

## Preface

This is the second of two volumes containing the proceedings of the conference ‘Image and Imaging in Philosophy, Science, and the Arts’, which was organised by Richard Heinrich, Elisabeth Nemeth and Wolfram Pichler, and held as the 33<sup>rd</sup> International Wittgenstein Symposium in Kirchberg (Austria) in August 2010.

The image, and in particular the status of images and diagrams as cultural and historical phenomena, as artifacts, as objects, or as tools of scientific interest, has for some decades been one of the most popular topics in interdisciplinary academic research. The aim of the Kirchberg conference was to provide a critical survey of the development of, as well as an occasion for more profound investigation into important issues that have been raised in the field. This is not necessarily best achieved by searching for a homogeneous perspective from a single vantage point. Philosophy has still to react to many recent developments in the sciences, in cultural studies and art history which address the topic of the image from different directions. Nonetheless, the significance that the concept of the image has throughout Wittgenstein’s own philosophy, the varieties of aspects of images and diagrams which he discussed or used as examples, gave us important clues for the structuring of both the symposium and the proceedings. The proceedings attest, we think, to the important role played by notions such as ‘seeing-as’, ‘saying/showing’, and ‘image-games’ in various debates on images—debates which are, of course, only in part directly related to Wittgenstein’s work.

The contributions collected in these two volumes cover a wide range of disciplines, from philosophy, psychology, and sociology to history of science, art history, and poetology. The first volume consists of (1) papers dedicated to various aspects of Wittgenstein’s philosophy, especially but not

exclusively to questions of picture-theory, (2) further studies in the history and theory of the image. This second volume is also structured in two parts. Its philosophical protagonist is Otto Neurath, and it addresses more generally the expanding field of ‘diagrammatology’ (to use Tom Mitchell’s neologism). It contains (1) papers first presented at the workshop ‘Picturing Social Facts. Otto Neurath’s Visual Language’, organised by Elisabeth Nemeth and Friedrich Stadler. This first part begins with two papers discussing Neurath’s concept of a visual language and its historical background. The following papers present, in chronological order, some specific applications of the Isotype method, while the last two contributions draw our attention to possible further applications of Neurath’s ideas. In addition, this volume also includes (2) papers which were delivered in sections on the topics of diagrammatic representation, mapping and modelling.

Inevitably, there are thematic overlaps between the two volumes, and not every decision which had to be taken in view of their composition was an obvious one. Besides, technical considerations had to be given their due (illustrations in colour had to be restricted to the second volume). We are nonetheless confident that, in the majority of cases, contributions of related interest are neighbours in the volumes’ topology.

Our thanks go to Friedrich Stadler for co-organising the workshop on Neurath’s visual language, to the Austrian Ludwig Wittgenstein Society (ALWS) for its confidence and organisational support, and last but not least to the authors for their participation, enthusiasm, and many inspiring insights.

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Richard Heinrich, Elisabeth Nemeth, Wolfram Pichler, David Wagner  
University of Vienna