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

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"**Ethics and aesthetics are one.**"
- Ludwig Wittgenstein, Tractatus Logico-Philosophicus

Methodically, the research 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 using three practice-based academic and non-academic artistic research projects.

- Cybernetics[1] project by an American artist Joseph Nechvatal, who lives and works in France,
- Photo-optical work and sound composition by a Japanese Artist Erika Matsunami, who lives and works in Germany
- Video art based on sign language by an Italian deaf artist Rudy Oriandini, who lives and works as a Video creator in Japan

1. Cybernetics is a field of systems theory that studies circular causal systems whose outputs are also inputs, such as feedback systems. Cybernetics' transdisciplinary character has meant that it intersects with a number of other fields, leading to it having both wide influence and diverse interpretations.According to its founder Norbert Wiener, cybernetics is the science of controlling and regulating machines and their analogy to the behavior of living organisms (due to feedback through sensory organs) and social organizations (due to feedback through communication and observation).

"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)."[2]

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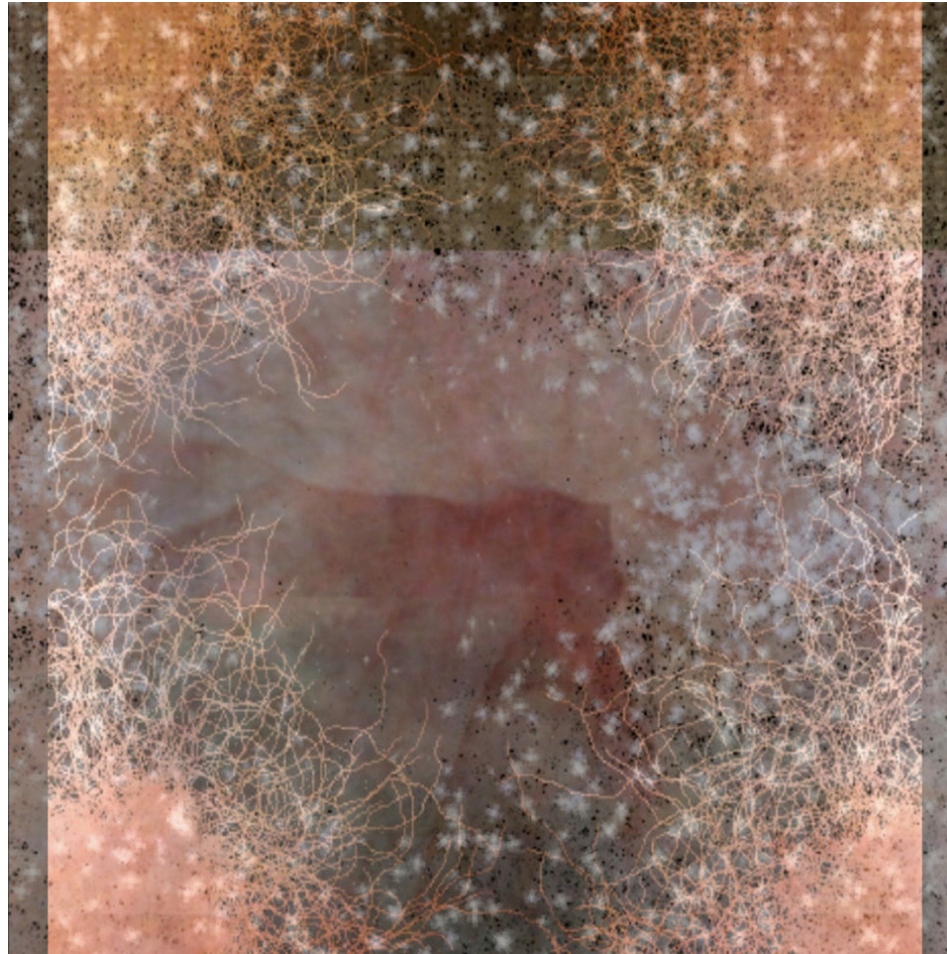
Figure 1: frOnt windOw retinal autOmata, Joseph Nechvatal, robotic-assisted painting, 2012

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 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?

3. 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."

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).
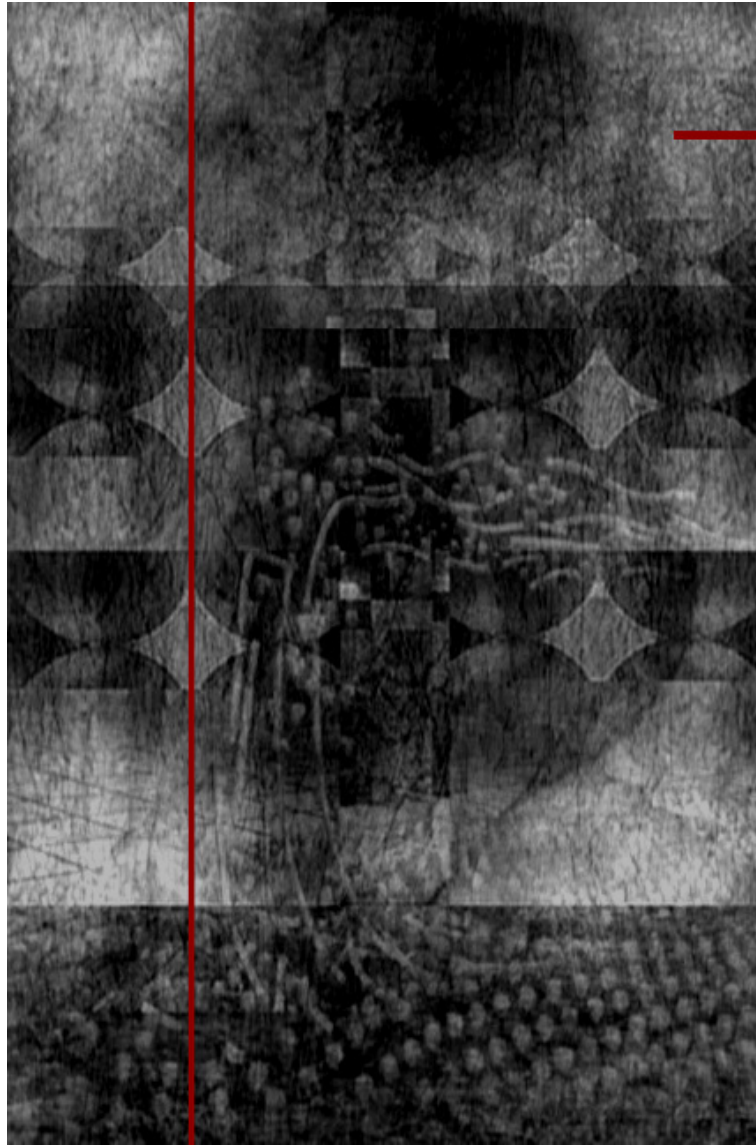

Figure 2: rite Of spring, Joseph Nechvatal, robotic-assisted painting, 2005

According to Roman Bartosch and Julia Hoydis in their essay Narrating the Edges of Humanity: Conceptions of Posthumanism in Anglophone Fiction, "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)."

8. 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

9. 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."

Figure 3, 4 : B.O.D.Y., Erika Matsunami, Frauenmuseum Bonn, 2011
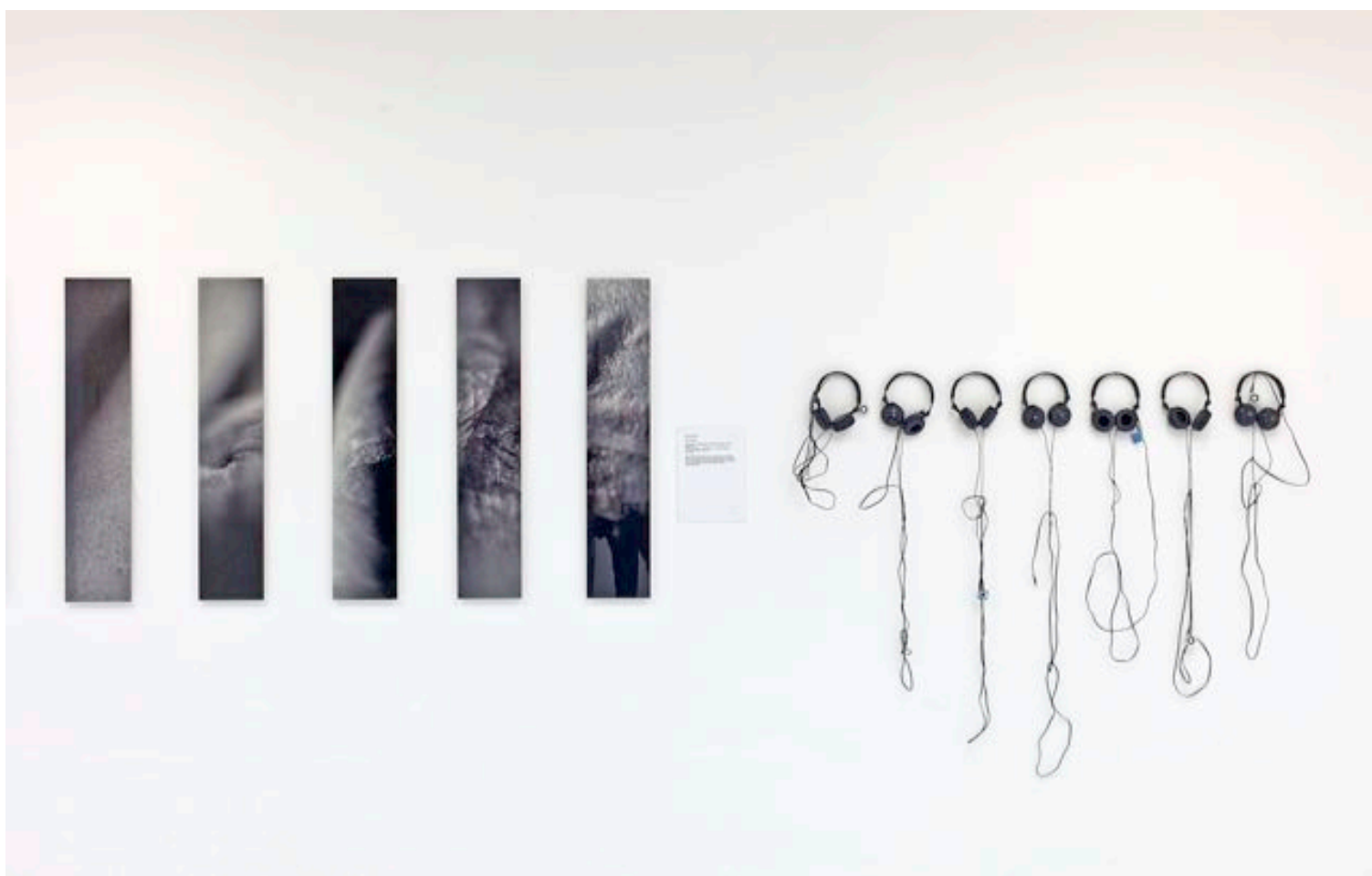
"He compares linguistic expression to projection in geometry. A geometrical figure may be projected in many ways: each of these ways corresponds to a different language, but the projective properties of the original figure remain unchanged whichever of these ways may be adopted. These projective properties correspond to that which in his theory the proposition and the fact must have in common, if the proposition is to assert the fact."
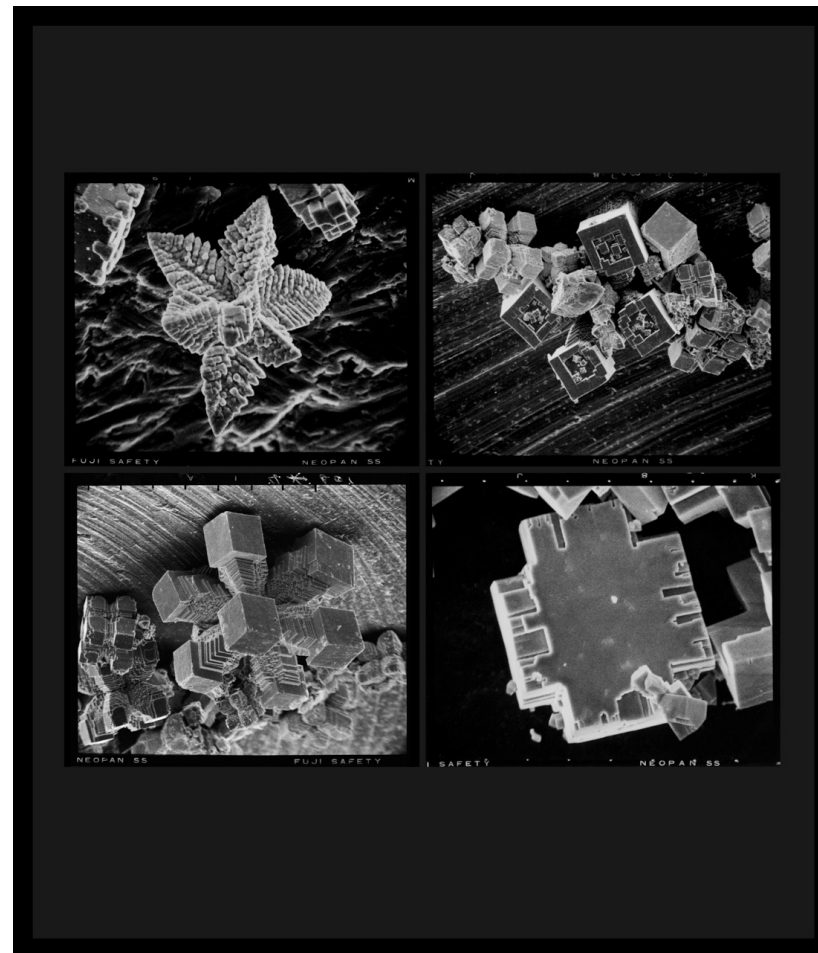
Figure 5: Silver halides, Dr Etsuo Fujii, Dr Hideko Fujii

Figure 5 (Sonic Composition):
https://www.researchcatalogue.net/view/161645/168411

Figure 6: Performance B.O.D.Y. - Minotaurrus in the installation, Frauenmuseum Bonn, 2011

Video 2: Performance *B.O.D.Y. - trace* in the installation, Galerie
Wedding, Berlin, 2012
https://vimeo.com/45016869

"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)."

Video 3: #collaboration by Erika Matsunami B.O.D.Y. - Piece of Glass (2012/2024) Flusso (2024) and Rudy Orlandini, 2024
https://www.youtube.com/watch?v=ylxNlmjlELs&t=11s

流れに身をまかせて

Let yourself be carried away by the flow

Figure 4, 5: Video still of Flusso by Rudy Orlandini, 2024

走れ、生きよ

Start running, start living

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
https://www.instagram.com/rudyorly/

"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.""

"Most propositions and questions that have been written about philosophical matters are not false but senseless. We cannot, therefore, answer ques- tions of this kind at all, but only state their senselessness. Most questions and propositions of the philosophers result from the fact that we do not understand the logic of our language. They are of the same kind as the question whether the Good is more or less identical than the Beautiful" (4.003). What is complex in the world is a fact. Facts which are not compounded of other facts are what Mr Wittgenstein calls Sachverhalte, whereas a fact which may consist of two or more facts is called a Tatsache: thus, for example, "Socrates is wise" is a Sachverhalt, as well as a Tatsache, whereas "Socrates is wise and Plato is his pupil" is a Tatsache but not a Sachverhalt."

Art as Research Methods for Synthetic Reasoning

Thereby my suggestion is

In terms of modern Liberal Arts

Research in Science:
Tatsache
Sachverhalt

Research in Art:
Sinn
Bedeutung

Artifact

"Mr Wittgenstein would of course reply that his whole theory is applicable unchanged to the totality of such languages. The only retort would be to deny that there is any such totality. The totalities concerning which Mr Wittgenstein holds that it is impossible to speak logically are nevertheless thought by him to exist, and are the subject-matter of his mysticism. 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. This merit, in my opinion, belongs to Mr Wittgenstein's book, and makes it one which no serious philosopher can afford to neglect."

What is 'Fiction'?
'Fiction' is an important research field in philosophy and aesthetics.

How do we explore 'Fiction' in artistic research methodlogically?

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)."

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 natural 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

"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.)"

Kürnberger.

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Thank you for your attention.

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