



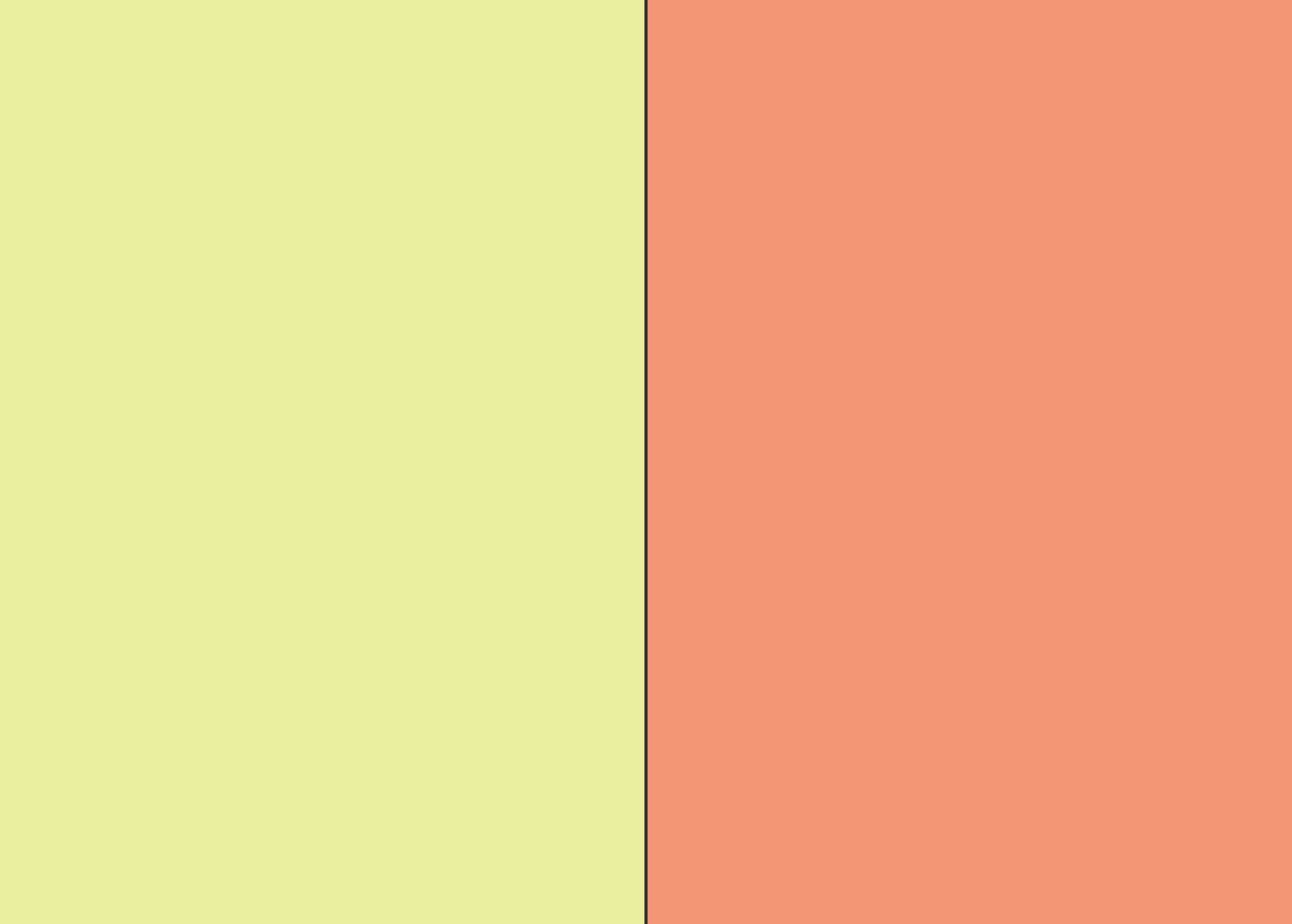
TINO ZIMMERMANN

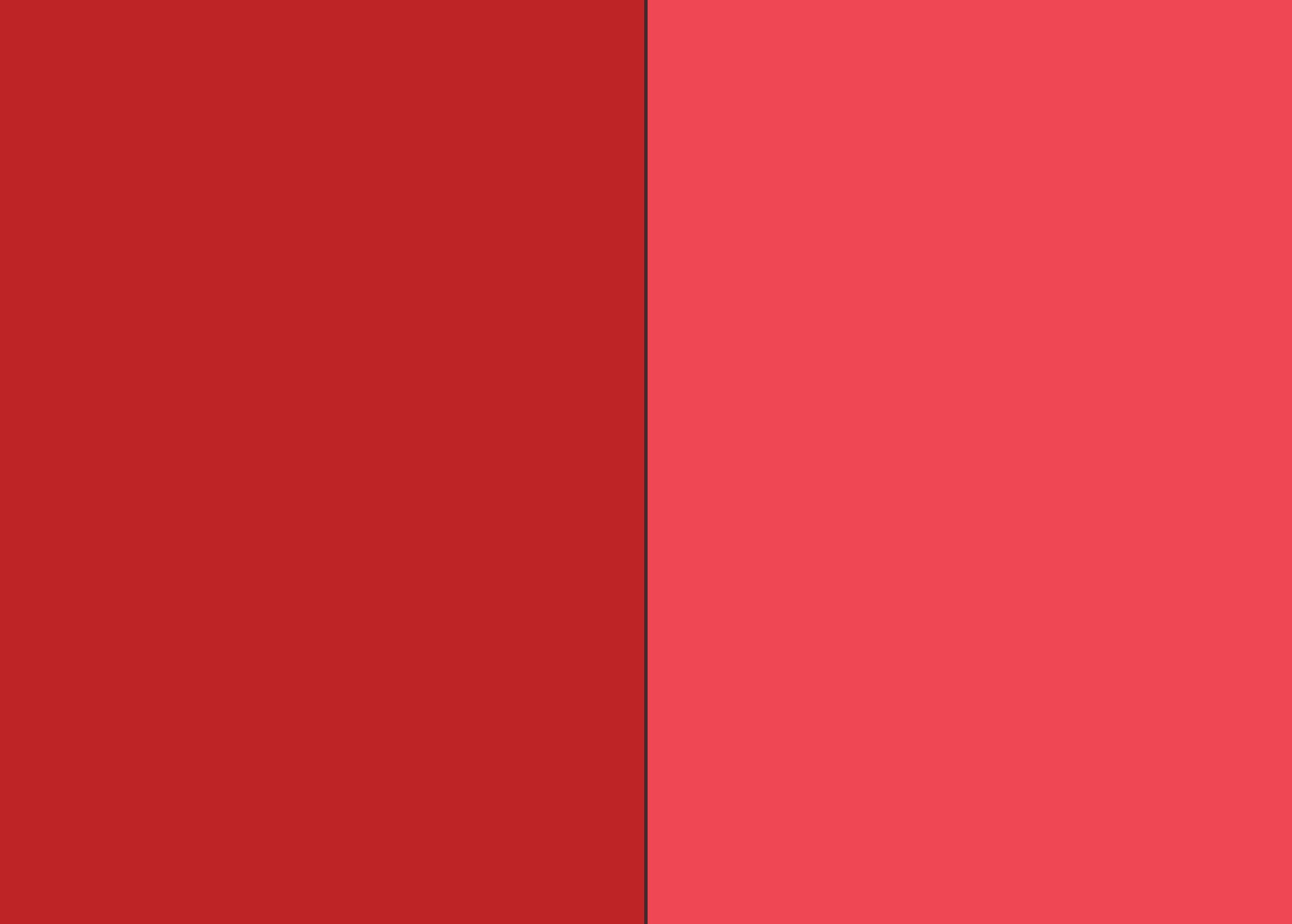
**ON THE RELEVANCE OF PAINTING**

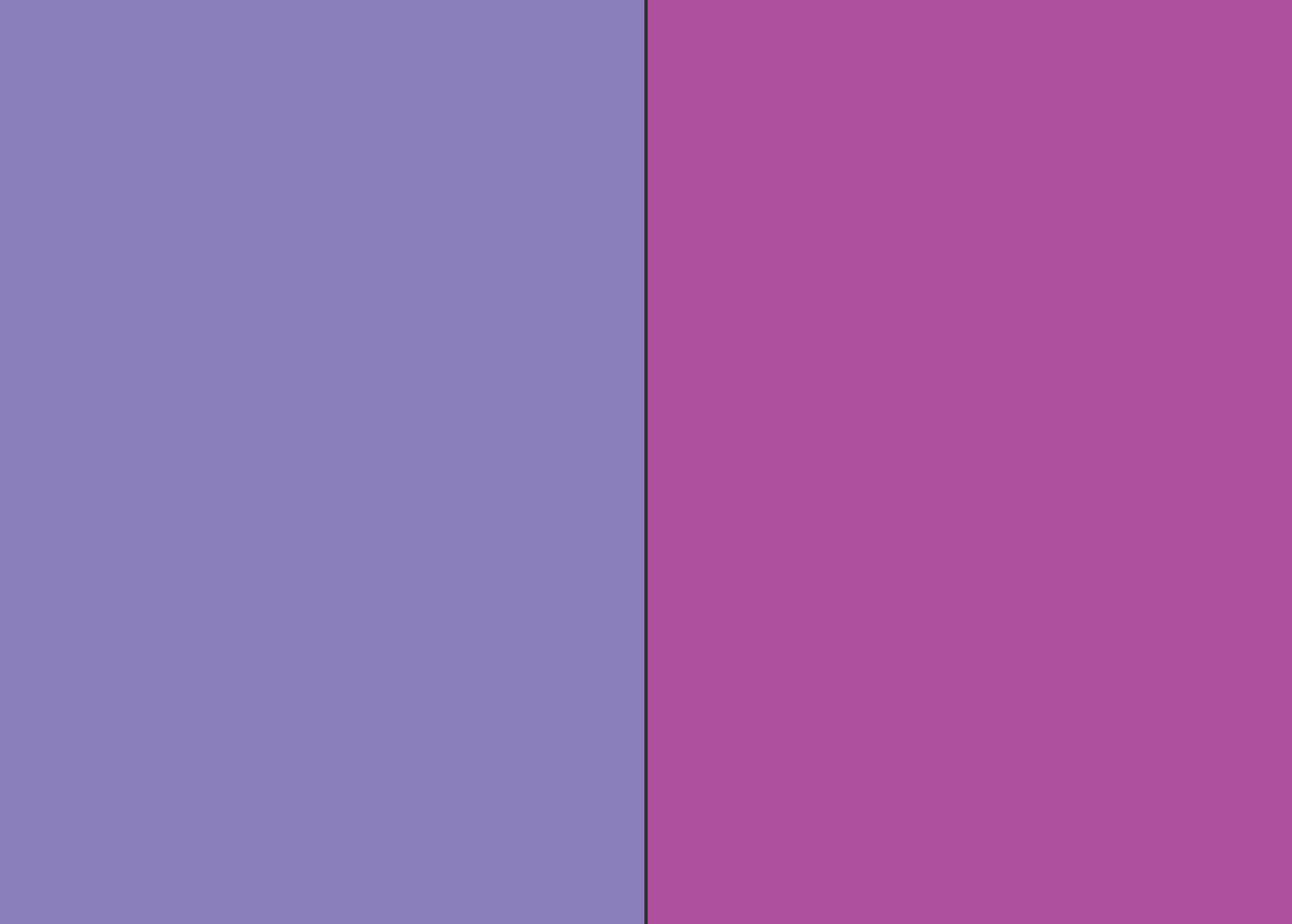
*AND OTHER THOUGHTS*

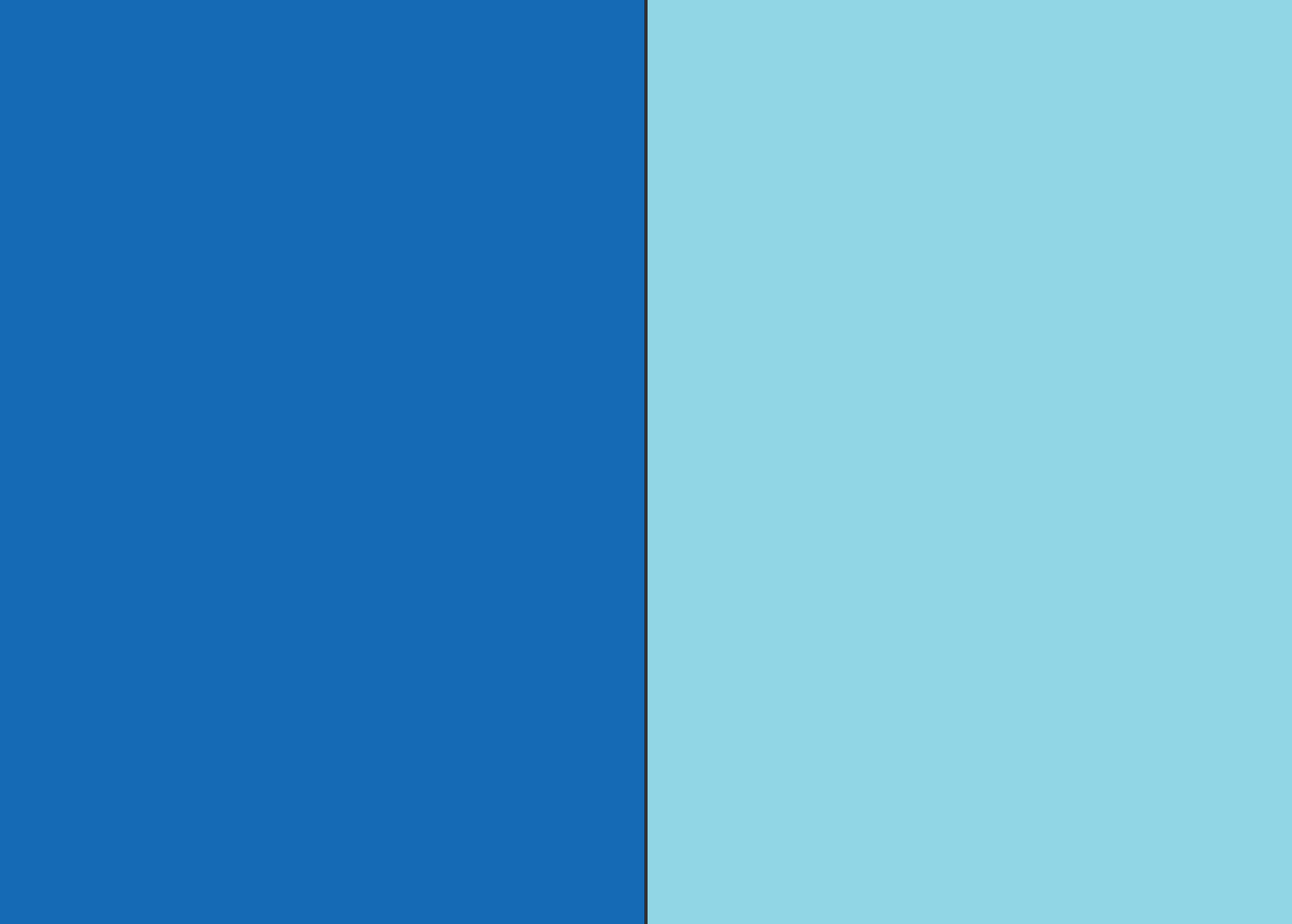
WORK IN PROGRESS EDITION 2021













„Somebody sits under a tree“.

That's a picture.

It's a picture the moment you visualize it,  
even if it has no physical manifestation.

What this persons gender is, what time of the day it is, how the  
light is, etc.: That's what you make of it.

The sentence given works like a spectrum for interpretation, like  
musical notation works as a spectrum for interpretation.  
It can be broader or narrower, depending on how detailed it's  
described.

You could physically manifest this picture by - for example -  
painting it.

But would it change anything if you staged it and photographed  
it instead?

„Somebody sits under a tree“ - that's the *content* of the image:  
*The elements of the image and how they relate to each other.*  
The most fundamental information contained.

It's *appearance*, how this content is presenting itself to us,  
that's the *form*.

Content and form relate to each other in such a way, that not the  
form is a part of the content, but that they are the same thing:  
The content presents itself to us *through* the form it has to take  
on.

# 2

Everything artificial brought into this world by us was at first in our minds. As an idea, a vision, a feeling, a hunch.

These things that make up our inner worlds, can not be seen directly.

These contents of our minds can only be transported through *representations*.

Everything that's used for that matter is a medium.

A medium is the only way to transport the contents of our minds.

To be transported through a medium, these contents have to be transformed: They have to take on a form that is transportable through the medium of choice.

We call this process of transformation: Formulating.



# 3

A medium stands in between two things.

It's the middle.

A medium stands in between (a) source(s) of information and (a) recipient(s).

The purpose of a medium is to transport contents from one mind to another. It evolved out of that purpose.

If we use media not for that purpose, but for the sake of using the medium itself, the only thing that remains is not content but experience. (Think of a smartphone)

When we talk about painting,  
we often refer to it as a medium.

There are paintings that have next to no content.

# 4

If we think of all the things thinkable or feelable as a set of things, like natural numbers are a set of things, we could ask, if they are all transportable through media.

The set of all things that are transportable through media, could be divided into things that are transportable through several media, or transportable exclusively through a certain medium.

Exclusively could also mean: Efficient to the point that it wouldn't make sense to use another medium.

Complex concepts and ideas are best transported through written or spoken language. Feelings might be most efficiently transported through music.

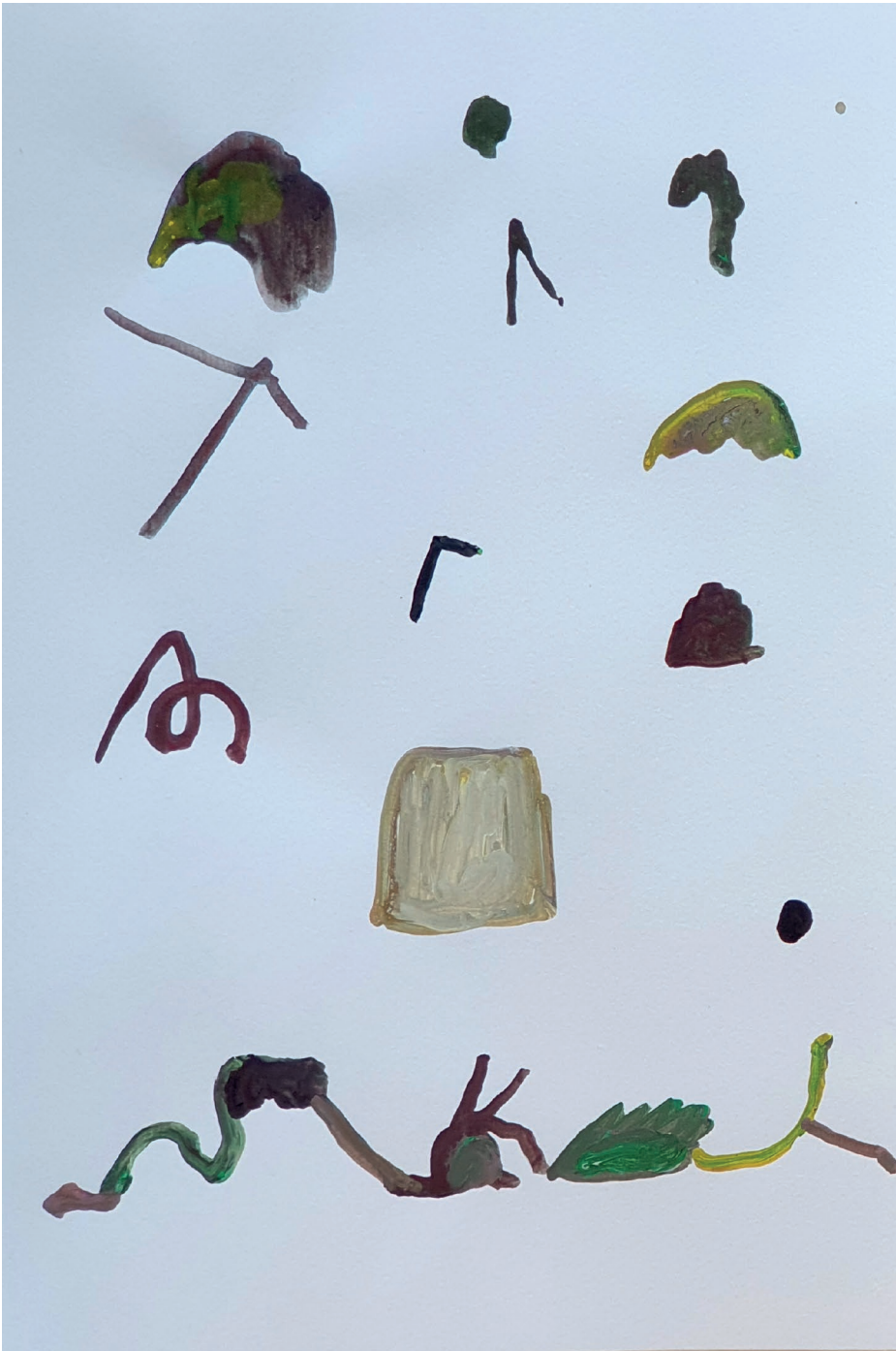
For what types of content is painting the most suitable medium?





This picture isn't supposed to be an answer.



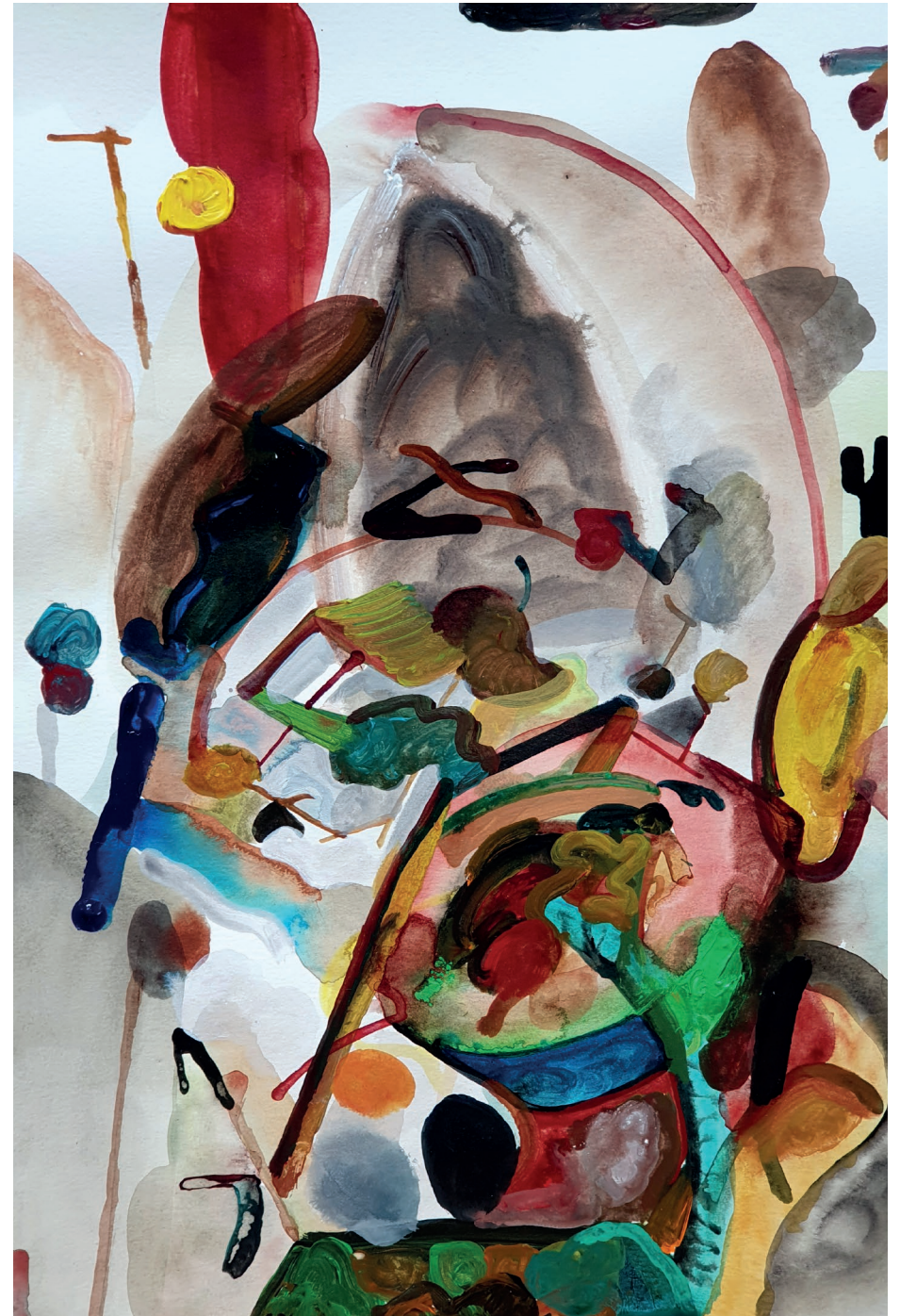


If a form doesn't represent anything, the form itself is the content.



If a form represents something, the content is what's being represented.











To see a picture means to experience it.

Every image is bound to a context.

To understand an image means to decipher the content through the form.

Painting was for the longest time the prevalent method for creating and distributing images.



Everything that can't be described is not content but experience (qualia).

The main difference between different media that can transport the same content-spectrums, lies in the difference in the process of reception.

The questions „what can be transported through painting?“ and „what can be transported only through painting“, answer the question of how relevant painting potentially can be (as a medium).

An image is like a visual storage media.

The immediate is the experience itself.

We can understand the meaning of things if we look at how they are used.

Images, words, symbols, become charged (with connotation) by how we use them.

There's also the *act* of using images.

We could use an image in a certain way and say without a word:  
„It's just like this“ or „I think it's like this“ or „It's not like this at all“

We use images similarly to how we use words in language.

