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Abstract

Metamorphosis - Ethics and Aesthetics are One - from a Neuroscientific
Perspective

Draft: Metamorphosis - Ethics and Aesthetics are One - from a
Neuroscientific Perspective
Wittgenstein's "Ethics and Aesthetics are one" is the starting point of
this research. "In the Notebooks, Wittgenstein states that 'the world and
life are one', so perhaps the following can be said. Just as the aesthetic
object is the single thing seen as if it were a whole world, so the ethical
object, or life, is the multiplicity of the world seen as a single object".
(Diané Collinson, The British Journal of Aesthetics, Volume 25, Issue 3,
SUMMER 1985, pages 266-272)

Art transcends boundaries of race, nationality and gender. It is a creative
act of unifying in the context of humanity, from the subject to the various
topics, by asking questions. This point is the lack of "reality" (dealing
with reality) from a sociological perspective. But it is impossible to
define humanity and reality based on sociological statistics alone—is my
perspective of Wittgenstein's "Ethics and Aesthetics are one". Thereby, I
examine 'world and life' from the 21st century perspective.

Introduction

In this artistic research, I challenge myself to do innovative yet surprisingly simple
research. For example, when discussing diversity, it is very complex in terms of
thought, but very simple in terms of logic. As a methodology for studying them
artistically, there is a relationship between materiality and technology.

What role does logic play in the relationship between materiality and technology?
What does this bring about in artistry?
What is technology for us?

The biggest changes in the academic world over the past 100 years are the establishment of the study of virology in the second half of the 20th century, the further development of molecular biology and the further advances in brain science research that would be unthinkable without the development of technology in the 21st century. I explore thereby transdisciplinary research methods, and I research on the topic of consciousness, objectivity and subjectivity epistemologically. In artistic research, I explore these topics in an artistic language such as through artistic mediums.[1] What is an artistic language?: Generally for us artists, that is, on the cognitive level of expression, through creating with visual and acoustic material such as colours (timbre in sound), forms and words. In other words, a kind of creative activity, what we can perceive through seeing and hearing. Creating that creativity generates some kinds of symbolism and semiotic relationships through new creative materiality. New creative materiality is related to the natural sciences. Today, research into nature extends to research into the brain, viruses, and genetics. The resulting changes in our consciousness will lead to relationships of "non-materiality," a dialogue between society and the self, and a comprehensive relationship. So, the change in our worldview is that "the invisible world becomes visible with the help of technology." The new worldview that we perceive is expressed in "units", and we perceive its breadth and depth. It changes our perception of time, space, and our bodies.

From the perspective of the twenty-first century, I explore Wittgenstein's theory. In doing so, I am exploring Thomas Fuchs's academic book "ecology of the brain" (OUP, 2018) in the field of neuroscience in this artistic research "Metamorphosis". Capture 1, 'The Cosmos in the Head?', which provides a detailed and accessible analytical account of the relationship between Western formalism and philosophy, human perception, ideas, and so on.[2] Thereby, I explain briefly a connection between my artistic research and that of Thomas Fuchs, who has written about this subject in his academic book "ecology of the brain" (OUP, 2018), and my work as an

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[1] Joseph Nechvatal; Robotic Arm assisted Painting (Coding, Painting, Projection), Sound composition Erika Matsunami; Photography based Wall-Installation (Relief/Sculpture, Projection), Sound composition

[2] In this paper I explore the differences between Western and Eastern traditions of self-awareness from a neuroscientific perspective. The intention was to present this artistic research at the CID/UNESCO World Congress in Athens in July 2024. However, due to illness and financial reasons caused by the corona pandemic crises and wars, I've had to postpone the presentation until next year.

artist, where I attempt to draw a connection between traditional Japanese Surrealism and early 20th-century Western Surrealism. In this case, I deal with the painting of René Magritte from the perspective of psychology, which Thomas Fuchs addresses. In other words, these are the gaps between psychology in terms of cognitive neuroscience and aesthetics in terms of image science, e.g. between interpretation and inspiration. This exploration pursues contemporary gaps in Wittgenstein's theory and explores them methodologically.

"(...) This thesis is ultimately based on a still dualistic division of the world into bodiless and wordless **subjectivity** on the one hand, and a physically reduced material world on the other hand. Subjectivity is conceived of idealistically–though in the new robe of constructivism–while it is, at the same time, ascribed as a construct to purely material processes in the brain. (...)"[3]

Concerning Japanese cultural studies, the Japanese word "shinsho/心象" (mental image) is a division of one's own body, which is the "self", into a bodiless and wordless **(subjective-) objectivity**, not an ideal image, but rather a phenomenological image without any bodies (any objects). For example, " self-awareness ". This means that self-awareness is not a phenomenal mental state, such as the ego-being status of the mental, but rather the nothingness (Mu/無) status of the mental. This is probably related to the study of consciousness in neuroscience.

   Thomas Fuchs shows us the neuroconstructivist thesis[4] with a painting of Renè Magritte *La condition humanie*[4]. In addition, I would like to show a painting by René Magritte *La Trahison des Images*[5]–on the subject of objectivity and subjectivity– about what the surrealist painter René Magritte explored at the beginning of the 20th century, which is related to the artistic research "Metamorphosis" with the artwork of [Joseph Nechvatal](#) in the 21st century, which subject has a connection of "a still dualistic division of the world into bodiless and wordless **subjectivity".** The natural sciences were advancing, technology was developing, and on the intellectual level contradictions were emerging between our linguistic and cultural habits. One of the scholars who sought a theory to solve these problems was Ludwig Wittgenstein at

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3 *ecology of brain*, Thomas Fuchs, OUP 2018, p.26

4 *La condition humaine (the Human Condition)* (1933), oil on canvas, René Magritte (Belgium, 1898–1967). National Gallery of Art, Washinton DC, USA/Bridgeman images. © ADAGP, Paris and DACS, London 2017

5 [*La Trahison des Images*](#)(*Ceci n'est pas une pipe*) (*The Treachery of Images [This is Not a Pipe])* (1929), oil on cancas, René Magritte (Belgium, 1898–1967). Purchased with funds provided by the Mr. and Mrs. William Preston Harrison Collection (78.7), Los Angeles County Museum of Art

https://www.lacma.org/magritte-index

that time–towards human and non-human society in the 21st century–no matter how much science advances, it is certain that we are part of nature and exist in the universe, and the laws of nature would not change in the last 100 years and the future.

    I challenge and research Wittgenstein's theory methodologically as a tool, exploring it in my artistic research "Metamorphosis". According to Harry T. Costello and Ludwig Wittgenstein in "Notes on Logic", "It always has a contradictory, only one of them true, the other false. It and its contradictory have a complementary "sense" (Sinn), and the same "meaning" (Bedeutung), the meaning being the external fact, the fact meant, and they have only one fact between them. The two thus referring to the same fact, says Wittgenstein, are really only one proposition with two poles. You are able to verify the proposition as true when you observe that the pole you have asserted fits the fact. But it remains the statement of two alternative possibilities, of which you now know which alternative is true. The verified proposition is still double and symbolic, and does not fuse with the corresponding fact and disappear-as it did, for instance, in Royce's Hegelian "inner meaning and outer meaning of an idea." If you deny a proposition instead of asserting it, you reverse the polarity, and two such denials bring you back where you started. Russell indicated this on the blackboard by an arrow, which you might reverse and reverse again."[6]

These are worlds without answers.

"In philosophy there are no deductions; it is purely descriptive. The word 'philosophy' ought always to designate something over or under, but not beside, the natural sciences. Philosophy gives no pictures of reality, and can neither confirm nor confute scientific investigations. It consists of logic and metaphysics, the former its basis. Epistemology is the philosophy of psychology. Distrust of grammar is the first requisite for philosophizing. Philosophy is the doctrine of the logical form of scientific propositions (not primitive propositions only). A correct explanation of the logical propo- sitions must give them a unique position as against all other propositions."[7]

In this artistic Research "Metamorphosis", I explore practically with regard to the last paragraph of Harry T. Ostelo in Introduction of Notes on Logic, "In these days, when the Russell Analysts, and the Wittgenstein Semanticists confront one another almost

[6] *Notes on Logic*, Harry T. Costello and Ludwig Wittgenstein, The Journal of Philosophy , Apr. 25, 1957, Vol. 54, No. 9 (Apr. 25, 1957), p. 231 https://www.jstor.org/stable/2021898

[7] Ibid. pp. 231–232

as hostile camps, this present document from the time of common origins has taken on a renewed importance."[8]

"Ethics and aesthetics are one."

— Ludwig Wittgenstein, *Tractatus Logico-Philosophicus*

The research methodically examines Wittgenstein's theses and at the same time reflects his theses from a critical perspective on the contemporariness of the body and coexistence in the 21st century through three practice-based academic and non-academic artistic research projects.

The first is a cybernetics project by American artist Joseph Nechvatel, who lives and works in France; the second is a photo-optical work and sound composition by Japanese artist Erika Matsunami, who lives and works in Germany; and the third is video art based on sign language by Italian deaf artist Rudy Oriandini, who lives and works as a video creator in Japan.

"The logical structure of propositions and the nature of logical inference are first dealt with. Thence we pass successively to Theory of Knowledge, Principles of Physics, Ethics, and finally the Mystical (das Mystische)."[9]

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[8] Ibid. p. 231
[9] Introduction, Bertrand Russell, "Tractatus Logico-Philosophicus", Ludwig Wittgenstein, LONDON: KEGAN PAUL, TRENCH, TRUBNER & CO., LTD., NEW YORK: HARCOURT, BRACE & COMPANY, INC., 1922, p.7
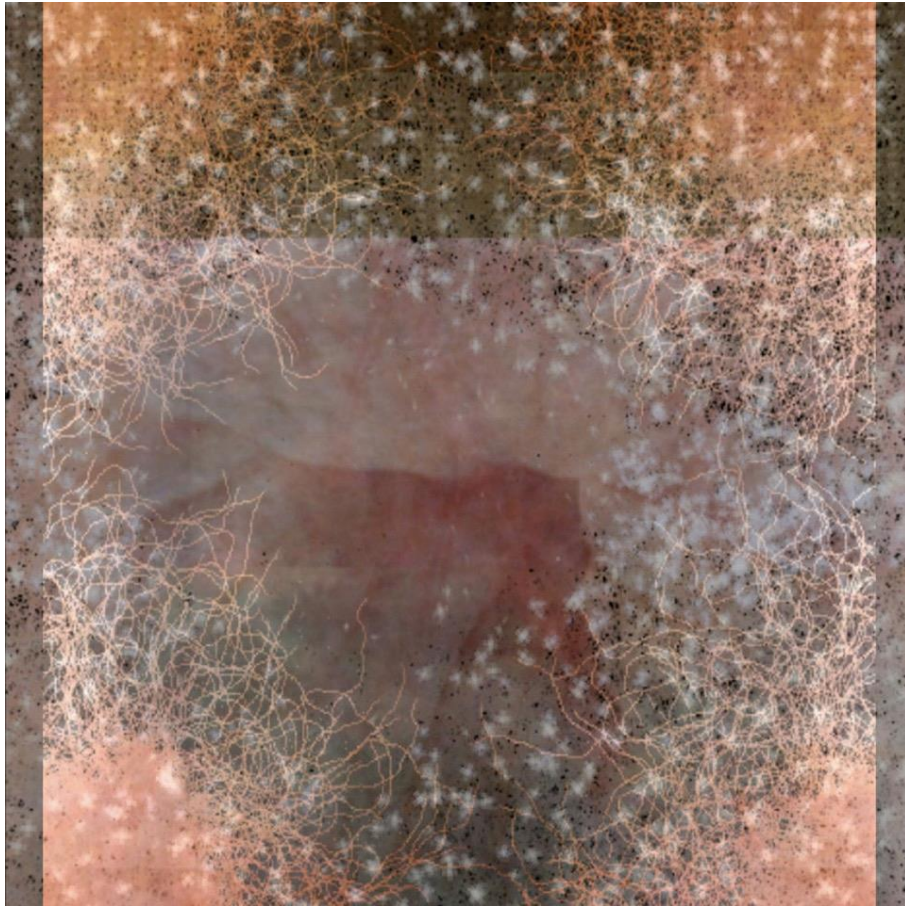
Figure 1: *frOnt windOw retinal autOmata*, Joseph Nechvatal, robotic-assisted painting, 2012

A painting without observation: informational data and its narrativity as a fiction

Joseph Nechvatal has transformed a home-made computer virus into something artistic in his 2015 Berlin exhibition *bOdy pandemOnium: Immersion Into Noise*. It makes me think about coexistence and the environment, but at an artificial level. And how research on a vaccine for the HIV virus[10] has developed. Coexistence with the AIDS virus in the body's natural environment. For AIDS patients, the only way to live is to coexist with the virus. What is 'coexistence' in an environment for us biologically?

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[10] HIV-1 virions contain two copies of a single-stranded RNA genome within a conical capsid surrounded by a plasma membrane of host-cell origin containing viral envelope proteins. The RNA genome is 9750 nucleotides long (Ratner et al., 1985; Wain-Hobson, 1989), and the virions measure approximately 120 nm in diameter. Many people have no symptoms when they are first infected with HIV. Acute HIV infection (Stage 1) progresses over a few weeks to months to become chronic or asymptomatic HIV infection (Stage 2) (no symptoms). This stage can last 10 years or longer.

"Wittgenstein's theory of molecular propositions turns upon his theory of the construction of truth-functions."[11]

Joseph Nechvatal[12] (b. 1951 in Chicago) is a post-conceptual artist who works in painting and new media art. He deals, for example, with the theme of the relationship between reality and virtuality.

Since 2002, he has been collaborating with programmer Stephane Sikora[13] in the field of viral artificial life as part of his artistic research. Their collaboration results in an excellent (exquisite and delicate) combination that reflects the both of high quality explorations: Stephane Sikora's concept of C++ programming and Joseph Nechvatal's nonsense literature.

https://x.com/twinkletwink/status/1766057504302092489
Video 1: *The Viral Tempest LP*, Joseph Necvatal, "Le mariage d'Orlando et Artaud", même ~ an audio art installation, 2024

I described the features of his robotic-assisted digital painting in the theoretical exploring "On *rite Of spring*" (2024)[14].

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[11] Introduction, Bertrand Russell, "Tractatus Logico-Philosophicus", Ludwig Wittgenstein, LONDON: KEGAN PAUL, TRENCH, TRUBNER & CO., LTD., NEW YORK: HARCOURT, BRACE & COMPANY, INC., 1922, p.11

[12] Dr. Nechvatal earned his Ph.D. in the philosophy of art and new technology at The Centre for Advanced Inquiry in the Interactive Arts (CAiiA) University of Wales College, Newport, UK. From 1999 to 2013, Nechvatal taught at the School of Visual Arts in New York City (SVA). His archive is housed at The Fales Library (Downtown Special Collection) at N.Y.U. in New York City.
https://artlaboratory-berlin.org/exhibitions/body-pandemonium/

[13] "Since his first robotic-assisted paintings in 1986, the artist Joseph Nechvatal has always questioned the relationship between reality and virtuality. By working in-between these two spaces, Nechvatal has shown their complex interaction. This reciprocity is what Nechvatal sees as typical of *viractualism,* an art theory term he developed in 1999. This term viractualism (and *viractuality*) emerged out of his doctoral research into the philosophy of art and new technology concerning immersive virtual reality at Roy Ascott's Center for Advanced Inquiry in the Interactive Arts (CAiiA), at theollege, Newport, UK. There he developed this *viractual* concept, which strives to identify and create an interface between the biological and the technological. Viractualism is central to his work as an artist. [Nechvatal, 2011]"
https://www.eyewithwings.net/nechvatal/Balancing/Balancing%20Art%20and%20Complex.htm

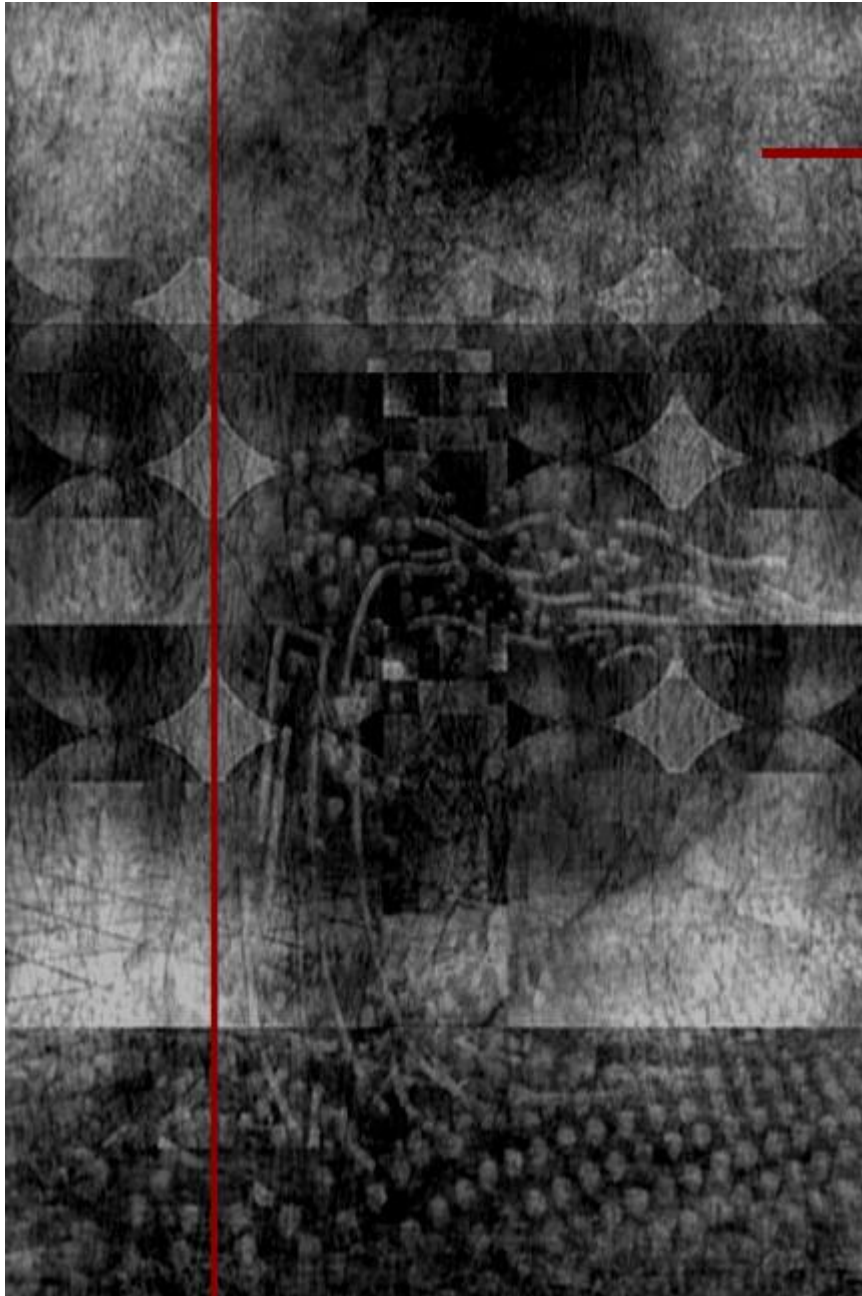[14] https://josephnechvatal.wordpress.com/2024/05/20/erika-matsunami-on-rite-of-spring/

Figure 2: *rite Of spring,* Joseph Nechvatal, robotic-assisted painting, 2005

"*rite Of spring* (2005) by Joseph Nechvatal is a mystic and mysterious monochrome acrylic painting that raises questions of viewing (appreciation) and that which is beyond the creator's intentions (creativity).

The diverse play of time and space in the two-dimensional phenomena of this monochrome world (a world without realistic techniques) is created by a tapestry woven by the overlaps and gaps of its superficial rhythmic layers. Thereby, my understanding of this digital painting that Nechvatal calls *rite Of spring* is that algorithmic time intervenes. Immersion into noise (whether viral algorithmic activity is noise or not) is the template that is created and

constructed by a script that forms a new spatiality. Is that new spatiality that of erosion? If so, it is completely different from the erosion of a biological virus as it functions in an environment in which there is no smell, no sound, and nothing can be said to the existence of metadata.

(...)

According to Roman Bartosch and Julia Hoydis in their essay *Narrating the Edges of Humanity: Conceptions of Posthumanism in Anglophone Fiction*[15], "Focusing on the symbiotic interdependencies between the human, the animal, and the machine as well as ethically charged ontological distinctions between the human and the nonhuman, the general preoccupation of posthumanism is seeking a redefinition of the category of the human. As a philosophical concept, it also interrogates the legacies of Western humanism and captures the tension between perceived risk of losing the traits of the 'essential' human, which Francis Fukuyama, for lack of a better term, calls the "Factor X" (2002, 149), and the embrace of new possibilities of (co)existence, as envisioned, for example, in Pramod K. Nayar's notion of a "species cosmopolitanism" (2014, 150)."[16]

The monochrome world of *rite Of spring* was painted by computer-robotics on a two-dimensional canvas. It's maquette came from the virtual world, the space without perspective of the world of "seeing-in"[4] the real world.

The creativity brought about by the narrativity of this robot-assisted acrylic painting–that is free of clear depictions–lies between random construction and the collapse of a certain rhythm that pulses between unintentional space and time. Here there is no category of gender in our 'thoughts'; rather, gender is 'intangible' in relation to the "I" of physical existence. It might be possible to begin to think in this fiction that the "I" does not lie in my thoughts, but exists in 'my' DNA. There, traces of memory are also intangible. The secret of the life-force lies not in an external paradigm, but in a series of random events whose possibilities are immeasurable. Needless to say, today's science of genomic sequencing has proven that this invisibility is a reality. A collection of cells, formed by formless information, is our individual 'essentiality'."

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[15] *Narrating the Edges of Humanity: Conceptions of Posthumanism in Anglophone Fiction*, Roman Bartosch and Julia Hoydis, *Anglistik: International Journal of English Studies* 30.2 (Summer 2019): pp. 65–68, Universitätsverlag Winter GmbH Heidelberg, 2019

[16] Ibd. p.65, The relevance of this essay by Roman Bartosch and Julia Hoydis to Joseph Nechvatal's work *rite Of spring* is from the point of view that "humanism transforms itself into something" goes beyond the essentiality and existentiality in post-humanism.

"A logically perfect language has rules of syntax which prevent nonsense, and has single symbols which always have a definite and unique meaning. Mr Wittgenstein is concerned with the conditions for a logically perfect language—not that any language is logically perfect, or that we believe ourselves capable, here and now, of constructing a logically perfect language, but that the whole function of language is to have meaning, and it only fulfils this function in proportion as it approaches to the ideal language which we postulate."[17]

Figure 3: *B.O.D.Y.*, Erika Matsunami, Frauenmuseum Bonn, 2011

[17] Introduction, Bertrand Russell, "Tractatus Logico-Philosophicus", Ludwig Wittgenstein, LONDON: KEGAN PAUL, TRENCH, TRUBNER & CO., LTD., NEW YORK: HARCOURT, BRACE & COMPANY, INC., 1922, p.8
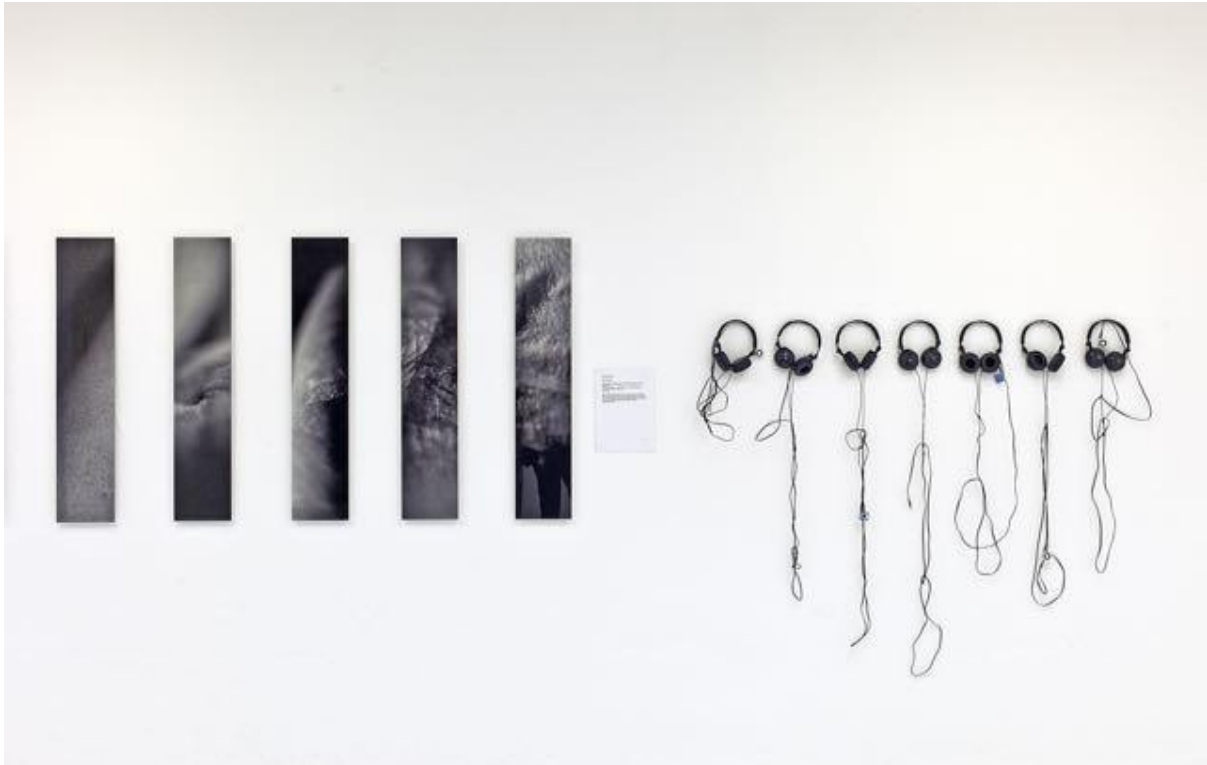
Figure 4: *B.O.D.Y.*, Erika Matsunami, Frauenmuseum Bonn, 2011

The *B.O.D.Y.* is my artistic research project since long I have been exploring. The installation B.O.D.Y. (2010) consists of analogue photography and sound composition. Thereby I collaborated with the sound engineer Niklas Schmincke for the sound composition.

The visual part of this work is a formalistic installative construction by analog photography which is based on physical space-time phenomena, in contrast to the space-time of the sonic composition. One of them is photography using lenses and light. It is a series of photographs of scars and parts of the human body from different people as well as mine. It is an observational methodology that occurs when normal physical space-time phenomena are curved by the lens and the viewpoint distance. It is based on the geometry of cubism, which deforms the ideal proportions of the body.

My proposition there is the space-time of light and reflection mentioned by Einstein. "Einstein wrote a series of papers that would transform the way we see the universe. They included his theory of special relativity and the famous equation $E=mc^2$. The first paper

described his particle theory of light[18], which became one of the foundations of modern physics."[19]

We perceive objects in space through the reflection of light.

Another physical factor in analog photography is the exposure of the film and photographic paper. This work was photographed with an analog SLR camera and the film was scanned using high technology to create an installation using 36mm film (the 35mm format of 24mm x 36mm) as the material.

"He compares linguistic expression to projection in geometry. A geometrical figure may be projected in many ways: each of these ways corresponds to a different language, but the projective properties of the original figure remain unchanged whichever of these ways may be adopted. These projective properties correspond to that which in his theory the proposition and the fact must have in common, if the proposition is to assert the fact."[20]

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[18] The Particle Theory of Light: In developing his quantum theory, Einstein suggested mathematically that electrons attached to atoms in a metal can absorb a specific quantity of light (first termed a quantum, but later changed to a photon) and thus have the energy to escape.
https://www.olympus-lifescience.com/en/microscope-resource/primer/lightandcolor/particleorwave/#:~:text=The%20Particle%20Theory%20of%20Light&text=In%20developing%20his%20quantum%20theory,have%20the%20energy%20to%20escape.
[19] https://www.npr.org/2005/03/17/4538324/albert-einsteins-year-of-miracles-light-theory
https://guides.loc.gov/einstein-annus-mirabilis/1905-papers

[20] Introduction, Bertrand Russell, "Tractatus Logico-Philosophicus", Ludwig Wittgenstein, LONDON: KEGAN PAUL, TRENCH, TRUBNER & CO., LTD., NEW YORK: HARCOURT, BRACE & COMPANY, INC., 1922, p.9
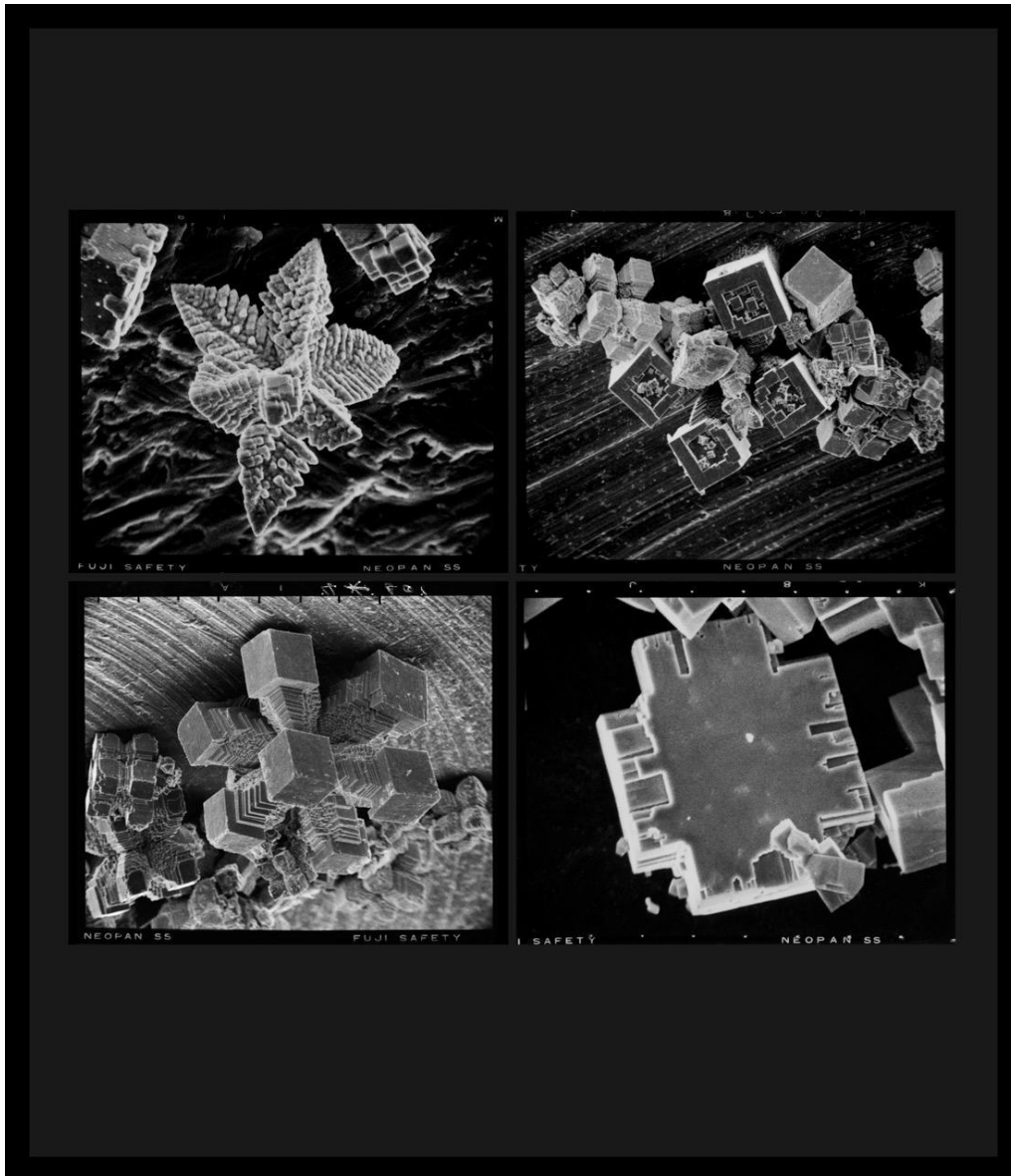
Figure 5: Silver halides, Dr Etsuo Fujii, Dr Hideko Fujii[21]

The starting point of the sonic composition was the seminar of Prof. Dr. Martin Supper, UNI.K – UdK l Studio für Klangkunst (sonic art) und Klang-Forschung (sonic research), Faculty of Music at the Berlin University of the Arts in 2009. We in the seminar had an

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[21] "Photographic film and photographic paper have a basic structure in which an emulsion of fine silver halide crystals (particles) dispersed in a binder such as gelatin is coated and dried on a support (film or paper). The high sensitivity, precise image quality, and rich gradation that are characteristic of silver halide photography are entirely dependent on the structure of the silver halide crystals.", The beauty of nature's shapes, Crystal structure of silver halide, Dr. Etsuo Fujii, Japan

individual project with sound recordings. One of the sources for the installation, where I recorded people's breathing. Breathing was very difficult to record.

For this sound composition, I conceived the combination of the 7 numbers as a multi-layered sound composition piece, where each audience member can individually select the numbers as they wish and combine them freely. - It is the narrativity of this sound piece.

I composed the pieces by modelling (transmitting and modifying) recorded sounds together with a sound engineer Niklas Schminke at his sound studio in Berlin. The different sources: We created an artificial space-time of sound based on recorded sounds such as binary street recordings (special recordings), historical sound recordings (personal archives, telephone sounds from the former GDR), breathing recordings (intimacy), singing of a children (friendship) and footsteps in a hallway (architecture, sound source and reverberation). This sound work is shaped by the relationship between sound semiotics and poetic language, compositional syntax through articulation, inner feeling and subjectivity. The compositional construction of these sounds is primarily based on the half-automatic, random sound drawings of Surrealism.

https://www.researchcatalogue.net/view/161645/168411

Figure 5 (Sonic Composition):

How do we interpret this abstract sound composition based on soundscape noise (concurrete) as sound semiotics and its introspective world transform into another nonsense?

After this sonic composition, I started to compose the 4-dimensional sonic composition piece "B.O.D.Y. - piece of glass" (2012). There are various compositional variations as well as with and by Niklas Schmincke and by me, from which has explored the sound synthesis.

"Wittgenstein uses, as an analogy, the field of vision. Our field of vision does not, for us, have a visual boundary, just because there is nothing outside it, and in like manner our logical world has no logical boundary because our logic knows of nothing outside it. These considerations lead him to a somewhat curious discussion of Solipsism[22]. Logic, he says, fills the world. The boundaries of the world are also its boundaries. In logic, therefore, we cannot say, there is this and this in the world, but not that, for to say so would apparently presuppose that we exclude certain possibilities, and this cannot be the case, since it would require that

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[22] Solipsism is the philosophical idea that only one's mind is sure to exist. As an epistemological position, solipsism holds that knowledge of anything outside one's own mind is unsure; the external world and other minds cannot be known and might not exist outside the mind.

logic should go beyond the boundaries of the world as if it could contemplate these boundaries from the other side also. What we cannot think we cannot think, therefore we also cannot say what we cannot think."[23]

The performance in the installation *B.O.D.Y.*

Figure 6: Performance *B.O.D.Y. - Minotaurrus* in the installation,

Frauenmuseum Bonn, 2011

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[23] Introduction, Bertrand Russell, "Tractatus Logico-Philosophicus", Ludwig Wittgenstein, LONDON: KEGAN PAUL, TRENCH, TRUBNER & CO., LTD., NEW YORK: HARCOURT, BRACE & COMPANY, INC., 1922,

Video 2: Performance *B.O.D.Y. - trace* in the installation, Galerie Wedding, Berlin, 2012

"We must not say, the complex sign 'aRb' says 'a stands in a certain relation R to b'; but we must say, that 'a' stands in a certain relation to 'b' says that aRb" (3.1432)."[24]

流れに身をまかせて

Let yourself be carried away by the flow

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[24] Introduction, Bertrand Russell, "Tractatus Logico-Philosophicus", Ludwig Wittgenstein, LONDON: KEGAN PAUL, TRENCH, TRUBNER & CO., LTD., NEW YORK: HARCOURT, BRACE & COMPANY, INC., 1922, p.9

走れ、生きよ

Start running, start living

Figure 5: Video still of *Flusso* by Rudy Orlandini, 2024

https://www.youtube.com/watch?v=ylxNlmjlELs&t=11s

Video 3: #collaboration by Erika Matsunami *B.O.D.Y. - Piece of Glass* (2012/2024) *Flusso* (2024) and Rudy Orlandini, 2024

A collaboration with Rudy Orlandini (b. 1991, Reggio nell'Emilia, Italy) in 2024. He is an Italian deaf video creator who lives and works in Kyoto, Japan recently.

We had exchanged through Internet communication, that is the first experience between us. Thereby Rudy Orlandini contributed his video *Flusso* (2024) and I contributed my sonic composition *B.O.D.Y. - Piece of Glass* (2012/2024).

Rudy Orlandini's sign language and gesture for the communication through the body expression, inspired for re-composing my sonic composition *B.O.D.Y. - Piece of Glass* (2012) for his video Flusso.

The habitual movements of his Japanese life and the logic and gestures of Italian sign language transformed into a mystic expression but they are simply nonsense syntax (informational) – Do they make sense (Sinne) or meaning (Bedeutung)?

An interview with Rudy Orlandini by Erika Matsunami, on June 4th, 2024:

- How did you start making the video? And when?

I remember that since childhood I always wanted to make videos, that's why at the age of 13 years old I asked my parents to give me a video camera and started to make my first video.

There were periods when I stopped making it because of various situations but I never gave up, I kept learning by alone and myself how to make videos.

- Please tell me about your motivation for working on the video.

Besides work, I have always been pushed by a sensation which I needed to help and encourage people, that's why I started to make these videos and publish them on SNS.

- Can you describe the theme of "sound through your body"?

I love bass, since I was a kid, I always pushed the volume of the stereo because I could listen to the powerful vibrations of the music through my body. Not only that, I consider the sound of the wind on my skin or drops of water on my hand, I am not sure what they sound like, but in my mind, I create my sound when I get in touch with the natural elements.

- Did you study at a general education school?

Despite my deafness, I have always attended "normal" school.

- What was it like for you to learn in an integration class with students without disabilities?

Like anything, there are always advantages and disadvantages, I couldn't make friends because of my deafness and my personality, it isolated me, but at the same time I learned and understood the "normal" world, which made me stronger and prepared.

- How does living and working in Kyoto, Japan, feel compared to Italy?

My personality fits better in Japan than in Italy, even if I find it difficult to understand the Japanese and English language by reading lips compared to Italy. However, the "balance" that I have here in Japan is great.

I had always a special bond with Japan, since childhood. I am happy that I was able to reach my dream.

Kyoto has many stories and legends, and this mix of feelings is magic to me, I have never been so inspired in my life.

Video 4: Instagram rudyorly, Rudy Orlandini

Mr Wittgenstein begins his theory of Symbolism with the statement (2.1): "We make to ourselves pictures of facts." A picture, he says, is a model of the reality, and to the objects in the reality correspond the elements of the picture: the picture itself is a fact. The fact that things have a certain relation to each other is represented by the fact that in the picture its elements have a certain relation to one another. "In the picture and the pictured there must be something identical in order that the one can be a picture of the other at all. What the picture must have in common with reality in order to be able to represent it after its manner—rightly or falsely—is its form of representation" (2.161, 2.17).

We speak of a logical picture of a reality when we wish to imply only so much resemblance as is essential to its being a picture in any sense, that is to say, when we wish to imply no more than identity of logical form. The logical picture of a fact, he says, is a Gedanke. A picture can correspond or not correspond with the fact and be accordingly true or false, but in both cases it shares the logical form with the fact. The sense in which he speaks of pictures is illustrated by his statement: "The gramophone record, the musical thought, the score, the waves of sound, all stand to one another in that pictorial internal relation which holds between language and the world."

"(...) The totality resulting from our hierarchy would be not merely logically inexpressible, but a fiction, a mere delusion, and in this way the supposed sphere of the mystical would be abolished. Such an hypothesis is very difficult, and I can see objections to it which at the moment I do not know how to answer. Yet I do not see how any easier hypothesis can escape from Mr Wittgenstein's conclusions. Even if this very difficult hypothesis should prove tenable, it would leave untouched a very large part of Mr Wittgenstein's theory, though possibly not the part upon which he himself would wish to lay most stress. As one with a long experience of the difficulties of logic and of the deceptiveness of theories which seem irrefutable, I find myself unable to be sure of the rightness of a theory, merely on the ground that I cannot see any point on which it is wrong. But to have constructed a theory of logic

which is not at any point obviously wrong is to have achieved a work of extraordinary difficulty and importance."[25]

Conclusion:

According to Bertrand Russell, "The logical structure of propositions and the nature of logical inference are first dealt with. Thence we pass successively to Theory of Knowledge, Principles of Physics, Ethics, and finally the Mystical (das Mystische)."[26]

This practice-based artistic research, "Metamorphoses", is a methodology that examines "world and life" through the expression of artificial phenomena in virtual reality, natural phenomena, and the perception of the soundless world. It is a parallel construction to exploring Wittgenstein's Theory introduced by Bertrand Russell in this artistic research. Between our cultural habits and the scientific proof, it is a refutation of the infinite world, in which the "world and life" cannot be proven, no matter how much scientific research progresses.

It is something that scientists themselves understand best: in 1922, before the Second World War, they were the researchers who explored the contradictions between the world of God and the world of science. The main contradiction is the consideration of legalisation between the transition from the old to the new world and the evolution of society (life).

The main exploration of the "proposition" in the syntax of the Latin language (Wittgenstein's theory), but this alphabet is now the most important language of organisation in the digital society in the world.

My question is therefore: "Does art make the sense (Sinne) or the meaning (Bedeutung)? – on the subject of the communication and correspondence

[25] Introduction, Bertrand Russell, "Tractatus Logico-Philosophicus", Ludwig Wittgenstein, LONDON: KEGAN PAUL, TRENCH, TRUBNER & CO., LTD., NEW YORK: HARCOURT, BRACE & COMPANY, INC., 1922, p. 19
[26] Ibid. p.7

"Motto: ... und alles, was man weiss, nicht bloss rauschen und brausen gehört hat, lässt sich in drei Worten sagen. (Motto: ... and everything you know, not just what you have heard rushing and roaring, can be said in three words.)"[27]

Kürnberger.

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[27] Introduction, Bertrand Russell, "Tractatus Logico-Philosophicus", Ludwig Wittgenstein, LONDON: KEGAN PAUL, TRENCH, TRUBNER & CO., LTD., NEW YORK: HARCOURT, BRACE & COMPANY, INC., 1922