

WITT-ART

Wittgenstein in Modern and Contemporary Art

Bibliography

This bibliography is a working bibliography. It is not intended to be exhaustive; rather, it brings together the sources that have informed the conceptualisation and development of the WITT-ART project and that will be drawn upon implicitly or discussed explicitly throughout the course of the research.

Upon completion of WITT-ART, this preliminary collection may have evolved into a broader, critically organised bibliography, providing a resource for scholars, students, and anyone interested in exploring the relationship between philosophy and art, particularly the relationship between Wittgenstein's philosophy and modern and contemporary art.

In its current form, the bibliography does not include general works on contemporary philosophy, Wittgenstein's philosophy, or comprehensive histories of modern and contemporary art, unless they contain substantial discussions – in terms of content or extent – of the artists and artistic practices examined within the framework of WITT-ART.

The bibliography is organised into thematic sections. Some works could reasonably be placed in more than one section; however, to avoid unnecessary duplication, each reference appears only once, under the heading that best reflects the work's primary focus or the main interpretative approach adopted by its author(s).

Wittgenstein: philosophy, aesthetics, and art

Primary texts

This section includes, alongside Wittgenstein's *Nachlass*, his principal writings edited and published over the years. The inclusion of these works reflects the broader approach adopted in WITT-ART, according to which Wittgenstein's influence on aesthetic thought and artistic practice should not be sought exclusively in remarks explicitly devoted to aesthetics and art, but rather throughout his philosophical writings as a whole. Indeed, artists such as Kosuth, Nauman, and Paolozzi engaged with Wittgenstein's philosophy in its entirety, rather than limiting their attention to passages directly concerned with aesthetic and artistic matters.

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Biographies and biographical studies

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Monk, Ray. *Ludwig Wittgenstein: The Duty of Genius*. London: Jonathan Cape, 1990.

Nedo, Michael, ed. *Ludwig Wittgenstein: Ein biographisches Album*. Munich: C.H. Beck, 2012.

Secondary literature

This section brings together studies on Wittgenstein's philosophy, with particular emphasis on its aesthetic dimensions and its relationship with the arts. Although WITT-ART focuses primarily on the visual arts, scholarship on Wittgenstein's engagement with other artistic forms – including literature, poetry, photography, architecture, and music – provides valuable insights and opens up further avenues of research.

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Wittgenstein and the artists

The following sections present writings by the artists central to WITT-ART, together with a broad range of texts of diverse kinds and origins – including artists' books, interviews, catalogues, and both occasional and more substantial journalistic contributions – in which these artists themselves, as well as critics, curators, and scholars, have explored the nature and scope of the relationship between works of art and Wittgenstein's life and thought. This selection further extends to works on other artists (including, in the broadest sense, poets and novelists) whose practices have established, or may be understood as establishing, a connection with Wittgenstein and his philosophy, whether through direct references, shared conceptual concerns, methodological affinities, or more implicit resonances.

The sources gathered here are highly heterogeneous, differing considerably in their aims, formats, contexts, and degrees of scholarly relevance. Nevertheless, taken as a whole, they constitute a significant and, in a sense, "first-hand" contribution to the understanding of the themes explored by WITT-ART. Existing studies remain relatively limited, and a consolidated body of scholarship has yet to emerge. Indeed, one of the principal aims of WITT-ART is to examine, organise, and critically assess these sources, together with any additional materials identified throughout the research process, in order to develop the most comprehensive, thoroughly documented, and theoretically informed account possible of the role played by Wittgenstein's philosophy in modern and contemporary art; at the same time, WITT-ART seeks to investigate the ways in which Wittgenstein's philosophy has itself been further clarified, reinterpreted, and brought into sharper focus through these various artistic "uses" of his life and thought.

Joseph Kosuth

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Bruce Nauman

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