

**WITTGENSTEIN**



# WITTGENSTEIN

**Exhibition May / June 2017 @ WITTGENSTEIN HAUS VIENNA**

**Exhibition / Performances / Installations / Lectures / Talks / Education / Work Sops**

**Proposed funding sources: BKA, Canada Council for the Arts, Sask Arts Board, Creative Sask, Bulgarian Embassy and private donors.**

**Touring exhibition to Vienna Wittgenstein Haus 2017, Winnipeg/Canada 2017, Malta 2018, Timisoara 2020**

## **Artists**

**Norbert Francis Attard, Terry Billings, Lori Blondeau, Ilse Chlan, Agnes Hamvas, Lynn Cohen, Oscar Cueto, Michael Koch, An Te Liu, Michael Morris, NOIMA, starsky, Franz Wassermann.**

## **Curators**

**Wayne Baerwaldt, Denise Parizek, Oscar Sanchez**

WITTGENSTEIN is an interdisciplinary exhibition with educational program

WITTGENSTEIN The curatorial premise focuses on the multi-layered language-based investigations of Ludwig Wittgenstein but more specifically on how his ideas in the 21st-century are interpreted by mixed media visual artists.

WITTGENSTEIN proposes a combination of new media art works, interventions and performances, installations and new genre works that mirror Wittgenstein's skills as a philosopher, architect, designer, lover of fine arts and aural experience.

Parallel to the exhibition is an educational program including workshops for children and students, lectures, discussions and talks. In each case the goal is to return to the topics that emerge from Wittgenstein's philosophy, debating his point of view, connecting his thesis to the 21st-century.

# WITTGENSTEIN

The exhibition WITTGENSTEIN will be a challenge for audiences but no more so a challenge than the philosophical constructs attributed to the Austrian philosopher Ludwig Wittgenstein (1889–1951). It is said that the philosophical underpinnings of Wittgenstein's work can't be well understood. The only thing we can do is to draw near, to understand parts of his theoretical approach.

For that we are allowed to approximate an understanding of Wittgenstein's concepts from diverse directions, i.e., Philosophy, Architecture, Music, Art, Literature, Gender Studies, Jewish Society in Vienna before World War II.

Bertrand Russell described Wittgenstein as “the most perfect example I have ever known of genius as traditionally conceived; passionate, profound, intense, and dominating.”

To bring WITTGENSTEIN to Malta seems timely in the midst of a Europe in transition and we might only think of the jaw dropping challenges that waves of migrants and refugees bring to language. How does one comprehend, respond and envision a future sense of home/placelessness? Malta might provide answers like no other place as it stands between cultures in the Mediterranean. Malta is a place where languages and ideas from the past and present overlap, merge and remain in mild flux. One hears the English language spoken and then its clarity deviates and it appears to emerge with new intonations from a past era. The ancient Maltese language is omnipresent and to the untrained ear it references Middle Eastern dialect. I have a couple artists in mind if, as Bertrand Russell suggested it was wildlife striving to be in the open that was the substance of Wittgenstein's philosophy.

Of course it's so much more and so complicated but, that said, I would like to think that the Canadian artist, Terry Billings might respond to this proposition with an intriguing project. Billings teaches at the University of Saskatchewan in the areas of drawing, painting and sculpture. In her video, audio, mixed media and installation work, she examines the relationship between nature and culture and the boundaries between public forms of understanding and subjective experience. She'll produce a new work for Malta, an installation specific to a visual and aural languages striving to be open and responsive.

Another artist, An Te Liu, a Toronto-based artist-architect, could contribute Brancusi inspired sculptures and have much to say, as an architect, about the famous Wittgenstein-designed house in Vienna and perhaps produce new work that comprehends the context of Malta.

UK-born Michael Morris first came to prominence in the 1960s as a leading member of Vancouver's burgeoning avant-garde. He is particularly well known for his series of Letter Paintings, monumental triptychs on canvas that feature his trademark vertical bands of graduated colour divided by concave sections of mirrors designed to make the paintings interactive with the viewing space. Morris' concrete poems address the relationship between art and language, and between visual imagery and poetry. For WITTGENSTEIN Morris will produce Malta Letter while in residence in Valletta.

Wittgenstein himself offered the following: "My propositions serve as elucidations... anyone who understands me eventually recognizes them as nonsensical, when he has used them - as steps - to climb up beyond them.

(He must, so to speak, throw away the ladder after he has climbed up it.) He must transcend these propositions, and then he will see the world aright." -- --

Ludwig Wittgenstein, Tractatus Logico-Philosophicus (1922).

For the purposes of the proposed exhibition, a starting point for participating artists is the shared ability to ruminate on roads, paths, stairs and ladders...they all lead somewhere. But do people ever truly reach the summit? Or do they come crashing down as soon as this pinnacle has been reached? Proposed artworks for the 2017 exhibition at Haus Wittgenstein will address aspects of the famous theory of language of Wittgenstein. In his early work "Tractatus logico-philosophicus" (TLP) released in 1921, Wittgenstein develops a picture theory of language. From his point of view the logical structure of language mirrors the logical structure of the world. However, this relation between language and world – this common ground of the logical form – cannot be expressed adequately by linguistic means, because language cannot be examined in a lucid manner from the outside. It is not possible to speak about language by using language. Wittgenstein expressed the opinion that indeed we are not able to speak about the relation between language and world but that this relation appears within corresponding sentences ("My sentences elucidate in a way that the one who understands me realizes in the end the senselessness when he climbs by them – on them–over them. (So to speak, he must throw away the ladder after climbing it.)")

Actually, the meaningful is in the end what cannot be said. From here Wittgenstein concludes his famous final sentence of the TLP: "Whereof we cannot speak about we must remain silent upon." Keeping this in mind, one can reflect on Norbert Francis Attard's work with its "luminous" aesthetics that function as a philosophical critical comment about the boundaries not only of a linguistically logical capability to depict but also of a scientific and technical usability of perception and cognition. In many other ways the artists proposed for this exhibition address the same challenge of boundaries or capacity of linguistic pronouncements to depict anything with clarity. The proposed artists include Norbert Francis Attard, Lynn Cohen, An Te Liu, Lori Blondeau, Terry Billings, Ilse Chlan, Oscar Cueto, Michael Koch, Martin Muller, Starsky and Franz Wassermann.

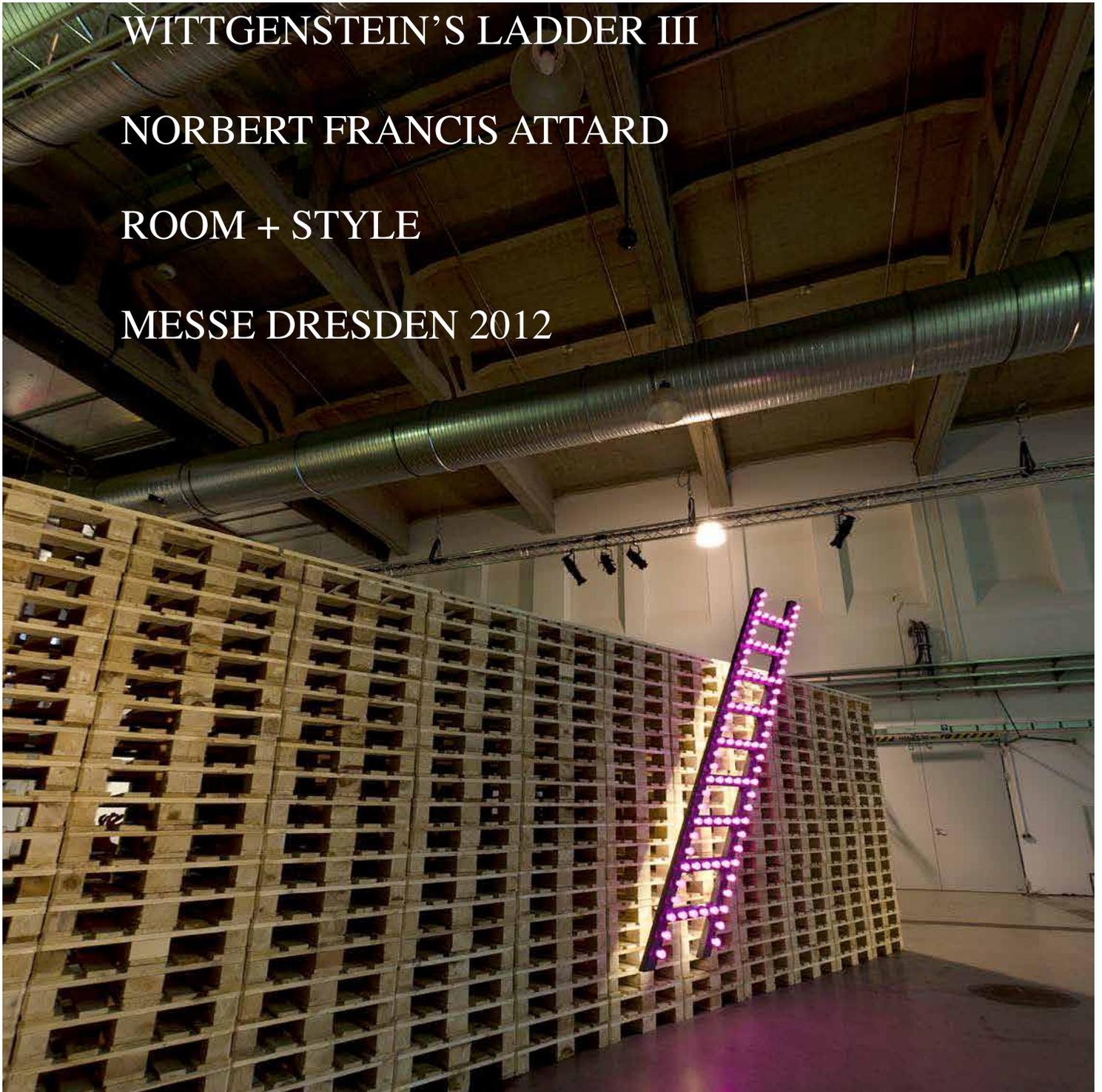
Wayne Baerwaldt / Curator, Canada / USA

WITTGENSTEIN'S LADDER III

NORBERT FRANCIS ATTARD

ROOM + STYLE

MESSE DRESDEN 2012



## Norbert Francis Attard

<http://norbertattard.com>

This artwork deals with the famous theory of language of the philosopher Ludwig Wittgenstein (1889–1951). In his early work “Tractatus logico-philosophicus” (TLP) released in 1921 for the first time Wittgenstein develops a picture theory of language. From his point of view the logical structure of language mirrors the logical structure of the world. However, this relation between language and world – this is the common ground of the logical form – cannot be expressed adequately by linguistic means, because language cannot be examined quasi from the outside; it is not possible to speak about language by using language. Wittgenstein gains the opinion that indeed we are not able to speak about the relation between language and world but that this relation appears within corresponding sentences.

Thus, Wittgenstein declares: “ My sentences elucidate in a way that the one who understands me realizes in the end the senselessness when he climbs by them – on them –over them.

(So to speak he must throw away the ladder after climbing it.)”

Wittgenstein challenges the reader to grasp the impossibility to say anything meaningful about the relation between language and world using the language of the TLP (or any other language). Actually, the meaningful is in the end what cannot be said. From here Wittgenstein concludes his famous final sentence of the TLP:

“Whereof we cannot speak about we must remain silent upon.”

Keeping this in mind Norbert Attard’s work with its “luminous” aesthetics functions as a philosophical critical comment about the boundaries not only of a linguistically logical capability to depict but also of a scientific and technical usability of perception and cognition.

MARTIN MÜLLER / Artist and curator based in Dresden,Germany

## Terry Billings

<http://www.terrybillings.ca/>

Terry Billings' public artworks, gallery installations and single channel works examine the relationship of nature and culture and investigate boundaries between public forms of understanding and subjective experience. She has exhibited in North America and Europe. She currently lives in Saskatoon, where she teaches at the University of Saskatchewan.

Terry Billings' work sits in the charged space between knowledge and intuition. Her diverse practice, including video, mixed media and installation works, explores the contradictions between the established scientific understanding of biological life forms and her personal experience of the nonhuman world.

Her collaborative wasp drawings hinge on a delightful proposition—insects are creative, intelligent beings. Billings collects abandoned wasp nests, carefully removes sections from their paper construction, and transfers the delicate material onto canvas. She interprets the patterns and applies the material in a way that is “consistent with the wasps' intent.” The resulting rhythmic, swirling compositions suggest an insect aesthetic consciousness that seems not entirely preposterous.



## An Te Liu

<http://www.anteliu.com/>

An Te Liu lives and works in Toronto. Liu's work has been exhibited nationally and internationally at venues including the Witte de With Center for Contemporary Art, the Louisiana Museum of Modern Art, Ursula Blickle Stiftung, EV+A Ireland, the Venice Biennale of Architecture, and the San Francisco Museum of Modern Art. Liu has been artist in residence at the Künstlerhaus Bethanien, Berlin, which published the monograph, *An Te Liu : Matter* in 2009. More recently, the catalog *An Te Liu : MONO NO MA* was published by the Gardiner Museum in conjunction with his solo exhibition there.

Liu's works are included in the permanent collections of the San Francisco Museum of Modern Art, the National Gallery of Canada, Ottawa, the Art Gallery of Ontario, and The Art Institute of Chicago. Upcoming exhibitions include the Kunsthalle Vienna, the Southern Alberta Art Gallery, Art Labor Gallery in Shanghai, and the 2014 Biennial of the National Gallery of Canada.



## Lynn Cohen

<http://www.lynne-cohen.com/>

Born in Racine, Wisconsin, Cohen was educated in printmaking and sculpture at the University of Wisconsin, Madison, Wisconsin, and in Ann Arbor and Eastern Michigan University, Ypsilanti, Michigan. She studied for a year at the Slade School of Fine Art in London. Cohen lived and worked in Canada since 1973, initially in Ottawa, and in Montreal since 2005. She taught and provided workshops at several institutions, primarily Eastern Michigan University (1968-1973), Algonquin College (1973-1975), and the University of Ottawa (1974-2005). Cohen has exhibited widely and held artist's residencies across North America and Europe. In 2005, she was the recipient of the Governor General's Award in Visual and Media Arts. Cohen was known for her photographs of domestic and institutional interior spaces, which have included living rooms, public halls, retirement homes, laboratories, offices, showrooms, shooting ranges, factories, spas, and military installations. Despite this interest in living and working spaces, Cohen's photographs are usually devoid of human presence.[3] She photographed using an 8 x 10" view camera, allowing her to capture great detail, and create very large prints. Her work has been published in catalogues such as *Occupied Territory* (1987) and *No Man's Land* (2001).



## Agnes Hamvas

<http://12-14.org/artist-agnes-hamvas/>

Simulacrum / Wallinstallation

In digital imaging, a pixel / picture element is a physical point in a raster image, or the smallest addressable element in an all points addressable display device. It is the smallest controllable element of a picture represented on the screen. The address of a pixel corresponds to its physical coordinates. Each pixel is a sample of an original image; more samples typically provide more accurate representations of the original. The intensity of each pixel is variable.

Based on the description of pixel Agnes Hamvas will built up a wall installation, on which parts of letters



## Lori Blondeau

<https://canadianart.ca/features/lori-blondeau-belle-sauvage/>

As a Cree/Saulteaux artist, Lori Blondeau's artistic practice continues to explore the influence of popular media and culture (contemporary and historical) on Aboriginal self-identity, self-image, and self-definition. Lori has been culturally producing as an artist, instructor, and curator for the last 20 years. She is currently exploring the impact of the colonization of traditional and contemporary roles and lifestyles of Aboriginal women by strategically deconstructing the popular images of the Indian Princess and the Squaw. Blondeau uses humour as a performative storytelling strategy to reconstruct these stereotypes, reveal their absurdity, and reinsert them into the mainstream. The performance personas she creates, like Belle Sauvage, refer to the damage of colonialism and to the ironic pleasures of displacement and resistance.

Lori Blondeau is currently completing her Ph.D. in interdisciplinary studies at the University of Saskatchewan. She is also a co-founder and the current director of one of Canada's most innovative Aboriginal arts organizations, TRIBE. Blondeau's collaborations and apprenticeships with other internationally renowned artists including Bradlee Larocque and James Luna have produced works such as *The Ballad of the Shameman* and *Betty Daybird* (2000).

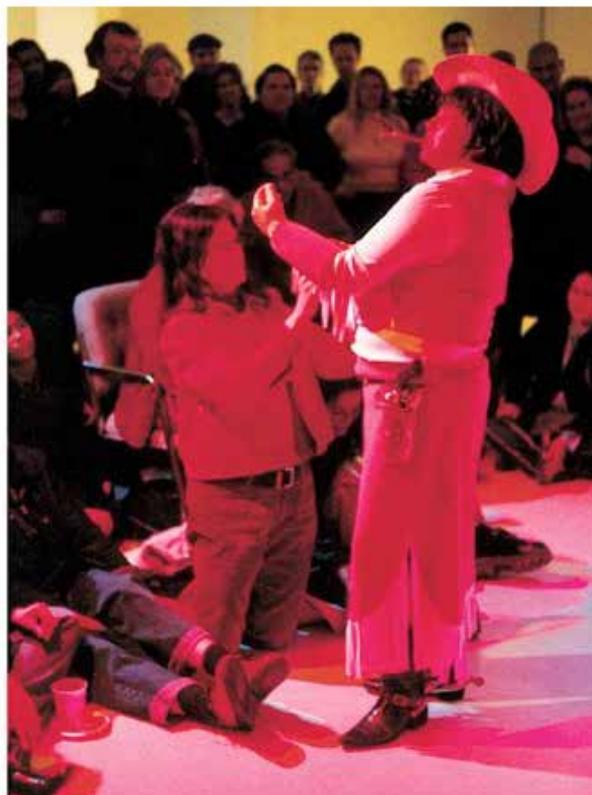


Image: www.tribearts.com - 2012-2013 with Ryan Black | Photo: © Lori Blondeau - 2012-2013 with Ryan Black | Photo: © Lori Blondeau - 2012-2013 with Ryan Black | Photo: © Lori Blondeau - 2012-2013 with Ryan Black

*The performance night the gallery is jam packed with people. Backstage, in an improvised dressing room filled with makeup cases, containers and trays Lori Blondeau is creating the persona of Belle Sauvage. The gallery is lit up in glowing tones, curtains and filled with her fabric, a new skull and, on one table, shaloon songs of an Indian cowboy and an Indian princess. The golden and lighting creates a world in which the audience looks alive and dead at the same time. An impresario introduces Belle Sauvage, the star of the show. Her time is the time of the last century. The audience is the only gay Wild West show that toured Europe and North America. "A mean trick rider, capable of drinking most men under the table," she is a notorious outlaw with an appetite for adventure.*

*As the curtain part and the crowd applauds, Belle Sauvage makes her entrance to a song by Clive Davis, "The Black Hills of Dakota." Dressed in a fitted vest, suede pants, a cowboy hat and boots, she saunters provocatively around her stage, opens a long smoking pipe for the cameras, she twirls her guns and throws on her legendary charm. The industry congeal a prop as a long cigarette holder, a trick rope and a bottle of whiskey. In the smoke from her cigarette coils up toward the spotlight, so exact the intimate atmosphere of a dusty rodeo arena.*

*In a performance 19th in comic, hyperbolic, Belle Sauvage takes her audience on a roller coaster journey through laughter and*



**SCANDALOUS PERSONAS,**  
DIFFICULT KNOWLEDGE,  
**RESTLESS IMAGES**

The work of Lori Blondeau by LYNNE BELL

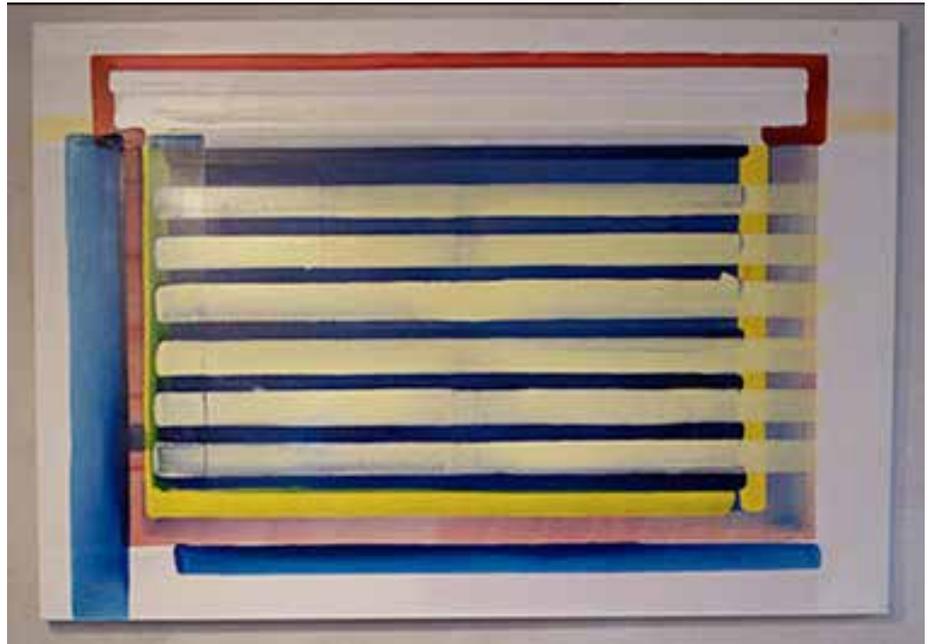
## Michael Koch

<http://12-14.org/artist-michael-koch/>

### KnockKnock / Interactive Painting

Michael Koch creates a combination of classical painting with surveillance technique. A tiny sensor, matched with the painting, censoring by-passers, will interpret a sentence by Wittgenstein's Tractatus Logicus. The painting is forcing the recipient to think about Sinn und Bedeutung. The special skill of Michael Kochs project is the subtle inspiration and the combination of minimalistic abstract painting and kind of abstract philosophically theses, like Tractates Logicus is.

Michael Koch is a contemporary fine artist and DJ and he is interested in visualization of sound and the silent in between. Well known are the cooperation projects with Karl Salzmann. So called images of sound waves, based on the theory that every sound has its color and pattern, are kind of provenience for Kochs research. Elisions, like in Heinrich Heines Poems, are characteristic for the paintings as well as for the wall reliefs of Michael Koch. Dashes, blank lines, space characters, absolute silence are part of that dysfunctional space. The tongue of expression is lanced by a net of cavities. The demonstrative gaps are a statement. The possibility of subtle interpretation opens a new range of perception. Michael Kochs art works are like James Blake's song Limit to your love – the most important things are the gaps between the colors or levels of his mural reliefs. Like a transformed quote by Walter Benjamin, the look is not only tributary to the movement of the eyes, but also the laying in of the eyes. His artistic approach is multiple and the used medias variable.



## NOIMA Group

<http://www.noima.ro/>

Figuring the group as an organism, a living system and playing with the words life form - form of life, Noima artists are sometimes talking about the big (collective) eye, the tactile whiskers... in performative dialogues with the surrounding space, with the world. Drawing, painting, sharing visual experiences, changing perspectives and approaches, following game-moves and often a particular grammar, searching for collective visual perspectives in different contexts; language games like 360° sessions, Bringing Light, Wind Light Air, Horizons, dLIGHT clearly shows Noima recent actionism in the light of Wittgenstein's late ideas on language.

The group was founded in 2003 in Western Romania. At present, The NOIMA Group has the following active members: Sorin Scurtulescu, Andrei Rosetti, Ciprian Bodea, Cosmin Fruntes, Dan Gherman.

In 2014 Noima decided to be not only a dialogue space between individual projects, but a visual environment, in which semiotic practices - actions - games may occur. From time to time, Noima becomes, more or less, an open „form of life“ (term used by Wittgenstein in *On Certainty*, 1969).



## Oscar Cueto

www.oscarcueto.com

### Wittgenstein meets Eggen / Performance

It will be a two personage performance. Wittgenstein is calling Eggen, a man with Tourette.Syndrom. The talk without any sense is related to the conflict between center and periphery. The performance will be a colaboration between Vienna Wittgenstein Haus and Bikini Wax, an artist run space in Mexico.

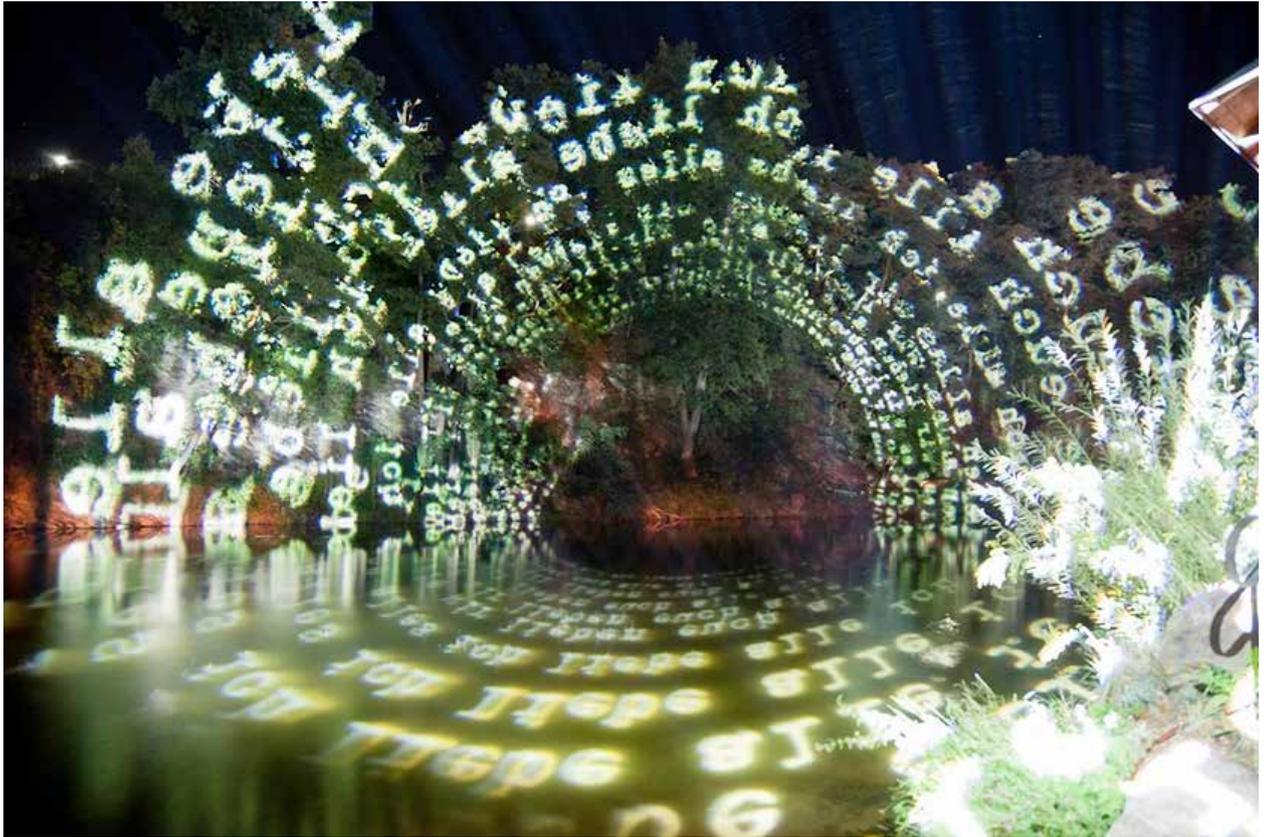
Jemand spiel hier in Österreich die Rolle von Wittgenstein und in Mexiko anderer spielt die Rolle von Otto Eggen. Wittgenstein telefoniert mit Otto, einem Mann mit Tourette-Syndrom, der im jeden Anruf Wittgenstein beleidigt. Das sinnlose Gespräch bezieht sich indirekt auf den Konflikt zwischen dem Zentrum und der Peripherie. Die Performance wäre eine Kolaboration zwischen Wittgenstein Haus und Bikini Wax, ein Artist Run Space in Mexiko.

Born in Mexico City, 1976. Lives and works in Austria.

What is interesting about a self-denying artist? Who actively refuses to play a certain game, or does so with a naïve burst here and there? Cuetos artwork is a part of the current debate regarding artists who are attempting to address a larger issue of how money and the value of the art commodity is driving the art world, but I am not sure that any artist has been able to address critically and simply this issue as Cueto has, especially an artist from Mexico. He has been able to develop a body of work that is extremely self-critical with critiques of the art world and market that do critique his own role as an artist. Cueto is able to involve the public, in a way dumb it down, to comically and interestedly open this international phenomenon of a money-driven art market and the resulting fame and fortune. Cueto is still a young artist who has the potential to hone his craft, and to grow, but will fame escape him? Perhaps, never the less, this is a refreshingly honest body of work that does not lose its self in scholarly pursuits but is inviting, entertaining and pointedly questions a status quo. Cueto's vision challenges his audience to distance themselves from the seriousness within the confines of history, knowledge and art practice thus becoming aware of their dependency on traditional ways of perception. The work evokes a sense of humor that allows the viewer to question the grave importance of reality and how it is documented over a significant period of time. The third series entitled Ten books reveals how knowledge is subjective. Cueto chose 10 books that are each modified by a new rule or unique way of reintroducing the information according to his personal preference. For example, the book Artifice by Jorge Luis Borges was rewritten and then erased by Cueto and tells the story of the character Funes, the memoirist who had a great memory but he could not think. In another case Cueto presents the Tractatus logico-philosophicus in the installation with the content omitted referencing the philosopher Ludwig Wittgenstein's notion that the most important part of a book is that which has not yet been writ- ten. Working within a similar erudite commentary, Las (400) vueltas, is the newest piece presented in the show and functions as a large installationscaled book with a digital animation alluding to the French novelist Jean Genet. The character in Genet's novel has been falsely impersonated leading to his paranoia and confines to solitude. The text below the projection falsely attributes the book to James Elroy, the American thriller writer who became psychologically unstable after the death of his mother. The figure paces back and forth through a doorway becoming his alter ego and blurring the boundaries between reality and fiction. On the backside of the enlarged book is a small lit shelf with a copy of Genet's novel.a



Oscar Cueto



## Starsky

<http://www.starsky-projections.com/>

einschreiben / wittgenstein

installation / textprojektion auf die fassade des wittgensteinhauses in wien

Starsky is combining quotes by Wittgenstein, as visuals on the facade of Wittgenstein Haus with the importance of the significant architecture, developed by the philosopher himself. The text images are underlining or pointing out special details of the quite modern and functional design.

in der installation wird versucht texte von wittgenstein mit der architektur des hauses zu verschränken. ausgewählte text-fragmente oder sätze von wittgenstein werden räumlich / zeitlich angeordnet und in die fassade des hauses „eingeschrieben“. das denken wittgensteins wird als gedankenraum verstanden, der sich an der architektur bricht, sie durchzieht, sie durchschneidet. exemplarische sätze / elemente seines denkens werden in ständiger bewegung und weiterentwicklung an der architektur sichtbar gemacht. plötzliche erleuchtungen von kurzer dauer.

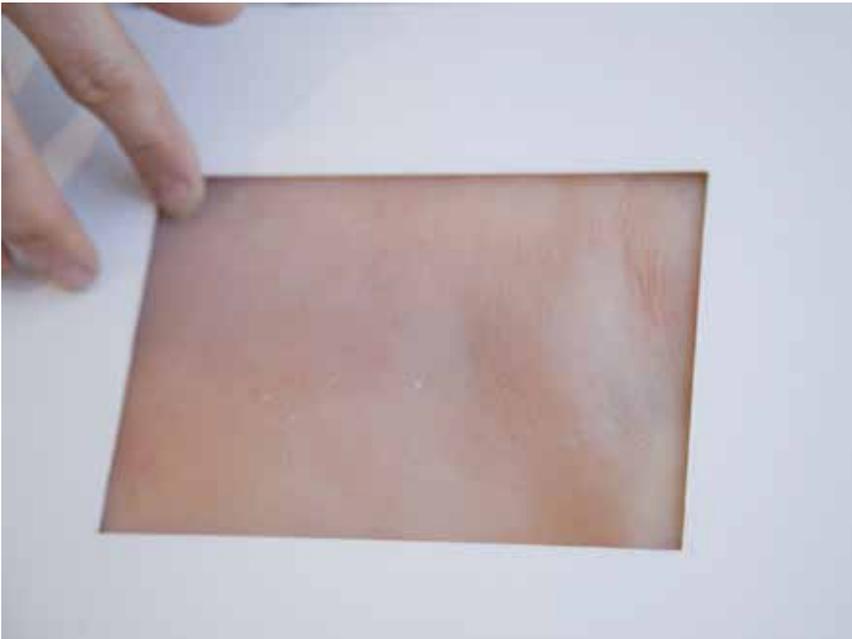
## Maria Grün

<http://12-14.org/artist-maria-gruen/>

rewrite, interpretate, approach, rework  
artist book

Maria Grün's artist book connects her hyperrealistic objects (her work as a sculptor) with textual work. It's about engagement in papers - reworking treatises of philosophers, sociologists and cultural scientists - as an artist, not as a scientist. She takes up ideas and key terms (for example) from Wittgenstein - his thoughts about natural science and philosophy, the unthinkable and the unspeakable, the similarity of aesthetic acting and philosophical thinking... - and interpretates or juxtapose these to her sculptures and sculptural installations, always circling the human body.

To thematise this shortly - the unthinkable and the unspeakable / the similarity of aesthetic acting and philosophical thinking - the textual work of the artist before, during and after the process of art work is problematic. It's about the writing process, the verbal level: How to transfer the way a sculpture works to a verbal level. Wittgenstein writes about this process of thinking and the process of verbalizing (concerning the search for knowledge) in different ways. Is it always possible to verbalize new knowledge or is it sometimes like watching a blurry photo? The opposite of this problem he finds in natural science - that the unthinkable is limited through the thinkable. Maria Grün describes, what role visual arts plays for her in these cognitive processes.



## Ilse Chlan - family resemblances

www.chlan.at

family resemblances  
work in progress/ seit 2006

Installation, Digitale Belichtung auf Fotopapier, 30 x 45 cm, Audio

Wittgenstein introduced the concept of „family resemblances“ , to collect certain categories of things which are beyond a taxonomic classification . Beside a hierarchical classification of broader and narrower terms one could see between concepts common traits and relationships. Thereby the recipient will get a different order and perception than usual. Peculiarities are visible which are not observed in a hierarchical classification.

Wittgenstein führte den Begriff der „Familienähnlichkeiten“ ein, um bestimmte Kategorien von Dingen, die sich einer taxonomischen Klassifikation entziehen, erfassen zu können. Abseits einer hierarchischen Systematik von Ober- und Unterbegriffen könne man zwischen Begriffen gemeinsame Züge und Verwandtschaften sehen und beschreiben. Man komme dadurch zu einer anderen Ordnung und Wahrnehmung als der gewohnten. Eigenheiten werden sichtbar, die in einer hierarchischen Systematik nicht beachtet werden. Das Ergebnis dieser Betrachtungsweise sei „ein kompliziertes Netz von Ähnlichkeiten, die einander übergreifen und kreuzen. Ähnlichkeiten im Großen und im Kleinen.“ Ludwig Wittgenstein, Philosophische Untersuchungen, Abschnitt 66. L.W. Werkausgabe, Bd.1, Suhrkamp 1984. Um diesen theoretischen Begriff anschaulich zu verdeutlichen, ließ Wittgenstein bereits in den 1930er Jahren sein Porträt und die Porträts seiner Geschwister so übereinander kopieren, dass durch die transparente Überlagerung die Ähnlichkeiten und auch die individuellen Unterschiede zwischen den einzelnen Familienmitgliedern sichtbar wurden.



## Franz Wassermann

[www.mylivingroom.org](http://www.mylivingroom.org)

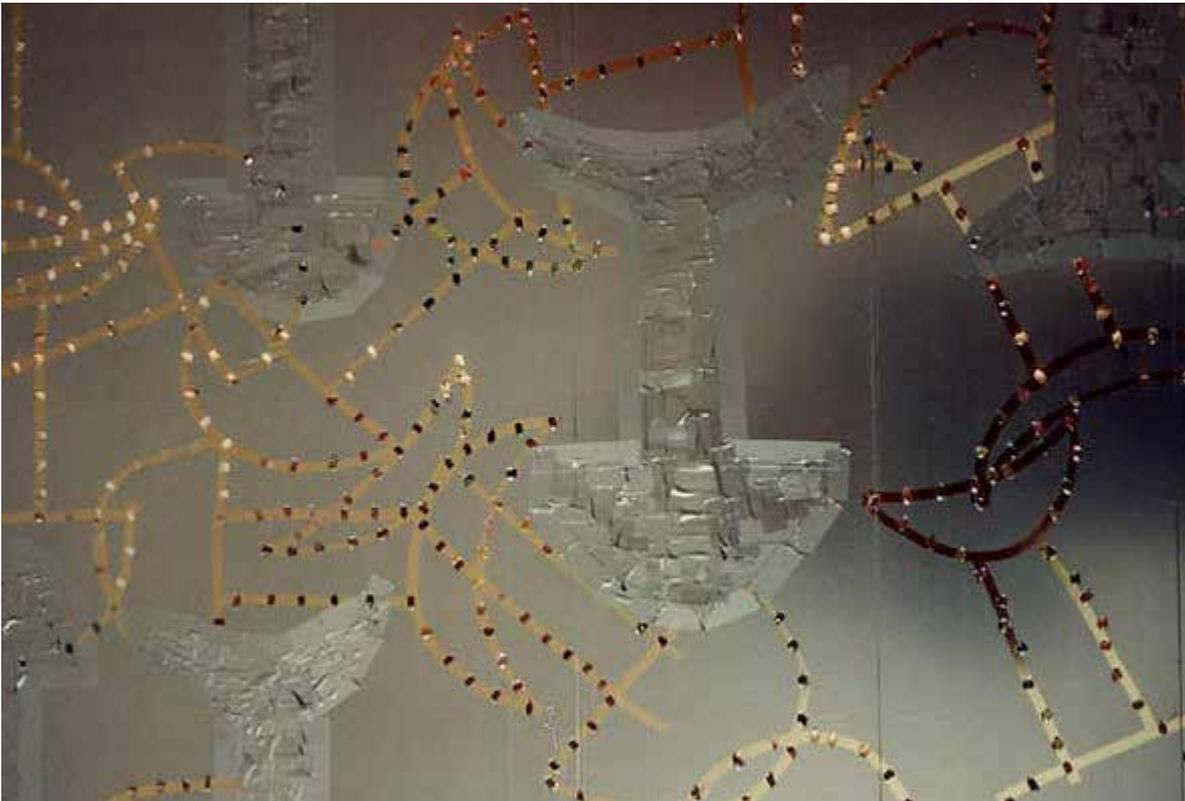
multimedia

Manifest des Fisches / Manifesto of the fish

Journal entry 27.5.1942

„I have suffered a lot and it seems I am incapable of liberating myself from my suffering. I still suffer like years before. I didn't get stronger, neither gained strength. My vital element seems unchanged, I was a fish and I will stay a fish.“

For MANIFESTO OF THE FISH Franz Wassermann declares the fish to be the logo of his artistic practice. He does so in appreciation of the various symbolic meanings of the fish (the fish as a symbol of god, of the phallus ...) and the ambiguity of his pictographic form (the arrow, the spear, the rocket ...). In MANIFESTO OF THE FISH Wassermann uses his logo as a stencil to create various series of canvases and objects.



## LILY KOTO OLIVE

<http://www.itsliquid.com/interview-lily-koto-olive.html>

>>> Our works are on experimental art and philosophy regarding Wittgenstein's Tractatus Logico-Philosophicus (TLP). Because Wittgenstein's Tractatus looks in some regards like a sort of alien explanation of our language logic, we have tried to discover the code or the codes of „What we cannot speak about we must pass over in silence“ (TLP: 7.) hidden in this wittgensteinian philosophic work. Lily's approach consists in different experimental techniques meant to capture thru visual arts everything about „what we cannot talk“ because „we must to pass over in silence“ (TLP: Preface). So in Lily's case, for the first time we talk about an exhibition of a collection of paintings, multimedia animation, movie, and music. In these experimental approaches she try to reach the Wittgenstein's codes hidden in his famous work entitled Tractatus Logico-Philosophicus. Her (Lily's) goal is to find out how Wittgenstein would communicate his Tractatus philosophy to some possible aliens from another planet.

The experimental philosophic part in the Laurentiu's case consists as well in several experiments which are not only philosophic, because he use few sophisticated instruments to decode what it is the case from Tractatus Logico-Philosophicus. Actually Laurentiu worked and studied Wittgenstein's writings at least five years continuously and he developed few ways to demonstrate the possibility that the Wittgenstein's Tractatus, can actually show „what we cannot talk about“. First of all, Laurentiu was able for the first time to extract a harmonic melody from Wittgenstein's writing Tractatus Logico-Philosophicus, and secondly he generated some images too. For all of these philosophic experiments Laurentiu used mostly mathematics or logical methods.

So Lily-Laurentiu couple try experimentally to put Wittgenstein's Tractatus under different lights, willing to show the Wittgenstein's code like a „Wittgenstein Show“, through what they will prepare on theirs „The Tractatus Logico-Philosophicus Code“ exhibition/symposium. <<<

Lily Koto Olive is an Australian-born, Brooklyn-based artist and writer. In 2013 she received her MFA in Painting from the New York Academy of Art. Lily completed the Pilotenkueche Artist Residency in Leipzig, Germany in the Summer of 2013 where she lived, worked and exhibited for four months internationally.

This past August, she travelled to La Romana, Dominican Republic on the Altos de Chavon Teaching Residency she was awarded from her alma mata, the New York Academy of Art. There she lived, worked, and taught a History of Painting Techniques and Contemporary Art course at Altos de Chavon, the Parsons Design School Affiliate based in La Romana.

Currently Lily is living in NYC, having recently returned from Leipzig, Germany where she completed another round of the Pilotenkueche Artist Residency and exhibited her artworks in Germany at the Spring Spinnerei Rundgang (January 10th, 2015).

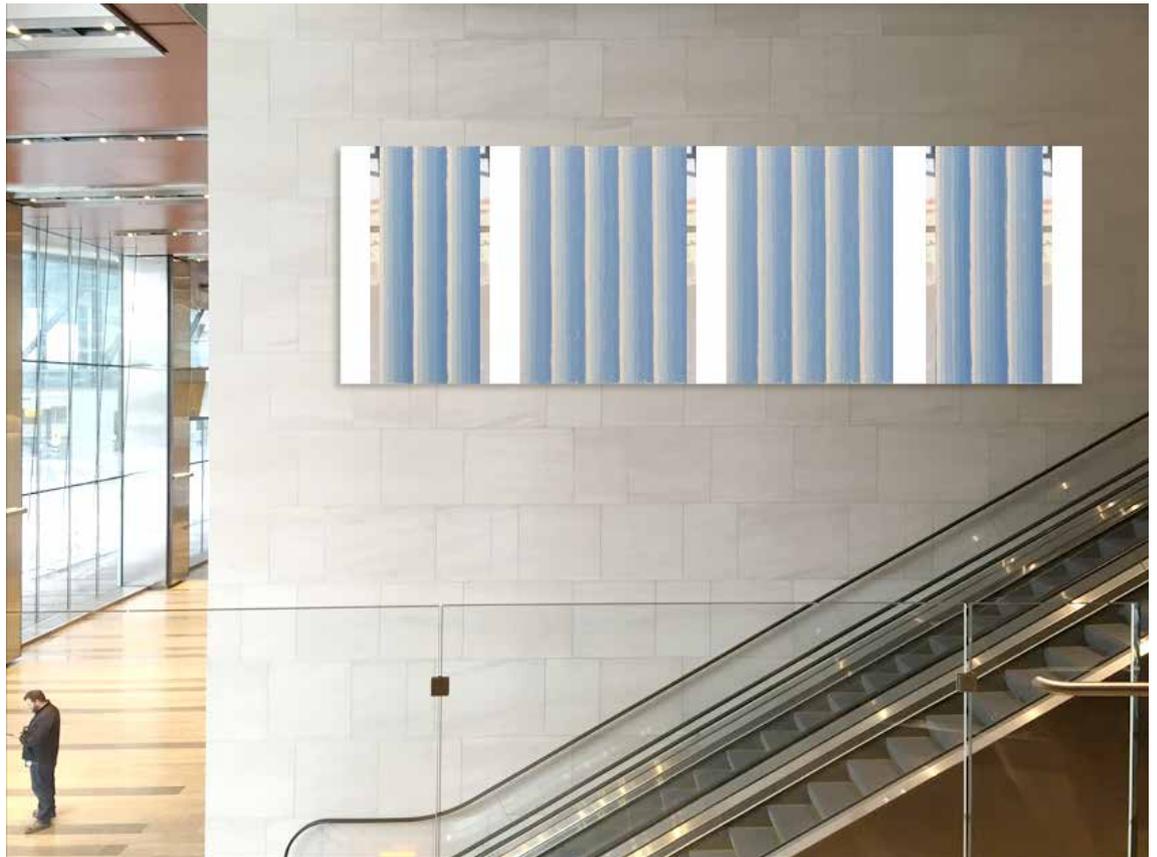
Lily has exhibited her artworks at Sotheby's, HERE Arts Center, Sloan Fine Arts, RH Gallery, Kleio Projects and ISE Cultural Foundation in NYC, The New Britain Museum of American Art in New Haven, CT, the Dumbo Arts Center, Trestle Gallery and Janet Kurnatowski Gallery in Brooklyn, NY, Marketplace Gallery in Albany, NY, One Mile Gallery in Kingston, NY, Index Art Center in Newark, NJ, Miami Dade College Museum of Art & Design in Miami, FL, Kamakura Performing Arts Center in Kanagawa, Japan.i.e.



## Michael Morris

<https://www.gallery.ca/en/see/collections/artist.php?iartistid=3857>

Morris was four when his mother, an artist who studied at St-Martins School of Art in London, moved him to Canada. At fourteen Morris began his fine art practice studying under German painter and printmaker Herbert Siebner. At the University of Victoria and the Vancouver School of Art, now known as the Emily Carr Institute of Art + Design, Morris had the opportunity to study under Jack Shadbolt, Roy Kiyooka and Don Jarvis. He completed his post-graduate studies at the Slade School of Fine Art at London University in England, for which he received a Commonwealth Scholarship. He was the acting curator at the Vancouver Art Gallery in 1966, and from 1967 to 1970 he organized art events and exhibitions at the Simon Fraser University Art Gallery. Morris has traveled extensively visiting Canadian and American destinations; he also lived abroad in Paris, London, and Berlin.



# WITTGENSTEIN SYMPOSIUM

**Ass. Prof Anja Weiberg / Universität Wien**

Bücher:

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## **Mag. Dr. Ilse Somavilla / Universität Innsbruck**

### Publikationen

Ludwig Hänsel - Ludwig Wittgenstein. Eine Freundschaft. Briefe. Aufsätze. Kommentare. Hg. von Ilse Somavilla, Anton Unterkircher und Christian Paul Berger unter Leitung von Walter Methlagl und Allan Janik. Brenner-Studien Band XIV. Innsbruck: Haymon, 1994.

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## **Simo Säätelä / University Bergen**

1. Taiteen vallankumoukset Kuhnin paradigma-teorian valossa [Artistic Revolutions in the Light of Kuhn's Theory of Paradigms; in Finnish]. Helsingin yliopiston yleisen kirjallisuustieteen, teatteritieteen ja estetiikan laitoksen monistesarja, N:o 16, Helsinki, 1988, 222 p.
2. Burman, Christian & Säätelä, Simo. Describing Man-Made Structures. Valtion Teknillinen Tutkimuskeskus, Tiedotteita 1240. Espoo, 1991. 90 p.
3. Aesthetics as Grammar: Wittgenstein and Post-Analytic Philosophy of Art. Uppsala University, Department of Aesthetics, 1998. xxi + 298 pp. [abstract]
4. Svendsen, Lars Fr. H. & Säätelä, Simo. Det sanne, det gode og det skjønne: en innføring i filosofi [Truth, Goodness, and Beauty. An Introduction to Philosophy; in Norwegian]. Universitetsforlaget, Oslo, 2004. 272 s.
5. (co-editor) Wittgenstein: The Philosopher and his Works, ed. Alois Pichler and Simo Säätelä, Working Papers from the Wittgenstein Archives at the University of Bergen, No 17, Bergen, 2005. 422 p.
6. (co-editor) Perspectives on Aesthetics, Art and Culture: Essays in Honour of Lars-Olof Åhlberg, ed. Claes Entzenberg and Simo Säätelä. Stockholm, Thales, 2005. 351 p.
7. (co-editor) Wittgenstein: The Philosopher and his Works, ed. Alois Pichler and Simo Säätelä, 2nd edn, Publications of the Austrian Ludwig Wittgenstein Society, Bd 2, Frankfurt a.M., ontos Verlag, 2006. 461 p. (Also published as e-book.) [table of contents]
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- 2013 Co-Organizer (together with Max Hadersbeck) of 1st Digital Wittgenstein Summer School at the Center for Information and Language Processing (CIS), LMU Munich (the summer school took place July 25-26, 2013) (D) Munich management
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- 2011-13 Co-Editor of Nordic Wittgenstein Review (NWR) (N) Bergen management
- 2011 Co-Founder of Nordic Wittgenstein Review (NWR) (N) Bergen management
- 2012- Professor at University of Bergen Department of Philosophy (15.9.2012-) (N) Bergen employment
- 2011-12 „Førsteamanuensis“ (Associate professor) at University of Bergen Department of Philosophy (1.1.2011-14.9.2012) (N) Bergen employment
- 2011 Co-Organizer (together with Bernt Österman and Thomas Wallgren) of JNU VWAB Concluding conference at the Helsinki von Wright and Wittgenstein Archives (WWA) (the conference took place November 11-12, 2011) (FIN) Helsinki management
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- 2007 Co-Organizer (together with Stefano David and Christian Morbidoni) of EU DISCOVERY workshop Semantic labelling of philosophy texts and computational ontologies at AKSIS (the meeting took place June 14-17, 2007) EU management

# CURATORS

## Wayne Baerwaldt

Director/Curator, Exhibitions  
Albert College of Art + Design  
Calgary, Alberta

Wayne Baerwaldt is Director/Curator, Exhibitions, Albert College of Art + Design. He was the Director of The Power Plant (Toronto) from 2002-05 and Director/Curator of Plug In Gallery (Winnipeg) from 1988-2000. Baerwaldt has curated and co-curated numerous exhibitions including Theo Sims: the Candahar, Under the Influence of Fluxus, Pierre Molinier, Joep van Lieshout, Susan Turcot, Montreal Biennale 2007: Crack the Sky, The Royal Art Lodge: Ask the Dust (with Joe Wolin), John Kormeling, Janet Cardiff & George Bures Miller: The Paradise Institute (with Jon Tupper for the Canadian Pavilion, 2001 Venice Biennale), Paulo Whitaker, Glenn Ligon: Some Changes (with Thelma Golden), Sheila Spence: All About Star, Iran Do Espirito Santo: Wall Drawings, Stephen Andrews: subject, John Noestheden & Shuvinai Ashoona: Earth & Sky, Adam Pendleton: BAND, Gabriela Garcia-Luna, Blake Little: Western Project, Zachari Logan: Fugitive Garden, Fiction/Non-fiction (with Steve Loft & Naomi Potter) and other projects that trace performative elements in artmaking.

Numerous film and video co-productions include The Eternal Network (26-part television series for WTN), FILM(dzama), Glenn Ligon: Death of Tom, Adam Pendleton: BAND, Iran Do Espirito Santo, Shari Hatt: Two Clowns..., Janet Cardiff & George Bure Miller: Walk With Us, and Graeme Patterson: Smithbilt. Baerwaldt has contributed articles and essays to Blackflash, Catalyst, POV, City Magazine, Art&Text, Border Crossings, Parkett, Art on Paper, TIME, Guia des Artes, Poliester, Art Paper, MoMA Sao Paulo, MASS SoCA (Oh, Canada)and C Magazine.

## OSCAR SANCHEZ

Vienna / Mexico

Curator, Journalist, Producer of Movies, Manager of Los Tigres del Norte, author of movie scripts  
Partner of Schleifmühlgasse 12-14 since 2015

Denise Parizek

<http://12-14.org/artist-denise-parizek/>

<http://thestarphoenix.com/entertainment/local-arts/art-column-peripheral-influence>

[http://www.unframedradio.com/podcast/?name=2016-05-08\\_2016-04-28\\_un-framed\\_laura\\_st\\_pierre.mp3](http://www.unframedradio.com/podcast/?name=2016-05-08_2016-04-28_un-framed_laura_st_pierre.mp3)

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<http://canadianart.ca/news/news-brief-canadians-berlin-biennale/>

<http://thestarphoenix.com/entertainment/local-arts/saskatoon-vienna-connect-again-in-collaborative-art-exhibit>

<http://12-14.org/start/>

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