


Hopping in time/space/place = 'deepstepping',  
'outshooting', 'introporting', 'down-collapsing', ...



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# 1. Introduction

## From verbal thinking to image thinking.



Verbal thinking is an analytical form of dealing with information that focuses on the spoken word. (New) Information is consciously being processed and analyzed stepwise. In the conclusions that are made, a lot of attention is payed tot the use of the right words and concepts.

From verbal thinking to image thinking.



But is this really so?

Especially if we want to understand images (instead of words), this straightforward way of processing information, this thinking and acting by means of words and concepts seems inadequate.



From verbal thinking to image thinking.





What we want to present in this lecture is the act of jumping between three modalities (ways) of seeing and being.

From verbal thinking to image thinking.



But!

There is an important difference between the haptic perception of our environment and the perception of an 'image'.  
An image is representation, you know that it is 'not genuine' because it is already mediated by the author.



## From verbal thinking to image thinking.



According to us, thinking in images (or image thinking) happens on 3 levels: First, we propose a dynamic interplay between the beholder and the image. This is the conscious search of conflicts in the relationship between what you think and what you know, between analytical knowledge (semiotics, color theory, ...) and perceptual sensations.



# From verbal thinking to image thinking.

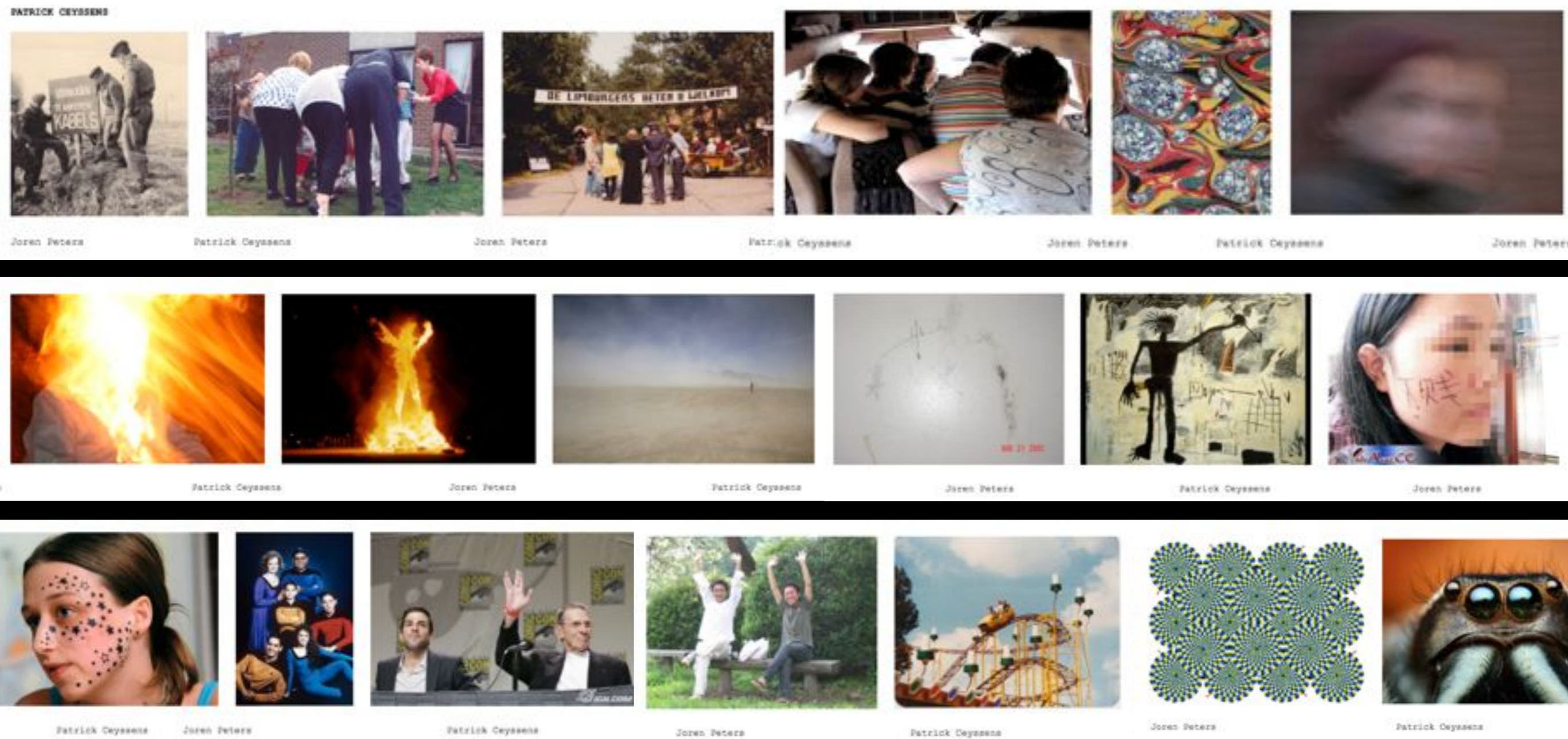


Image Conversation / [talkwithimages.com](http://talkwithimages.com) © Patrick Ceysens & Joren Peters

Secondly, we seek to free the image from the language as we usually know it by disregarding words and phrases.

Can we think about / through images without language?  
Is it possible to think about images only through other images?



From verbal thinking to image thinking.



Griet Moors

Thirdly, by always regenerating and reinterpreting the image, we arrive at a new and yet to be discovered artistic area that provides us with unprecedented possibilities that can perhaps be appointed as transfusions, interspaces, image sensations, the unthought, ...

# Hypertekst

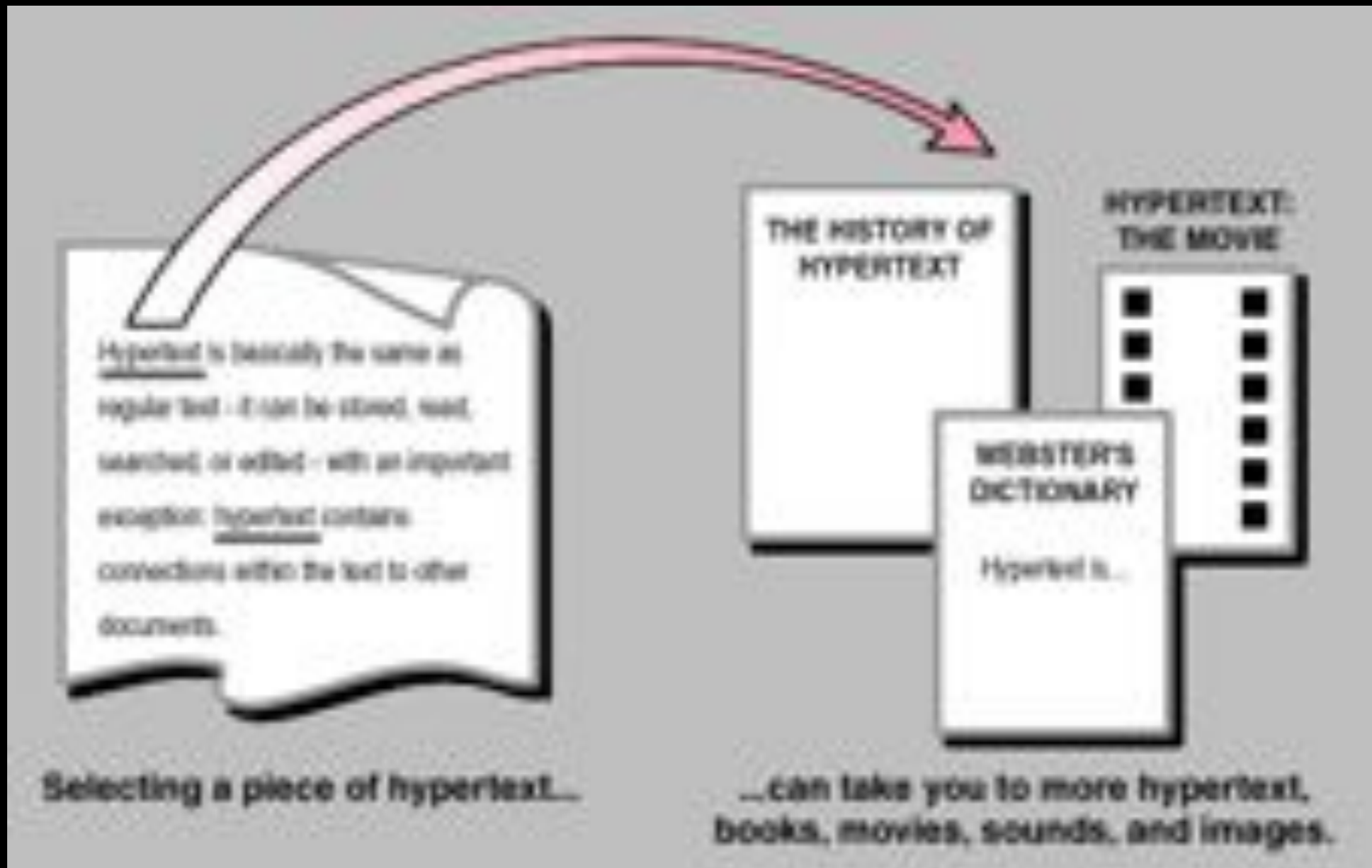
## Ted Nelson:

"Well, by "hypertext" I mean *non-sequential writing* – text that branches and allows choices to the reader, best read at an interactive screen."





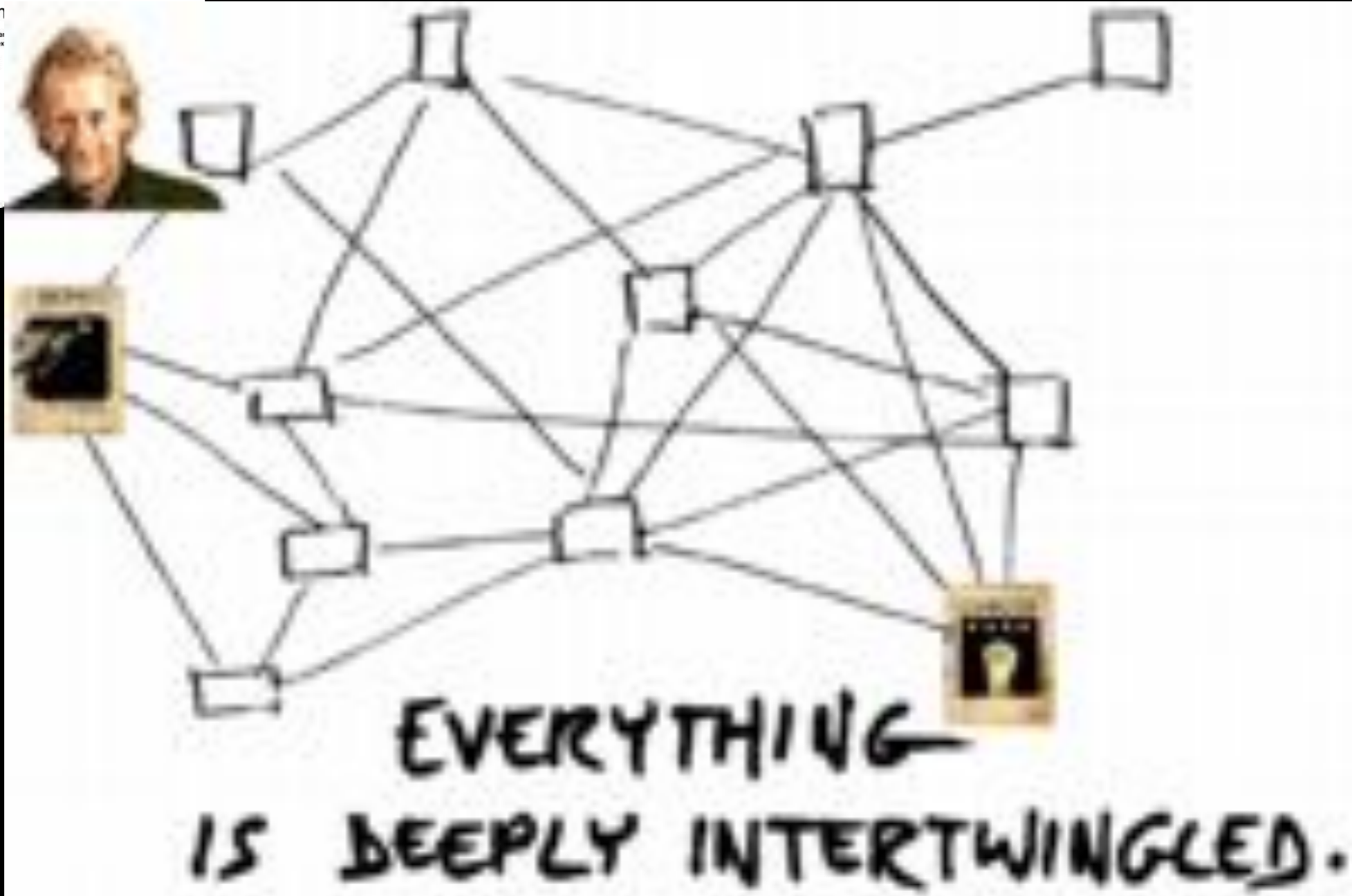
# Image thinking & hypertext



# Hypertekst

Ted Nelson

"Well, by 'hypertext' I mean non-sequential writing – text that branches and allows choices to the reader, best read at an interactive screen."






## point of view

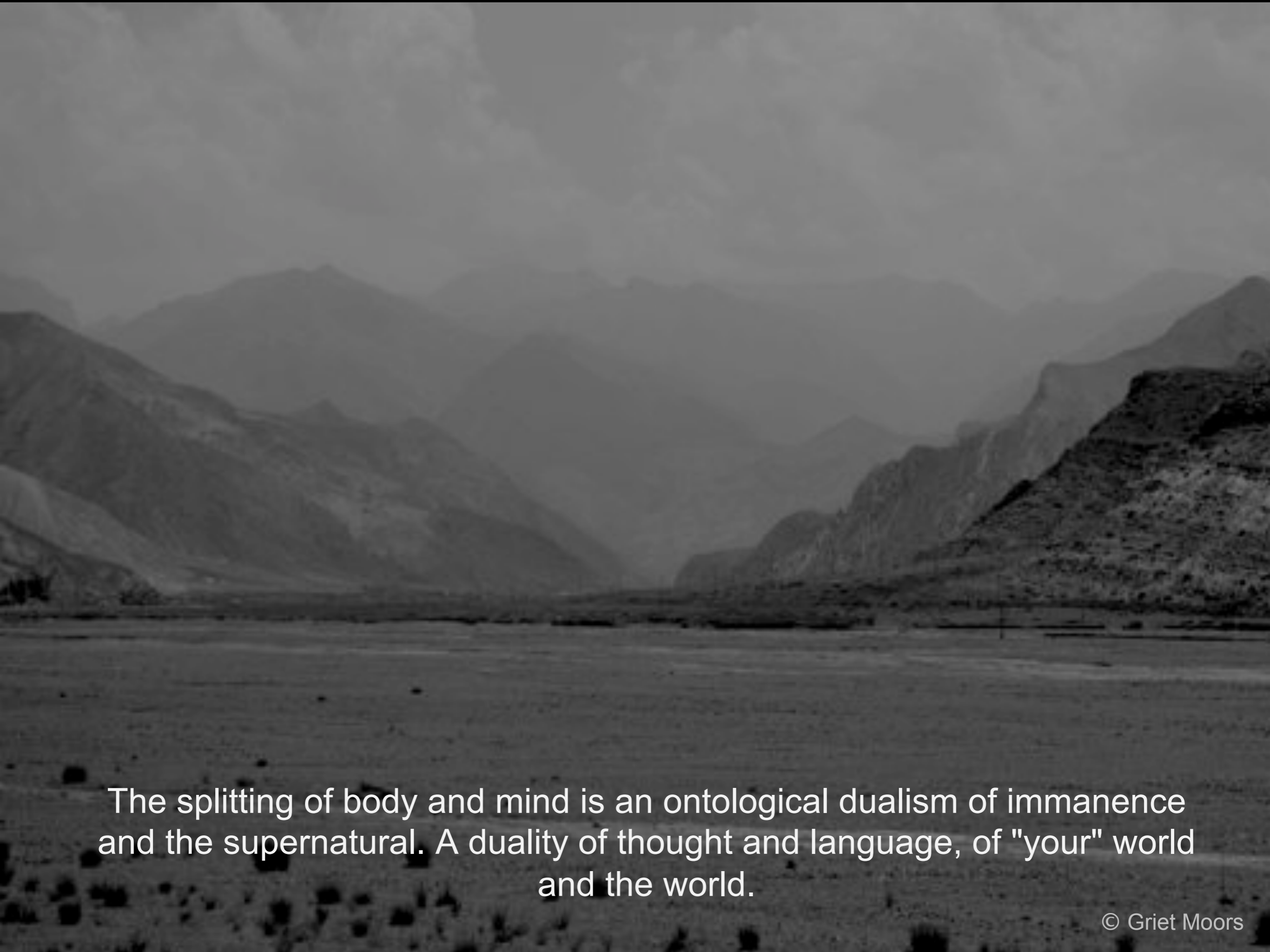
When we thus project one visual thought onto / next to another, this action doesn't necessarily need to follow a logical pattern to retrieve insights from it. Moreover, we share the opinion that with images, it is exactly the opposite activity that can lead to other assumptions and different truths that are just as good, or sometimes maybe better.

## 2. Theoretical Context





In the perception of reality, Merleau-Ponty recognizes an interaction between the sensory and the intellectual with a clear role for our senses. The phenomenology that develops from these senses as a means to 'grasp the world', creates a creative receptiveness. He indicates this with the term 'indirect ontology'.



The splitting of body and mind is an ontological dualism of immanence and the supernatural. A duality of thought and language, of "your" world and the world.



This coexistence of picture elements that send us in different directions will raise questions, but that's exactly essential.



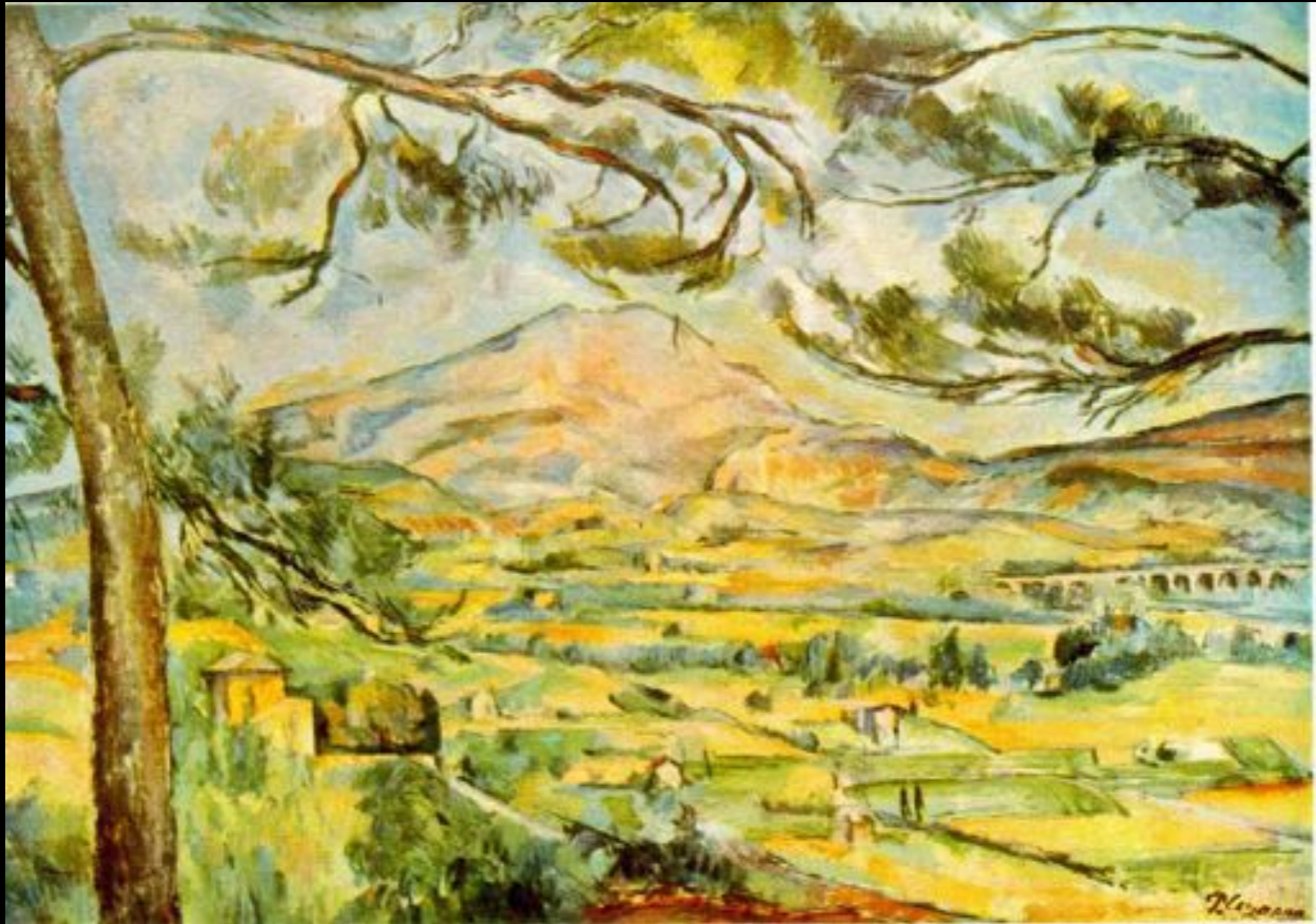
*Merleau-Ponty cites Cézanne as saying:*

*"The landscape thinks itself in me and I am its consciousness."*



According to Merleau-Ponty works of art can bring the observed world to life again. In his interpretation, the work of art is not an imitation of the world, but ' it is a world in itself '.





The genius of art exists in the fact that a specific and fixed meaning, a spoken word - un mot parlée - that seems to be an accomplished fact -un fait accompli -, always can be cut loose and can be brought out of context by the speaking word (le mot parlant) as a fact that yet has not completely happened (un fait s'accomplissant).

### 3. Artistic Research & Practice





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JUL. 16

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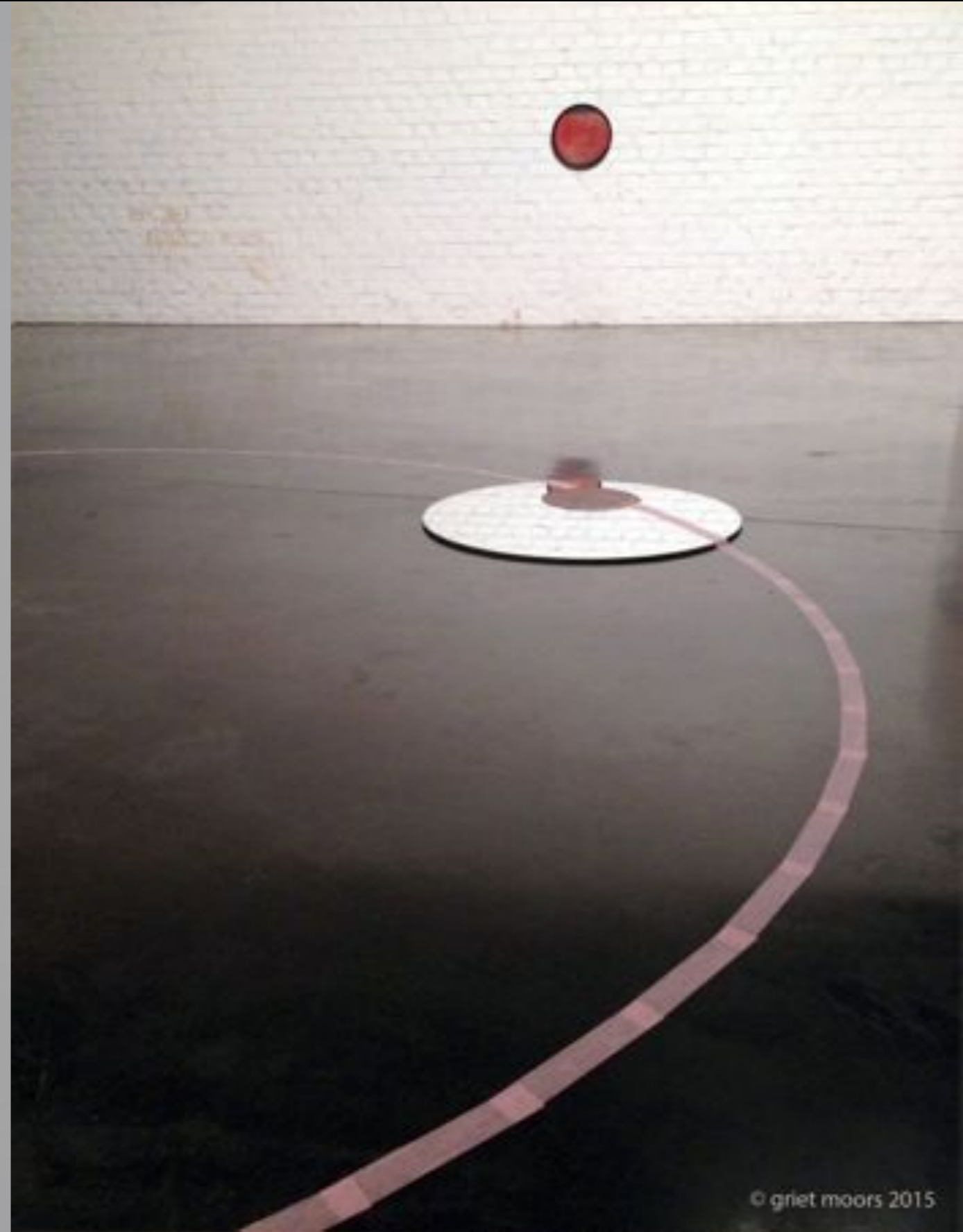
Patrick Ceyssens





Patrick Ceyssens - 'I wanna get behind the paint #1'

# Griet Moors









Kasteel  
SIPERNAU

Privaat-  
eigendom



## 4. From a distance






Here we recall the poet Petrarca  
who, in  
his description of the climb of the  
Mont Ventoux. (26 april 1336),  
He was the first to  
depict a new worldview  
based on a more humanist point  
of view and brought his experien  
ces in a  
renewed relationship with God's r  
eligious conventions.







If we are creating mental maps,  
we must not forget the records of the indirect.

In this sense, we want to build on the definition that a mental image is a cognitive activity that takes us beyond the things that are present.  
We find ourselves in areas where we have never been.

A black and white photograph of a vast, flat, open landscape, possibly a desert or a salt flat. The foreground is dominated by a dark, elongated shadow cast from the left, stretching across the lower half of the frame. The rest of the landscape is a light, textured expanse that extends to a flat horizon under a pale, overcast sky. The overall mood is desolate and expansive.

## 5. Hopping, Deepstepping, ...





As modern people we constantly consume new sensations



You should try to use the complexity of an image and transform it into useful methods to create new insights and meaning.

Because in order to get what you never had,  
you must do something you never did:

(and we suggest:)

deepstepping, outshooting, introporting, down-collapsing, viewpointing, ...

The horizon as a place of thought.  
If we look at it, it seems to be a place.  
But if we think about it, we know that's an illusion...  
And that's an interesting premise.



