

WEEK13

This week we visited two exhibitions at the Design Museum, 'Objects of desire' and 'Designer-Maker-User'. In the first exhibition you can see a lot of surrealist work, which I like because it is a kind of upgrade on Dadaism. Surrealism originated shortly after the end of World War I, when most young people had a fear of reality and a strong sense of unease, so a new spiritual movement emerged, which was surrealism. I really like their denial of the ideal, their abandonment of logic and their emphasis on the subconscious, and I am extremely happy with their exploration of dreams and fantasy, which I think helps to understand the concept of 'the origin of man', and this spirit has also contributed to the development of postmodernism.



But although the works in these exhibitions are predominantly surrealist, I think there are hints of other styles of art, such as deconstructionism and earth art, which are very interesting, and we can't cut off other elements related to one thing just because it has a label. It has to be acknowledged that art is at times a fusion, with many different qualities emerging from the same thing.

The other exhibition is 'Designer-Maker-User'



The exhibition is also interesting to me because it shows the development of the brand, its products, its logo, etc., and also the design process of some products.

These first afterthoughts are rather generic, very much like a running commentary.

To be honest I don't even try to remember the names of the works I see or the names of the authors. I prefer to simply view the works themselves and experience the feeling of the works themselves, because the more I know, the more likely I am to create stereotypes about the works, which is not conducive to our appreciation.

I would like to reflect on some of the issues within the PDF after this lesson, firstly on whether this is a 'normal' museum. I don't think we should simply make a judgement of what is 'normal' or 'abnormal', although we can simply consider the concept of 'normal' as a normality. But there is no criterion for it, or we should be more concerned with the fact that if there is a criterion for 'normal' and 'abnormal', what is it? If there is such a criterion, who set it and why did they decide to do so? I think it is important to note that, as Nietzsche recounts in his linguistic criticism, if someone says that they are a good god and others are evil gods, it is not who is good and who is evil that matters, it is who is saying it.

Through this reflection I would also like to say a few words about curating to reinforce or challenge power dynamics and knowledge structures, as you can see in the PDF of this session which talks about Michel Foucault, whose book 'les mots et les choses' I have recently studied to some extent, and we talk

about power dynamics and knowledge structures, both of which are closely related to language.

There are three stages of change in the relationship between 'word and object':

In the first stage, in the Renaissance, the relationship between word and object was that the object was central, the word was a symbol for the object, and the word was a representation of the object.

In the second stage, during the Classical period, the relationship between word and object was that the word was central, knowledge was constructed around the word, and the word became the object of study the word was the representation of the word. At the end of this phase, the word is completely separated from the object as Kant distinguishes between 'appearance and object-identity', declares the object-identity unknowable and confirms the boundaries of rational cognition.

In the third stage, language, ideas, pure consciousness or volition become the object of study, the subject of knowledge.

At this stage the self is both a representation of the subject and of the object, and more importantly one sees the object as a product of the subject, one can only react to external objects through the representation of oneself. (As in existentialism, existence is limited to essence.) The object becomes the product of the subject's consciousness.

With the development of history, and the change of many things, language became a signifier of things, a modification of things, a representation of representations, a representation of the world through language, and in the nineteenth century language acquired a certain depth and objectivity through introspection with the self. the world can be understood through language, the analysis of its structure, the study of logic. Language eventually becomes a purely objective object, separate from the appearance of things.

In other words, the language we create affects people in turn. The power and knowledge we speak of are but one part of this linguistic power.

The curatorial process is the use of language to influence people's subjective perception of the work, sometimes to strengthen, sometimes to weaken or even to change it, the title of the exhibition, the presentation of the work, the range of language that changes the viewer's perceptions and thoughts, the control of sound and lighting, everything is under the control of the curator (not all exhibitions are, of course). It is for this reason that I don't like to pay much attention to the title or introduction of an exhibition, or even the name of the author. I like a direct dialogue, a dialogue with the work, without you having to

tell me anything, when I see the work, the answers are written on it.