

„Denn um dem Denken eine Grenze zu ziehen, müssten wir beide Seiten dieser Grenze denken können (wir müssten also denken können, was sich nicht denken lässt).“

"Because in order to limit thinking, we would have to be able to think both sides of this border (we would have to be able to think what we can not think of)."

The curatorial and artistic approach of this exhibition is manifold. It is neither interpretive nor descriptive, but rather we have set ourselves the goal of illuminating ideas, writings, approaches of Ludwig Wittgenstein from today's point of view and to encourage discussion. Adapting, transforming and using contemporary art as a vehicle for discourse.

WITTGENSTEIN The exhibition is the interpretation and transformation of ideas, thoughts, visions. In any case, the goal is to return to the themes that make up Wittgenstein's philosophy to discuss his point of view and to connect his thesis with the 21st century. 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 experiences.

The curatorial approach is also breaking boundaries in its thinking and geographical nature as well as limits of the genres of the visual arts. Let's think about what can not be imagined, let us dangle utopia in front of visions and reach for the stars. Parallel to Wittgenstein's all-round genius, which ranged from architecture, art, music up to philosophy. With the display of the exhibition I am following the associative concept of the art works as I combine it with the artistic, linguistic, literary, philosophical and religious point of view of Wittgenstein's writings.

The most striking beginning for performance are Wittgenstein's social appearances. For example his first visit as guest of honor in the Vienna Circle. He stood with his back to the selected circle of listeners and recited poems by Rabindranath Tagore. A provocateur, an artist. A reference to Wittgenstein's way of thinking are the performances by ŽARKO ALEKSIĆ. Incidentally, some of ALEKSIĆ's works refer to Wittgenstein, whose theses he has been working on for years, like Art in the box, a project presented in the form of the book where he tried to apply the Wittgensteinian ideas within philosophy of language onto an art object. His famous, very illustrative argument "beetle in the box" was a main inspiration for that entire book.

If I follow the linguistic critique and find that logic and science have their own role in the descriptive language, then a representation of the world results parallel to mathematical models of physical phenomena. The speculative language of our day is not able to solve the basic questions of politics. Questions about values, ethics, meaning of life are outside

the descriptive language. By contrast, art can show the essence of the puzzle, translating it into cultural codes. This is another of the connecting points of art, the visualization of things outside of our usage.

Another starting point is Wittgenstein's explicit desire for freedom and the need for independence. Qualities that are inherent in the soul of an artist. The transgression of intellectual and conventional boundaries, the challenge of authorities and the need for permanent brain massages are Wittgenstein's most important characteristics. Like Wittgenstein said, to read the Tractatus is comparable to climbing up a ladder. When we are reaching the last rung, we have to have enough courage to jump. This was freedom and understanding for Wittgenstein in 1918. In 1929 he recognized that a meaningful sentence doesn't have to be contain truth. He started to doubt his own genuine ideas. This is philosophy, like art and finally life too, a permanent journey between trial and error.

He was able to escape the traditions of conventions, which was torn apart. The friction, reflection, and contradiction are fundamental qualities that drives artists and makes them so important to the rest of society as a catalyst. A picture, how it could be, a basis for discussion, a utopia.

Like Wittgenstein and the founder of the Bulgarian Cultural Institute in Wittgenstein Haus Ludmilla Todora Schiffkova, we too strive for a common limitlessness. The exhibition could be the image of a multinational, very diverse society. The works of the artists were made or adapted for this exhibition.

There are enough reasons to focus on an European genius and to be illuminated by contemporary artists from various countries. Let's start the European project together on behalf of WITTGENSTEIN, think, create, discuss, look at, reflect, broaden horizons. I also met Heidegger, Cassirer, Benjamin and Adorno during my Wittgenstein period and I dived into the time between the two world wars. A fascinating, inspiring time, full of hope, utopias, fatalism, fears, partly free from social urge, important gaps between wealth and suffering. A time when everything seemed possible, between freedom and rapidly growing Antisemitism and Nazi dictatorship. Obvious to see parallels to nowadays.

It also raises the question of what influence Wittgenstein had on the aesthetic movement of his time, how his view of design and art affects contemporary artists. The interventions in texts and content, the interpretations of his philosophical works, the links to science and tradition are the artistic basis of the works shown.

A journey in the past sometimes helps to understand the present. My intention was to animate artists to work with Wittgenstein, their approaches are multiple.

Performances

Adelina Popnedeleva uses the materials of everyday life in her performances and videos. In a statement by the artist, she said, "my works are made of provocations from real life because I think that life is full of art." In many of her performances, she says, she "shows her soul" to the viewer. There is a reference to Wittgenstein as well, given the fact he showed his inner soul to the public through his books. As a result he felt insecure and vulnerable, which made him more likely to appear even more autistic.

Àgnes Hamvas and Hubert Hasler lead a digital dialog, increasing the absurdity, they are in the same room, opposite of each other. On the one hand, they address the nature of today's communication, people sit together at a table and everyone looks at their smart-phone. On the other hand, they play on the differences of "I can hear you but I do not understand you".

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). Looking at the group as an organism, a living system and playing with the word's life form - form of life, Noima artists are sometimes talking about the big (collective) eye, the tactile whiskers. Cosmin Fruntes and Sorin Scurtulescu will perform dialogues with each other, the audience, the surrounding space, with the world.

Images

Edgar Honetschläger went one upon a time to Venice to learn the ancient technique of Stucco Lustro. He casted gypsum in flat 100x100cm squares, related to the floor tiles in the house, made of granite. With a pencil he drew both a detail of Wittgenstein's design and an everyday gadget the Wittgenstein's might have used on the plaster's surface. He covered the depiction with wax square, like the original left in Wittgenstein's salon. The plaster-plates, leaned against Ludwig's walls, were meant to corresponded with Ludwig, a dialogue between a philosopher gone architect and and young aspiring artist who admired him deeply.

In # WHEN THE RHOMB TRANSFORMS INTO A FIST political gesture is in Franz 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.

lassen Ghiuzelev's approach to Wittgenstein is a mixture between visualization of humorous interpretations and the combination of images and words. Where is the border where words are not longer able to explain thoughts and where thoughts can only be said with images.

Ilian Savkov mentioned that the multinational and multicultural spectrum of participating artists as well as various art genres on show is that focus on diversity featuring Wittgenstein. Transitions make the key to humanity. Millions of people make it their new way all around the world. Furthermore, that process poses a real challenge to Europe.

Sculptural Works

On the ground floor of the Wittgenstein's House there is an old table. On the wooden table there is a square black wooden box with a beetle moving in its base. The bug cannot get out of the box, because the box is closed on all sides. The viewer cannot see that there is a bug inside. This art work is called Wittgenstein's Beetle by Marko Alexic.

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 dates 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. For this exhibition, she intervenes in the architectural form of the façade of the house by placing a scroll relief in red between the windows. Thus, the words of the philosopher become widely visible and are intended to attract the passers-by.

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.

Primitive man know no separate worlds of vision and of fact. Frederick Kiesler knew one world in which both were continually present within in the pattern of every-day experience. His Correalistic Rocker is a realization of a vision.

Maria Grün deals with an abstract and indefinable phrase, the abject. The abject is a depiction of the fragmented body and the fluid transitions between inside and outside.

Movie

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

In her film *On Certainty* 467 G.E. Moore is reflecting on a Tree. Wittgenstein is reflecting on G.E. Moore. The text was collected by the philosopher Alfred Schmid. The black and white film impresses with its clear images and its meditative approach. Sentences are repeated meditatively and intoned in their subtle variants.

Installations

Minna Antova's multi-part installation *WITTGENSTEIN'S Room* is a Pampliset composed of history and maps.

The term Pampliset refers metaphorically to Wittgenstein's work in the context of contemporary history/ies, as well as to the material approach of the artist. The manuscripts and plans were worked on in a lengthy, liquid process of giving and taking, the layering of colours, with full physical commitment.

The use of classic materials results in a slower temporal dimension and a special depth. The artist is directly involved in the work of the philosopher, which enables a physical experience by the recipient too.

Ilse Chlan presents a version of Wittgenstein's concept of „family resemblances“. To collect certain categories of things which are beyond a taxonomic classification was one of his starting points. 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.

Conversations with Wittgenstein by Oscar Cuteo is an installation consisting of a short film, poster, T-Shirts and Music Cassettes that work as promotional items. Wittgenstein is calling Perez, a man with Tourette Syndrome. The talk without any sense is related to the conflict between center and periphery.

In Lily Koto Olive's case, for the first time the painter presents an exhibition of a collection of paintings, multimedia animations, a short movie, and music intertwined, which reflect this investigation. In these experimental approaches she tries to reach the Wittgenstein's codes hidden in his famous work entitled *Tractatus Logico-Philosophicus*. Lily's goal is to find out how Wittgenstein would communicate his *Tractatus* philosophy to some possible aliens from another planet and imagine how that theoretical decoding of a new unfamiliar communication may appear.

Photography

The love of detail Wittgenstein is the starting point of the photographic work ABBONDANZA by Mandarina Brausewetter. On the one hand, the work is a reference to the ubiquitous design of the Wittgenstein House, 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.

Lecture

Laurentius-Virgil Sparatu's philosophy theses regarding Wittgenstein's Tractatus Logico-Philosophicus. Wittgenstein's Tractatus looks in some respects like an alien explanation of the logic of our language. The philosopher Sparatu 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.

Denise Parizek, 2018