its core we sense as the connecting element of insight, so that time substantiates as Now. In the spirit of self-dissolution and self-generation as alterity enabled by society.