



WITTGENSTEIN

2019

VELIKO TARNOVO

In 1918 Tractatus-Logico-Philosophicus was completed by Ludwig Wittgenstein and it first appeared in 1921.

We started 2018 in House Wittgenstein Vienna, the Cultural Forum of Bulgaria, planned by Paul Engelmann and Ludwig Wittgenstein on behalf of his sister Margarethe Stonborough-Wittgenstein. The Bulgarian government under the Minister of Culture Lydmila Zhivkova acquired the „Haus Wittgenstein“ in 1975 and decided to transform the unique Palais into a notable cultural institute. Therefore it is obvious that our second stop through Europe is Bulgaria, Veliko Tarnovo, the former capital and city of one of the Universities of Fine Arts.

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 discussions. Adapting, transforming and using contemporary art as a vehicle for discourse.

WITTGENSTEIN - The exhibition is the interpretation, transformation and adaptation of ideas, thoughts, visions. In any case, the goal is to return to themes that make up Wittgenstein's philosophy for discussing 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, scientist, 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 allround 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.

Denise Parizek, Curator 2019

Travel Exhibition

WITTGENSTEIN Veliko Tarnovo

4. Dezember 2019 5 pm Opening Speech Prof. habil. Penka Angelova Wittgenstein's triangle: language, thought, world
17.10.-11.11.2019

Veliko Tarnovo / Rafael Mihailov Exhibition Halls 1 Rafael Mihailov Str

Artists

Žarko Aleksić, Maria Grün, Ágnes Hamvas & Hubert Hasler, Yukika Kudo, Oscar Cueto, Michael Koch, Svetlana Mircheva, NOIMA, Lily Koto Olive, Valentina Lepchina, Adelina Popnedeleva, Illian Savkov, Eva Maria Schartmüller, Borjana Ventzislavova, Franz Wassermann

Curator

Denise Parizek

WITTGENSTEIN is a travel exhibition with the objective of an United Europe curators, artists and their works of art. The destinations can be extended.

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 is a modular travel exhibition. The display of the exhibition is just as variable as the participating





WITTGENSTEIN – Изложбата е интерпретация и трансформация на идеи, мисли, визии, адаптиране и използване на съвременното изкуство като средство за дискурс. Целта е да връщане към темите и подходите, които съставляват философията на Витгенщайн, обсъждане на неговата гледна точка и свързване на тезата му с тази на 21 век.

Поставихме началото през 2018 г. в House Wittgenstein Vienna – културният форум на България. Сградата е планирана от Пол Енгелман и Лудвиг Витгенщайн за сестра му Маргарет Стонборо-Витгенщайн. През 1975 г. по време на Людмила Живкова като министър на културата, българското правителство придобива „Хаус Витгенщайн“ и решава да превърне уникалната постройка в културен институт. Именно за това България и Велико Търново бяха избрани за втора спирка на пътуващата изложба.

WITTGENSTEIN предлага комбинация от модерни медии, интервенции, инсталации и нови жанрови произведения, които отразяват уменията на Витгенщайн като философ, архитект, дизайнер, любител на визуалното изкуство и слуховите преживявания. Кураторският подход също така разгражда границите на географския характер, както и пределите на визуалното изкуство. Паралелно с всеобщия гений на Витгенщайн, който варира от архитектура, изкуство и музика до философия, тази изложбата следва асоциативната концепция на творбите, като ги свързва с художествения, езиковия, литературния, философския и религиозен възглед на Витгенщайн.





Žarko Aleksić - I DON'T KNOW WHAT TO THINK

transparent fMRI print on glass, 160 x 42 cm, 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.



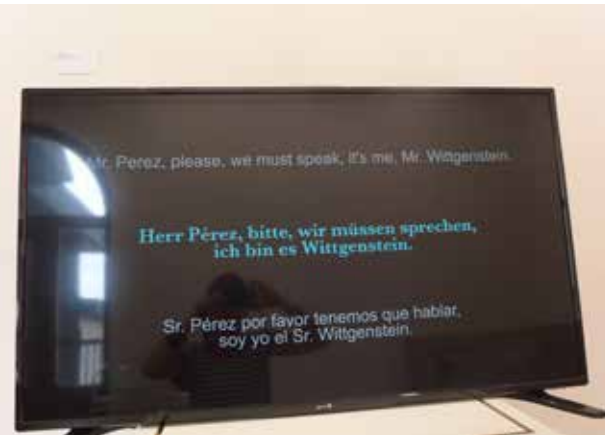
Mandarina Brausewetter - ABBONDANZA

The love of detail Wittgenstein is the starting point of the photographic work of Mandarina 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. Mandarina Brausewetter was one of the first female sprayers in Vienna to spread stencil graffiti in public spaces. After training in classical painting and industrial design, the Sofia-born artist worked primarily as an illustrator for various magazines, record covers, posters and flyers, as well as in various artistic media, including video, performance, painting, ceramics and stage design. Stylistically, her works were often compared or confused with the British artist Banksy, with whom she exhibited together in Vienna in 2005 and 2006. In the first years, she reacted to the perceived suffering and the powerlessness of individuals in war situations such as in ex-Yugoslavia or in the Iraq war with political-social statements. She often works with ambiguous images and text messages, which she combines in a cynical and critical way. For this exhibition she is changing the genre, but not the social critical and political impact, a melange with a high standard of beauty and design.



Oscar Cueto - WITTGENSTEIN MEETS PEREZ

Lives and works in Austria. It will be a two personage performance. Wittgenstein is calling Perez, a man with Tourette Syndrome. 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. Each act is a telephone conversation between Wittgenstein (the Austrian philosopher) and Perez (a man with Tourette Syndrome). 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? Cueto's 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 interestingly 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.



Maria Grün - MOLLUSK

The process of alienation and dealing with the abject is inscribed in my works: „Neither subject nor object. There looms within ab-jection, 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.“In my work, the abjection is found in the representation of the fragmented body and in the interior of the body transferred to the outside. The objects speak of their own inner being, which at the same time could also be called the Other, because on the one hand it is in absolute close relation to ourselves and yet remains entirely abstract. It is an unconscious part of our self that becomes „real“ and perceptible only through dysfunctional processes – pain, physical failures, malfunctions ... The abject is found in the dysfunctional of the body, which wants to be ignored because it is connected with the ominous. Because blood, body fluids, body exudates, ... and their presence outside the body speak of impurity, danger, threat, death.

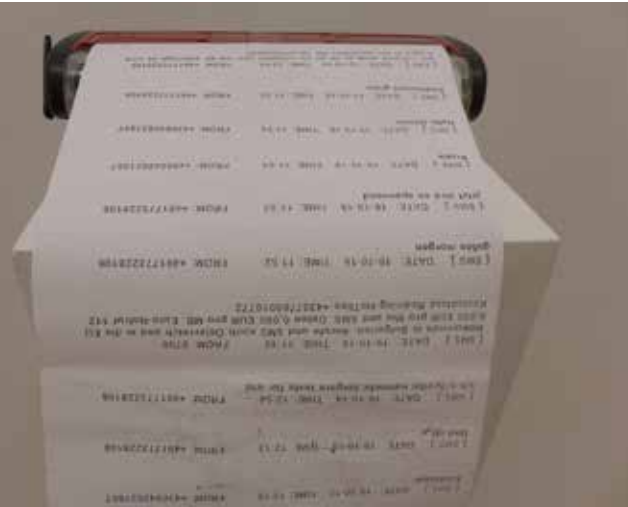


Ägnes Hamvas & Hubert Hasler

„was gezeigt werden kann, kann nicht gesagt werden“
auf dieses Zitat von Wittgenstein reagiert die neue
Zusammenarbeit von Ägnes Hamvas und Hubert
Hasler und wirft die Frage auf ob sich die Einstellung
von Wittgenstein zu Sprache und Bild ändern würde
wie die gegenwärtige Gesellschaft mit Bildern und Text
umgeht, ermöglicht eine 100 prozentige Visualisierung
auch eine bessere Kommunikation?

Hamvas und Haslers Arbeit basiert auf einen nächtlichen digitalen Gedankenaustausch. Die beiden Künstler Visualisieren eine fortlaufende Kommunikation, diese wird als Performance bei der Eröffnung und der Dauer der Ausstellung weitergedacht und mittels eines Faxgerätes dem Betrachter offenbart. Dieses Faxgerät wird mit den Mobiltelefonen der beiden Künstler verknüpft sein, und bei jeder Übertragung einer Nachricht zugleich diese ausdrucken, eine passive Beteiligung dieser Zweisprache wird dem Betrachter ermöglicht und stellt auch die Fragen einer unkontrollierten Gesellschaftsüberwachung in den Raum.

Die inhaltliche Kultivierung des Geschriebenen, Gedankenzunamis, alltägliche Banalität, Gefasel von Nichtigkeiten, emotionale Draufgaben des gedachten Seins und Bildnachrichten sind zusammengefasst inhaltliche Anhaltspunkte, greifen die Kommunikation unserer Gesellschaft auf bzw. stellt die Veränderung der Sprache und des Geschriebenen durch Kurznachrichten dar.



Michael Koch - WITTGENSTEIN's Ladder

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 di-mension. 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 Trac-tatus 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 mas-ter life, to rise up the ladder of Jacob.(sullãm, ladder in Hebrew, also means stair).



Yukika Kudo - ON CERTAINTY 467
A WITTGENSTEIN MOVIE

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.



Noima - ACTION GAME

Roles and actions:

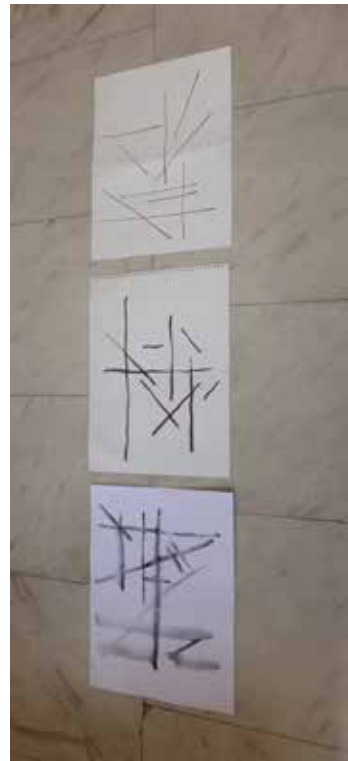
One subject – the Witness – that looks out the window, observing "the sight" – visual details or just thoughts coming in to mind. The sight will become a story, encoded in spoken numbers and words and recorded in an audio file. The moment and the place of the sight are chosen by the Witness.

This on-the-spot recording will be forwarded to another subject – the Reporter – in order to prepare a partial report. Actually, the Reporter will translate "the story" in accordance with a pre-established convention.

Each NOIMA artists (Sorin Scurtulescu, Ciprian Bodea, Cosmin Fruntes, Andrei Rosetti) in this game plays both the Witness and the Reporter.

All partial reports will be sent to another subject – the Curator (Denise Parizek) – by mail. All archives will also be sent online. The Curator decides how each partial report will be used. The final REPORT will be present in the exhibition. If any of the partial reports does not reach the destination, the Curator may choose to expose some archive sequences.

Some examples presented by Wittgenstein (Philosophical Investigations) in order to "review the multiplicity of language-games": giving orders, and obeying them / describing the appearance of an object, or giving its measurements / constructing an object from a description (a drawing) / reporting an event / presenting the results of an experiment in tables and diagrams / play-acting / translating from one



Lily Koto Olive - THE TLP CODE

Our works are experimental art and philosophy regarding Wittgenstein's Tractatus Logico-Philosophicus (TLP). Wittgenstein's Tractatus looks in some respects like an alien explanation of the logic of our language; 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 of different experimental techniques that aim to capture through visual and multimedia art ever-ything about „what we cannot talk“ because „we must 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 animations, a short movie, and music intertwined that reflect this investigation. In these experimen-tal approaches she tries to reach the Witt- gen-stein'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.



Svetlana Mircheva

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 rhythm. Facing the shining parallels, the viewer is free to imagine the city with his eyes and ears open. How does a sound look like? There arises the idea that the sound may take shape, be translated into the language of images, and speak back to us. What sound can shake me up? There comes the thought of the emotion of sound, sound can send imagination far away, carry it away, dissolve it. Can form be translated into music? Simple shapes can create rhythm, pulsation, and bright colors give a sensation of tone. And where else would sound form be located, if not in the air? What are the actions in art? What do we do as we make art or talk about art? Linguistic research developed into poetic compositions-objects. Linking visual art with poetry, music and action. Built by „naked“ verbs, the 7 compositions embody art-related actions words in the space. Movement is continuous, from text to image, from image to text, from sound to letter, from art to action, from action to art.



Ilian Savkov

„Maybe diversity is the clue to this project. In a way it's transcription of diversity of Wittgenstein himself. Multinational and multicultural spectrum of participating artists as well as various art genres on show is that focus on diversity featuring Wittgenstein. Nowadays transitions make the key to humanity. Millions of people make it their new way all around the world. Even more that process poses a real challenge to Europe. It takes ultimate efforts to make it all smooth and peaceful along the way. Art is an ultimate mediator. In its big diversity of interpreting views and opinions it makes cultural fundamentals blend in arte facts that subdue more or less to universal understanding. I have been working throughout the years painting, drawing, cartoons and all sort of mixed media within. Thinking of myself a diverse artist. This approach comes and goes naturally without pressure or guidance on it. It's more a temptation than any other thing. Just irresistible curiosity.“ Ilian Savkov



Adelina Popnedeleva -
DON'T EXPECT TOO MUCH FROM THE
END OF THE WORLD

neon, 520 cm, 2018

"Don't expect too much from the end of the world" is an inscription taken from street text graffiti in Sofia.

All end-of-the-world forecasts are in fact a hope that the world can be "cleared" of negative accumulations and begin anew.

Pink light is a light of promises and hopes, which are already been called into question by the meaning of the inscription.



Eva Maria Schartmüller SHELL SHOCK

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 war-conditioned 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.

text sources: Behandlung im Schatten des Krieges – Militärpsychiatrie und Kinematographie Aufsatz von Dr. phil. Julia Barbara Köhne (Privatdozentin für "Zeitgeschichte und Kulturgeschichte am Institut für Kulturwissenschaft Berlin)

artistic work: impacts of ww1 were illuminated in the form of war-related trauma. sequences of an original film of 1914 are projected and acoustic documentaries of war events give insights into the process of cause and effect.

video: sequences from the movie kriegshysteriker und max none (1916) _functionally-motor irritation or paralysis of states at war participants and whose cure by suggestion in hypnosis_ produced by the royal image and film-amt / bufa in berlin



Borjana Ventzislavova IT ISN'T HEALTHY

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. But according to the same logic the entire video would be nothing other than a collection of facts and thereby the urgency of the question implied by the opening philosophical statements would only be confirmed: Does the world now divide into facts or rather does a world result from the totality of facts?

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. Ventzislavova shows people who work at the Institute, the super-intendant, the director, the employees, the cleaning lady, all going about the rounds of their daily activities while they speak sentences taken from the work of Ludwig Wittgenstein. The asynchronous synchronicity thereby established finds its spatial counterpart in the soccer game played by the boys who not only pass a ball but exchange contemporary (Bulgarian) political slogans. The slogans may well not be their own and therefore not facts, yet they are a means of recognizing as well as mistaking the world. (Vrääth Öhner)



Franz Wassermann

WHEN THE RHOMB TRANSFORMS INTO A FIST

WHEN THE RHOMB TRANSFORMS INTO A FIST is a piece of the #DailySocialTransfer Series, with Franz Wassermann has started 1.1.2017. With the art project #DailySocialTransfer he is reacting to the abundance of news that reaches us each day from all over the world. For nearly two years now he is buying a newspaper every day to work the most obvious daily news out. He applies adhesive tape to the surface of images and text fragments of interest to him, so as to extract them from their original contexts. Subsequently he has rearranged these fragments on drawing paper, creating a collage. These art pieces are being dated, signed and labelled with a special embossing: the hashtag DailySocialTransfer – as well as a headline of the day selected by the artist as the title. In this way, daily a unique work of art is produced that critically responds to many of the news items published around the globe.



Valentina Lapcheva

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.

This is exactly the OTHER plan in my „Observation of the Aspect,“ symbolically representing it as a to-and-fro motion in relation to the image plane, and of course moving to the other vertical of the Golden Section to draw and focus attention.

Technically, I use paper / papier mâché / paste, applied directly to the canvas and worked with a silica sand plaster acrylic, acrylic, watercolor pencils. As a last coat, a varnish similar - acrylic emulsion.



REPORT / STATISTICS - Special Thanks to Aneta Genkova, Mandarina Brausewetter, Kristian Lapchev

COOPERATION PARTNERS / KOOPERATIONSPARTNER

Austrian Embassy Sofia / Austrian Library Veliko Tarnovo / Exhibition Halls 1 Rafael Mihailov Str

FINANCIAL SUPPORT

Austrian Embassy Sofia, own funds

VISITORS

Vernissage 17.10.2018 17 Uhr/ 7 pm ca 112 Besucher.innen / Visitors

Lecture 17.10. 2018 16 Uhr / 4 pm 98 Besucher.innen / Visitors

Prof. habil. Penka Angelova Wittgenstein's triangle: language, thought, world

Total ca 800 Besucher.innen / Visitors

Ausstellungsdauer / Duration 18.10. - 11.11. 2019

REACH

fb Reichweite 24.700 Besucher.innen

ZIELGRUPPE

Expats, in verschiedenen Institutionen, Österreichische Bibliothek, Österreichische Botschaft, Kunststudent.innen, Künstler.innen , Bewohner Veliko Tarnovos

VERNISSAGE

Österreichische Botschafterinnen Mag. Andrea Wicke, Mag. Sigrid Berta, Kulturattaché Anette Genova, Österreichische Bibliothek in VT Mag. Elena Dimitrova, Franz Kafka Gesellschaft Dr. Manfred Müller, Stanimir Borissov Exhibition Halls 1, Kristian Lapchev a.m.m.

GENDER STATISTIK

83 % Weiblich 2 % Transgender 15% Männlich

FOLGE AUSSTELLUNGEN

29.2. 2020 Vernissage WITTGENSTEIN Budapest - aq & ACF Kooperationspartner Regin Rusz, Local Curator Kukla Krisztián

04.6. 2020 Vernissage WITTGENSTEIN Beograd PODROOM - ACF Kooperationspartner Adriean Feix & Zorana Djakovic

Januar 2021 Vernissage WITTGENSTEIN Timisoara - ACF Kooperationspartner Thomas Kloiber & Muzeul de Arta Victor Neumann & Local Curator Mirela Vladutzi

PRESSELINK

<http://radiovelikotarnovo.com/%D0%BF%D1%8A%D1%82%D1%83%D0%B2%D0%B0%D1%89%D0%B0%D1%82%D0%B0-%D0%BC%D0%B5%D0%B6%D0%B4%D1%83%D0%BD%D0%B0%D1%80%D0%BE%D0%B4%D0%BD%D0%B0-%D0%B8-%D0%B7%D0%BB%D0%BE%D0%B6%D0%B1%D0%B0-%D0%B2%D0%B8%D1%82/>

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https://cityrent.bg/index.php?page=news_details&news_id=5435&lang=bg

WEBLINK

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IMPRESSUM

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