

**Bild und Bildlichkeit in Philosophie,
Wissenschaft und Kunst**
**Image and Imaging in Philosophy,
Science, and the Arts**

Abstracts

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PICTURING SEMANTIC RELATIONS

Terje Aaberge, Sogndal, Norway

The paper presents a construction of the metalanguage of an object language endowed with an intensional interpretation, the kind of interpretation naturally associated with the picture theory. The construction is canonical and the result possesses some attractive properties. In fact, unlike Tarski's truth conditions do not lead to an infinite regress. It is then shown how the intensional interpretation scheme fits into Wittgenstein's general conception about language and its objects.

SEEING-AS, SEEING-IN, SEEING-WITH: LOOKING THROUGH IMAGES

Emmanuel Alloa

In the constitution of contemporary image theory, Ludwig Wittgenstein's philosophy has become a key reference. This paper would like to critically assess some of the advantages as well as some of the quandaries in using Wittgenstein's concept of "seeing-as" for addressing the plural realities of images. Three modalities of iconic vision will subsequently be analyzed in the paper: the propositional *seeing-as*, the projective *seeing-in* and the medial *seeing-with*.

THE AESTHETIC COMMITMENT OF PHILOSOPHICAL ANALYSIS

Marilena Andronico, Ferrara, Italy

What is Wittgenstein saying when he claims that a philosophical investigation resembles an aesthetic investigation? What do aesthetic issues and conceptual issues have in common? I would like to show that, for Wittgenstein, a certain kind of aesthetic experience is presupposed in philosophical analysis as he comes to conceive of it in the Thirties. It is the experience of becoming receptive to grammatical facts, and pursuing the exactness of expression that characterizes the language of poetry.

INTENTION IN AESTHETICS

Alberto Arruda, Lisbon, Portugal

I will try to give an account of the concept of intention as it is used in the field of aesthetics. I will focus mainly on Wittgenstein's *Lectures on Aesthetics*, trying to explain some of the insights, I believe, he has provided on the use of this fundamental concept. This implies, that we first take into account the various differences in the use of the concept of justification, since intention is often used in aesthetics as a form of justification. Secondly, we have to try to understand how intention could possibly be of some help in trying to understand the meaning of a certain aesthetical object or action. Thirdly, I will offer a way of looking at intention in aesthetics, as a way of manifesting an attitude, trying to claim that this is fundamental to this particular activity.

AS FAR AS THE EYE CAN REACH: COMPLETE ANALYSIS IN THE INTERMEDIATE WITTGENSTEIN

Rafael Lopes Azize, Piauí, Brazil

From Wittgenstein's calculus period to the language games period, the gradations internal to the multiple forms of phenomena migrate to the criteria themselves. The applicability of the calculus metaphor weakens, as the vision metaphor gains in importance. In this context, can one still speak of *complete* analysis? Yes, but with some qualifications. This paper addresses these qualifications.

WITTGENSTEIN ON THE QUESTION OF BEING: WHERE KIERKEGAARDIAN PATHS MEET

Jonathan Beale, Reading, United Kingdom

In a mysterious and controversial remark made in conversation with Friedrich Waismann on 30 December 1929, we see the only occurrence in any of Wittgenstein's remarks of both Heidegger's and Kierkegaard's names. Yet in spite of the controversy this has generated, little attention has been paid to the charge of nonsense that Wittgenstein appears to bring here against Heidegger; thus, the supporting argument that may be latent in this remark has not yet been properly unearthed. In this paper I argue that here we see Wittgenstein put forward an argument against the central question of Heidegger's philosophy: the question of the meaning (*Sinn*) of being. Through analysis of this remark and some of Wittgenstein's early writings, I argue that this clash between Heidegger and Wittgenstein can be understood as the result of their taking different Kierkegaardian paths that meet one another.

SEEING QUALITONS AS QUALIA A DIALOGUE WITH WITTGENSTEIN ON PRIVATE EXPERIENCE, SENSE DATA AND THE ONTOLOGY OF MIND

Hilan Bensusan / Eros Carvalho, Brasilia, Brazil

In this paper we put forward the thesis that qualia are tropes (or qualitons), and not (universal) properties. Further, we maintain that Wittgenstein hints in this direction. We also find in Wittgenstein elements of an account of language acquisition that takes the presence of qualia as an enabling condition. We conclude by pointing out some difficulties of this view.

LITERATURE: PICTURE, LANGUAGE GAME, PICTURE AGAIN

Ondrej Beran, Prague, Czech Republic

The paper discusses possible analyses of literature in the framework of Wittgenstein's views on language. The analysis of fiction as picture in the Tractarian sense, though interesting and possibly fruitful, is not without problems. The analysis of it as language game presents it as a defective, private-language-like type of game. However, picturing can be understood as certain function of language games, expressed especially strongly particularly in "literary" utterances.

PICTURING MYSELF: A WITTGENSTEINIAN CONCEPTION OF THE ARTIST'S SELF PORTRAIT

Cecilia B. Beristain, Munich, Germany

It is the aim of this paper to look at the visual artistic self portrait from the point of view of the late Wittgenstein. Specifically, with his dissolution of the 'inner/outer' dichotomy, the metaphysical language which artists use to talk about their self portraits can be seen as indescribable in contrast to what is actually shown in their paintings. In order to achieve this task, notions of artists on how they talk about their self portraits will be mentioned. Consequently, it will be argued with Wittgenstein's reflections on the 'inner' and the 'outer' that, independently of what the painter claims about her self portrait, it is in the painting that she expresses no more and no less than what is there to show about herself. In correlation to this, the artistic view of the self portrait in connection to the 'introspection' will be seen from a Wittgensteinian perspective.

MIMIKRY. BIOLOGIE DES IMAGINÄREN

Peter Berz, Berlin, Deutschland

Anders als die „Biologie der Realität“, wie Maturanas neurobiologische Kognitionstheorie sie entwirft, geht die Biologie des Imaginären von der Tatsache aus, daß Tiere in ihrem Verhalten auch von Bildern geleitet werden: eine rote Raute, die gefüttert wird, ein farbiger Punkt am Schnabel der Mutter, eine augenförmige Zeichnung. Die Tiere leben im Imaginären. Konkordanz oder Anpassung von Innenwelt und Umwelt laufen nicht zuletzt über Bilder, deren Bestimmung als „optische Schemata“ selbst bildtheoretische Fragen aufwirft. Die weitgehend unbekannt Biologie Jacques Lacans begründet die Ontogenese des menschlichen Subjekts aus einer biologischen Diskordanz von Innenwelt und Umwelt. Sie setzt mit Verschiebungen in der Funktion der Bilder ein. Weil sich das Menschenkind dem Bild von seinesgleichen angleicht, ist das menschliche Subjekt über ein Bild oder Schema des eigenen Körpers im Imaginären situiert. Lacan beruft sich wiederum auf biologische Phänomene: die Mimikry. Der aus dem Surrealismus kommende „diagonale Wissenschaftler“ Roger Caillois entfaltet 1935/1960 ihre Theorie. Er erweitert sie, wie später Adolf Portmann, auf das Erscheinungs- oder Bild-Machen, das Zu-sehen-geben überhaupt.

EINSTELLUNG, ASPECT AND HINGES IN WITTGENSTEIN'S WORK

Pierluigi Biancini, Palermo, Italy

The paper has its point in a section of the remarks dedicated to the theme of aspect seeing in Wittgenstein's work, especially those devoted to the distinction between aspects and aspects of organization. This kind of aspect plays the role of a grammatical ground, a sort of frame that *organizes* the discourse constituting a field of possibilities for its meaning. Taking the step from two imagined and apparently different language games, the first *theoretical*, the second *practical*, I combine them in a unique category thanks to the analogy between aspects of organization and *Einstellungen*, practical dispositions showed in any kind of behaviour, that function like the hinges of the game. This grammatical level, strictly embedded in the language game, gives us the opportunity to take the conclusion that in Wittgenstein's thought action and perception are one and the same process of constituting the grammar of our language.

INNEN UND AUSSEN, DIAGRAMMATISCH

Steffen Bogen, Konstanz, Deutschland

Die Grenze zwischen Innen und Außen, verstanden als Relation zwischen Erlebendem und Erlebtem, ist bedingt durch Wahrnehmen und Handeln und wird mit unterschiedlicher Orientierung überbrückt. Diagramme, so die zentrale These des Vortrags, sind Instrumente, die diesen Gegensatz in neuer Form beobachtbar und handhabbar machen. Als Kunsthistoriker, der von starken Diagrammen gelernt hat, analysiere ich im Vortrag Beispiele, die jeweils eine Relation von Innen und Außen zum Thema haben und diese im Prozess der Einschreibung und Auswertung transformieren. Die Beispiele reichen von Figuren der antiken Mechanik und Elementelehre über Diagramme in Mareys „Méthode graphique“ bis zu Skizzen und Notationen des Großmeisters der Diagrammatik, Charles Sanders Peirce.

WITTGENSTEIN ÜBER DIE ROLLE DER ASPEKTWAHRNEHMUNG FÜR DAS VERSTEHEN VON KUNST

Yves Bossard, Aachen, Deutschland

Unsere Fähigkeit zur Wahrnehmung von Gestalten und Ausdrucksqualitäten spielt nach Wittgenstein eine zentrale Rolle für unser ästhetisches Erleben und das Verstehen von Kunst. Sensibilität und Phantasie ermöglichen uns dabei, Charaktereigenschaften und Ausdrucksqualitäten in alltäglichen ebenso wie in künstlerischen Objekten wahrzunehmen. Ästhetisches Verstehen ist für Wittgenstein das Erleben eines Aspektwechsels am ästhetischen Objekt.

WITTGENSTEIN, GRAMMAR AND RESPONSE-DEPENDENCE

Tracy Bowell, Hamilton, New Zealand

Significant similarities can be found between Wittgenstein's views on grammar and response-dependence accounts of concept use and acquisition. Such similarities may be unsurprising since Phillip Pettit's response-dependence account of concept acquisition was first developed as a response to the rule-following conundrum (in its Kripkensteinian form). However, very little further work has been undertaken at the intersections of the literature of response-dependence and Wittgenstein's work. I want here to bring response-dependence into productive conversation with Wittgenstein's work: A consideration of key aspects of a response-dependence approach in the light of Wittgenstein's remarks on grammar and on the nature and role of hinge propositions adds perspicuity and plausibility to the response-dependence approach, while also showing that that approach fits comfortably within a Wittgensteinian framework.

WIE STARK HÄNGEN MIKROSKOPIE-BILDER VON THEORIEN AB?

Tobias Breidenmoser, Rostock, Deutschland

Mit Hilfe des Mikroskops produzierte Bilder sind eine fundamentale Grundlage der Zellbiologie, da sie den besten direkten Zugang zu ihrem Gegenstandsbereich bilden. Der Umstand, dass Mikroskope eine fundamentale empirische Quelle der Zellbiologie sind, birgt allerdings auch Anlass zu wissenschaftsphilosophischen Bedenken. Einerseits sind sie von technischen Instrumenten abhängig, andererseits spielt auch das Vorwissen des Zellbiologen eine Rolle bei der Auswertung von Bildern des Mikroskops. Es stellt sich daher die Frage, ob Mikroskopie-Bilder so stark von Hintergrundtheorien geprägt sind, dass ein Relativismus kaum zu vermeiden ist oder ob sie in der Lage sind, die Genese und Geltung zellbiologischer Hypothesen objektiv zu rechtfertigen.

THE LINGUISTIC STATUS OF ISOTYPE

Christopher Burke, Reading, United Kingdom

It is ironic that Otto Neurath, one of those responsible for the 'linguistic turn' in philosophy of the twentieth century, should have been concerned during the last twenty years of his life with developing a 'pictorial language'. By using simplified pictograms as components, the *Wiener Methode der Bildstatistik* (later called Isotype) bypassed verbal language to a great extent, creating the potential for universal understanding of biological, social and economic correlations. However, despite its consistency and rigour, Isotype was not a complete language, and Neurath knew that it never could be. This paper will examine the linguistic characteristics of Isotype and describe the deliberate resistance on the part of its creators to develop a full theory behind it.

ARE IMAGES IN THE *TRACTATUS* ISOMORPHIC TO FACTS?

Marco Carapezza, Palermo, Italy

The notion of image (*Bild*) is a fundamental one in the *Tractatus*. This notion is immediately introduced in the text after the brief ontological section, because it serves to give an account in logical terms of our relationship with the world. The relationship between fact and image is generally considered a relationship governed by a form of isomorphism. Here I want to maintain that it is not a matter isomorphism, but instead of homomorphism.

LINKING DISPOSITION ASCRIPTIONS AND CONDITIONALS: A WITTGENSTEINIAN APPROACH

Kai-Yuan Cheng, Chia-Yi, Taiwan

The main purpose of this paper is to invoke some of the images about language used in Wittgenstein's *Philosophical Investigation* to illuminate the meaning of disposition ascriptions such as "This glass is fragile". Philosophers have commonly agreed that a disposition ascription is linked in some way to a conditional of some sort, for example, "If this glass were struck, it would break". However, exactly how to explicate the link in question remains unclear and controversial. I propose that we take a Wittgensteinian approach to tackle this issue. By doing so, we may obtain a fresh and broader perspective to look at what a disposition ascription means and how it relates to other terms such as counterfactual conditionals and *ceteris paribus*.

SEEING STYLES AS

Robert Chodat, Boston, USA

In recent years, literary critics and theorists have turned increasingly toward cognitive science as a model, including in discussions of literary style. As in cognitive science generally, such discussions frequently use the vocabulary of "information" to describe how a writer's style is grasped by an audience. Such an approach to literary style—and by extension, any other aesthetic phenomenon—is deeply misleading. Most obviously it ignores the genuine puzzlement that can be initiated by the syntax and diction of actual texts. Wittgenstein's discussion of aspect-seeing gives us a much better idea of how our encounters with styles are experienced in practice, providing a way to describe both the struggle we feel in the face of an unfamiliar style as well as the effortlessness that we feel at other times, when confronted in other, more familiar sorts of texts.

GESTALT SWITCH, ILLUSION AND EPISTEMIC SWITCH

Tadeusz Czarnecki, Cracow, Poland

I pose the question whether perceptual beliefs remain perceptual after inferential re-interpretations. I consider three types of seeing-as. First, the Gestalt switch which is in accordance with phenomena. Secondly, a corrected illusory belief, the paradigm of the epistemic switch which is against phenomena. Thirdly, Sellars' examples of the epistemic switch which involve principles of inference of various syntheticity. I conclude that much depends on whether the principles violate the phenomenal or ontological identity of perceived objects.

LITERARISCHE FORM, GEGENSTANDS- UND FORM-VERFAHREN

Franz Josef Czernin, Rettenegg, Österreich

In his *Brown Book* Wittgenstein differentiates between a transitive and an intransitive use of the word *meaning*. Drawing from this distinction I will describe form- and subject-depending procedures in literary texts and their propositional as well as their non-propositional functions. I then will analyse a special kind of *implicature* (in the sense Paul Grice uses this term) that can be communicated through the subjects of a literary text and seems to me characteristic not only for literary texts, but also for works of art in general.

EMERGING MORAL PATTERNS: READING ROSS IN THE LIGHT OF WITTGENSTEIN

Soroush Dabbagh, Tehran, Iran

In this paper, firstly, Rossian ethics is presented as an example of the modest-generalistic position. Secondly, an account drawn from Wittgenstein which is dubbed 'the metaphysical account' is presented, according to which, we as language-users are answerable to different patterns of word use. Finally, I suggest that we can read Rossian ethics in the light of the metaphysical account of Wittgenstein.

PICTURES OF IMAGES AND IMAGES OF PICTURES

Whitney Davis, Berkeley, CA, USA

The talk deals with the interaction between – the recursion of – depiction as a representation of imaging (natural vision and "mental imagery") and the imaging (the natural vision and mnemonic [re]visualization) of pictures. This interaction or recursion is historical; it takes time, it requires work, it varies in agents's experience, and it can fail. It is often overlooked by psychology, philosophy, history, or art theory that concentrate exclusively either on imaging (seeing, visualizing) or on depiction (including modes of representation, such as linear perspective, and media, such as painting), despite the fact that pictures must be imaged in a certain way in order for their pictoriality to be seen (for them even to be seen as pictures) and images must be pictured in a certain way for the information available in them to be realized, replicated, and retrieved.

Particular interactions or recursions between imaging and picturing are constituted socially within historical forms of life, and can therefore be regarded as culturally variable despite biopsychological and logical-semiotic constants in image structure and pictorial representation. In historical social life, the interaction between imaging and picturing is phenomenally experienced at a particular standpoint, a physical location of embodied seeing or viewing to which the basic interaction is usually oriented intentionally. Once the context of a standpoint in a form of life has dissipated, changed, or disappeared, however, the interaction or recursion between imaging and picturing ceases to be visible in itself as human visuality. Instead it must become the object of analytic and historical reconstruction—the proper activity of "visual-cultural studies" as conducted by art historians and others. Nonetheless it can be assumed that such reconstruction is also constantly carried out in our daily intercourse with pictures: their recursions in imaging must be discovered and replicated.

ON THE MEANING OF "METHOD" IN THE PHILOSOPHICAL INVESTIGATIONS

Enzo De Pellegrin, Vienna, Austria

According to the later Wittgenstein, the principal path to the resolution of a philosophical problem is to subject the terms in which it is stated to rigorous criticism. The general form such criticism takes in the *Philosophical Investigations* (PI) is determined by Wittgenstein's genetic conception of a philosophical problem as the result of some kind of misunderstanding as to how our language works. In my talk I consider specific features of this approach, as witnessed in Wittgenstein's criticism of the idea that vagueness renders concepts unfit for linguistic use. After addressing some well-known exegetic problems, I examine the modes of critical investigation Wittgenstein deploys in this case. In order to identify the limits of his criticism I then turn to relevant general remarks on his methodology in PI. Finally, I propose to view these general remarks as regulative principles rather than as self-standing explanations of the later Wittgenstein's *Sprachkritik*.

ADORNOS KONZEPT MIMETISCHEN VERHALTENS – EIN KOMMENTAR MIT WITTGENSTEIN

Nicolas Dierks, Lüneburg, Deutschland

Adornos Konzept der mimetischen Verhaltensweise gehört zu den kanonischen Darstellungen des Mimesisbegriffs und schlägt einen Bogen von Anthropologie, Erkenntnistheorie, kritischer Gesellschaftstheorie und Ästhetik. Seit 2009 liegt Adornos Ästhetik-Vorlesung vom Wintersemester 1958/59 vor und bietet fruchtbare Ergänzungen zum Verständnis dieses Konzepts. In der Kunst sieht Adorno die Möglichkeit, die geschichtliche Entzweiung des ursprünglich mimetisch-bildhaften Namens in abstraktes Zeichen einerseits und nachahmendes Abbild andererseits aufzuheben. Aus der Sicht von Wittgensteins Spätphilosophie bleiben in diesem Ansatz jedoch zentrale Aspekte menschlichen Ausdruckshandelns ausgespart. Anhand des Konzepts mimetischer Verhaltensweise lassen sich sowohl deutliche Parallelen wie auch tiefe Differenzen beider Denker aufzeigen.

PEIRCE AND WITTGENSTEIN ON DIAGRAMS AND PICTURES: MAKING SENSE OF LOGICAL AND ONTOLOGICAL FORM

Randall R. Dipert, Buffalo, NY, USA

The connections between C. S. Peirce (1839–1914) and Wittgenstein might at first seem very tenuous, such as that both read and admired works of William James. Yet in 1868 Peirce offered a critique of Cartesian skepticism that is strikingly like one later offered by Wittgenstein in *On Certainty* (and since articulated independently by David Lewis and Michael Williams) – that real doubts must be understood only through reference to known, restricted errors rather than as universal pseudo-doubt. More striking still is the careful attention Peirce and Wittgenstein paid to the philosophical relevance of pictures, diagrams, and the way these can express logical and ontological form. I investigate their robust accounts of these phenomena at some length. While Wittgenstein eventually dropped this approach, Peirce developed it in myriad ways; I hypothesize about the deep philosophical and metaphysical reasons why they parted ways.

RUHE, VERGNÜGEN UND SELBST- ERKENNTNIS IN DER PHILOSOPHIE

Tomáš Došek, Brno, Tschechien

In meinem Beitrag beschäftige ich mich mit Wittgensteins Philosophie-auffassung. Ich zeige, dass der Begriff zwei Komponenten beinhaltet: eine methodische (sprachliche) und eine persönliche, die sich als existenziell bezeichnen lässt. Die methodische besteht laut der *Abhandlung* in der logischen Form, laut den *Untersuchungen* in der Sprache des Alltags. Dieses Merkmal unterscheidet methodisch beide Denkphasen. Was Wittgensteins Schaffungsperioden verbindet, ist die andere Komponente – die existenzielle. Eine Text- und Kontextanalyse zeigt, dass das eigentliche Ziel der beiden Methoden nicht in einer positiven faktischen Erkenntnis besteht, sondern in der Selbsterkenntnis. Darin liegt auch der Sinn von Wittgensteins Philosophieauffassung als Arbeit an sich selbst.

REPRESENTING ATTITUDES: A PLEA FOR A RELATIONAL APPROACH

Dušan Dožudić, Zagreb, Croatia

In this paper I examine Schiffer's reply to the substitution failure argument against the view of propositional attitude reports according to which attitude verbs are relations and 'that'-clauses singular terms. Schiffer relies on the comparison of the substitution failure in attitude reports with the substitution failure in appositions because both result in ill-formed constructions. I discuss some objections to Schiffer and argue that they fail to undermine his reply. I conclude that Schiffer's argumentation based on the apposition case supports relational approach and weakens the Substitution Problem.

FORM UND INHALT IN DER MUSIK – WITTGENSTEINS BEITRAG ZU EINEM ZENTRALEN MUSIKPHILOSOPHISCHEN PROBLEM

Katrin Eggers, Hannover, Deutschland

Wittgenstein nimmt in verstreuten Bemerkungen zu dem zentralen Diskurs der „Selbstbedeutung der Musik“ Stellung, indem er den transitiven Gebrauch von Ausdruck von dem intransitiven unterscheidet, letzteren als reflexive Schleife des Denkens entlarvt und „die musikalische Phrase bedeutet sich selbst“ als Ausdruck von „die musikalische Phrase ist (mir) bedeutsam“ begründet. Die Autorin fasst die entsprechenden Bemerkungen zusammen und argumentiert gegen die musikologische Forschungsmeinung, Wittgenstein hätte dem „musikalischen Formalismus“ in der Ausprägung Eduard Hanslicks angehangen.

A NOTE ON THE HISTORY OF F. A. VON HAYEK'S UNPUBLISHED 'SKETCH OF A BIOGRAPHY OF LUDWIG WITTGENSTEIN'

Christian Erbacher, Bergen, Norway

The von Wright and Wittgenstein Archives in Helsinki (WWA) at the University of Helsinki provide a large amount of copies, drafts and an extensive collection of correspondence connected to Wittgenstein's Nachlass. Among these documents is a sketch of a biography of Wittgenstein written by Friedrich August von Hayek, Nobel laureate and distant relative of Wittgenstein. The sketch covers 45 typewritten pages and is accompanied by at least 40 additional items in the WWA related to its genesis and eventual abandonment. The paper presents the short story of v Hayek's biographical sketch as it appears from this material.

WORKSHOP 2: WITTGENSTEINS BILDBEGRIFF IM MS 115

Christian Erbacher, Bergen, Norwegen
Herbert Hrachovec, Wien, Österreich
Heinz Wilhelm Krüger, Bergen, Norwegen

Ludwig Wittgenstein arbeitet 1933 an den Aufzeichnungen, die er im *Big Typescript* (TS 213) kollationiert hatte. Ein Ergebnis ist der erste Teil seines Manuskript 115. Es beginnt mit der Bemerkung „Das Bild sagt mir also sich selbst.“ In dieser erstaunlichen Aussage wird die Wirksamkeit des Visuellen als sprachliche Tätigkeit beschrieben. Wittgensteins *Philosophische Bemerkungen* werden oft als unsystematische Aphorismen gelesen, deren philosophische Konsistenz die Interpretinnen rekonstruieren müssen. Eine aufmerksame Lektüre der nur minimal gegliederten Absatzfolgen im MS 115i zeigt jedoch einen schlüssigen inneren Zusammenhang. Wittgenstein hat keine gedankliche Linie ausgezeichnet, aber seine Ausführungen zum Bildbegriff bieten überraschende Beiträge zu den Themen Erinnerung, Sprachsystem, Visualisierung und Narrativität. – Im Workshop soll der Bildbegriff Wittgensteins, wie er ihn im MS 115i vorstellt, auf der Grundlage des Textes der *Bergen Electronic Edition* präsentiert werden. Der digitale Nachlass eignet sich gut für kooperative Entwürfe alternativer Gliederungen und interpretatorischer Varianten. Einige Beispiele werden in Seminarform erarbeitet.

SAYING AND SHOWING IN ART. THE ETHICAL MOMENT IN AESTHETICS. EGON SCHIELE'S WORKS IN PRISON AS A SAMPLE CASE

Carla Carmona Escalera, Seville, Spain

We propose that Schiele's oeuvre is on the frontlines of the battle between *saying* and *showing* specified by Wittgenstein in the *Tractatus*. We will *show* how Schiele's oeuvre could be understood as a tacit response to the ethical demands to which the philosopher yielded all his work.

HUME'S PROBLEM, OCCAM'S RAZOR, AND WITTGENSTEIN'S STANDPOINT OF COMMON SENSE

August Fenk, Klagenfurt, Austria

Wittgenstein was a critic of scepticism and wanted to teach us (§464) "to turn a piece of unclear nonsense into clear nonsense". Is Hume's problem such a piece of unclear nonsense? Hume argues that a hitherto ever so regular course of nature alone, "without some new argument or inference", does not prove that "it will continue so". Two counter-arguments: (a) Epistemologically relevant changes in the "course of nature" are an elusive idea, and any respective inference would presuppose the validity of the very same inductive principles questioned by Hume. (b) The following "reversal" of Hume's argument can be justified by using Occam's razor: Without some new argument or inference it is vain to speculate that the course of nature would *not* continue so. Both counter-arguments are related to other pragmatic dissolutions of Hume's problem, to Wittgenstein's standpoint of common sense, and to the evolution of knowledge systems in general.

IMAGINING SCIENTIFIC OBJECTS AS A BRIDGE BETWEEN METAPHYSICS AND SCIENCE

Luis Flores, Santiago de Chile, Chile

I define: 1) "imaginary objects" as objects produced by scientific imagination for understanding phenomena: metaphors, analogies, models and reductions are networks in which these objects appear. 2) "metaphysics" as a type of background thinking about categories and principles of reality. 3) "phenomena" as real things insofar as they are perceived, according to certain parameters, by a scientific observer. – My claim is that scientific imagination builds, according to rules of abstraction, combination and idealization, a map of possible worlds with the fictional objects implicit in scientific hypotheses. The problem is how to choose among these objects. The solution concerns not only experimentation or theory, but also the connection of new objects with categories and principles of metaphysical reflection.

DAS PROBLEM DER ANWENDUNG BEI GADAMER UND WITTGENSTEIN

Florian Franken, Berlin, Deutschland

In der Anwendung hermeneutischen Verstehens wird die Frage des Verhältnisses von Allgemeinem zum Besonderen virulent, die schon von Aristoteles in Hinsicht auf die Konkretisierung ethischen Verhaltens in Anschlag gebracht wurde. Die These ist, dass dieses Verhältnis auch im Verständnis des späten Wittgenstein in Hinblick auf die Anwendung von Sprache thematisch wird. Konstituiert sich sprachliches Verstehen durch das Applizieren eines allgemeinen Regelwissens? Haben wir es in diesem Zusammenhang mit einem vorgängigen Wissen zu tun und wie lässt sich die Konkretisierung dieses Wissens verstehen? In diesen Fragen zeigen sich Konvergenzen zum hermeneutischen Verständnis Gadamers, die entlang der Aspekte Form, Zweck und Gemeinschaftlichkeit des Wissens skizziert werden.

ÜBER MEHRDEUTIGE UND NICHT MEHRDEUTIGE BILDER

Georg Friedrich, Graz, Österreich

Warum ist es so, dass ich zwar mehrdeutige Bilder sehen kann, ich aber keine für mich mehrdeutigen Bilder zeichnen kann? – Das Ziel dieses Beitrags ist, mit Hilfe dieser Frage das Phänomen der mehrdeutigen Bilder zu beleuchten. Es soll klar werden, an welcher Stelle des Produktions-Rezeptions-Prozesses die Mehrdeutigkeit von Bildern ins Spiel kommt, und warum sie an dieser und nur an dieser Stelle entstehen kann; gemeint ist damit der Übergang vom Zeichner eines Bildes zum Rezipienten. Nicht nur hier gibt es Parallelen zu mehrdeutigen Wörtern (die Mehrdeutigkeit tritt beim Übergang vom Sprecher zum Hörer auf) und auch diese werden hier eine gewisse Rolle spielen, denn mehrdeutige Bilder und mehrdeutige Wörter haben mehr gemeinsam, als man vermuten würde.

INDEPENDENCE VS. COMPOSSIBILITY

Ralf Funke, Hamburg, Germany

Wittgenstein and Leibniz had a radically different view on the ultimate constituents of the world and resulting from this on the ontological status of the actual world in contrast to possible worlds. Whereas Leibniz thought that the world (the actual world) was chosen "as a whole" by God out of infinitely many alternative possible worlds, Wittgenstein believed that the world was a random conglomerate of mutually compatible "states of affairs". For Leibniz no part of the actual world could be identical to a part of a different world. For Wittgenstein every part of the world had exact counterparts in other worlds. They both agreed on the importance of logic though, and they both shared a desire to explain the nature of contingency.

THROWING AWAY THE LADDER BEFORE CLIMBING IT

Dimitris Gakis, Amsterdam, Netherlands

The paper discusses some aspects of the New Wittgenstein debate, using Tractatus 6.54 as its starting point. First a brief genealogical account of the ladder metaphor employed in 6.54 is provided. Then Wittgenstein's later rejection of the metaphor is considered and its consequences for the issue of continuity in his thought, especially in relation to his metaphilosophical stance, are investigated. Next, a critical account is given of some of the key moves of resolute readers concerning the way they treat metaphysics, ethics and therapy in the Tractatus. Finally, some features of the resolute readings are discussed with regard to the relation of early Wittgenstein's thought to the tradition of modernity.

DARSTELLUNGSWEISEN. EINE NOTIZ ZUM § 50 DER PHILOSOPHISCHEN UNTERSUCHUNGEN

Frederik Gierlinger, Wien, Österreich

Im § 50 der Philosophischen Untersuchungen findet sich die kontroverse Aussage "man kann von einem Ding nicht aussagen, es sei 1 m lang, noch, es sei nicht 1 m lang, und das ist das Urmeter in Paris." Während Saul Kripke annimmt, diese Aussage sei falsch, bringen Gordon Baker und Peter Hacker Gründe vor, anzunehmen, sie sei richtig. Anstatt Seite zu beziehen, schlage ich in diesem Aufsatz vor, dass Wittgensteins Analyse nicht den Inhalt der Aussage, sondern ihre Form im Auge hat.

BILD, SAGEN, ZEIGEN. WITTGENSTEINS VISUELLES DENKEN

Fabian Goppelsröder

Insbesondere die Paragraphen der *Philosophischen Untersuchungen*, die kleinen Beobachtungen und prägnanten Beschreibungen und nicht zuletzt die Bemerkungen zum Aspektsehen, sind in der zuletzt immer wichtiger gewordenen Bilddiskussion häufige Referenz. Der späte Wittgenstein wird dabei als der für das eigentlich Ikonische, das ästhetisch Dichte interessante dem logischer Klarheit und allenfalls schematischer Bildlichkeit verpflichteten Autoren des *Tractatus logico-philosophicus* gegenübergestellt. Allerdings ist diese Trennung letztlich zu einfach. Schon die tractarianische Bild- bzw. Abbildtheorie und die an sie gebundene Unterscheidung von Sagen und Zeigen sind Denkfiguren, die, gerade weil sie im Rahmen der äußerlich rein logischen Sprachphilosophie scheinbar wenig mit tatsächlicher Visualität zu tun haben, für Wittgensteins eigenes visuelles Denken entscheidend sind. – Ich will versuchen, diese Verbindung von abstraktem Strukturdenken und irreduzibler Sinnlichkeit als Herz Wittgenstein'scher Philosophie mindestens anzudeuten.

WITTGENSTEIN'S CONCEPTION OF LANGUAGE IN TEACHING AND IN THE COMPREHENSION OF CONCEPTS

Cristiane Gottschalk, São Paulo, Brazil

How are our concepts, in general, formed and understood? This is a question that deserved Wittgenstein's attention, at the moment in which he perceived that the role of language is not reduced to communication, but also has one constitutive function in the process of the meaning of our experience. This new "linguistic turn" in his thinking brought him to a struggle against the dogmatism present in philosophical positions that are based on one exclusively referential conception of language. I think that this struggle extends to the educational field, when we see the uses of concepts that presuppose ultimate foundations in the acquisition of our knowledge, situated in the ideal, mental or empirical domains, establishing an image of meaning that determines, even today, the educational policies: the image that there would be extralinguistic meanings that can be naturally achieved through a teaching method.

THINKING WITH THE ENVIRONMENT. LANGUAGE, PICTURES AND OTHER GUIDES FOR THE EXTENDED MINDS

Hajo Greif, Klagenfurt, Austria

According to Clark and Chalmers (1998), the environment plays an active role in cognition, forming a "coupled system" with the organism. Memory devices (e.g., notebooks) and language appear as the paradigmatic extensions of a mind that recruits features of its environment as cognitive resources or "epistemic tools" (Sterelny 2004). On the background of the authors' choice of examples, two questions concerning the concept of the coupled system are discussed in this paper: Firstly, do these examples really support the idea of a coupled system, as they make their appearance as external instruments of cognition? Secondly, in which ways could other kinds of cognitive resources in the environment function as extensions of the mind – probably even as their paradigm? – To answer these questions, three clarifications of the role of the environment in cognition are suggested: the implications of the public use of cognitive resources, such as language, maps and pictures; the import of direct guidance of action through detecting patterns in the environment; and the modification of the environment in the course of interacting with it.

WITTGENSTEIN'S PICTURE THEORY OF LANGUAGE AS A KEY TO MODERN PHYSICS

Hans Herlof Grelland, Agder, Norway

In this paper I pose the following question: how can we understand modern physics, which is completely dependent on mathematics for its expression, and where the mathematical symbolism has no obvious correspondence with our images of physical objects? This problem is particularly acute in quantum physics and has stimulated a vast amount of discussion and research on what is called the interpretation problem. I argue that Wittgenstein's *Tractatus* provides a key to understanding of such theories by explaining how a mathematical language can be meaningful in a linguistic sense. I further argue that such an approach to the interpretation problem corresponds closely to the position of quantum pioneer P. A. M. Dirac, famous for his silence on the interpretation problem, which I identify as exactly the kind of silence Wittgenstein recommends in *Tractatus*, 7.

„DAS DENKEN IST GANZ MIT DEM ZEICHNEN VON BILDERN ZU VERGLEICHEN.“ ZUR BEDEUTUNG DES ZEICHNERISCHEN IN LUDWIG WITTGENSTEINS PHILOSOPHIE

Hana Gründler, Firenze, Italien

„Die philosophischen Bemerkungen dieses Buches sind gleichsam eine Menge von Landschaftsskizzen, die auf langen und verwickelten Fahrten entstanden sind“, so beschreibt Ludwig Wittgenstein das Resultat seiner langjährigen Denkbewegungen im Vorwort zu den *Philosophischen Untersuchungen*. Bezeichnenderweise finden sich in Wittgensteins nach 1930 entstandenen Schriften viele Passagen, in denen er Parallelen zwischen seinem philosophischen Denken und künstlerischen Denk- und Verfahrensweisen zieht. In Zusammenhang mit dieser Analogie von Philosophie und Malerei bzw. Zeichnung betont er immer wieder die Bedeutung des anschaulichen und kreativen Denkens.

Der Umstand, daß Wittgenstein stellenweise eine eng an der Bildenden Kunst orientierte Sprache verwendet, wurde in der Forschung nur am Rande berücksichtigt. Dabei ergeben sich daraus mehrere Fragen: Aus welchem Grund vergleicht ein Philosoph sowohl die Methode – das Skizzieren, das Malen – als auch die Resultate seines Denkens – eine „Menge Landschaftsskizzen“ oder ein „Album“ – mit denjenigen der Bildenden Kunst? Wieso nennt Wittgenstein den Leser der *Untersuchungen* einen „Betrachter“ und fordert ihn dazu auf, seine philosophischen Bemerkungen wie ein Album zu durchblättern, in dem immer wieder neue Bilder derselben (Gedanken-)Landschaft entworfen werden?

Anliegen dieses Vortrages ist es, diesen Fragen nachzugehen und die Bedeutung des (Landschafts-)Malerischen und insbesondere des Zeichnerischen für Wittgensteins Spätphilosophie herauszuarbeiten. Es gilt genau zu untersuchen wie, wann und weshalb Wittgenstein Begriffe wie „Kontur“, „Linie“, „Unschärfe“, „Zeichnung“, „Landschaftsskizze“ oder „Album“ einsetzt. Aus bildwissenschaftlicher Perspektive muss zudem zwischen den verschiedenen Erscheinungsformen der Zeichnung differenziert werden. Wittgenstein scheint sich nicht auf die klassisch-idealistische Idee der Zeichnung zu beziehen, die mit der Umrisslinie, also der Kontur assoziiert wird. Er spricht von nicht-fixierenden Linien, die durch ihre Offenheit sowie ihren umkreisenden Duktus charakterisiert sind, und von Wittgenstein mit seiner eigenen ‚offenhaltenden‘ Denkweise in Verbindung gebracht werden. Das Umkreisen von Gegenstandsbereichen, das Erwandern von Gedankenlandschaften und das nicht-abschließbare Skizzieren verschiedener Ansichten sollte also vielmehr vor dem Hintergrund zeichnerischer und literarischer Strategien der Romantik und der Moderne analysiert werden. Wie gezeigt werden soll, ermöglicht Wittgenstein der Bezug auf das Medium der Zeichnung bzw. der Landschaftsskizze unter anderem, die Vorstellung eines fixierten Sehens oder Denkens in Frage zu stellen, das in einer in sich geschlossenen und vollendeten Form ausgedrückt werden kann, die ganzheitlich zu erfassen ist. Der Problematisierung, ja gar Negation der Kontur, dem Starkmachen (ästhetischer) Polyperspektivität und damit einhergehend die dem Leser/Betrachter zugeschriebene Fähigkeit, die „Gedankenskizzen“ weiterzuentwickeln, also eine aktive Seh- und Denkarbeit zu leisten, kommt somit eine wichtige Rolle zu.

DEVELOPMENT OF PICTURE STATISTICS IN CZECHOSLOVAKIA IN THE 1930s

Lada Hanzelínová, Pilsen, Czech Republic

The development of pictorial statistics in Czechoslovakia in the early 1930s was associated with the name Augustin Tschinkel. This graphic artist was an associate member of Ge-Wi-Mu and co-developer of the publication *Gesellschaft und Wirtschaft*. After his return to Czechoslovakia, he was a co-author of publications that use pictorial statistics graphs. Tschinkel had a clear idea of graphical representations of reality, and perhaps therefore his method of image statistics differs from the Vienna method. The single article of Otto Neurath in the Czech language called „*Obrazová statistika – metoda zrakové výchovy*“ (Visual statistics – a method of visual education) is not accompanied by original illustrations of the Vienna method. In former Czechoslovakia no charts were made using the original Vienna method. So we cannot talk about any expansion of the Vienna method in the Czech country. We can state that in former Czechoslovakia this method was not expanded, only the idea of adding text to graphic painting or another type of pictorial statistics was spread. This, from my point of view, does not contribute to the expanding of the original idea.

THE PHILOSOPHICAL RELEVANCE OF WITTGENSTEIN'S DISCUSSION OF EXPERIENCES OF MEANING

Michel ter Hark, Groningen, Netherlands

It is often assumed that the discussion of the experience of meaning marks a shift of interest in Wittgenstein's writings after finishing Part 1 of the *Investigations* in 1945. Yet there is abundant evidence of an early interest in this topic in writings from the first half of the 1930s. Thus, Wittgenstein distinguishes between meaning as use and William James's conception of the experience of meaning as early as 1932. In the same period he devotes a long discussion partly published in *Philosophical Grammar* to the relation between understanding in the sense of experiencing the meaning of a word and what he later calls 'aspect seeing'. Finally, in the second part of the *Brown Book*, his most sustained treatment of the experience of meaning at the time is to be found.

KNOW-HOW: CERTAINTY, MASTERY OR BOTH?

Britt Harrison, Hertfordshire, United Kingdom

The Third Wittgenstein reading of *On Certainty* proposes that our foundational ways of acting, which Wittgenstein takes to be our hinge certainty, are a kind of know-how. In this paper, I motivate and contextualise my claim that Wittgensteinian know-how provides a rich set of resources and insights, which might be fruitfully brought to bear on the current debate about the relation between know-how and know-that.

LOGIK ALS SPIEGELBILD DER WELT. DAS PROBLEM DES ISOMORPHISMUS UND DER AUTONOMIE DER LOGIK IM TRACTATUS

Włodzimierz Heflik, Krakau, Polen

In diesem Beitrag wird betrachtet, was die Logik im Lichte von Wittgensteins *Tractatus* ist. Der Ausgangspunkt ist die Metapher des Spiegels, die auf zwei Probleme hinweist: den Isomorphismus und die Autonomie der Logik. Die Frage nach dem Isomorphismus führt zur Analyse der Relation 'Logik – Welt', die sich als eine supertranszendente Relation herausstellt. Weiterhin werden drei Hauptinterpretationen besprochen, die auf der Analyse der Relation 'Logik – Substanz der Welt' basieren: (1) der metaphysische Realismus im Stile Leibniz – die Logik und die Substanz der Welt sind apriorisch, notwendig, jedoch voneinander unabhängig; (2) der Monismus Spinozas – die Logik wird aus den Formen der einfachen Gegenstände abgeleitet; (3) der Transzendentalismus im Geiste Kants – das transzendente Bewusstsein, bzw. das transzendente Subjekt, als Logik betrachtet, ist ursprünglich.

AESTHETICS AND A SECONDARY USE OF 'MEANING'? ON STEPHEN MULHALL'S VISION OF WITTGENSTEIN

Christian Herzog, Klagenfurt, Austria

Stephen Mulhall's reading of Wittgenstein in *Inheritance & Originality* and earlier in *On being in the world* takes the remarks on aspect-perception and the 'experience of meaning' in section xi of PI II to contain a major enhancement and revision of the conception of language prevailing in part I of PI. After briefly sketching Mulhall's position two questions shall be discussed: 1) whether it can be argued to meet the intentions of Wittgenstein's text regarding its genesis and 2) is it justified to object, as Justin Good does, that Mulhall's notion of *continuous aspect-perception* exceeds the limits of grammatical investigation and presents a metaphysical claim?

SHOWING SPACE OR: CAN THERE BE SCIENCES OF THE NON-DISCURSIVE?

Bill Hillier, London, United Kingdom

In the *Tractatus* Wittgenstein argues that what is expressed *through* language cannot be represented *in* language, but only *shown*. He was thinking of logic, but complex spatial relations seem a clearer case. They are present in both minds and worlds, in that human beings live in spatial complexes like buildings and cities, and deal with them competently, but their patterns are nondiscursive and cannot be described in natural language. What language does have, of course, are terms for simple spatial relations involving two or three entities ('inside', 'between', 'through', 'beyond' etc), and these relations can be represented graphically, and so *shown*. However, by isolating their elementary concepts, it was possible to develop graphical representations of complex spatial relations which first *showed* how spatial complexity was structured, and then permitted it to be quantified, so in effect rendering space analysable and the nondiscursive discursive. But when we do this, we encounter Wittgenstein again in two senses. First, we find that Wittgenstein's arguments against overarching structures in the *Untersuchungen* turn out not to be true for spatial relations, since culturally differentiated 'spatial games' can be shown again and again to generate *universal* emergent structures in the forms of cities, showing that for all its variation in cultural expression, these is a single underlying *language of space*. But second, although these emergent structures can be represented graphically, and tested against functional evidence, they cannot (so far!) be described within the formal language. So we are back to the *Tractatus*!

OTTO NEURATH – THE OTHER MODERN PROPOSING A SOCIO-POLITICAL MAP FOR URBANISM OR: THE CITY AS A SOCIAL FACT

Sophie Hochhäusl, Ithaca, NY, USA



1937 Map, 1937. Source: Architectural Record, July 1937, p. 56

In 1937 Otto Neurath (1882–1945) created a map that revolutionized the illustration of the city. Neurath was of course famous for his engagement with picture statistics and quantitative maps at large, but his 1937 map marked the beginning of a new tradition: socio-political mapping in the field of urbanism.

Originally designed in color, Neurath's map titled City Planning appeared in black, white and red in "Architectural Record" in July 1937 and accompanied the text, Visual Representations of Architectural Problems.

Compound of ISOTYPE symbols, ISOTYPE hatches and the spatial abstraction of a city, this map was crucial to the discipline of urbanism, because it represented the first comprehensive solution in illustrating spatial implications and socio-political components. In addition the article directly responded to Neurath's failed collaboration with CIAM (Congrès Internationaux d'Architecture Moderne) in 1933 (Otto Neurath, "Visual Representation of Architectural Problems," Architectural Record, July 1937: p. 56–61).

But this map is not only crucial because it stood at the beginning of a new tradition and because it was Neurath's answer to the largest mapping project of its time; the 1937 map is also important, because it marked Neurath's culmination point of theorizing the city while at the same time putting an end to Neurath's discussion on architecture and urbanism, which he actively engaged with for more than two decades.

For the workshop "Picturing Social Facts. On Neurath's Visual Language" I want to elaborate on the evolution of this map in detail and explain how it came about that Neurath eventually pictured spatial parameters of the city as social facts. I want to do this by casting some light on Neurath's ambivalent relationship with CIAM, but also in terms of Neurath's specific skill and mind-set, which eventually superseded the architects' undertaking in illustrating the city. In uncovering these roots, I want to stress that it was Neurath who introduced the field of urbanism to the socio-political analysis of the city.

WE SHOULD BE CERTAIN OR WE ARE CERTAIN?

Minoo Hojjat, Tehran, Iran

I am to critique part of Marie McGinn's interpretation of Wittgenstein's *On Certainty* in her *Sense and Certainty*. She believes that Wittgenstein provides the philosophical understanding that leads to a satisfactory rebuttal of the sceptic. I think that some objections can be raised against her assessments. I raise two objections: The first objection concerns the comparison between mathematical and Moore-type (as she puts it) propositions, which forms the main base of McGinn's argument. I believe that she neglects a point in this comparison, and thus she does not present the similarity between them as it was in Wittgenstein's mind. The second one concerns the conclusion which is to be taken from that comparison. McGinn conceives these two types of propositions as possessing the same functions, while there is a difference between them which does not allow us to ascribe mathematical certainty to Moore-type propositions and conclude rebuttal of scepticism.

IMAGING MEANING

Jean G. Horta

This paper is part of a larger project that attempts to explain meaning as a complex network consisting in the relationship between different modes of presentation. This may be clarified by the understanding of the multiplicity of modes of imagination, and the uniqueness of each imaging which contains the following three elements: the intention – the presence of the agent for which this relationship may be meaningful; the infiniteness of the process – seen in the fact that new texts are still being written despite the fact that they use the same finite vocabulary, along with the continuous evolution of language and thought; and finally, the relationships which are determinant of the particular elements (including the agent of intention) – these define and are defined in terms of the meaning they are made to evoke by those who understand them.

WARUM SIND DIE GEGENSTÄNDE DES TRACTATUS EINFACH?

Susanne Huber, Zürich, Schweiz

Der Beitrag untersucht das Argument, mit dem Wittgenstein im *Tractatus* begründet, warum Gegenstände einfach sind. In der Wittgensteinliteratur wird die entsprechende Passage oft so gedeutet, dass Einfachheit soviel wie Unzerstörbarkeit heisst. Nur wenn Gegenstände nicht zerstörbar sind, ist gewährleistet, dass es da etwas gibt, worauf die Namen referieren, unabhängig davon, was der Fall ist. Diese Interpretation wird im ersten Teil des Beitrags kritisiert. Es wird gezeigt, dass sie im Widerspruch mit anderen Stellen des *Tractatus* steht und daher zu verwerfen ist. Im zweiten Teil wird eine eigene Interpretation vorgeschlagen: Nur wenn Gegenstände einfach sind, gibt es überhaupt Namen und damit einen Unterschied zwischen Benennen und Beschreiben. Damit ist die These, Gegenstände seien einfach, grundlegend für die Bildtheorie des Satzes.

ETHICS AS A PRIMARY FORM OF LINGUISTIC INQUIRY

Yaniv Iczkovits

“Traditional” commentaries about the *Tractatus* perceive Wittgenstein’s work on language to display a philosophical theory on the relation between language and world as constituting the possibility of meaning. In this sense, we can find a similar attitude towards the ethics of the *Tractatus*, that is, we can reach a correct perspective from which to view the world rightly and still preserve the idea that this attitude cannot be formulated in meaningful sentences. Hence, “traditional” commentaries will usually take the approach of trying to figure out what *it* is that Wittgenstein is really trying to say but cannot, because it cannot be meaningfully uttered. – Other commentaries have created what has become known as the “austere” reading.

In this view, Wittgenstein’s philosophy, from beginning to end, is animated by an anti-metaphysical vigor, which prohibits any possibility of an external viewpoint on language. In other words, it is not that what is seen from a transcendent perspective cannot be put into words and is instead shown through language; rather, the mere possibility of such transcendence is a fantasy. Seen in this light, Wittgenstein’s remarks on ethics are part of the overall disorientation that the *Tractatus* wants us to see as a whole. If there is any ethical guidance, it is not to be found *in* the text, that is, in its content, but rather, in its unique form and procedure.

POETIC SEEING IN WITTGENSTEIN AND THE CONTEMPORARY AVANT-GARDE THEATRE

Ioana Jucan, Providence, USA

This paper puts forth the hypothesis that Wittgenstein’s remark that “philosophy ought really to be written only as a form of poetic composition” is potentially actualized in the avant-garde theatre at the current moment of its turn to philosophy through poetry. Positing an inextricable relation between philosophy and theatre, the paper explores the notions of poetic seeing in a number of Wittgensteinian remarks and in Botho Strauss’ play, *Die Zeit und das Zimmer*. Based on the insights gained in this investigation, the paper seeks to rethink mimesis in conjunction with poetic seeing. Finally, it opens the way for a consideration of poetic seeing in relation to the “new logic of vision” (Friedberg 2006: 242) structured by the digital.

WHY DID WITTGENSTEIN CHOOSE AUGUSTINE?

Pravesh Jung Golay, Mumbai, India

The general consensus among Wittgensteinian Scholars for Wittgenstein’s choice of Augustine can be fairly summed up as follows: Augustine’s depiction of language portrays a very narrow and primitive picture of language in terms of meaning structures and hence leaves out in the process a major chunk of the language outside its constructed boundaries. This picture has kinship with the picture of language that Wittgenstein himself paints in his *Tractatus* and hence serves as a basis for its critique which is held to be one of the tasks, among others, of his later work, *Philosophical Investigations*. The paper argues against this interpretation and argues that the purpose of Wittgenstein’s selection of Augustine to begin his later work is more carefully deliberated choice than it appears.

ON THE INVENTION OF REASONS THAT DO NOT MOTIVATE A WITTGENSTEINIAN/SELLARSIAN TAKE ON HUMEANISM

Matthias Kiesselbach, Berlin, Germany

This essay compares Humeanism to two views which have come to be the targets of well-known pragmatist attacks: the view of doubting as an inner-doing (argued against by Wittgenstein), and the view of sense-data as the foundation of all empirical knowledge (argued against by Sellars). The essay shows that the Humean view of passion as a necessary ingredient in all motivated action can be countered in much the same way as its two classical cousins. In all three cases, the classical, pre-pragmatist, view loses its attraction once proper attention is paid to the *pragmatic* role of the relevant attributions – attributions of beliefs and doubts (in Wittgenstein’s case), of perceptual evidences and seemings (in Sellars’ case) – and of practical reasons that do or don’t motivate (in the Humean question). In all three cases, adherence to that pragmatic role yields a reversal of what is seen as the ordinary background, and what is seen as demanding explanation. With respect to Humeanism, the point is to recognise the attribution of a practical reason that *fails* to motivate as a complex linguistic manoeuvre which logically relies on, and can be elucidated in terms of, the simpler manoeuvre of attributing an ordinary, motivating, reason.

REACHING THE PEOPLE: ISOTYPE BEYOND THE WEST

Eric Kindel, Reading, United Kingdom

Isotype’s claim to internationality is embedded in its very name and in the title of Otto Neurath’s *International picture language* (1936), the book that describes Isotype most fully. Isotype’s international character is generally located in its techniques of graphic configuration that incorporate pictograms and other simplified graphic imagery to produce compelling and widely understood visual explanations that rely only minimally on verbal language. But just how international did Isotype prove to be when deployed beyond the modernised West where, by far, the bulk of its work was directed? – This paper will take as its case study the export of Isotype to British colonial West Africa in the mid 1950s, where it encountered the only significant test of its suitability in the developing, non-Western world. The paper will explore how the international effectiveness of Isotype was pursued, paradoxically, through strategies of locally responsive modification and use. It will identify how shifts in Isotype techniques of graphic configuration and changes in graphic imagery (including pictograms) helped in the adaptation of Isotype to West African contexts. It will also consider how the use of vernacular languages together with English amplified Isotype’s ability to ‘speak’ to audiences with force and clarity. Further attention will be directed towards Isotype’s work ‘on the ground’ in schools, hospitals and community centres where it was hoped a better understanding of local sites of learning and reception could be gained, an understanding that in turn would better shape Isotype’s delivery. And possibly most revealing of Isotype’s internationality, the paper will review attempts to train local peoples to make Isotype work themselves.

ON THE TRUTH OF PICTURES IN SCIENCE

Peter P. Kirschenmann, Amsterdam, Netherlands

Philosophers of science are no longer exclusively preoccupied with theoretical statements and observation statements and their interrelations. In many studies, they have turned to the roles of models and visual representations in science, to scientific instrumentation with its reliance on pictures, or to the growing role of computer simulations. One of the issues concerning the role of these various forms of scientific representation is whether such representations can or should be accorded truth and falsity. This is the only question, and particularly two published views on it, that I discuss in my paper. I conclude that, depending on the context of their uses, scientific visual representations can justifiably be accorded truth or falsity, understood in the sense of a correspondence theory of truth.

ÜBER DIE TRANSFORMATION DER MIMESIS IN HERMANN BROCHS ROMANTHEORIE

Endre Kiss, Budapest, Ungarn

In Hermann Brochs romantheoretischen Schriften lässt sich eine kohärente Theorie des Romans rekonstruieren. Diese kohärente Konzeption einer Literaturtheorie ist gleichzeitig auch *eine radikale Erneuerung des Mimesisgedankens* auf dem Feld der modernen Epik, d.h. heisst der Romanliteratur. – Unsere Rekonstruktion versucht, für die Erschliessung von dieser Transformation des Mimesisgedankens *zwei Modelle* der Literaturtheorie bei Hermann Broch zu vereinigen. Es versteht sich, dass die Konzeption der "Wirklichkeitsvokabeln" und ihrer "Syntax" ein spezifisches und unverwechselbares Konzept der *ersten* Romantheorie von Broch ist, die *zweite* Romantheorie, die ausser den eigenen historischen und schöpferischen Motiven grundsätzlich auf Franz Kafkas literarischer Praxis, sowie auf die Jungsche Symbolik aufgebaut ist, lässt sich nur mit äusserst bedeutenden Schwierigkeiten mit dieser Konzeption in Übereinstimmung zu bringen. Die heuristische Bedeutung der Auswahl der Wirklichkeitsvokabeln als der Grundeinheit dieser romantheoretischen Konzeption besteht vor allem darin, dass sie die Grundeinheit des Kunstwerkes definiert. Die Ebene der Realitätsvokabeln ist tatsächlich die wirklich bestimmende Ebene, sie macht unter den verschiedenen Schichten des Kunstwerks die wesentlichste Schicht aus. Einerseits steht sie der thematisch-sprachlichen, gegenständlichen Schicht am nächsten, andererseits erscheinen bereits auf ihr aber auch Elemente der konstitutiven Selektion, des "Kunstwollens", der von der im breiten Sinne des Wortes verstandenen Weltanschauung geleiteten Konstruktion. Diese Literaturtheorie will die literarische Gegenständlichkeit, und dadurch den Mimesisbegriff nicht eliminieren, sie tut alles, die literarische Gegenständlichkeit nicht nur komplexer zu definieren, sondern sie geeignet zu machen, bis dahin unvorstellbar neue Inhalte aufzunehmen und zu artikulieren.

SAGEN UND ZEIGEN IN DER PSYCHOANALYSE SIGMUND FREUDS

Markus Klammer, Berlin, Deutschland

Der Vortrag beschäftigt sich mit dem Kardinalobjekt der Psychoanalyse, dem Traum, und fragt nach der Struktur seines Gegebenseins in der analytischen Situation und in den wissenschaftlichen Publikationen Freuds. Der manifeste Traum erscheint als etwas, worauf nicht gezeigt werden kann, das aber auch nicht primär sprachlich verfasst ist. Diese Schwierigkeit erzeugt ein reiches Sprachspiel solider Metaphorik, das an die Stelle des unbeobachtbaren Traumes tritt.

ABOUT PICTURES WHICH HELD US CAPTIVE – RICHARD RORTY READS WITTGENSTEIN

Sebastian Kletzl, Vienna, Austria

In this paper I discuss Rorty's thesis that the later Wittgenstein should be interpreted as arguing against a certain metaphysical picture and as a satirist with respect to metaphysical concepts. In the first part I sketch the picture which Rorty wants us to abandon. I also explore if Wittgenstein could be seen as arguing against this picture. I will argue that Wittgenstein does really give good arguments against large parts of this picture but that Rorty's reading of Wittgenstein is one-sided and therefore problematic. I shall outline Rorty's picture of Wittgenstein and its shortcomings in the second part. I argue that Rorty's reading of Wittgenstein as a "philosophical satirist" is wrong and stems from his improper exclusion of large parts of Wittgenstein's philosophy. Therefore Wittgenstein is better to be seen as an "ironic propagandist" of a new style of thinking.

WITTGENSTEIN, TOULMIN AND IMPLICATIONS OF RETHINKING ART AND SCIENCE'S HISTORIES FOR 'SHOULD DO' QUESTIONS IN SCIENCE AND TECHNOLOGY POLICY PROCESSES

Stephanie Koerner, Manchester, United Kingdom

Recent decades have seen remarkable intersections of insights that the "unpredictability of the future" may form "the essence of the human adventure, be it at the level of individual learning or at the collective levels of history making" (Nicolas and Prigogine 1989), with findings of efforts to rethink art and science's histories. Using examples from a new University of Manchester course in art history, this presentation explores the light areas of overlap and contrast in Ludwig Wittgenstein (1958) and Stephen Toulmin (1990) can throw on how directly these intersections relate to arguments that policy makers need alternatives to 'technologies of hubris' (Jasanoff 2003) in order to balance the immense but unpredictable potential of science and technology with acknowledging that not everything that can be done should be done (Felt and Wynne 2008; Nowotny 2008).

CONTEMPLATION OF THE VARIETY OF THE WORLD

Timo Koistinen, Helsinki, Finland

This paper explores D. Z. Phillips's contemplative conception of philosophy and philosophy of religion. On the one hand, Phillips argues that philosophy is not a guide to life but, on the other hand, he holds that its task is not merely to clarify conceptual confusions. Instead, it is concerned with what it means to say something. It shows the variety and complexity of the world and tries to do justice to different perspectives, including those which are at variance with the philosopher's own personal perspective. In this respect, an analogy exists between contemplative philosophy and great literature. I will begin with an account of some central ideas of Phillips's contemplative conception in philosophy. After that I will turn to critical discussion of his approach in philosophy of religion. My main question is whether contemplative philosophy of religion can exhibit the kind of religious neutrality that Phillips sees as essential to it.

PERCEPTION AND DEPICTION IN THE LIGHT OF EMBODIMENT

Zsuzsanna Kondor, Budapest, Hungary

We can approach different depictive systems (*i.e.*, pictorial and linguistic) from the perspective of cognitive capabilities. The difficulty, which arises from the logically encoded incapability of expressing the relation between the depictive system and the depicted world within the given depictive framework, can be eliminated only by stepping beyond the depictive system and taking into account its cognitive background. Within this cognitive background, the notion of embodiment provides the leitmotif. That is, I suggest a relation between pictorial/ linguistic capabilities and the world they depict on the basis of bodily experiences and evolving cognitive capabilities. Within this framework, it becomes possible to highlight how a picture can display its pictorial form (*TLP* 2.172), and how propositions mirror their logical form (*TLP* 4.121). In this paper I will focus on pictures.

'THE MIND'S EYE'. VISUALIZING THE NON-VISUAL AND THE 'EPISTEMOLOGY OF LINE'

Sybille Krämer, Berlin, Germany

Between 'reality' and the 'imaginary' there is the intermediary world of graphical artifacts like writing, notations, diagrams, graphs and maps. What are the epistemological functions of these diagrammatical inscriptions, situated between language and the pictorial? The guiding hypothesis here is that the 'diagrammatical' provides a link between the perceptible and the rational, insofar as it not only bridges the gap between these two realms but also gives rise to the very possibility of differentiating between the 'aesthetic' and the 'noethic'. Starting from a reflection on

exemplary forms of diagrammatical reasoning in philosophy (Platon, Descartes, Wittgenstein) first steps in the direction of an '*epistemology of the line*' will be sketched: (i) Surface, lines, and points are the building elements of diagrammatic graphism. (ii) The diagrammatic space is not an 'illustrative' but an operative space within which eye, hand and mind work together: thus the 'mind's eye' is born. (iii) Diagrammatic spatiality has a dual character: it is both a perceptible concrete surface and a rational abstract space. This duality is the dodge of the diagrammatical. (iv) In this dual character it functions as a means for visualizing the non visual and for 'spatializing' the non-spatial. Thus bringing theoretical entities to intuition. Placing the theme within a cultural perspective: Could the invention of inscribed surface perhaps have meant for the mobility and productivity of the mind what the invention of the wheel meant for the mobility and productivity of the human body?

'RONDON REMBRANDT' REVISITED. ON NEURATH'S CONTRIBUTIONS TO VISUAL/MUSEUM EDUCATION AND FOR COMPETENCE BUILDING

Hadwig Kraeutler, Vienna, Austria

For roughly 20 years (1925–1945), Otto Neurath engaged himself with museum and exhibition work. This was part of his preoccupation with the visual. It was these two media (within the orchestration of various social tools) to which Neurath attributed highest effectiveness for the delivery of pertinent information, and empowerment to take part in society's development, especially concerning that part of the population without access to academic schooling/habits. Neurath's practical and theoretical work with museums and exhibitions usually subsumed under the acronym Isotype and identified with 'pictorial statistics', challenged museum traditions, and is still considered avant-garde in many aspects. I shall briefly report on practical developments – museum, exhibition work – and on Neurath's use of terms (picture, picture language, visual education) based on his writings on 'Bildpädagogik' (Haller and Kinross 1991, Vol. 3, Collected Writings). In a second strand, I treat some of the topical qualities of his museum and exhibition concepts (their relevance for today), using the booklet *International Picture Language* (1936), Neurath's manuscript on 'Visual Education' (in Nemeth and Stadler 1996), and the example of the exhibition 'Rondon Rembrandt' (1937).

Context and some materials:

The museological background to this paper is found in my book *Otto Neurath: Museums and Exhibition Work. Spaces (Designed) for Communication* (2008, Peter Lang; <http://www.peterlang.com/>) and further research at the Isotype-Collection in Reading/UK which also led to an earlier article 'Rondon Rembrandt' (<http://www.isotyperevisited.org/2010/01/rondon-rembrandt.html>).

DAS PROBLEM DES ABBILDES

Tomasz Kubalica, Katowicz, Polen

Im Vortrag werden einige Schwierigkeiten dargestellt, die gegen die Auffassung des Erkennens als Abbilden sprechen und zu ihrer Ablehnung führen. Der Ausgangspunkt ist die erkenntnistheoretische Analyse des Abbildbegriffs. Das zuerst betrachtete Problem betrifft die Gleichheit zwischen der Wirklichkeit und dem Bild, das zweite den – *Circulus vitiosus* oder die Tautologie in der Wirklichkeitserkenntnis und das dritte – Aporien der Subjektstellung. Am Schluß wird die Frage nach dem Abbild im Kontext der Korrespondenztheorie der Wahrheit gestellt.

THE CONCEPT OF PICTURE IN WITTGENSTEIN'S 'LECTURES ON RELIGIOUS BELIEF'

Martin Kusch, Vienna, Austria

This paper suggests that the central theme of the 'Lectures on Religious Belief' is the possibility of a certain form of faultless disagreement. The disagreement is between two sides: (1) advocates of different religious views (such as that there will be a Last Judgement), and (2) Wittgenstein himself. I shall explain Wittgenstein's various attempts to clarify the nature of this disagreement; and why he holds the disagreement to be faultless. I will give special attention to the role of pictures in Wittgenstein's reflections.

TOWARD WITTGENSTEIN AS A COMMON SENSE PHILOSOPHER

Eric Lemaire, Dijon, France

In that talk, my main purpose will be to point out some resemblances between the second Wittgenstein's works and the program of common sense philosophy. Here, we shall not have time to argue that contrary to appearances (that is, contrary to the fact that he repeatedly says that philosophical propositions are nonsense and that the philosopher's task should be to make it explicit), the second Wittgenstein has indeed offered a common sense philosophy. Our talk will be too sketchy for that purpose. However, we hope for showing that it could be an interesting and fruitful way of understanding his later works. Our talk will be divided in two main parts. In the first part, we will portray a common sense philosophy program and, in the second part, we will point out some important resemblances between this program and Wittgenstein's philosophy. We will finish by raising objections against the idea that the second Wittgenstein's works are closed to common sense philosophy.

DAS ZEBRAPROBLEM

Martin Lemke, Rostock, Deutschland

Nichts geht heute ohne Computer, auch die wissenschaftliche Beschreibung der Welt nicht. Dabei produzieren diese Maschinen Sätze, die wahr und falsch sein können. Dieser Aufsatz weist nach, dass aus für uns unüberwind-

baren technischen Gründen ein Großteil, ja vielleicht sogar alle diese Sätze ihren Wahrheitswert nicht allein der Welt verdanken, über die sie sprechen, sondern willkürlicher Festlegung. Ist angesichts dessen eine exakte Beschreibung der Welt mit maschinenlesbaren Sprachen möglich?

KEIM AND BEREITSCHAFT: READINESS AND EMBODIMENTS

Jérôme Letourneur, Paris, France

On the ground of a remark Wittgenstein made in his Remarks on the Philosophy of Psychology on *Bereitschaft*, and discussing the readiness at stakes in cognition defined by Varela as embodied, this contribution supports a plea for a better understanding of readiness in embodiment.

WITTGENSTEIN'S PROGRESS: FROM "PHENOMENOLOGY" TO "GRAMMAR"

Bingzhou Li, Bergen, Norway

Many studies have revealed that Wittgenstein had been conceiving a "phenomenology" during his transition period of the 1920–30s. The term "phenomenology", as Wittgenstein used it temporarily in *The Big Typescript*, was once identified with "grammar", and finally did not survive in the text of *Philosophical Investigations*. Some however argue that Wittgenstein's phenomenology was an underlying method continued throughout all his later works as the philosophical "grammar". That how to gain a better understanding of the puzzle of Wittgenstein's phenomenology, has "phenomenology" merged into "grammar", whether it makes sense to conduct such identification of phenomenology and grammar for interpreting later Wittgenstein, remains vague. This short paper will briefly examine this topic.

BETWEEN WRITING AND PICTURING: THE SQUARE OF OPPOSITION IN FORMAL LOGIC AND FORMAL AXIOLOGY OF ALETHIC AND DEONTIC MODALITIES

Vladimir Lobovikov, Yekaterinburg, Russia

From some point of view, the famous "Square of Opposition" in the formal logic has nothing to do with squares and other geometrical objects which can be pictured, shown and seen. All the rational formal logic contents of the "Square of Opposition" could be written, read, said and understood without any picturing and showing. The well-known picture is really useful only in mnemonic relation: the scheme supports the mimesis. Assuming this abstract-language-form viewpoint in the present paper, and using the hypothetic-deductive method, below I develop the mentioned assumption (hypothesis) with respect to one particular case, namely, in relation to alethic and deontic modality interpretations of the "Square". According to the hypothesis under examination, all the formal rules making up the rational contents of the "Square" are to be adequately formulated and expressed in a written language without picturing.

OUT OF THE WILD

Bart Lootsma, Innsbruck, Austria

In the research project OUT OF THE WILD, the chair for Architectural Theory of the University of Innsbruck investigates three Austrian-born Architects and Theoreticians: Otto Neurath (1882–1945), Friedrich Kiesler (1890–1965) and Christopher Alexander (1936). This research has two main goals. The first is to investigate if it is possible to find continuous traditions in the work of these three, which could be traced back to the particular situation in Vienna after WW I. More importantly however is the fact that Neurath, Kiesler and Alexander all three have a particular relationship to anonymous and natural architectural practices and democratic design processes. When it comes to design, all three start from the smallest possible units to develop complex systems, methods and forms of organization. Now that research, design and planning methods that were developed for the first modernity, with its emphasis on classes and large statistic collectives, have reached their limits, it might be helpful to reinvestigate this other modernist tradition. Not in the least because Neurath, Kiesler and Alexander were also important forerunners of the World Wide Web, software development and parametric design.

DAS KUNSTWERK ALS ASPEKT DER KULTUR

Jakub Mácha, Brno, Tschechische Republik

Wittgensteins Ästhetik bewegt sich in einem Rahmen, der literarisch durch Tolstoi, philosophisch durch Frege markiert ist. Beide haben auf verschiedene Weise Gefühle eine wichtige Rolle in der Kunst zubilligt. Für Wittgenstein allerdings können private Gefühle kein Fundament der Ästhetik sein. Vielmehr ist eine ästhetische Reaktion entscheidend, welche besagt, das Kunstwerk sei *richtig*. Aufgrund einer Unterscheidung zwischen der immanenten und der transzendenten Richtigkeit des Kunstwerks möchte ich argumentieren, dass die ästhetische Reaktion einen Aspekt des Kunstwerks selbst ausdrückt. Das bedeutet, dass zwischen dem Kunstwerk und der Reaktion auf das Kunstwerk eine *interne Relation* besteht. Wenn die ästhetische Reaktion einen Aspekt von dem Kunstwerk ausmacht, so wird im Aspektwechsel ein irreduzibel subjektives Element hervorgerufen, das Wittgenstein mit dem Staunen identifiziert. Das Kunstwerk wird dadurch in den Kontext der Kultur versetzt und mit ihr intern verbunden. Ein partikuläres Objekt gehört daher zur Kunst, insoweit es einen Aspekt der Kultur ausmacht.

EYE SEE

Dejan Makovec, Vienna, Austria

Challenged by a colleague to 'depict the contemplation of self as "I"', Ernst Mach responds with an image: he draws what he sees of himself when he squints with one eye. Viewing this image through the lens of certain writings and conversations of Wittgenstein from the years 1929–31, I would like to ask: what is this picture saying? And, if anything at all is being said: how is it said? The ensuing discussion of the field of vision and visual space touches – among other things – on a critique of idealism and realism, the difference between complete and incomplete images, depiction in a proposition, and the hand as an element. In this way, the question will lead us to consider possible aspects of the expressive power of Mach's image.

PICTURES AND SOULS. ON KNOWING ONESELF BY OUTWARD CRITERIA (PI II IV)

Sandra Markewitz, Bielefeld, Germany

"The human body is the best picture of the human soul." The famous quotation from the second part of the *Philosophical Investigations* (if such a "second part" does exist is a different and well-discussed question) presents a philosophical problem not to be confused with emphatic existentialist thinking about the self. The self Wittgenstein is talking about is characterized by contingent ascriptions rather than inner processes constituting our language use. If someone is in possession of a soul, this "soul" is not an abstract entity to be respected under all possible circumstances, it is the outcome of common attitudes governing individual linguistic approaches to other individuals and vice versa. The deepest feelings can be silenced by not reacting to them; "deep" is a word expecting certain reactions of compassion and consolation, where there are no common "attitudes" to expressions affirming their existence as undoubtably, they will gradually peter out. This petering-out is known to be the consequence of a specific, non-mentalistic understanding of how linguistic meaning comes into being.

FAMILIENÄHNLICHKEIT ALS ANALYSEMETHODE VON SPÄTWERKEN BEETHOVENS UND WITTGENSTEINS

Ingolf Max, Leipzig, Deutschland

„Familienähnlichkeit“ steht metaphorisch für gewisse mehrdimensionale Verflechtungen von Ähnlichkeiten. Wittgensteins Bild von der Stärke eines Fadens, die nicht darin liegt, dass irgendeine Faser durch seine ganze Länge läuft, sondern darin, dass viele Fasern einander übergreifen (PU 67), wird spezifiziert: Die einzelnen Fasern werden über das Vorkommen gemeinsamer *Grundmuster* in komplexen Umgebungen charakterisiert. Der *Faden* entsteht durch das (lückenlose) „Einanderübergreifen“ von beliebig vielen Fasern. Sowohl mehrstimmige Musikstücke als auch Texte mit bestimmten Phrasierungsmerkmalen lassen sich nach familienähnlichen Fäden durchmustern. Es werden zwei prominente Fälle herausgegriffen: Die ersten 9 Takte aus Beethovens spätem Streichquartett a-Moll opus 132 und die ersten 90 Paragraphen aus Wittgensteins Spätwerk *Philosophische Untersuchungen*. Der winzige Ausschnitt aus Beethovens Schaffen erscheint dabei als ein Minikristall mit interner familienähnlicher Struktur. Ein analoger Blick auf die kompositorische Struktur von Wittgensteins Schrift verweist auf die außergewöhnliche Übereinstimmung von Inhalt und Darstellungsform. Die kreative Suche nach familienähnlichen Mustern orientiert dabei auf das *Klarwerden* interner Werkaspekte.

IST DAS WORT PFANNE EINDEUTIG INS RUMÄNISCHE ZU ÜBERSETZEN? VOM UMGANG MIT EINEM WORT ALS TRANSPORTEUR EINES BILDES

Annelore Mayer, Baden, Österreich

Wenn ein Wort einen Sachverhalt abbildet und akustisch zur Evidenz bringt, so ist dieser in vielen Fällen als ein solcher aufzufassen, der in hohem Maße durch bildliche Vorstellungen selbst wieder eine bedeutsame bildliche Komponente hat. Diese Komponente gibt einem Wort in einer Sprache auch seine eigene „innige“ Bedeutung. So haben gerade Wörter der Nahrungsaufnahme eine wesentliche emotionelle Komponente, welche durch die Innigwerdung mit dem durch das Wort ausgedrückten Gesamtbild der Tatsache bestimmt ist. Das Wissen um das Bild der Gesamttatsache „Pfanne“ – was in ihr brutzelt, dass es schmeckt – ist somit in dem bestimmten Wort der bestimmten Sprache akustisch eingefangen. Deutsch „Pfanne“ und rumänisch „tigaie“ sind daher nur lexikalisch am selben Platz, meinen aber im Sinne der jeweiligen Sprache einen anderen Zusammenhang, so dass mit dem Wort auch das letztlich unübersetzbare Bild einer „Pfanne“ respektive „tigaie“ zur Sprache kommt.

VON DER VERSAGENDEN SPRACHE ZUM VERKLANGLICHTEN BILD – MECHTHILD VON MAGDEBURGS TÖNENDE FIGURATA LOCUTIO

Johannes Leopold Mayer, Baden, Österreich

Wie ist etwas so Nichterwartetes begreifbar zu machen, um es der Reflexion gemäß den Forderungen der Vernunft zugänglich zu machen? Vor diese Frage sieht sich die Mystikerin Mechthild von Magdeburg (1207–1292) gestellt, wenn sie sich der Aufgabe widmet, Möglichkeit und Wahrheitsgehalt des Erlebnisses einer *Unio mystica* mit Gott zu überprüfen. Dieses Erlebnis und dessen formal strenge Analyse führen die um Begriffe Bemühte daher immer wieder vom wörtlich Sagbaren weg, Erfahrenes und Reflektiertes offenbart sich in Bildern. Diese aber bringen am Ende des analytischen Geschehens oftmals nichts Sichtbares zur Anschauung, sondern unter Bezugnahme auf musikalische Phänomene Hörbares zur Anhörung. Diese verklanglichten Bilder ermöglichen einerseits eine nachhörbare Zusammenfassung des Erlebniseindrucks, andererseits aber auch – gemäß den Möglichkeiten der auf Augustinus zurückgehenden Musikauffassung – eine vernunftgemäße Erörterung der Angemessenheit und eine unendliche Ausdehnung des Erlebnisses, da die Musik im Gegensatz zum optischen Bild die Dimension der Erstreckung kennt.

GRAMMAR IN THE PHILOSOPHICAL INVESTIGATIONS

Marie McGinn, York, United Kingdom

Wittgenstein describes the kind of investigation he is engaged in in the *Philosophical Investigations* as ‘a grammatical one’ (*PI* §90). He speaks of looking for ‘grammatical differences’ (*PI* II,185) and of ‘the rules of grammar’ (*PI* §497); and he makes a distinction between the ‘surface grammar’ of a word and its ‘depth grammar’ (*PI* §664). He traces the misunderstandings which he holds to lie at the root of philosophical problems and paradoxes to ‘grammatical illusions’ (*PI* §110), and to the creation of ‘grammatical fictions’ (*PI* §307). Understanding what he means by the terms ‘grammar’, ‘depth grammar’ and ‘grammatical investigation’ is therefore fundamental to an understanding of the *Investigations*. In this paper, I consider two contrasting interpretations of Wittgenstein’s conception of grammar. One developed by Peter Hacker, which places the emphasis on the clear arrangement of rules for the use of words and on transgressions of the bounds of sense; the other, defended, for example, by Gordon Baker, which sees Wittgenstein’s conception of grammar as focusing on a dimension of use that is not captured in the notion of rules for the construction of well-formed sentences and which emphasises the resolution of philosophical problems and paradoxes. I try to see what difference, if any, each of these interpretations has for how we understand Wittgenstein’s investigation of the concepts of meaning, understanding and thinking.

BEGINNING WITHOUT THE SAYING/SHOWING DISTINCTION

Luke McNulty

Wittgenstein is uncertain of how to picture the preconditions of all language. He vacillates between a realism that construes these facts as logically prior to language, and an idealism that construes them as internal to it. I argue that he is reluctant to endorse either picture because each seems to presuppose the troubled notion of a *shown* but ineffable reality. After arguing that the root of this apparent dilemma is a tension between methodological quietism and the view that grammar is arbitrary, I offer two suggestions on how the dilemma might be dissolved.

VISUAL EPISTEMOLOGY. ON THE ‘LOGIC’ OF SHOWING

Dieter Mersch, Potsdam, Germany

Is there something similar to the ‘logic’ of proposition in images, a symbolic structure of its own, or ways to express the negative or ‘modal forms’ such as the impossible or the conjunctive to address more hypotheses and the like? Images were often considered to be non-rational or only ‘pre-linguistic’. Instead, the presentation argues that there is a genuine ‘logic of showing’ which differs from the ‘logical form’ of language, but which function as a structure of its own, based on a series of differences and differential systems such as frame, line (contour), contrast (also contrast of colours), the play of figure and background and so on. Moreover the difference between ‘showing’ (Zeigen) and ‘showing-in-itself’ (Sichzeigen) ruptures all images and allows for the formulation of a ‘critique of pictorial reasoning’ as it was suggested by the plural approach of the late Wittgensteinian investigations on images.

SIMULATION THEORY WITH OR WITHOUT INTROSPECTION: AN EXPRESSIVIST COMPROMISE

John Michael, Copenhagen, Denmark

In this paper, I will defend Robert Gordon's non-introspectionist version of the simulation theory of social cognition against the criticism put forth by Alvin Goldman, who argues that simulation theory must include an introspectionist account of mental concepts. My strategy will be to isolate the compelling part of Goldman's challenge and then consider conceptual options for meeting it without turning to full-blown introspectionism, i.e. by taking on a deflationary account of introspection, based upon Wittgenstein's expressivist conception of self-ascription. But first I will briefly introduce and contextualize simulation theory.

VON INTERNEN RELATIONEN UND EIGENSCHAFTEN ZUR GRAMMATIK

Christian Milerferli, München, Deutschland

In diesem Beitrag soll der Frage nachgegangen werden, wie die Begriffe "interne Eigenschaft" und "interne Relation" aus der *Logisch-philosophischen Abhandlung*, mit Wittgensteins späterer Entdeckung der Grammatik zusammenhängen. Eine enge Verbindung ist etwa in folgender Notiz klar ersichtlich: „Die internen Relationen (die internen Eigenschaften) sind nichts anderes, als das, das in der Grammatik beschrieben wird.“ (Wittgenstein / Waismann 2003, S. 236). Es soll gezeigt werden, dass hier ein starkes, bisher kaum untersuchtes, Element der Kontinuität von zentralen Begriffen aus der *Abhandlung* zum dem, was Wittgenstein später als Grammatik bezeichnet hat vorliegt. Diese Begriffe bleiben in ihrem sachlichen Kern unberührt, obwohl sie sich in der *Abhandlung* auf die "Gegenstände" Gründen, später aber auf die Rolle, die Paradigmen und unzeitliche Sätze im Sprachgebrauch spielen. Paradigmen dienen beim Lehren der Sprache als Mittel der Darstellung und stiften so interne Eigenschaften und Relationen, die grammatischen Sätze sprechen eben diese Beziehungen aus.

WIE WIRKLICH IST DIE WIRKLICHKEIT? WISSENSCHAFTLICHE FOTOGRAFIEN ALS DATEN

Nicola Mößner, Aachen, Deutschland

Fotografien können als paradigmatische Instanzen des Bildbegriffs aufgefasst werden. Sie finden umfangreiche Verwendung in den Wissenschaften. Die kausale Relation zum abgebildeten Objekt sowie die vermeintliche Ähnlichkeit des Bildes mit seinem Gegenstand scheinen ihren Gebrauch als Belege im Forschungsprozess zu legitimieren. Anhand einer Fallstudie zur Oberflächenerfassung des Planeten Mars mit Hilfe einer digitalen Spezialkamera soll in diesem Beitrag untersucht werden, inwiefern Fotografien der Status eines wissenschaftlichen Datums tatsächlich zugesprochen werden kann oder nicht.

WITTGENSTEIN THROUGH THE *BILDER*: FROM SATZ TO BEGRIFF

Arley Moreno, Sao Paulo, Brasil

Wittgenstein elaborates different conceptions of *Bild*, from the *Tractatus* to the *On Certainty* periods of his thought. In that paper I focus on just a few specific moments during which some movements of deepening the notion of *Bild* seem to have happened. I concentrate on three of these moments; the first one is the leaving of Wittgenstein from the *Tractatus*, the second corresponds to the period between 1929 and 1932, finally the *Philosophical Investigations* period. I attempt to show the conceptual contexts within which these changes happened as well as the philosophical function of that concept in each case.

THERE IS NO 'I' IN 'IMAGE': WITTGENSTEIN'S IMAGE FORMING, THE VISUAL ROOM AND THE BOUNDARIES OF LANGUAGE AND SPACE

Jane Mustard / Peter Wood, Wellington, New Zealand

Wittgenstein described images as visual impressions conjured up in the psychological act of image forming. The visual room is his example of forming an image. It is significant that the visual room is a room – a spatial, architectonic thing – as the first part of this paper shows that image forming and other philosophical tasks are spatial by nature. The second part shows how Wittgenstein's architectural experience – designing the Stonborough-Wittgenstein House in Vienna, completed in 1929 – embodies his philosophy of public/private, inner/outer and accessibility by blending the boundaries of architecture with the boundaries of language. Boundaries, divisions of space, accessibility and motion are investigated as analogous to linguistic concepts. The House is physical evidence for Wittgenstein's experiments in philosophy through the medium of architecture, leading to a philosophy grounded not only in language but in architectural space.

DAS SELBSTBILD BEI LUDWIG WITTGENSTEIN IM GEGENSATZ ZU RENÉ DESCARTES

Bettina Müller, Düsseldorf/Irun, Deutschland

Ausgehend von Descartes Selbstverständnis soll Ludwig Wittgensteins Selbst-Bild und Selbstverständnis dargestellt werden. Wie versteht Wittgenstein die 1. Person? Hierbei wird kurz Descartes methodischer Zweifel und sein dualistisches Weltbild erörtert und anhand Hans Slugas Überlegungen Wittgensteins Selbstbild dargestellt. Wittgenstein zeigt zum einen mehr skeptische Ansichten als Descartes und Wittgensteins anticartesisches Selbstverständnis kommt deutlich hervor.

VISUALIZING EUROPE: THE LEGACY OF OTTO NEURATH'S ISOTYPE FOR COMPARATIVE RESEARCH

Karl H. Müller, Vienna, Austria

The talk will be focused on four main parts. First, a short summary will be presented on Otto Neurath's visualization system, its grammar and its comparative advantages. Second, it will be shown that Otto Neurath's arguments for the relevance of visualization are still valid and that visualization offers a powerful tool for analysis in the social and in the natural sciences. Third, the presentation will be concentrated on a special research segment, namely on comparative social research across Europe. For this area, numerous restrictions become relevant so that visualization in Otto Neurath's form cannot be undertaken. Thus, the fourth and final part of the presentation will show a new online program under the name of WISDOMIZE which has been developed over the last two years and which allows the production of visual patterns which can be used for comparative analysis. The talk will show a small number of visual examples and will discuss the relevance of this type of visualization for contemporary comparative research.

VON DER GRAMMATIK DER SPRACHE ZUR GRAMMATIK DER NATUR

Marc Müller, Berlin, Deutschland

Wittgensteins Methode in den PU zur Untersuchung philosophischer Probleme zielt auf die Grammatik der Sprache. Im Beitrag wird danach gefragt, ob es außerdem auch eine Grammatik der Natur gibt – und zwar nicht im Sinne einer Grammatik des Wortes „Natur“, sondern im Sinne einer verallgemeinerten grammatischen Methode selbst. An einem Beispiel wird gezeigt, wie eine entsprechende hypothesenfreie Untersuchung der Natur aussehen könnte.

'OPERATING WITH WORDS' AND THE SHOPPING SCENE

Ioana Nafornta, Bucharest, Romania

In this paper I challenge Mulhall's claim that Wittgenstein's remark in the opening of the PI "It is in this and similar ways that one operates with words." *implies* that the shopping scene "is a paradigm of the ordinary". First, I show that the shopping scene is not meant as a paradigm of the ordinary. Then I show that Wittgenstein's remark is meant to make the shopping scene a paradigmatic case for 'operating with words' and that Mulhall's claim rests on the assumption that 'operating with words' is what we ordinary do with words. But 'operating with words' is only part of what we call 'using words'. Hence, Mulhall's assumption is false. In the end I suggest that we should not see the shopping scene as a paradigm of the ordinary, but as providing us with a picture of the use of our words (an alternative to the Augustinian one).

THE ROLE OF PRODUCTIVE IMAGINATION IN CREATING ARTWORKS AND DISCOVERING SCIENTIFIC HYPOTHESES

Dan Neshet, Haifa, Israel

In this article I elaborate on Kant's conception of artistic *Productive Imagination* in creating artworks and I generalize it to explain the scientist *intellectual intuition* in discovery of new hypotheses. Kant explicates *Intuition* as presentation of the imagination and developed the conception of *Productive Imagination* to explain the genuine creation of fine art. Kant's conception of *Intellectual Intuition* is super-sensible objects of reason and not human cognition. I turn this transcendental concept into cognitive operations and explain all cognitions experientially. Hence the role of *productive imagination* lies in the artistic creation of new exemplary artworks, and the role of *intellectual intuition*, as productive imagination, lies in scientific discovery of new scientific hypotheses. Within Pragmaticist epistemology I explain that artists and scientists use their productive imaginations differently in their respective enterprises to construct their different modes of representing reality.

DIE ZWEIHEIT DES BILDES – JASPER JOHNS, RICHARD WOLLHEIM UND LUDWIG WITTGENSTEINS PROBLEM DES „SEHEN-ALS“

Stefan Neuner, Zürich, Schweiz

Es gilt als die eigentliche Radikalität der amerikanischen Malerei der 1960er Jahre, das Gemälde als eine reine, gleichsam „eindimensionale“ Oberfläche konzipiert und dem Bild jede – illusionistische oder imaginäre – Tiefe genommen zu haben. Obgleich die frühen Gemälde Jasper Johns' von Flaggen, Zielscheiben und Ziffern für diese Entwicklung in der Malerei anstoßgebend gewirkt haben, handelt es sich bei ihnen selbst um Bilder, die niemals mit ihrer faktisch gegebenen Oberfläche koinzidieren und in der Wahrnehmung ähnlich wie Kippbilder funktionieren, die auf zwei einander ausschließende Weisen gesehen werden können. Die künstlerischen Probleme, die Johns' Malerei so aufwirft, berühren sich mit der bildtheoretischen Diskussion, die ausgehend von Ludwig Wittgensteins Überlegungen zu Kippbildern und dem „Sehen-als“ in den *Philosophischen Untersuchungen* in Kunstgeschichte und Philosophie in dieser Zeit geführt wurde. Johns' Malerei soll als ein künstlerischer Beitrag zu dieser Debatte diskutiert werden, der mit Richard Wollheims Position in einem engen Dialogverhältnis steht. Wie gezeigt werden soll, insistieren Johns und Wollheim nicht nur – gegen Ernst H. Gombrich – auf einer „Zweifältigkeit“ (*twofoldedness*) der Bildwahrnehmung, die Reflexion des „Aspektsehens“ nimmt bei beiden auch eine Wendung, die über wahrnehmungspsychologische Probleme hinausgreift und eine psychoanalytische Perspektive ins Spiel bringt.

“WORDS DIVIDE, PICTURES UNITE” – OTTO NEURATH’S PICTORIAL STATISTICS IN HISTORICAL CONTEXT

Sybilla Nikolow, Bielefeld, Germany

Otto Neurath's (1882–1945) well known slogan, has been extensively quoted in the recent image, media and communication studies to claim the superiority of pictorial languages over verbal languages. His pictorial statistics has been used as evidence for the validity of this modern assumption. But if one looks in the historical context of the first half of the 20th century, in which Neurath developed and used his method, this evaluation seems to be less straight forward. What we gain if we historicize Neurath's pictorial work is a deeper understanding of the socio-cultural transformations and upheavals in media technologies in his time, that could be made responsible for and has driven the birth of innovations like this in the visual culture of modernity. Of course his method was exceptional in its radical nature, but it was also a typical project with the aim to modernize and democratize society. It illustrates how societal blueprints and scientific concepts fertilized each other. – In my paper I am working out how Neurath embedded his method in three historical contexts: First, how he developed his communicative understanding of pictures in line with his methodological premises of the Vienna Circle. Second, how he modelled his pictorial statistics as counterpart to specialized technical and artificial languages. And third how he defined his method as useful approach to problems of everyday life in contrast to forms of expressions practiced in propaganda and art work. I will show in greater detail how the pictorial statistics was born in the interwar period of Red Vienna and how later the original Vienna Method was transformed into the *International System of Typographic Picture Education* (short: Isotype) in the 1930ies in the Dutch exile and further developed in Neurath's British exile.

AGAINST THE PSYCHOLOGISTIC READING OF THE TRACTATUS 3.11

Yasushi Nomura, Hokkaido, Japan

The proposition 3.11 is a stronghold of psychologistic readings of the *Tractatus*. In this paper, I will deal with Norman Malcolm's book, *Nothing Is Hidden*, as a typical example of such a reading and point out the problems that it gives rise to and like to present a possible way of understanding the *Tractatus'* framework of views concerning language and thought in a *non-psychologistic* way. One of the most important points in doing so is how to read 3.11.

IMAGE AND TIME IN THE PHILOSOPHY OF WITTGENSTEIN

Kristóf Nyíri, Budapest, Hungary

Between the notions of image and time there obtains an intrinsic connection. Images are incomplete unless they are moving ones – unless, that is, they happen in time. On the other hand, time cannot be conceptualized except by metaphors, and thus ultimately by images, of movement in space. In my talk I will suggest not only that Wittgenstein provides substantial insights that help us to come to terms with the connection between image and time, but also that grasping the philosophical strategy he applies here can

make us realize what the later Wittgenstein was actually up to. In two previous Kirchberg papers of mine, I have dealt with Wittgenstein's philosophy of images (2001) and touched on his philosophy of time (2005). I will now bring together, and radically expand, the arguments of those papers. In so doing, a crucial issue I have to face is the later Wittgenstein's view on metaphors – his views on what figurative language philosophically amounts to. Those views have undergone a change between the 1920s and the 1940s, and it is essential that we should understand the precise direction of this change. Did the mature Wittgenstein still believe that metaphors, in order to make sense, have to be reducible to their literal meanings? I do not think he did, and will attempt to spell out the momentous consequences of this development.

THE VON WRIGHT AND WITTGENSTEIN ARCHIVES IN HELSINKI (WWA): A UNIQUE RESOURCE

Bernt Österman / Thomas Wallgren, Helsinki, Finland

In 1948 the then 32 year old Finnish philosopher Georg Henrik von Wright (1916–2003) succeeded Ludwig Wittgenstein as professor of philosophy at Cambridge. When Wittgenstein died in 1951 Elisabeth Anscombe, Rush Rhees and Georg Henrik von Wright became the executors of Wittgenstein's literary estate. – Von Wright played a major role in the editing and publishing of Wittgenstein's work for over fifty years. In the course of his work as a literary executor von Wright founded the Wittgenstein Archives at the University of Helsinki. After von Wright's death WWA has been enriched with new material, such as unpublished manuscripts by von Wright and a large collection of letters to and from von Wright related to the editing and publication of Wittgenstein's *Nachlass*. The work of cataloguing and describing the material is still incomplete. – WWA has recently been reconstituted as a research resource and is again accessible to visiting researchers.

WITTGENSTEIN ON ART AND CREATIVE IMAGINATION: “HOW TO UNDERSTAND ‘GENIUS’ AS COURAGE IN TALENT AND CHARACTER MANIFESTED THROUGH TALENT”

Fulya Özlem, Berlin, Germany

In this paper I intend to provide a Wittgensteinian account of creative imagination and the use and context of creative imagination in line with Wittgenstein's Private Language Argument as well as his numerous remarks on the concepts of genius, talent and art stated in *Culture and Value*. Wittgenstein's philosophical position regarding arts and the artistic creation, has been a topic rather rarely touched upon by philosophers elaborating on his work, since it suggests a peculiar point of view where the incapability of the agent to create and imagine “a world from scratch”, in other words “ex nihilo” privately in his mind poses questions about whether that allows enough room for creative imagination and the utter uniqueness of the artist which bear the mark of genius that eventually point to a break with tradition and bring about a revolution in the perception of art throughout the history of art.

ÜBERSETZEN ALS NORMATIVE TÄTIGKEIT

Paulo Oliveira, Campinas, Brasilien

Die Translationswissenschaft versteht sich heute eher deskriptiv als präskriptiv. Nach starker epistemologischer Debatte wurde die Frage nach der vermeintlichen Treue zum Original scheinbar *ad acta* gelegt. Dennoch verbleibt ein Disput zwischen Realisten und Relativisten in Themen wie Ethik und Evaluierung. Hier wird die Position vertreten, dass Wittgensteins Begriffe von Bild und Weltbild diesen Streit auflösen können. Dabei wird der Statut der Übersetzung im *Tractatus* mit dem Spätwerk verglichen.

WITTGENSTEIN ON CULTURE

Ratikanta Panda, Mumbai, India

Wittgenstein has reflected and criticised what is known as the materialist culture based on the achievements of modern science and technology. He has argued that the kind of culture which leads mankind in the right direction is the spiritual culture based on eternal values. It is the eternal values which constitute the core of the spiritual culture of mankind.

DIE ZEICHNUNG ALS BEFEHL

Wolfgang Pircher, Wien, Österreich

An den von Wittgenstein gelegentlich gemachten Vergleich einer Sprache, die nur aus Befehlen aufgebaut ist mit der Konstruktion einer Maschine, läßt sich insofern anknüpfen, als die Zeichnung als „Sprache des Ingenieurs“ als Befehl betrachtet werden kann. Das gilt allerdings nur für das „Endprodukt“ der Konstruktion, die Werkstattzeichnung. Mit ihr hat nicht nur idealerweise die Konstruktionsarbeit des Ingenieurs ihr Ende gefunden, sie markiert auch einen Wechsel der kommunikativen Struktur. Während die ersten Formen der technischen Zeichnung, da wo sich eine mentale Vorstellung in ein erstes Bild verdichtet, gerne als „sprechende Skizzen“ bezeichnet werden, die zum Kommunikationsaustausch innerhalb der Gemeinschaft der konstruierenden Ingenieure dienen, ist das Endprodukt Werkstattzeichnung nicht mehr an eine Kommunikation gebunden, die den Prozeß der Konstruktion vorantreibt, sondern ein strikter Ausführungsbefehl. Die Serie von Zeichnungen repräsentiert demnach unterschiedliche Formen von „Sprachverwendung“. Darüber sollen einige Reflexionen angestellt werden.

MIRRORING, REPRESENTING, PICTURING: WHY CLARITY HAS AESTHETIC SIGNIFICANCE IN THE *TRACTATUS*

Dawn Phillips, Warwick, United Kingdom

Wittgenstein appeals to clarity when he characterises the aim, task and results of Philosophical activity. I will argue that Wittgenstein's 'picture theory' in the *Tractatus* means that clarity has aesthetic significance. The 'picture theory' of thought and language distinguishes between the key notions of mirroring (*spiegeln*), representing (*darstellen*) and picturing (*abbilden*). Wittgenstein uses these notions to establish that a thought expressed in language is a proposition with a sense and that a proposition is a picture

of reality. He tells us that the task of philosophy is to make thoughts clear. My question is: how should we understand the significance of clarity, if 'making a thought clear' is making clear a picture of reality? The distinct notions of mirroring, representing and depicting mean that the result of philosophical activity – the clarification of propositions – is inexpressible, valuable as an end in itself and pleasurable. For these reasons clarity has aesthetic significance.

WIE MAN EIN LUFTGEBÄUDE ZERSTÖRT, ODER: DIE BEDEUTUNG DER UNTERSCHIEDUNG VON SAGEN UND ZEIGEN FÜR NIETZSCHES UND WITTGENSTEINS PRAXIS PHILOSOPHISCHER KRITIK

Axel Pichler, Graz, Österreich

Der Vortrag untersucht auf der Grundlage eines Vergleiches der denkerischen Praxis des späten Nietzsche mit Wittgensteins *Philosophischen Untersuchungen* eine spezifische Form philosophischer Kritik. Es handelt sich dabei um jene Form der Kritik, die versucht die versteckten Vorannahmen einer entgegengesetzten Theorie offen zulegen, ohne dabei das eben dieser Theorie inhärente Schema zu verlassen oder in einen Selbstwiderspruch zu verfallen. Aufgrund des beiden Philosophen gemeinsamen Anti-Essentialismus und der ihnen ebenso gemeinsamen Philosophie der Grammatik entwickelten Nietzsche und Wittgenstein ähnliche Lösungsansätze für dieses Problem. Der Vortrag wird zeigen, dass Wittgensteins im *Tractatus* eingeführte Unterscheidung von Sagen und Zeigen ein adäquates Mittel zur Beschreibung der von den beiden Denkern entwickelten innovativen Form philosophischer Kritik darstellt, durch die es ihnen gelingt die „abergläubischen“ Vorannahmen bestimmter Theorien freizulegen.

PICTURING AS MAPPING: A MARK OF CONTINUITY IN WITTGENSTEIN'S NOTION OF REPRESENTATION

Sabine Plaud, Paris, France

Throughout his philosophical development, Ludwig Wittgenstein has been using an identical paradigm when accounting for the nature of representation: namely the paradigm of projective translation. In the *Tractatus logico-philosophicus*, Wittgenstein describes propositional pictures as projective mappings of a given multiplicity into another. After repudiating this early "picture-theory" of proposition, he nonetheless maintains the paradigm of representation as a projection, especially in his exposition of the business of philosophy. He now claims that the goal of philosophy is to provide "synoptic" representations of language and of its grammatical rules. Such synoptic representations aim at translating the logical multiplicity of a given grammatical system into a perspicuous symbolism, in a way that is commonly compared by Wittgenstein to a kind of "map-making". On that respect, the notion of representation he has in mind in his later philosophy is quite comparable to the one he had in mind in his early philosophy, except that this projective paradigm is now used to characterize philosophical elucidations rather than the nature of propositions.

A PROPOSED SOLUTION TO TWO PUZZLES IN MATHEMATICAL MAPPING

Donald V. Poochigian, Grand Forks, ND, USA

Identifying different things as the same thing, mathematical equality is puzzling, same thing ($A=A$) not being different things ($A=B$), and different things ($A=B$) not being same thing ($A=A$). Resolution occurs considering a translation function determining a relational field. Hereby inductive generation of an element in a domain terminates when fused into an indistinguishable whole with an element in a converse domain. A lacuna occurring, precedent and subsequent of the lacuna cannot be known to be related. Generation is recursive or iterative. Recursive generation identifies aspect, occurring when within a fixed set of elements, only one sequence is traceable in marginal order from most like archetype to most like autotype and back in reciprocating order. Iterative generation identifies instance, occurring when within a fixed set of elements, more than one sequence is traceable in order from most like archetype to most like autotype and back in varying order. $A=A$ identifies a corecursive hyperset, reciprocally generating the same transmutative sequence in inverse order from alternate limits. Iterative sequence is recursive archetype identifying reverse autotype. $A=B$ identifies a communicative ring with unity, reciprocally generating the same transmutative sequence in variable order from alternate limits. Iterative sequence is discursive archetype not identifying reverse autotype.

LOGIC AND ITS APPLICATION IN LUDWIG WITTGENSTEIN'S EARLY PHILOSOPHY

Mateusz Marek Radzki, Poland

The paper presents Ludwig Wittgenstein's distinction between logic and its application. It proves that Wittgenstein in his early works (especially in '*Tractatus Logico-Philosophicus*') considers two perspectives in the philosophy of language: the first one from the viewpoint of necessary logic and the second one from the viewpoint of the contingent application of logic in natural language. The first section, *Logical Notation and Natural Language*, shows that Wittgenstein's early philosophy first of all belongs to the philosophy of logic. The second section, *Logical Necessity in Logical Notation*, points on necessary conditions of expressing logical necessity in the classical propositional calculus. The third section, *Contingent Application of Logic*, describes the contingent application of logic in natural language as the matter of arbitrary decisions, which cannot be anticipated by logic and cannot be expressed by logical notation.

THE FACE OF THE WORK OF ART: WITTGENSTEIN ON EXPRESSION

Bernard J. Rhie, Williamstown, MA, USA

In this essay I argue that Wittgenstein's numerous remarks about faces and face perception hold the key to understanding aesthetic expression. Moreover, I suggest that by seeing the connections between aesthetic perception and the way we perceive faces, we can better appreciate the stakes of ongoing disputes about aesthetic expression: especially debates about whether the expressive qualities of artworks are *real* or merely the projections of beholders. What is ultimately at stake in such disputes, I suggest, is the proper acknowledgement (or denial) of the expressiveness of the human body: debates about art, that is, serve as proxies for debates about human beings.

RUSSELL VS. WITTGENSTEIN: IN DEFENSE OF RUSSELL (A REPLY TO SOME OLD THESIS OF PETER HACKER'S INTERPRETATION OF WITTGENSTEIN'S TRACTATUS)

Henrique Jales Ribeiro, Coimbra, Portugal

The author analyses and challenges the theory according to which Wittgenstein, in *Tractatus*, would have categorically pointed out the errors and confusions of Russell's philosophy, and thereby provoked his bankruptcy. He takes Peter Hacker's interpretation on the subject as a case study.

METHODOLOGISCHE ASPEKTE DES BILDGEBRAUCHS BEI WITTGENSTEIN

Marianne Richter, Stuttgart, Deutschland

Unter der Voraussetzung, dass das Bild bei Wittgenstein funktional definiert ist, widmet sich dieser Beitrag der Frage, inwiefern der von Wittgenstein thematisierte und stellenweise auch vorgezeigte Gebrauch von Bildern operationalisiert, d.h. als Abfolge von Handlungsschritten beschrieben werden kann. Es soll gezeigt werden, warum sich der Bildgebrauch einer Etablierung als Methode weitestgehend entzieht und welche Konsequenzen dies für ein Verständnis vom Bild als Erkenntniswerkzeug hat.

EINPRÄGSAME BILDER: PARADIGMEN OHNE BEWEISKRAFT

Ulrich Richtmeyer, Weimar, Deutschland



Wittgenstein hat den Olymp der Bilder gestürmt, er hat die ganze Besatzung aus mentalen, psychologischen, sprachlichen und ideellen Ab-, Ur-, Welt-, Vorstellungsbildern über die Klinge springen lassen und die Zeichnung schwimmt unbewiesen in ihrer Tuschel dahin. [frei nach Heinrich Heine]

Wittgensteins Überlegungen zur Beweiszeichnung betonen, dass sie ohne Rücksicht auf ihre singulären ikonischen Eigenschaften reproduzierbar sein muss. Da Wittgenstein hierbei aber selbst mit Zeichnungen argumentiert, wird die Unverzichtbarkeit des Bildlichen genau dort vorgeführt, wo ihre Irrelevanz erwiesen werden soll. Diesen Widerspruch erkennt und thematisiert Wittgenstein unter dem Begriff des „einprägsamen Bildes“, der im vorliegenden Beitrag in fünf Merkmalen dargestellt wird. Problematisch ist am Bildbeweis demnach ein nicht reproduzierbarer ikonischer Rest, der die jeweilige zeichnerische Ausführung allererst *einprägt* und paradigmatisch macht. Aufgrund seiner paradoxen Konstitution ist das *einprägsame Bild* jedoch ein Paradigma (Vorbild) ohne Beweiskraft, weshalb es sich im gegenwärtigen Boom wissenschaftlicher Visualisierungen als bildtheoretisches Korrektiv empfiehlt.

A USE-THERAPEUTIC APPROACH TO MEANING

Bernhard Ritter, Zurich, Switzerland

This paper makes two related points: first, that the content of Wittgenstein's grammatical explanations, including his explanation of word-meaning, is not dissociable from the fact that it is genuinely addressed to the person that is the reader; secondly, that Wittgenstein's notion of secondary meaning poses a problem for an attribution of a univocal use conception of meaning to him. It is argued that these points support the main contention that Wittgenstein's approach to meaning is not use-theoretic but use-therapeutic.

ZUR GRAMMATIK DER WORT-BILD-VERBINDUNGEN

Andreas Roser, Linz, Österreich

Visuelle Elemente (Bilder, Piktogramme, etc.) können als Werkzeuge der Wortsprache verwendet werden. Gibt es aber auch Beispiele nichtfunktionaler Bilder, deren Gebrauch mit den Werkzeugen der Wortsprache nicht beschrieben werden kann? – Die Konstruktion hybrider Medienverbindungen (Bild-Text-Ton-Verbindungen) zeigt, dass die Grammatik gemischt-medialer Mitteilungen auch Phänomene der Nichtfunktionalität in Medienübergängen erzeugt. Veränderungen in der Funktionalität eines Mediums können zu Verlusten seiner ursprünglichen Mitteilungsfunktion führen. Andererseits erzeugen Medienverbindungen neue Mitteilungsformen, die im Medium der Wortsprache nichtfunktional sind. Im Zentrum des Vortrages stehen grammatische Untersuchungen dieser Medien-schnittstellen.

ZU WITTGENSTEINS BEMERKUNGEN ÜBER „GRUNDLAGEN DER MATHEMATIK“: ZETTELTYPOSKRIPT TS222 – „TOPOGRAPHISCH“ UND „NUMMERISCH“

Josef G. F. Rothhaupt, München, Deutschland

Von den Veröffentlichungen aus dem Wittgensteinschen Gesamtnachlass ist die von allen drei Nachlassverwaltern G. E. M. Anscombe, R. Rhees und G. H. von Wright gemeinsam herausgegebene Publikation *Bemerkungen über die Grundlagen der Mathematik* (=BGM; Erstausgabe 1956; revidierte und erweiterte Ausgabe 1974) eine der problematischsten postumen Editionen Wittgensteinscher „Werke“. Hier wird der erste Teil dieser Edition auf den nachlassphilologischen Prüfstand gestellt und einer anschaulichen Inspektion unterzogen.

SOME THOUGHTS ON WITTGENSTEINIAN “NONSENSE” AND THE USE OF METAPHOR

Athanassios Sakellariadis, Ioannina, Greece

There are already several general accounts of nonsense in the wittgensteinian literature, especially in the articles and books of James Conant and Cora Diamond concerning Wittgenstein's "resolute" reading. My aim is not to offer some new general account of the notion of nonsense but to present a kind of relation between it and the notion of metaphor.

MORAL JUDGMENTS AS PART OF WHAT ETHICS MUST SHOW

Janyne Sattler, Montréal, Canada

In both the *Lecture on Ethics* and the *Tractatus*, Ethics is not at all concerned with facts and is said to be *supernatural*. We all know that we cannot speak about what is beyond the limits of language as stated in these works, language being confined to empirical and scientific propositions. So, this places Ethics entirely out of the domain of what can legitimately be said. However, at the same time, Wittgenstein seems to allow, or maybe even to recommend, that even if an absolute judgment of value is not to be taken as a proposition, it *should* be expressed when the situation requires. Otherwise we would be involved in a moral mistake. I will investigate this possibility using here as a guide the following expression of the *Lecture on Ethics* "Well, you *ought* to want to behave better."

SEEING THE INVESTIGATIONS THROUGH CUBIST EYES

Beth Savickey, Winnipeg, Canada

In 1932 Wittgenstein wrote, 'my main movement of thought is a completely different one today from 15 to 20 years ago. And this is similar to when a painter makes a transition from one school to another'. Wittgenstein's movement from the *Tractatus* to the *Investigations* is similar to a transition from representational art to Cubism. He shifts from a fixed logical viewpoint outside the text to a text of dynamic, multi-perspectival and interactive grammatical remarks. The text of the *Investigations* is like an early Cubist painting in form, content, and meaning.

BILDSPIELE

Oliver R. Scholz, Münster, Deutschland

Bilder sind in weitläufigere pragmatische und soziale Zusammenhänge eingebettet: in Zeichenhandlungen, in soziale Praktiken und in Lebensformen. Um diesem Umstand Rechnung zu tragen, habe ich 1988 den Terminus „Bildspiele“ eingeführt, der ausdrücklich an Ludwig Wittgensteins Konzeption von „Zeichenspielen“ und „Sprachspielen“ anknüpft. – (I) Im ersten Teil meines Vortrags zeichne ich nach, wie Wittgenstein die Begriffe „Sprachspiel“ und „Zeichenspiel“ entwickelt hat. (II) In einem zweiten Teil analysiere ich „Bildspiele“ und hybride „Bild-Sprachspiele“, die in der *Philosophischen Grammatik*, den *Philosophischen Untersuchungen* und anderen Schriften erwähnt werden. (III) Im Schlussteil erörtere ich Konsequenzen, die sich aus der Betrachtung von Bildspielen für die allgemeine Bildtheorie und ihre Anwendungen in der Kunstgeschichte, der Wissenschaftsgeschichte und der Medientheorie ergeben.

WITTGENSTEINIAN REFLECTIONS ON MCDOWELLIAN NEO-MOOREANISM

Genia Schönbaumsfeld, Southampton, UK

Duncan Pritchard has recently promoted what he calls 'McDowellian Neo-Mooreanism', according to which the denials of sceptical hypotheses are true but inappropriate. I will advance some Wittgensteinian considerations casting doubt both on Pritchard's reading of McDowell's anti-sceptical strategy as well as on the latter claim. Given that on McDowell's disjunctive conception of perceptual experience global falsehood is not so much as a coherent possibility, the denials of sceptical hypotheses are either non-sensical or, at best, entirely trivial.

WITTGENSTEIN'S PICTURE THEORY OF LANGUAGE AND SELF-REFERENCE

Radek Schuster, Plzen, Czech Republic

The main thesis of the paper is that self-reference is the fundamental principle of language, which enables the expression of very general issues concerning the essence of the world, in particular it enables naming, paradoxically, an infinity by finitely many expressions. Any endeavor to dispose of self-reference makes language lifeless. From this perspective any description of the essence of language which tends to be sufficiently general must also encompass itself. Wittgenstein's Picture Theory motivated by the saying-showing distinction is here treated as an example of such general description. But in a negative sense: Wittgenstein's attempt to determine and express the boundary between meaningful expressions and senselessness is so general, i.e. self-referential, that it becomes itself senseless.

DO WE REALLY NEED NEGATIVE ATOMIC FACTS TO MAKE SENSE OUT OF THE TRACTARIAN SENSE THEORY?

Marcos Silva, Rio de Janeiro, Brazil

This paper defends the notion that negative atomic facts are irrelevant to the Tractarian theory of sense, even if it deals with the sense of false and truly negated propositions. In other words, we do not need negative facts compounding the tractarian ontology, if we focus on two well-known Tractarian features. First, the intuitivity of assuming propositions as maps of reality, as a sort of rehearsal simulating possible articulations of denoted objects. Consequently, to understand a map does not imply that the represented complex is actualized in the world, neither now, nor in the past nor in the future. A second tractarian feature is the assumption that the tractarian sense theory conveys two asymmetric levels, namely: projection of sense and determination of truth value. In this way, to understand a proposition, irrespective of being true or false, is to understand the very same fact (always possible!) (TLP 4.021,2). As a result, we can assume that the tractarian passage 2.06 does not introduce another ontological category, that is, it does not maintain that negative facts compound the world, but it conveys an only-terminological distinction between the existence of state of affairs (positive facts) and its inexistence (negative facts).

HESIODS *THAUMAS* UND PLATONS *MYTHOS VON DEN ZIKADEN*: BILDER FÜR WITTGENSTEINS STAUNEN

Ilse Somavilla, Innsbruck, Österreich

Während Wittgenstein häufig auf russische Autoren hinwies, ist über seine Beziehung zur Antike – abgesehen von einigen Äußerungen zu Platon und Sokrates – wenig bekannt. Mit Bezug auf das Thema des diesjährigen Wittgenstein-Symposiums möchte ich über Bilder der griechischen Mythologie sprechen, die meines Erachtens für Wittgensteins Philosophieren in mehrfacher Hinsicht relevant sind: Zum einen für dessen ‚staunende‘ Betrachtung der Welt, zum anderen für dessen Präferenz für Bilder – Metaphern, Gleichnisse usw. – deren Bedeutung er insbesondere in späteren Jahren anstelle rationaler Erklärungsversuche im Bereich des verbal und wissenschaftlich schwer Zugänglichen hervorhob.

REASONS AND ASPECTS IN PHILOSOPHY AS AN ART OF INTERPRETATION

Antonia Soulez, Paris, France

Understanding can be seen under two aspects: in the sense of being able to replace a phrase with another that says the same thing, but also in the sense of being unable to do so. These two aspects are stressed in the §§ 527 and 531 of Wittgenstein's *Philosophical Investigations*. I will develop the second aspect which, as Wittgenstein writes in brackets, specially applies to music and poetry.

I will then show that the "non-paraphraseability" (A. Ridley) aspect is in fact extremely important. Without calling for a principle of ineffability, it could start with the "sublimity" which makes music resist against its own explanation (H. Schenker for instance concerning Beethoven's famous incomprehensible bars of the Sonata for piano, the 2nd movement of opus 111), a "sublimity" which extends to the role of surprise when unexpected changes occur transgressing the usual framework of recognizable music (for instance breaking the tonal harmony). – Most interesting to me is the case when, addressing the unaccustomed ear, sounds impose themselves in spite of our expectations towards a familiar schema of identifiable harmony, thus allowing room for unfamiliar chords the sense of which cannot be grasped with the help of any available key of interpretation. This case is (indirectly) illustrated by Kafka's story "Josefine, die Sängerin" in which understanding her song remains unsolvable (See H. Danuser's description). At that point the parallel between music and language seems not applicable any longer. I will show how these different cases of non-understanding bring out features of understanding in a new sense, and thereby contribute to musical significance in a philosophically crucial manner, not only for the musicologist to-day (see the many events today dealing with "Wittgenstein and aesthetics" which flourish here and there) but also for an "art of interpretation" of language which justifies that Wittgenstein could also have said that philosophy is a kind of aesthetics.

ZUR ÄHNLICHKEIT DER BILDER ODER WIE REDEN WIR EIGENTLICH ÜBER BILDER

Jakob Steinbrenner, München, Deutschland

Die These, die ich vertrete, lautet: Die „essentielle“ Ähnlichkeit der Bilder zu den dargestellten Gegenständen besteht in der Ähnlichkeit, wie wir über Bilder und die von ihnen dargestellten Gegenstände reden und nicht in geteilten Eigenschaften wie Umrissformen oder ähnlichem. Die Frage dabei ist, wie weit die Ähnlichkeit der Rede reicht und an welchen Stellen sie abbricht. Dabei sollen weniger Existenzannahmen (daraus, dass X ein Bild von Y ist, folgt nicht dass Y existiert) im Mittelpunkt stehen, sondern Folgerungsbeziehungen aus unseren Sätzen über Bilder (folgt beispielsweise aus der Behauptung, dass ich ein Teil einer Person in einem Bild sehe, dass das Bild ein Bild der Person ist?). Hierzu gehört dann auch, näher auf das Verhältnis zwischen Bildinhalt und Bildträger einzugehen (folgt etwa aus dem Satz „Schau dir die platinblonde Perücke Wahrhols auf dem Bild an“, dass das Bild ein Farbbild sein muss?).

PEIRCE'S NOTION OF DIAGRAM EXPERIMENT

Frederik Stjernfelt, Copenhagen, Denmark

An important idea in Peirce's doctrine of diagrammatical reasoning is the notion of using the diagram as a tool for making deduction by performing rule-bound experiments on the diagram. This paper surveys the idea and its connections to central concepts in Peirce's philosophy of logic, epistemology, and metaphysics, such as the notions of disign (proposition), of corollarial and theorematical reasoning, of abduction, of continuity, of real possibilities.

WASTE ARTICULATED: DERRIDA VIA BECKETTEAN WATT

Xymena Synak-Pskit, Gdańsk, Poland

The event is coexistent with becoming, and becoming is itself coexistent with language ... Everything happens at the boundary between thing and propositions. (Deleuze, *The Logic of Sense*)

In reference to Valéry's definition of poetry (*The poem: a prolonged hesitation between sound and sense*) Agamben writes: "poetry lives only in the tension and difference (and hence also in the virtual interference) between sound and sense, between the semiotic sphere and the semantic sphere." (G. Agamben, "The End of Poem", in: *The End of Poem*, Stanford UP 1999, 109) – This breach within language suggests a certain void which dissimulates everything said from within, thus becoming a discourse that, as Foucault put it, means not a structure but an existential figure. The question one can pose here is: What would be the hesitation "between sound and sense" and how to articulate the very difference between something and nothing – the difference which "is" the space making the difference between sound and sense possible? – The Beckettian *Watt* (examined in a fragment) approaches the problem indicating a possible path to trace.

DAS FIGURENBILD ALS DIAGRAMM – 'LOT UND SEINE TÖCHTER' (LOUVRE, RF 1185)

Felix Thürlemann, Konstanz, Deutschland

Aus kunsthistorischem Blickwinkel erscheint es nicht sinnvoll, die Grenze zwischen Bild und Diagramm kategoriell streng zu ziehen. Auch figürliche Gemälde weisen mitunter diagrammatische Strukturen auf, die dazu dienen, die dargestellte Geschichte thematisch zu deuten, Welt mit Sinn zu unterlegen. Am Beispiel eines flämischen Gemäldes der Zeit um 1500 wird zu zeigen sein, auf welchen historischen Voraussetzungen eine solche latente Diagrammatizität beruht und wie sie sich zu traditionellen bildsemantischen Vorgaben verhält.

ON IMAGINING MATHEMATICAL OBJECTS

Hsing-chien Tsai, Chia-Yi, Taiwan

It is believed by quite a few philosophers that mathematical objects are some kind of abstract existence, which is not spatial temporal. However, this poses a question of how we can possibly access them. A usual answer is that we have mathematical intuitions. Charles Parsons has done an impressive job of explaining what kind of intuition involved concerning natural numbers may be by resorting to our capacity for imagination. In this paper, I shall explore the limitation of such a capacity. I will look into the case of natural numbers as well as some cases of larger cardinalities. I will argue that the criterion for judging whether an imagination works is to see whether important structural properties of the mathematical objects in question can be seen there and whether each imagined object can be identified in a clear enough way.

WITTGENSTEIN AND FOUCAULT: APPLICATION OF ANALYTICAL METHODOLOGIES TO THE HISTORICAL EPISTEMOLOGY OF FOUCAULT

Matteo Vagelli

The target of this presentation is to attempt a comparison between the philosophical approaches and methodologies of two of the most influential philosopher of the XXth century, normally ascribed to very different (when not considered irreconcilable) cultural horizons: Ludwig Wittgenstein and Michel Foucault. Among many possible points of coincidence one has the prominence: their very specific and unique anti-metaphysical attitudes entailed by their refusal of a traditional *correspondence theory* of scientific, linguistic and politic truths. In both philosophers the appeal to the concept of *game* as a strategic activity is intended to give an account of reality (reality of the power, reality of the language) without any reference to any sort of metaphysical substance or essence. This opens up a space for a political way of analysing knowledge in general and the scientific one in particular. I may call this space *political epistemology*, intending it as a specification of the Foucaultian historical epistemology.

ON TEXT-SETTING AS ASPECT-SEEING BY MEANS OF MUSIC

Panos Vlagopoulos

The Romantic 'Lied' is here approached as text-aspect exemplification by means of music. Two Schumann songs are revisited in order to show the aspects a listener can notice in the Eichendorff and Lenau poems. In this case, aspect-noticing involves a critical listener responding to the different aspects seen by the composer in the exploitation of music-to-text interaction. All in all, a listener-based analysis is sketched, building on the two notions of Wittgensteinian 'aspects' and Goodman's 'exemplification'.

WAS ES HEISST, DEN MENSCHEN ALS MENSCHEN ZU SEHEN: WITTGENSTEIN UND DER EXISTENZIALISMUS

Thomas Wachtendorf

Wittgenstein spricht in seinen Schriften durchgängig von *Bildern*. Zweifelsohne erfährt der Begriff eine radikale Bedeutungsverschiebung vom *Tractatus* zu den späteren Schriften, in denen er eine Art *Weltbild*, eine Sicht auf die Welt, bezeichnet. Zusammen mit den Überlegungen zum Aspektsehen ergibt sich, dass der Vorgang des Sehens der Welt und das dadurch entstehende Bild von ihr, in einem komplexen Zusammenhang stehen. Man kann nur sehen, was einem durch ein Sprachspiel bekannt ist. Welche Konsequenzen folgen für das Bild des Menschen aus diesen Überlegungen? Gibt es überhaupt ein einziges, einheitliches? Ein solches ist aber erforderlich, denn laut Wittgenstein bedarf es für das gegenseitige Verstehen gemeinsamer Urteile (PU: §242). Deren Basis bildet die *gemeinsame menschliche Handlungsweise*. Worin diese besteht, ist umstritten. Existenzialistische Überlegungen Karl Jaspers zu so genannten *Grenzsituationen*, denen sich kein Mensch entziehen kann, zeigen jedoch einen Weg, die gemeinsame menschliche Handlungsweise auszudeuten und zugleich ein Bild vom Menschen zu entwerfen.

GLIMPSES OF UNSURVEYABLE MAPS

David Wagner, Vienna, Austria

That Ludwig Wittgenstein was interested in maps and map-making comes as no surprise. After all, he compares the form of a philosophical question to our common experience of disorientation – "I don't know my way about." (PI § 123) – and likens his *Philosophical Investigations* (PI) to an album containing sketches of a landscape which has been explored in a criss-cross manner. In this paper I present metaphors of perfect maps provided by Jorge Luis Borges, Lewis Carroll and Josiah Royce, and set these against remarks by Wittgenstein and Charles Sanders Peirce.

VISUAL GAMES OF MAKE-BELIEVE, AND THE ROLE OF NON-DEPICTIVE CONTRIBUTIONS TO DEPICTIVE CONTENT

Kendall Walton, Michigan, USA

What a picture depicts depends partly on the configuration of marks on the picture surface. But other circumstances contribute to its depictive content as well, including, sometimes, a title or associated text, and in the case of photographs, the real world objects whose reflected light caused the marks. These *non-depictive contributors* also influence the nature of the visual games of make-believe viewers engage in, and they underscore the importance of such make-believe activities and the associated imaginative experiences in our appreciation and understanding of depictive representations. The fact that photographs are subject to non-depictive contributors of a kind that don't apply to hand-made pictures brings out an important respect in which photographs are special among depictive representations, one that is distinct from and independent of their transparency.

BILDSPRACHE UND WISSENSCHAFTLICHE VISUALISIERUNG

Peter Weibel, Karlsruhe, Deutschland

Mit seiner Bildsprache von 1936 hat Neurath die Schriftsprache weiterentwickelt, nämlich die logischen Argumente um visuelle Argumente erweitert. Die visuelle Diskursivität wurde durch die digitalen Technologien um die bildgebenden Verfahren angereichert. Der Vortrag zeigt die Entwicklung der Visualisierung als erkenntnistheoretisches Medium, von Neurath bis zur zeitgenössischen Chemie und Physik, nämlich wie Daten zu Bildern und Bilder zu Argumenten werden.

BILDER DES BÖSEN: SCHÄDEL, HIRNE, GENE – WISSENSCHAFTLICHE MODELLE PRÄVENTIVER FORENSIK

Martin G. Weiß, Klagenfurt, Österreich

Starting with the pseudo-Aristotelian "Physiognomica" science tried to visualize human psychological predispositions in order to predict individual behavior. If the soul is the form of the body, as Aristotle and Thomas Aquinas stated, it should be possible to deduce the nature of the soul from the features of the body. This simple model of the relationship between the invisible (mind) and the visible (body) in human beings is the common basis of all "Physiognomy", from Lavater, Galton, and Lombroso up to modern brain scans and DNA-Analysis. The present paper focuses on the linkage between science (understood as visualization of the invisible) and forensics. Physiognomy, from early-modern phrenology to the recent discovery of the "Warrior gene" was always eager to predict criminal behavior in order to undertake preemptive measures. The "Human Genome Project" at first seemed finally to fulfill this deterministic desire, but soon it became evident that the basic assumption of classical genetics – the one gene/one enzyme hypothesis – was false. In the era of postgenomics, biological determinism has evolved into an discourse of risk- and self-governance, establishing new forms of "subjectivation" and perhaps a new image of the human being.

HOW PICTORIAL IS CHINESE? AND DOES IT MATTER?

Christian Helmut Wenzel, Taipei, Taiwan

It has often been said that the Chinese script is pictorial or ideographic, and that this is one of the reasons why Chinese tend to think more analogically than logically, and why in the past the natural sciences developed to a lesser degree in China than in the West. These are strong claims. They have often been oversimplified and exaggerated, but I think there is something to be said for them. Here I will focus on the first question. I will argue that Chinese characters still have semantic features that create image-like qualities in a wider sense: not mere resemblances between sign and object, but family resemblances in semantic fields. The fact that Chinese is an isolating and monosyllabic language is essential in this.

MODELS AND IMAGES IN SYSTEMS BIOLOGY

Lorenz Wernisch, Cambridge, United Kingdom

New revolutionary technologies based on whole genome analysis have emerged in biology and medicine over the past decade. The unprecedented amount and complexity of data produced by such technologies require a synthesis of formal mathematical methods with the more intuition and diagram based reasoning in traditional biology. Such, mostly informal, reasoning always relied heavily on visual representation, from realistic anatomical drawings or drawings of specimens to abstract flow charts of signaling pathways and other complex regulatory processes in biological systems.

Meanwhile the representation of mathematical and statistical models in a graphical fashion has become increasingly popular among engineers and mathematicians, not least through inspiration from biological models and the availability of high performance interactive computer systems. The development of methods and algorithms for formalising the reasoning based on graphical models has high priority in many areas of statistics and machine learning.

Graphical representations seem to exploit evolutionary deeply rooted reasoning mechanisms based on visual images and dynamic or motoric processes. They are almost indispensable for a proper understanding of a complex system. On the other hand, pictures might suggest more than can be justified by formal inference, for example, in establishing causal relationships. Another issue is how far abstraction and simplification can go before touch to reality is lost. Or for that matter, what, after all, is the purpose of a formal model for a biological system, how is it used?

COLOUR VISION AND KNOWLEDGE

Semir Zeki, London, United Kingdom

In his book on colour vision, Arthur Schopenhauer wrote that "A more precise knowledge and firmer conviction of the wholly subjective nature of colour contributes to a more profound comprehension of the Kantian doctrine of the likewise subjective, intellectual forms of all knowledge and so it affords a very suitable introductory course to philosophy".

In the past thirty years, the neural mechanisms that allow us to acquire that subjective knowledge have been explored in fair detail. The main conclusions are: (a) the brain uses separate pathways for colour; (b) there is a specialized area in the visual brain – the V4 complex – which is critical for colour perception; (c) the operations through which colour is generated are critically dependent upon the V4 complex, as well as the inputs to, and outputs from, it; (d) damage to the V4 complex leads to colour imperception or *achromatopsia*. The nature of the operations performed in V4 – possibly in concert with areas with which it is reciprocally connected – can be inferred from psychophysical and imaging experiments. These show that the colour of a surface depends on taking the ratio of light of different wavebands reflected from a surface and from its surrounds. This ratio never changes for any given waveband, even when the amount of light of that waveband reflected from the surface changes markedly. By taking these ratios, the brain constructs colours, which do not exist in the outside world but are instead constructed by the application of the inherited concept of ratio-taking. Strictly speaking, the knowledge thus acquired is knowledge about the reflectance of surfaces for lights of different wavebands in comparison to the reflectance of the surrounds for light of the same wavebands. Colour is a language that is somehow added on, and it is interesting to note that there is a special area of the brain that is critical for naming colours, damage to which leads to *colour anomia*.

The ratio-taking operations performed within V4 lead to the construction of *constant colours*. This refers to the fact that a green leaf, for example, looks green at noon on a cloudy or sunny day and also at dawn and dusk, when there is a lot more red light reflected from the green surface. But while the colour remains constant, the shade changes. It is this change in shades of a colour – depending upon the wavelength composition of the light in which a surface is viewed as well as the efficiency of the surrounds of that patch for reflecting different wavelengths of light – that artists exploit in creating their colour effects.

Much has been made by physiologists and philosophers – including Wittgenstein – of the importance of opponent mechanisms [red-green; blue-yellow; black-white] in the retina determining colours. In fact, psychophysical and physiological experiments show that opponent colours are generated after colours are generated. This can be shown by both physiological and psychophysical experiments. – The separation between the colour centre and the brain region critical for naming colours raises interesting speculative questions about colour and the language used to describe it, which I will try to address.



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