

"I respect the books as well as what they don't know." Taliesin

Knowledge documented in black and white, collected in the libraries of this world world are an immense compendium in which generation after generation people have written down their experiences, perceptions and observations and observations, of which they not only bear witness, but which are the starting point for theories and systems that have worldviews and world views that still characterise the perception of of reality to this day. An enormous accumulation of knowledge as well as knowledge as well as ignorance, because at the same time this is also the place where inconsistencies and incompatibilities between reality, its perception and perception and thinking, which are the motive and driving force behind and driving force behind science as a never-ending search for what is not yet and not yet explainable and have led and continue to lead to paradigm shifts that have led and continue to lead to the which shake the classical claim to universality of science.

With his installation "Scientia Non Cogitata - The Unthought Knowledge", Johannes Pfeiffer gives Johannes Pfeiffer gives a space to knowledge that has not (yet) been canonised, captured in canonised, captured in concepts, classified in categories, brought into logical but is still unorganised, unsituated and not fixed by linguistic descriptions. fixed by linguistic descriptions - the knowledge that everything we see could be could also be different, that everything we know is only one possibility possibility of facts and that there is something in between and between and beside, inside and outside the distinctions and differences that there is something that becomes virulent in the fractures and cracks of systems and theories systems and theories and undermines their supposed rationality, calls it into question and sometimes leads to revisions or even the collapse of worldviews and world views. worldviews and world views.

Thousands of blank pages are carefully bound in oversized bound in oversized red folios which, depending on the requirements and orientation of the arranged in ever-changing constellations depending on the exhibition location.

Stacked on top of each other, they sometimes pile up to form walls that block the view. staggered in rows and rows, piled up in a disorganised manner, chaotic and chaotically and anarchically distributed throughout the room, they enforce and disrupt and disrupt predetermined systems of order through their sheer presence and simultaneously mark the place where the unthought knowledge finds a residue. finds a residue. They are object and sign in one, whereby their respective meaning is context-dependent and the contexts are as boundless as the emptiness for which for which they stand as a metaphor, a void that contains everything on this side and beyond the contexts contains everything - the unlimited possibilities for connections as well as the infinite complexity and diversity of patterns of patterns of meaning production and meaning projection.

Empty pages, blank white, stand for the undiscovered, the unexplored, the unexplored, the underexplored, the blind spots of knowledge - terra terra incognita, which eludes our grasp but is nevertheless effective - an unoccupied place, free space and room for manoeuvre of possible realities, the terrain of art, where new forms of perception of reality are constantly being forms of perception of reality are articulated and new world views have taken shape.

In a variety of contexts - libraries, museums, sacred or profane buildings secular buildings, research institutions, universities, etc. - in which the Johannes Pfeiffer's work can be presented, the reciprocal the reciprocal commentary on the particular surroundings, the installation and its the installation and its specific form, new interpretations and and horizons of meaning of the constellation between conceived and non-conceived knowledge. knowledge.

Depending on the space and its function, the red folios function as barricades function as barricades, as inserts and displays, as interjections and placeholders placeholders, where the unthought can find a place and where new facets of its new facets of its function and meaning in the respective context. open up.

Red signals empty spaces in the midst of abundance - empty spaces, a critical mass from whose

mass, from whose (still?) unknown dimensions new images, new forms and new forms and structures of knowledge can emerge that defy conventional conventional forms of thought and their seemingly unquestionable rationality.

rationality. Red - warning level 1- exclamation and question mark in

One in the face of conceived knowledge which, despite all the findings is incomplete and limited and sometimes, like a great monster, carries the threat of destroying humanity.

"It is easy enough for tacit and arbitrary assumptions of a prevailing prevailing "paradigm" are easily enough misunderstood as rationality, as the history of human thought and science testifies." (1)

"For when we speak of science, we are usually not speaking of something we know, but of images, ideas and myths, that they themselves and their interpreters have brought into the world." (2)

For science, too, sometimes fishes in the mud, whereby it remains uncertainty as to what it is ultimately based on and what it misses in the process. escapes.

In contrast, art is the place where experiences on this side and beyond beyond rationality and its attachment to the verbalisation of facts and articulate and become perceptions. Rather like these search movements in spaces of possibility whose meaning has not yet been recognised and whose depth has not yet been fathomed. Perceptions that something as true without claiming that it is true, but nevertheless nevertheless leave no doubt that they are real.

"It is another characteristic of the human spirit that people, when they cannot form a conception of distant and unknown things of distant and unknown things, they judge them by the known and things known to them."(3))

But it was precisely in the 20th century that the theory of relativity by Einstein's theory of relativity, Bohr's principle of complementarity, Heisenberg's uncertainty principle Heisenberg's uncertainty principle, aporias emerged in seemingly rational world views that their outline tremble. Contextualisations, inclusion and exclusion

indicate that there is something that, like the blank spots on a map, is still
map and is still uncharted and up to mischief. Certainty
no longer applies without restrictions and the scope of meaning and significance
meaning, validity and validity is limited.

"Only on the water can it no longer be denied that you were an inhabitant of an island.
island." (4)

It was always explorers and discoverers who set off on a boat with a light heart and
on a boat and set off on a journey into the unknown - even if the earth
into the unknown - even if the earth was supposedly a disc and the sun was
sun was apparently sinking into the sea. Their motivation was curiosity, it was
was about breaking new ground and discovering the unknown - with the help of the known
of the known, but not according to its standards. They were like the wise
man who once advised fishermen to throw away the fish but keep the nets.
keep the nets. Because it was actually about the nets and not the fish.
Because - this is the question - what would happen if the nets were too coarse, their structure
uniform but unsuitable for capturing something of what cannot be caught with them,
that cannot be captured with them?

"...different networks correspond to different systems of
description of the world..." (5) and

"What we have words for, we have already gone beyond." (6)

This apparently so simple, but in reality so infinitely difficult to describe
difficult to describe is at the centre of Johannes Pfeiffer's work.

Johannes Pfeiffer's work. "Scientia Non Cogitata - The Unthought Knowledge" - only in the
image and as an image can that be grasped which can upset all conceived knowledge.
knowledge can upset.

Art, and only art, is the place where that which is not caught up in the rules of
the rules of knowledge, the unthought and unspeakable, can appear as an image
as an image - a metaphor that, like the means of transport of the same name
like the eponymous means of transport - buses and trams in Athens - sets a static situation in motion.
into motion. (7)

It is time to throw away not only the fish, but also the nets

and keep the holes - Scientia Non Cogitata.

Notes

1 Gordon G. Globus in *Der Wissenschaftler und das Irrationale*, ed. Hans Peter Duerr, Frankfurt 1985, vol. IV, p.9

2 Ingo Grabner/Wolfgang Reiter, *ibid.*, vol. III, p.197

3 Giambattista Vico, *The New Science*, Berlin 2000, p.74

4 Ingo Grabner/Wolfgang Reiter, *ibid.*, p.209

5 Ludwig Wittgenstein, *Tractatus logico-philosophicus*, Frankfurt 1984, p.79

6 Friedrich Nietzsche, *Twilight of the Idols, Works*, Munich 1954, Vol.2,

S.1005

7 cf. Michel de Certeau, *The Art of Action*, Berlin 1988

Dr Karin Stempel in January 2024

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