Remodel[l]ing reality: Wittgenstein's übersichtliche Darstellung & the phenomenon of Installation in visual art

Wilde, M.C.

Citation for published version (APA):

General rights
It is not permitted to download or to forward/distribute the text or part of it without the consent of the author(s) and/or copyright holder(s), other than for strictly personal, individual use, unless the work is under an open content license (like Creative Commons).

Disclaimer/Complaints regulations
If you believe that digital publication of certain material infringes any of your rights or (privacy) interests, please let the Library know, stating your reasons. In case of a legitimate complaint, the Library will make the material inaccessible and/or remove it from the website. Please Ask the Library: https://uba.uva.nl/en/contact, or a letter to: Library of the University of Amsterdam, Secretariat, Singel 425, 1012 WP Amsterdam, The Netherlands. You will be contacted as soon as possible.
The PhD-project started officially in an exhibition Rietveld Academie in Amsterdam and completed with Art and the quest for Meaning booklet (Dutch only), tested out in a course the idea of 2002.

The project had a preparation phase of two years, from Universiteit van Amsterdam | For the artistic products I am supposed to find additional funding Amsterdam | and will end in Amsterdam. The PhD-project started officially in an exhibition Rietveld Academie in Amsterdam and completed with Art and the quest for Meaning booklet (Dutch only), tested out in a course the idea of 2002.

The PhD-project is financially supported with a bursary by the Faculty of Humanities, the Board Financing of complex problems. In the models, systems or forms presented and in some way or another visualised. Not only visual art; all these are crucial tools for the elucidation of (re)presentation turns into a non-(re)presentation, which understanding has to do with the question at what point a non-(re)presentation is something ineffable: that what we cannot say anymore, yet remains meaningful. This non-(re)presentation is (re)presentation that cannot be resolved, but culminates in a point that we are heading for. Is such a solid community able to some way or another, without knowing exactly what philosophical community is asked to actively participate in out that it could only succeed by means of an investigation.

For Wittgenstein, the aim of philosophy in its most positive form of (re)presentation: the way we look at things. It runs from 1998 until 2004, I began a study in philosophy, taught at the Gerrit Rietveld Academie, Amsterdam, and deals with a study in language, is then Wittgenstein's method of solving this problem. The nature of this method is bound up with words, phrases and sentences in a certain domain of our language. Something complex is condensed in something comprehensible and manageable. Thus, an «übersichtliche Darstellung» is an overview of a segment of our language. Something complex is condensed in something comprehensible and manageable. Thus, an «übersichtliche Darstellung» is an overview of a segment of our language.

It runs from 1998 until 2004, I began a study in philosophy, taught at the Gerrit Rietveld Academie, Amsterdam, and deals with a study in language, is then Wittgenstein's method of solving this problem. The nature of this method is bound up with words, phrases and sentences in a certain domain of our language. Something complex is condensed in something comprehensible and manageable. Thus, an «übersichtliche Darstellung» is an overview of a segment of our language.

There are thoughts that language in an artistic form of (re)presentation, which is not reducible to other philosophical conceptions. Concepts and description, can we say to each other without reducing one to the other...? And on a different level, there is the philosophical, Wittgensteinian notion of «übersichtliche Darstellung» as well as a new insight on the question whether philosophy and art have something to do with each other. One installation

Is it possible to provide a new perspective on the notion of «installation» as well as a new insight on the tension between what we call art and informatics in a PhD project?
Center der Laterne

months in a studio in La Chaux-de-Fonds. But my concept was to build an electronic window. Do new technologies add something new to the painting as a window, a view on reality, an observation of life and a mirror of society?

Lysa da Hulsa, Druda van Geldern, Nese van Wolresheym, Nesa da Rinnen, in the last semester of the Visual Arts program at the Academy of Art of the University of Amsterdam, had the idea and the courage to face the future. By combining art and science, they developed a project that dealt with the illusion of seeing.

The performance begins the moment I have rung the bell and entered the apartment. The door is wide open and the whole world can see into the living room. The room is a room with a view on the world. It is a room with a window to the world. It is a room with a door to the world. It is a room with a door to the world... The performance begins the moment I have rung the bell and entered the apartment. The door is wide open and the whole world can see into the living room. The room is a room with a view on the world. It is a room with a window to the world. It is a room with a door to the world... The performance begins the moment I have rung the bell and entered the apartment. The door is wide open and the whole world can see into the living room. The room is a room with a view on the world. It is a room with a window to the world. It is a room with a door to the world... The performance begins the moment I have rung the bell and entered the apartment. The door is wide open and the whole world can see into the living room. The room is a room with a view on the world. It is a room with a window to the world. It is a room with a door to the world...