



WITTGENSTEIN 2020

aq Budapest



# Wittgenstein

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Michael KOCH, Yukika KUDO, KÚTVÖLGYI-SZABÓ Áron, Valentina LAPCHEVA, Vlado MARTEK,  
Svetlana MIRCHEVA, Virgilius MOLDOVAN, Eva-Maria SCHARTMÜLLER, Robert RESZNER,  
TÓTH Márton Emil, VÁRNAI Ágnes, Borjana VENTZISLAVOVA, Franz WASSERMANN

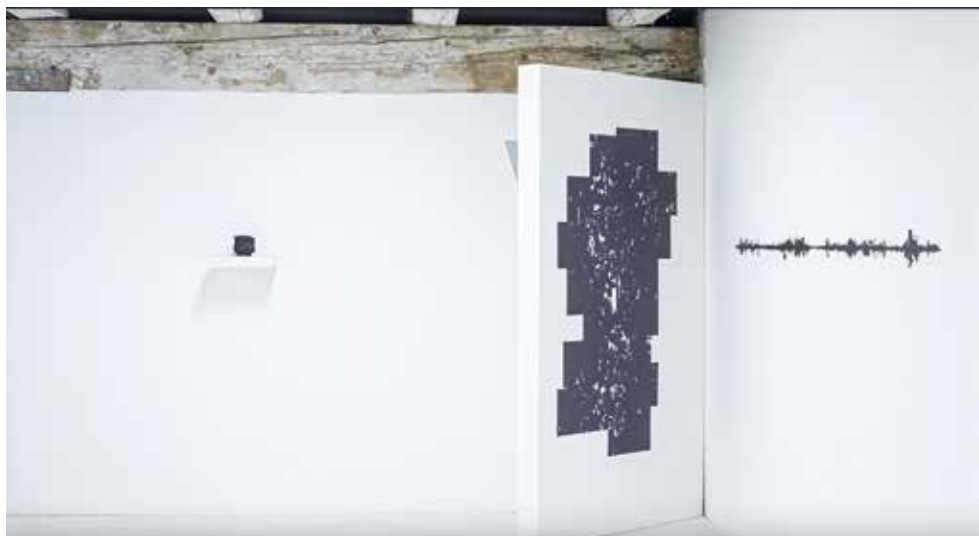
megnyitó performanszok: Laura RAMBELLI, NOIMA

kurátor: Denise PARIZEK

zene: SZEMZŐ Tibor (FORGÁCS Péter: Wittgenstein Tractatus)









## WITTGENSTEIN

Az Art Quarter Budapest kiállítóterében, a Project Space-ben egy tematikus, nemzetközi csoportos kiállítás látható, illetve csak volt látható és lesz ismét látható, hiszen a járványügyi helyzet miatt jelenleg mi is zárva vagyunk. A Wittgenstein című vándorkiállítás tehát átmenetileg Budafokon rekedt, ez a videó próbál betekintést nyújtani, próbálja a maga formája szerint láthatóvá tenni a tárlat anyagát.

A kiállítás címe egyetlen név: Wittgenstein

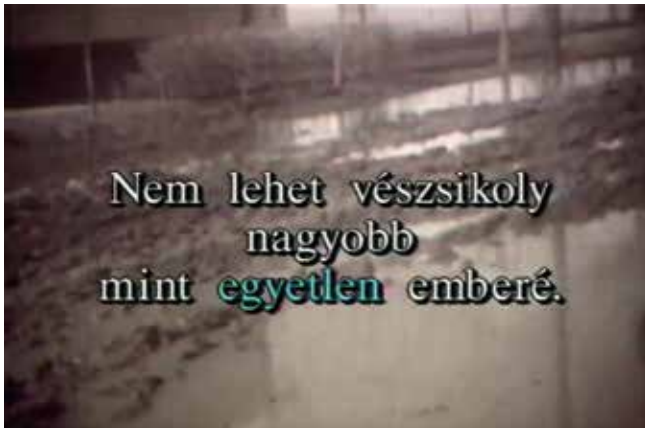
E név nélkül viszont másképpen gondolkodnánk az olyasféle nagy témákról, mint a logika, a nyelv, a képiség. Wittgenstein életében mindössze egyetlen filozófiai művét jelentette meg, a Tractatust, amit a szó szoros értelmében az első világháború lövés-zárkaiban írt.

*„A világot tények határozzák meg, és az hogy az összes tény. Vagy fennáll valaminek az esete, vagy nem áll fenn, és minden egyéb marad változatlan..”*

E mű centenáriuma adta az ötletet a kiállítás kurátorának, Denise Parizeknek erre a nemzetközi vándorkiállításra, amely helyszínről-helyszínre változik.

Ludwig Wittgenstein a filozófiának és különösen az úgynevezett katedrafilozófiának olykor radikálisan hátat fordító legendás személyiség is volt, aki nagypolgári létét feladva állt például vidéki általános iskolai tanítónak. A kiállítás a kettősségek jellemzik: a személytelennek tűnő bölcséleti tézisek és a személyesség, a nyelv és a hallgatás, a kommunikáció és az értetlenség, a manuális munkamódszerek és a digitális művek kettőssége, festmények és installációk, szobrok és filmek, humor és pátosz összjátéka.

A kiállítás szándéka, hogy egyaránt kedvet nyújtson a wittgensteini szövegek tanulmányozásához és további tanulmányozásához, illetve felvillantsa a kortárs képzőművészet elgondolkodtató és örömet adó játékeit.



Kukla Krisztián, 2020

## WITTGENSTEIN

Die Wanderausstellung WITTGENSTEIN präsentiert Interpretation und Transformation von Ideen, Gedanken, Visionen. Der kuratorische und künstlerische Ansatz dieser Ausstellung ist vielfältig. Er ist weder interpretativ noch beschreibend. Wir haben uns zum Ziel gesetzt Schriften und Denkansätze Ludwig Wittgensteins aus heutiger Sicht zu beleuchten und kreativ umzusetzen. 23 KünstlerInnen aus aller Welt stellen ihre Vision / Interpretation als Ausgangspunkt für Perspektivenwechsel oder einfach nur ein Gespräch zur Verfügung. Grenzenlose Kooperation und Kommunikation ist für uns als reisende Gruppe essentiell.

Ludwig Wittgenstein war ein begeisterter reisender Europäer, in einer Zeit wo Reisen weniger einfach war als heute. In Erinnerung an ihn weisen wir gemeinsam auf die Wichtigkeit der Kombination von Philosophie und zeitgenössischer Kunst, sowie auf die Notwendigkeit von Freiheit und offenen Grenzen hin.

2018 starteten wir mit der ersten Station WITTGENSTEIN 1918-2018 im Haus Wittgenstein, dem Bulgarischen Kulturinstitut, in Wien. Dieses Haus wurde von seiner Schwester Margarethe Stonborough-Wittgenstein bei dem Wiener Architekten Paul Engelmann in Auftrag gegeben, mit der Bitte, den desperaten Ludwig in die Planung mit einzubinden. 1975 wurde das Haus von der Bulgarischen Kulturministerin Lydmila Zhivkova gekauft, mit der Vision, es als Drehscheibe für europäischen Kunstaustausch und quasi als Tor zur westlichen Welt zu etablieren. Logischerweise folgte im November 2019 die Präsentation der Ausstellung in Bulgarien, in Veliko Tarnovo, der früheren Hauptstadt. Der Plan ist 2020/2021 in die Gebiete der K.u.K. Monarchie während des ersten Weltkrieges zu reisen, mit der ersten Station in Budapest, im art Quader, Project Space. Danach weiter nach Belgrad ins PODROOM und im Muzeul da Arta in Timisoara.

Während des 1. Weltkrieges war Ludwig Wittgenstein zumeist in Schreibstuben am Balkan stationiert und beschäftigte sich hauptsächlich mit dem Katholischen Glauben, seiner eigenen Spiritualität und der Fortschreibung des Tractatus. Eva Maria Schartmüller nimmt in ihrer Videoinstallation den Horror des 1. Weltkrieges samt Konsequenzen auf. Die Vergiftung durch Senfgas und die daraus resultierenden psychischen und physischen Beeinträchtigungen der sogenannten Kriegszitterer, die als unverstandene und oftmals unbehandelte Wracks durch die Nachkriegslandschaft geisterten.

Die Künstlergruppe NOIMA aus Rumänien wählt als Ansatz ihre jährlich in den Karpaten stattfindende Sonnwendfeier und den philosophischen Dialog über religiöse und spirituelle Kräfte. In ihrer Eröffnungsperformance malten vier der Mitglieder, Ciprian Bodea, Cosmin Fruntes, Gherman Dan und Sorin Scurtulescu mit der Asche ihres letzten Rituals und beschwören archaische Kräfte.



Laura Rambelli aus Ravenna visualisiert die Stille in ihrer Eröffnungsperformance, die mit einem Bienensummen und Weihrauchnebel startete - dieser magische Moment der Leere zwischen zwei Perioden, dem zyklischen Prozess, den die Natur unaufhörlich vom Menschen abverlangt.

Die Entwicklung der letzten Wochen hat uns eingeholt: wir hatten viel Gelegenheit uns auf uns selbst zu konzentrieren, Werte, Ideologien, Standpunkte, Ziele, Visionen zu überdenken, das Tempo rauszunehmen, reflektieren statt selbst optimieren. Hier schließt Valentina Lapcheva aus Veliko Tarnovo an: die Beurteilung des Inneren nach fragmentarischen Manifestationen des Äußeren. In ihrer Malerei stellt sie die Segenshand, ein häufiges Zitat orthodoxer Ikonen, dar, basierend auf dem Goldenen Schnitt. Überdachte Beurteilungen bedeuten neue Konfigurationen in einem Sprachspiel zu erstellen, das auf alten versteinerten Vorbildern beruht. Ebenso neu gefundene Wortfindungen zu überprüfen und auf ihre wirkliche Bedeutung abzuklopfen.

Borjana Ventzislalova legt in ihrem Video: It is not healthy Zitate aus dem Traktats Mitarbeitern des Haus Wittgenstein in den Mund. Die dadurch hergestellte asynchrone Synchronizität findet ihr räumliches Gegenstück im Fußballspiel von zwei Jungs auf der Strasse vor dem Haus Wittgenstein, die dabei zeitgenössische (bulgarische) politische Parolen austauschen.

Das Künstlerduo Ágnes Hamvas & Hubert Hasler thematisiert die Kommunikationslosigkeit, die Verkümmern von Sprache, die Inhaltslosigkeit von Kurztexten und Postings. Frei nach einem Satz aus einem Theaterstück von René Pollesch „ich höre dich aber ich kann dich nicht verstehen“.

Yukika Kudo erarbeitete mit dem Philosophen Alfred Schmid einen Dialog zwischen Wittgenstein und Moore, klassisch schwarz weiß gedreht, suggeriert der Film Kontemplation, Stille, innehalten.

Wittgenstein war mehr als ein Philosoph, er förderte zeitgenössische Kunst und Design, der Bau des Haus Wittgenstein kann als persönliches architektonisches Highlight angesehen werden. Inspiriert von den von den Heizkörpern im Haus Wittgenstein, Designer Stücke von ihm selbst entworfen, stellt Mandarina Brausewetter Fotos von zwei ein rippigen Heizkörper aus einem Amt in Bulgarien vor. Einerseits Design, andererseits Sparmaßnahmen.

Denise Parizek, 2020







CHRISTA BARTESCH / Cím NÉLKÜL (Fehér képek 1-4), 2006 / Oil on canvas

72. One thing was irrefutably clear to Goethe: no lightness can come out of darkness – just as more and more shadows do not produce light. This could be expressed as follows: we may call purple a reddish-whitish-blue or brown a blackish-reddish-yellow – but we cannot call a white a yellowish-reddish- greenish-blue, or something similar. And that is something that experiments with the spectrum neither confirm nor refute. It would, however, also be wrong to say, 'just look at the colours in nature and you will see that it is so.' Therefore looking does not teach us anything about the concepts of the colours."

Ludwig Wittgenstein: Remarks on Colour

KÚTVÖLGYI-SZABÓ ÁRON / THE OTHER SIDE OF THE FOURTH WALL, 2018 / 2020

Installation

By relying on the concept of the fourth wall established in the history of theater and cinema, this installation models the relationship between image and text within the context of contemporary political communication. Its starting point was a 3D software simulation, where the words FACT, TRUTH, LIE and FAKE were used. The 20 images that make up all this were chosen and subsequently assembled randomly. This way the coherence, as well as the authenticity of the original spatial record appears to be only apparent. Therefore, any interpretation will necessarily detach from the starting position and enter into a fictive and controlled linguistic space, which is determined by the actor on the other side of the panel.



TÓTH MÁRTON EMIL / INCUBUSES (series), 2019 / photo, lightbox, mixed media

71 Visual space is called subjective only in the language of physical space. The essential thing is that the representation of visual space is the representation of an object and contains no suggestion of a subject.

72 How can I tell that I see the world through the pupil of my eyeball? Surely not in an essentially different way from that of my seeing it through the window.

73 In visual space there isn't an eye belonging to me and eyes belonging to others. Only the space itself is asymmetrical.

74 The exceptional position of my body in visual space derives from other feelings, and not from something purely visual."

HALÁSZ PÉTER TAMÁS INFINITE POWER / Playstation 3 made of black granite, 2012

In ancient times, the awakening conscience set up geometrically designed pyramids in order to ascertain about the reality of its own thoughts. With its unmatched skill, the lonely human being could only believe in his own unique ability after he could gaze at his own materialized thoughts that were similar to mountains." (Miklós Erdély: Montage)

After accepting the fact that he is able to form his surroundings with his thoughts, the human being did so, and transformed it completely. However, these mountains of waste are not pleasant sights: we would rather ignore them. In our effort to get rid of their presence, we turn to virtual reality instead of conceiving ways to deal with them. The possibilities within this virtual reality are indeed infinite.



Žarko Aleksić I DON'T KNOW WHAT TO THINK / transparent fMRI print on glass 2018

„I don't know what to think" is an installation that deals with the discrepancy between transparency and obscurity, and impossibility that artwork could be expressible or that it could convey the meaning to the viewer outside of the skull of the artist. It starts with the direct reference to the Mel Ramsden's work „Secret painting" where the content of the work is known only to the artist himself. The piece shows certain activation patterns of my brain while I was thinking The Piece for this exhibition (done in fMRI scanner during my long term project Brain Pictures that deals with the relation between imagination and perception) but since the code is unknown to the viewer he/she cannot know what is the content of the work and the work stays in the domain of private thoughts.

Mandarina Brausewetter ABONDANZA / Photography 2018

The love of detail Wittgenstein is the starting point of the photographic work of Mandarin Brausewetter. On the one hand, the work is a reference to the ubiquitous design of the house Wittgenstein, on the other hand, the photo is an allusion to the social predicament in Bulgaria. Many people have removed their radiators in recent years because they could not afford the costs anymore. A one-rib heating bill has the illusion of warmth without total impoverishment. Abandonment played a major role in Wittgenstein's life and a challenge for a bourgeois heir. Ludwig Wittgenstein preferred the simplicity of burgundy life. Nevertheless, it was important for him throughout his life to have a financial reason for securing emergencies. Mandarin Brausewetter was one of the first female sprayers in Vienna to spread stencil graffiti in public spaces.



Oscar Cueto WITTGENSTEIN MEETS PEREZ / Videoinstallation & Drawing 2018

It will be a two personage performance. Wittgenstein is calling Perez, a man with Tourette Syndrom. The talk without any sense is related to the conflict between center and periphery. The performance will be a collaboration between Vienna Wittgenstein Haus and Bikini Wax, an artist run space in Mexico. Conversations with Wittgenstein is an installation consisting of a short film, poster, T-Shirts and Music Cassettes that work as promotional items. The film is an Aria in 5 acts.

Maria Grün MOLLUSK / Photography 2018 - 2020

The process of alienation and dealing with the object is inscribed in my works:  
„Neither subject nor object. There looms within abjection, one of those violent, dark revolts of being, directed against a threat that seems to emanate from an exorbitant outside or inside, ejected beyond the scope of the possible, the tolerable, the thinkable. It lies there quite close, but it cannot be assimilated...“ „The philosopher and psychoanalyst Julia Kristeva defined the abject as something“ rejected, which one can not escape, from which you can not immediately protect an object ... The rejection is something abstract and indefinable.“



Àgnes Hamvas & Hubert Hasler GRETA / Interactive Performance 2018 ongoing

“What can be shown cannot be said” to this quote from Wittgenstein, the new collaboration between Àgnes Hamvas and Hubert Hasler reacts and raises the question of whether Wittgenstein's attitude to language and image would change like the present society with images and Bypassed text, does a 100 percent visualization also enable better communication? Hamvas's and Hasler's work is based on a nightly digital exchange of ideas. The two artists visualize a continuous communication, this is thought through as a performance at the opening and the duration of the exhibition and revealed to the viewer by means of a fax machine. This fax machine will be linked to the mobile phones of the two artists, and will print them out immediately with each transmission of a message.

## Michael Koch WITTGENSTEIN's LADDER / Videoinstallation 2018

Michael Koch's intervention „Wittgensteins´s Ladder“ is the Sliding Door, the entrance into a different dimension. The visitor is given the opportunity to slide into another dimension. The staircase leads into the (apparent) infinity. As an analogy to the light tunnel, which symbolizes the transition of life to death, the artist shows us eternity. The reference to Wittgensteins Metapher of climbing up a ladder is comparable with reading Tractatus Logico Philosophicus is obvious. The absurdity of life is presented in an endless loop. The podium into another world does not conceal either reality or ideal, but shows human in his permanent endeavor to master life, to rise up the ladder of Jacob (sullām, ladder in Hebrew, also means stair).



## Yukika Kudo ON CERTAINTY 467 / A Wittgenstein movie 2018

G.E. Moore reflecting on a Tree. Wittgenstein reflecting on G.E. Moore.

Text: Alfred Schmid

Director Yukika Kudo is filmmaker, producer and actress behind eight feature films and six short films.



Valentina Lapcheva ASPEKTSEEN / Painting Oil on Canvas 2019

According to Wittgenstein, we judge the INNER for fragmentary manifestations of the exterior, which is why I used the fragment of the blessing hand, a favorite detail of Orthodox icons. Based on the Golden Section manifested in our bodies, I calculated the position of the gesture exactly in vertical sections. Judging in a new way means creating new configurations in a language game based on ancient, fossilized role models, on a definable surface, as well as its passive excesses of meaning. THE MAIN PROBLEM IS – Where does the understanding come from? When “the real spontaneously ceases to be real, it is re-synthesized as such” and, moreover, “the other’s reality is inaccessible to us”, “the image is misleading” and “the aspects of the most important things in life remain inviolable for us in its simplicity” - this means that UNDERSTANDING (if any) happens on another level.



Vlado Martek WITTGENSTEIN BI ME VOLIO / Collage & Drawing 1995

This graphic is an example of appropriation. The naming of the country around me takes on a new reality through artistic practice. The language demonstrates its strength and specific dimension. Perhaps it is a correspondence between heart and language. The drawings combine art, culture and politics. The colors correspond to the alchemical period (nigredo, albedo, rubedo). That is a coloristic constant for me. In another aspect, it is the colors of the Russian avantgarde between 1914 and 30.

## Noima PURIFYING / Performance 2020

On Saint Demetrios' night, namely, October the 25th., the NOIMA Group were enjoying some quality time in the village of Şirnea and were musing about future plans and perspectives. A spontaneous spark of creativity followed: they decided to go out in the night and paint The Sacred Fire of Sumedru. This initial spark was later carried on in the private workshops and scattered all around. Starting from the poetic atmosphere of the Purifying Fire of Sumedru and having in our minds some examples presented by Wittgenstein (Philosophical Investigations) in order to review the multiplicity of language-games: describing the appearance of an object, or giving its measurements / constructing an object from a description (a drawing) / reporting an event /play-acting /translating from one language into another... we'll try to enlarge our experience in a 10 min.performance observing the ashes.



## Svetlana Mircheva / Sound Installation & Banner 2018

Svetlana Mircheva's works are based upon chance meetings with things and words. Between rebus and cosmic constellations, she twists slogans and computer explorations. Her main interest is in the grey zones between reality and imagination. Imaginary narratives play an important role throughout Mircheva's work. She uses often randomness, serendipity and blind date as a beginning in her works. Mircheva questions our trust in the accuracy, clarity, and reality of our perceptions of the world that are formed by contemporary digital culture. Vienna soundscapes, recorded with a microphone, translated in images, composed back in music. Vienna seen and heard as grass near water, bird at the city end, hippo roaring, train departing. Translated first into light objects in the space, sounds go back to the earphones, put in rythm. Facing the shining parallels, the viewer is free to imagine the city with his eyes and ears open. How does a sound look like?

## Virgilius Moldovan / Sculpture

Paragraph 293 of "Philosophical Investigations" assuming everyone had a box, there would be something we call beetles. Nobody can ever look into each other's box, and everyone says that they only know what kind of beetle is in the box from the sight of their beetle. The thing in the box is not part of the language game at all, because the box could be empty. "The word language game is intended to emphasize that speaking a language is part of an activity or way of life" (paragraph 23).

Although one might think that the artist's activity would be to enable the "beetle" to emerge from its box. If the representation of a supposed "something" contributes to the approximation and limitation of its conceptuality of the same, at least as an outline. It means giving the concept a body. Or, in Wittgenstein's sense, to integrate them into the language game.



## Laura Rambelli RETREAT / Performance 2020

I was immediately struck by the seventh statement of his Tractatus :

"On what cannot be spoken, one must be silent"

Deciding to keep quiet is a very wise and noble act in my opinion. Like Wittgenstein, who for a very long time decided to retire and keep quiet about philosophical topics, and then he return in a mature time to speak again with a new consciousness.

This act is interesting for me because it speaks of a stasis and of the courage to stop to internalize the past. The frantic tendency of our society and the illusion that technology reduces working time in favor of our passions, have led people to stay more connected to the phone than to themselves.

Robert Reszner / Multimedia Installation 2019

DIE GRENZEN MEINER SPRACHE  
BEDEUTEN DIE GRENZEN MEINER WELT 2019



Eva Maria Schartmüller SHELL SHOCK / Installation 2016

shell shock was a term used to describe military psychiatric syndromes of male hysteria, mobility disorders such as persistent tremor, walking, sitting and standing disorders, tics, symptoms of paralysis, but also disturbances of speech. The symptoms occurred either soon after the experiences in the field, or without directly visible temporal and spatial references to them. At the time of WW1 there was no consensus about the knowledge to warconditioned traumas. The war-hysterical symptoms were understood as a serious sign for male and soldierly weakness. The “shell shock sufferer” formed a counter model to the typical rationality and masculinity figures of the army; he seemed to undermine their efficiency and order.

Borjana Ventzislavova IT ISN'T HEALTHY / Video / AT / 2013 / 13 min

The close-up of the handle and lock of an iron gate opens Borjana Ventzislavova's video It isn't healthy. A woman's voice is to be heard on the soundtrack postulating philosophical assertions: "The world is all, that is the case. The world is the totality of facts, not of things. The world divides into facts." Accordingly, the iron gate would not be a thing, rather a fact (it is locked), just like the two boys who are playing football in the next shot, on the street in front of the house to which the gate belongs.

Borjana Ventzislavova escapes this logic of language philosophy through how the facts in her video avoid referring directly to a world and rather indicate a spatial and temporal constellation. The setting is the so-called Wittgenstein House, home to the Bulgarian Cultural Institute in Vienna since 1975. (Vrääth Öhner)



Franz Wassermann # WHEN THE RHOMB TRANSFORMS INTO A FIST 2019

Frottage

In # WHEN THE RHOMB TRANSFORMS INTO A FIST political gesture is in Wassermann's focus. Gestures that can determine the future. The showing thumb was already a tool to destroy people in Roman times, today it is used to communicate digital admiration or dislike. The superimposition of the images finds a reflection of reality on the paper. But it can also reflect the overlapping of thoughts in Wittgenstein's work, the contradictions and withdrawal.

Àgnes Varnai / Curators Bag 2020, Object

Wittgenstein was a designer and inventor, always on the cutting edge. Innovations and adaptations of existing devices and materials were a challenge for him. Agnes Varnai has developed a new material, similar to the skin of an alien crocodile, and transformed it into a classic clutch. Innovation meets adaptation.



## IMPRESSUM

pogmahon company Vienna in Kooperation mit ACF Budapest & aq Budapest

<http://pogmahon.com/exhibitions/wittgenstein-2020-aqb/>

WITTGENSTEIN Der Film / The Film von/by Krisztian Kuckla

<https://drive.google.com/file/d/1cVCRlzXhj5RBw1pOmSgA61NlnTRx8YfI/view>

Photocredits:

NOIMA, Michael Koch, Mute Insurgent, Neogrády-Kiss Barnabás 2020

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