

# AS IS WHEN

A series of screen prints based on the life and writings of Ludwig Wittgenstein

## EDUARDO PAOLOZZI



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*Eduardo Paolozzi 1965*





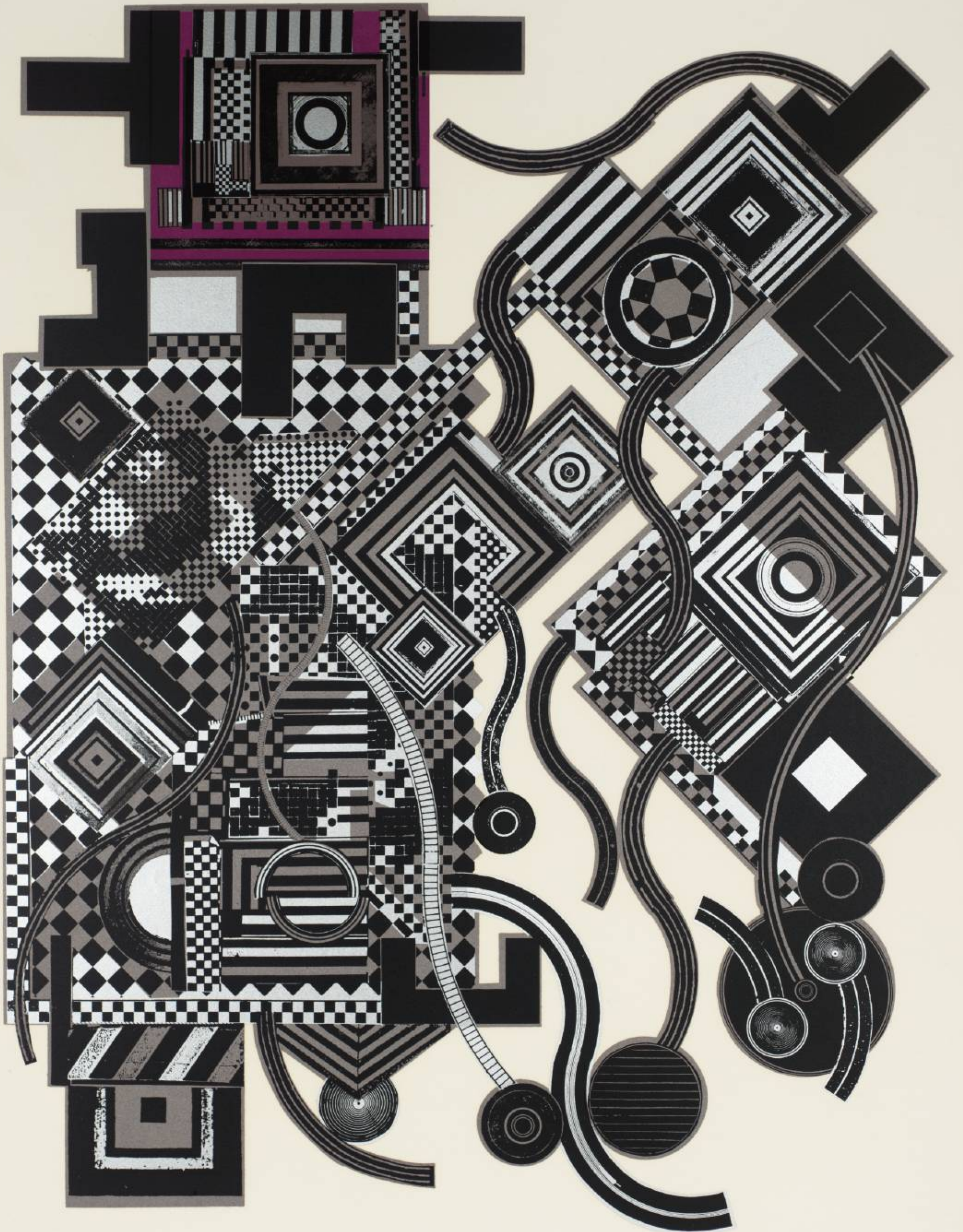
THE WORLD IS ALL THAT IS THE CASE. TRACTATUS LOGICO-PHILOSOPHICUS LUDWIG WITTGENSTEIN

artificial sun

13 MAY 69

Eduardo Paolozzi 1965





The tortured life of an influential modern philosopher: the late Ludwig Wittgenstein

Wright, one day as a brush on the canvas is to effect a picture, by virtue of a  
 one in which there was a picture of the and the world." In other words, the struc-  
 possible sequence of events is an auto- dure of the proposition "depicts a possi-  
 sible sequence. The picture, he said, his continuance of elements in reality, a  
 world as a proposition whose parts are possible state of affairs." The *Tractatus*  
 the proposition: "There is no hyperpossi-  
 ble in this room at present!" When he  
 refused to believe this, I looked under all  
 the desks without finding one; but he  
 remained unconvinced.

Edwardo Pastor 965 JUNE 97

Let us ask the question: "Should we  
 say that the arrow → and ← point in the  
 same direction or in different directions?"  
 At first sight you might be inclined to say  
 "of course in different directions." But





WITTGENSTEIN  
NOTEBOOKS  
1914-1916

July 1964



- 2.063 Die gesamte Wirklichkeit ist die Welt.
- 2.1 Wir machen uns Bilder der Tatsachen.
- 2.11 Das Bild stellt die Sachlage im logischen Raume, das Bestehen und Nichtbestehen von Sachverhalten, vor.
- 2.12 Das Bild ist ein Modell der Wirklichkeit.
- 2.13 Den Gegenständen entsprechen im Bilde die Elemente des Bildes.

- 2.131 Die Elemente des Bildes vertreten im Bild die Gegenstände.
- 2.14 Das Bild besteht darin, daß sich seine Elemente in bestimmter Art und Weise zu einander verhalten.
- 2.141 Das Bild ist eine Tatsache.



- 2.063 The sum-total of reality is the world.
- 2.1 We picture facts to ourselves.
- 2.11 A picture presents a situation in logical space, the existence and non-existence of states of affairs.
- 2.12 A picture is a model of reality.

- 2.13 In a picture objects have the elements of the picture corresponding to them.
- 2.131 In a picture the elements of the picture are the representatives of objects.
- 2.14 What constitutes a picture is that its elements are related to one another in a determinate way.
- 2.141 A picture is a fact.

*Edward Tufte, 1965*



At the outbreak of the war, Wittgenstein entered the Austrian army as a volunteer, although he had been exempted.

He served first on a vessel on the Vistula and later in an artillery workshop at Cracow. In 1915 he was ordered to Olmitz, in Moravia, to be trained as an officer. As previously mentioned, he fought on the East front. In 1918 he was transferred to the South front. Upon the collapse of the Austro-Hungarian army in November, he was taken prisoner by the Italians. It was not until August of the following year that he could return to Austria. During the major part of his captivity, he was in a prison camp near Monte Camino in south Italy.

When Wittgenstein was captured he had in his rucksack the manuscript of his *Logisch-philosophische Abhandlung*.



AUGUST 1964

Umberto Boccioni 1965





I went to New York to meet Wittgenstein at the ship. When I first saw him I was surprised at his apparent physical vigour. He was striding down the ramp with a pack on his back, a heavy suitcase in one hand, cane in the other.



NOVEMBER 1964

What I give is the morphology of the use of an expression. I show that it has kinds of uses of which you had not dreamed. In philosophy one feels forced to look at a concept in a certain way. What I do is to suggest, or even invent, other ways of looking at it. I suggest possibilities of which you had not previously thought. You thought that there was one possibility, or only two at most. But I made you think of others. Furthermore, I made you see that it was absurd to expect the concept to conform to those narrow possibilities. Thus your mental cramp is relieved, and you are free to look around the field of use of the expression and to describe the different kinds of uses of it.



Leonardo Pavlovski 1965



If it worth noting that Wittgenstein once said that a virtuous and good philosophical work could be written that would consist entirely of jokes (without being facetious). Another time he said that a philosophical treatise might consist nothing but questions (without answers). In his own writing he made wide use of both. To give an example: "Why can't a dog simulate pain? Is he too honest?" (*Philosophical Investigations*, § 230)



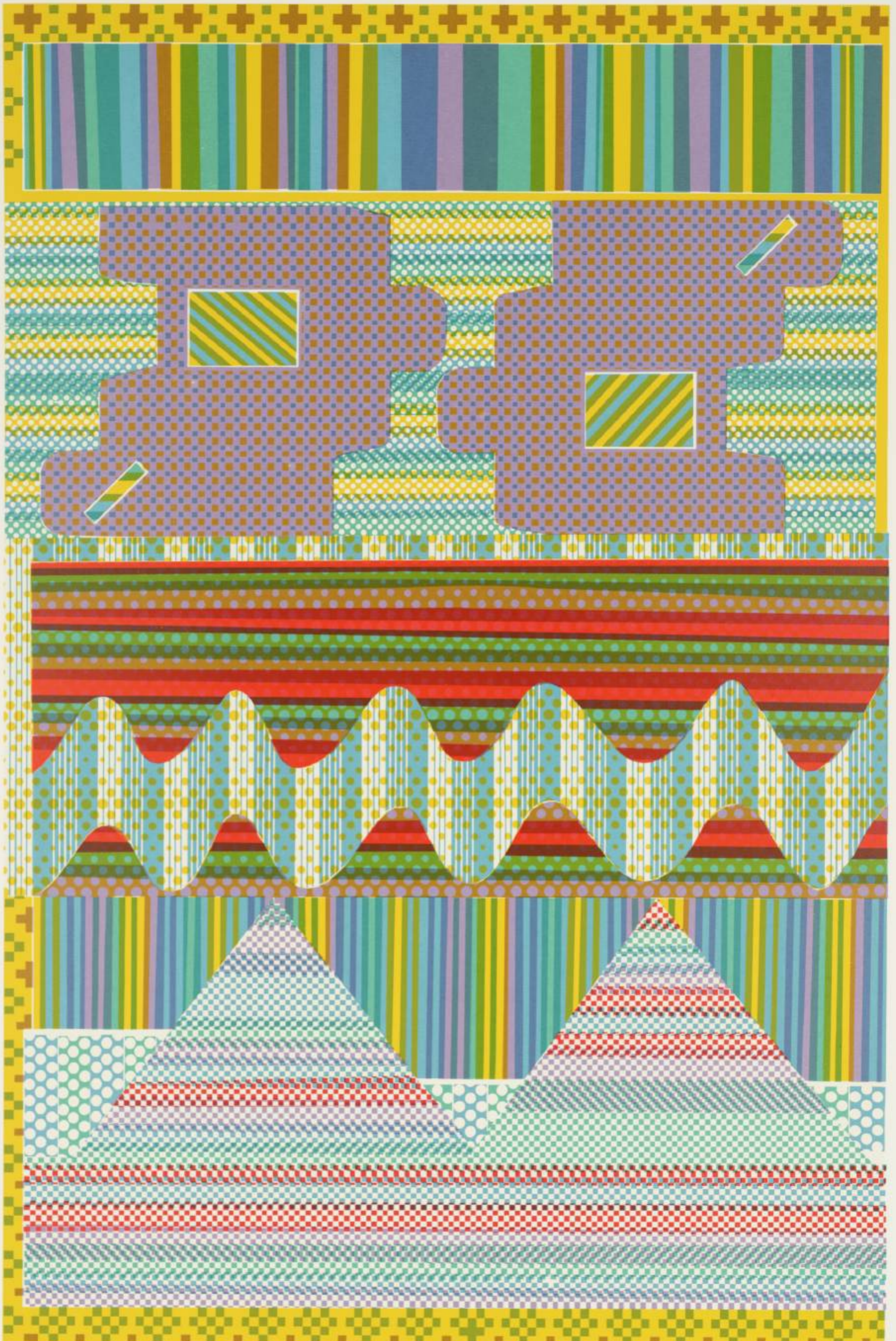
"FUTURISM" AT LENABO.

NOVEMBER  
1969

Edoardo Paolozzi 1969



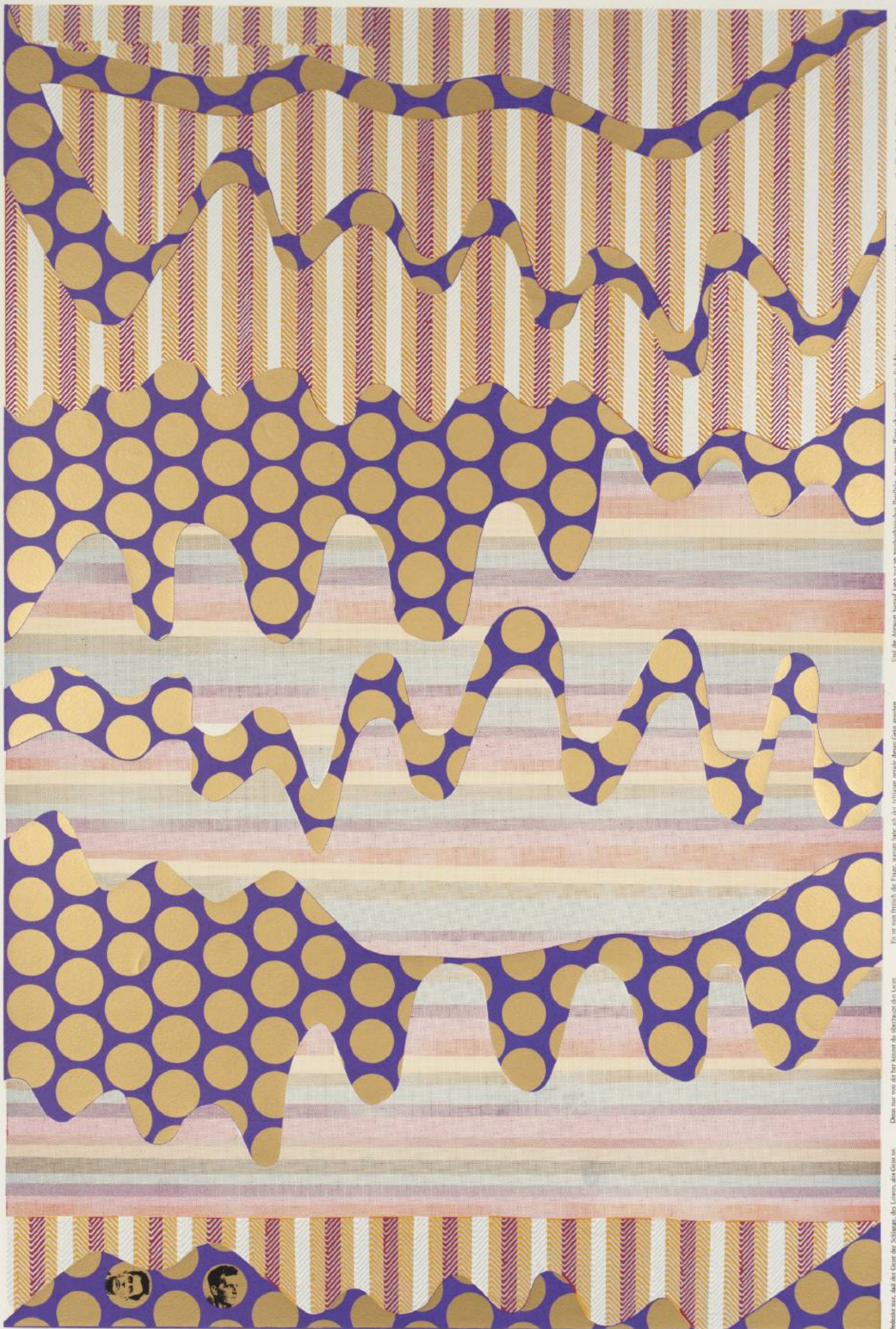
116. Die Philosophie stellt alles offen und erklärt und fugert nicht.—Da alles offen liegt, ist auch nichts zu erklaren. Denn, was offen vorliegt, ist immer schon nicht-  
"philosophisch" immer man wach das wissen, was er also neuen Entdeckungen und Erfordernissen moglich ist.  
117. Die Arbeit der Philosophen ist die Zusammenzugung von Erwerbungen zu einem bestimmten Zweck.



116. Philosophy simply puts everything before us, and neither explains nor debates anything.—Since everything lay open to view from a starting to explain. For what is hidden, for example, is of no interest to us. One might also give the name "philosophy" to what is possible before all our statements and arguments.  
117. The work of the philosopher consists in assembling materials for a particular purpose.

*Edwards Parozzi*, JANUARY 1965





But the question arises whether even here, my body is not on the same level with that of the soap and of the snake (and surely it is so), so that I have neither inferred from that of the soap to mine nor from mine to that of the soap. *Adolfo Pailugi 1965*

Only remember that the spirit of the snake, of the lion, is now gone. For a while from yourself that you are acquainted with spirit in all. Now of course the question is why I have given a snake for the spirit. And the answer is this and only this in the part that physical perception: "If I want to look like the snake and to do what it does then I should be made like such. The same with the dolphin, with the fly, with the soap.

Die Frage sich aber, ob nicht eben auch hier wieder (und gewiss ist es so) mein Körper nur dem der Woge und der Schlange und der Woge und dem der Woge auf einem, auch von mir aus auf dem der Woge gebildeten habe. Das Glitzern beim Erheben, bei der Woge. Und die Antwort darauf kann nur ein psychophysisches Paradoxium sein. Wenn ich so aussähe wie die Schlange und das Tier, was ist mir, in was ich so und so. Es ist nun freilich die Frage, warum habe ich die Schlange gerade diesen Geist gegeben. Denn nur von der her kann der übertrage den Geist. Bedenke nun, daß der Geist der Schlange, des Löwen, des Geistes ist.

Es fragt sich aber, ob nicht eben auch hier wieder (und gewiss ist es so) mein Körper nur dem der Woge und der Schlange und der Woge auf einem, auch von mir aus auf dem der Woge gebildeten habe.



My perspective seems to fluctuate in the following way: surfaces which recede into the distance seem to become more and more distorted, when in the end they — at right — to look beyond them. (The sun, stars speak, there were the better with the distance of)

He now returned from perspective, and then he will be the world again.

Then we return from above on our feet over the clouds.

FEBRUARY 1965



Umberto Boccioni 1965

Mane bene attente: subito, ad de die, wölher miti, vomiti, an Ende als wozug erkant, was er durch die — auf dem — über sie hinausgehender ist. (Es sind wozug der Laster wozug, welches er auf für hinausgehender ist)





Wingmann was always enthralled by his letters. He was also involved by them. He felt disgusted with what he had said and with himself. Often he would rush off to a cinema immediately after the class ended. As the members of the class began to move their chairs out of the room, he might look imploringly at a friend and say in a low tone, "Could you go to a film?" On

the way to the cinema Wingmann would buy a bun or cold pork pie and munch it while he watched the film. He instead sat sitting in the very first row of seats, so that the screen would occupy his entire field of vision, and his mind would be turned away from the thoughts of the letters and his feelings of isolation. Once he whispered to me, "This is like a disease,

isn't it? His observation of the film was not relaxed or detached. He leaned nearly forward in his seat and rarely took his eyes off the screen. He hardly ever uttered comments on the episodes of the film and did not like his companion to do so. He wanted to become totally absorbed in the film so much how trivial or artificial it was, in order to let his mind temporarily from the

philosophical thoughts that tormented and exhausted him. He liked American films and detested English ones. He was inclined to think that there could not be a decent English film. This was connected with a great dislike he had for English culture and mental habits in general. He was fond of the film stars Carmen Miranda and Betty Hutton. Before he came to

visit me in America he demanded in jest that I should introduce him to Miss Hutton.

*Eduardo Paolozzi* 1965