

Study the Cognition and Logic of Curation from 'Design-Ah' Exhibition.

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Abstract: In order to spread curation better, it is an important prerequisite to deeply study the cognition and logic of curation. At present, in the related research of curation, there is still a lack of combing the relationship between artistry and internal structure. Therefore, this paper systematically discusses the relationship by studying the exhibition 'Design-Ah'. The exhibition 'Design-Ah' presents the occurrence and process of design through three aspects: observation, thinking and creation, and through the display mode of space and images, so that the interest of design penetrates into people's five senses and conveys the necessary observation and thinking methods of design. Starting from the cognition of curation, this paper expounds the elements of curatorial concept and its application in exhibitions, and takes 'Design-Ah' exhibition as an example to construct the logic of artistic quality and internal structure of curation.

Keywords: Curation, The concept of curation, Cognition and internal logic, artistic value

1. Introduction

With the rapid development of contemporary art market, the word 'curatorial exhibition' frequently enters people's field of vision, which gradually improves people's spiritual needs for art and culture, and deepens people's cognition of countermeasure exhibition culture. As a medium, exhibition shows people works of art and conveys culture, so it is particularly important to interpret the cultural significance through works of art in the exhibition. As the contemporary curation gradually penetrates into various cultural fields, the related research is gradually improved. Among them, the relationship between artistry and internal structure in design exhibitions is a topic worth studying. At present, the related research is still in the exploratory stage, and there is no clear logic to sort out this relationship. From the perspective of curatorial concept, this paper analyzes the elements and values of curatorial concept, and then takes 'Design-Ah' exhibition as an example to study the cognition and logic of curation. The theme of 'Design-Ah' exhibition can well interpret the cultural concept and internal logic of curatorial exhibition. Through different display methods and visual design effects in the exhibition, the viewer has a clearer understanding of the concept of design, and forms a more specific way of thinking about the design process and derivation. This paper studies the relationship between artistry and internal structure through the analysis of display mode and logical context in 'Design-Ah' exhibition, so as to form a concrete theoretical system for the internal logic of exhibition culture. And it has important practical significance and social value for the further improvement of exhibition concept.

2. Concept of curation

The concept of curatorial exhibition is the core concept of art exhibition practice, which is the essential factor to guide curatorial exhibition, and has the characteristics of inclusiveness, multi-level and continuity. The formation and practice of curatorial concept plays a guiding role in the dissemination of culture, the expansion of resources and the promotion of aesthetics, which determines the success of the exhibition. The concept of curation contains three elements, namely artistic elements, commercial elements and modernity [1]. Among them, the artistic elements are the meaning of the existence of exhibitions and the basic conditions for the display of works. Any form of art curatorial exhibition should interpret its curatorial concept based on the artistic connotation of exhibits, which promotes the development of art. Commercial elements mean that art exhibitions should have a certain degree of sustainability with the gradual improvement of the public consumption concept in today's society. The transformation from artworks to commodities can enhance people's understanding of artworks and make people have a higher emotional resonance with commodities. Meanwhile, the exhibition of artworks by commodities not only explains its own artistic connotation, but also promotes the development of commodity economy. The modernity exhibition should fit the development of curation in today's society and the aesthetic needs of the public. With the emergence of more and more art galleries and art districts, as a medium to spread culture to people, the exhibition should always reflect the changes of the times and convey the artist's design concept in combination with the development trend of contemporary art.

The application value of curatorial concept in exhibitions is mainly reflected in both artistic value and social value. The formation and practice of curatorial concept is mainly to better show the characteristics of artistic works, to construct artistic situations, and to enhance the viewer's sense of spatial experience and artistic appreciation through the expression of the artistic connotation of exhibitions, so as to give full play to the artistic value of curatorial concept. The social value of curatorial concept is mainly reflected in the transmission of information. Integrating curatorial concept into the form construction of exhibitions, interpreting works of art through different media and diversified display forms, and completing the transformation of works of art into commodities can make works of art conform to the development of commodity economy, meet the needs of social development and build a bridge between exhibitions and social development.

3. Cognition and logic of curation: the relationship between artistry and internal structure

The cognition of curation is reflected in the artistic expression in design exhibition, which comes from the interaction of various cognition and emotion of the viewer. Viewers' emotions are influenced by curatorial ideas, the quality of artworks, environmental factors, etc. And their cognition of exhibitions is often not limited to the curatorial ideas conveyed by the exhibitions themselves, but also needs to analyze and deeply think about the exhibitions with their own judgment and multi-sensory experience. In the exhibition, the viewer's cognitive level is uneven. First, artists and curators should make clear the specific groups targeted by the curatorial concept, and carry out preliminary research work. Then, the curatorial concept should be incorporated into the artistic works, showing multi-angle information in the form construction, and reflecting the relevance between vision and culture through exhibits, environment and interactive experience, so that the viewer can better communicate with the works and maximize the viewing effect. No matter from planning to installation, the artistic display forms and visual design effects at each stage in the design exhibition are different, which also makes the artistic works play a diversified role [2].

The inherent logic of exhibition practice, that is, the display method and the procedure followed in the curatorial process, is often related to the curatorial concept itself, which is mainly manifested in the design of exhibition space. In order to better guide the practice of the exhibition, provide the

viewer with the viewing order and guide the viewer to have an effective understanding of the exhibition, the internal logic of the exhibition is divided into the division of exhibition areas, the classification of works types and the logical relationship between works. The spatial logic of exhibition is used to divide the exhibition area, which is reflected in three relationships: inside and outside, top and bottom, and local and whole. The division of works types and the logic between works are reflected in the relationship between exhibition areas, which can be either in series or in parallel. In series, each exhibition area follows a certain time sequence to design the exhibition space. Parallel relation means that there is no specific time limit for each exhibition area, and the viewer can arrange the exhibition order by himself. As the exhibits are put into a certain internal logic, the concept conveyed by the exhibition is different from the individual meaning of each exhibit. Through the design of the exhibition space, the unified curatorial concept is conveyed, so that the works and the space form a whole [3]. By observing different internal logics in the exhibition, viewers form independent viewing thoughts.

The relationship between artistry and internal structure in curation depends on the relationship between the theme and space of the exhibition, that is, the viewing mode and form construction of the exhibition. The viewing mode of the exhibition changes with the space design and environment of the exhibition. When the curatorial concept is transformed into the space design, the viewer needs to feel the internal logic in the curatorial process through the presentation of the space structure [4]. The connection between exhibits and between viewers and exhibits is the key to the logical context in the exhibition, and it is also the main factor that constitutes the overall visual effect of the exhibition. The form construction of exhibition refers to the exhibition space design of the exhibition, which has an interactive relationship with visual effect design. Visual design needs to achieve the exhibition effect through exhibition space design, while exhibition space design needs to display artistic works through visual communication means, and provides a framework for audience through visual symbolic image design, which complement each other. According to the characteristics of works of art, visual design is carried out through the relationship between works and space, and the elements of exhibition space are changed, so that works of art are integrated into space design, which is no longer a single exhibition process. Different from the relative independence of art works and space in traditional exhibition space design, contemporary art exhibition integrates space and works into a whole [5], which makes the whole exhibition form a whole. Based on the design of exhibition space based on internal logic, through the experience and interaction of different senses, the logical relationship between viewers and exhibits, combined with the concept of exhibits and curatorial exhibitions, the concept is turned to the inside and both are changed to play their respective roles. With the help of artistic expression and logical context, we can better explore how the curatorial concept is expressed in works, effectively convey the curatorial concept and combine exhibits and curatorial concept, so as to build an interactive connection between viewers and works. Thus we can recognize curation, turn ideas to the inside and changing both, give full play to their respective roles, and create a space with vitality with the help of artistic expression and logical context.

4. Study the cognition and logic of curation from 'Design-Ah' exhibition

Based on the above analysis, the cognition and logic of countermeasure exhibition culture have a clearer concept. Through the study of 'Design-Ah' exhibition, the relationship between artistry and internal structure in curation is further combed. The curatorial idea of 'Design-Ah' exhibition is that design is everyday, which is a process of observation, thinking, wisdom and action to make people have closer relationship with things and people. Based on this concept, 'Design-Ah' exhibition presents the design process and derivation to the viewer through different display forms, giving the viewer a new shape, which makes the viewer have a clearer understanding of the concept and formation of design and a richer imagination space, and breaks through the inherent thinking of design.

Combining education with art, the exhibition shows how different fields are intertwined through interesting display. Although there are different categories of design, it essentially processes the things themselves to make them practical, comfortable and aesthetic. Sato Zhuo, curator of the 'Design-Ah' exhibition, integrated this concept into the exhibition, dissected things from a design perspective, and cultivated the viewer's 'design point of view' and 'perception of the world'. He presented the 'Design-Ah' exhibition by cooperating with designers in different fields, thinking and exploring the design of display forms, which was not only the propagandist of the exhibition, but also assumed the role of an artist, making his works of art [6].

The exhibition 'Design-Ah' has high artistic value, which is reflected in the transmission of curatorial ideas by artistic works. Combining with the concept of curatorial exhibition, the design needs to have the observation ability to see through things. The exhibition uses the display mode of combining space and images, and meets the fundamental needs of social development through digital communication channels. Visitors can combine art with life through the unique concept of the exhibition, and gain new experience and vision, which fully reflects the artistic value of the 'Design-Ah' exhibition. At the same time, there are various peripheral designs around the theme in the gift area of the exhibition, which transform the artistic symbols in the exhibition into artistic commodities. Through these commodities, viewers can have a deeper understanding of the exhibition, integrate them into daily life and display or use them, which also reflects the economic value of the exhibition.

The exhibition 'Design-Ah' well reflects the relationship between artistry and internal structure in the exhibition. The exhibition 'Design-Ah' brings the concept of TV programs into space, promotes the design concept of everyday things, microscopically analyzes an item, concretizes abstract concepts, and promotes the communication and thinking of viewers through the curatorial concept based on expressing design thoughts and cognition. Following the inherent logic of curatorial concept, the exhibition area is divided into three parts, namely, observation area, somatosensory area and concept area.

The first part of the observation exhibition area (Figure 1) leads the audience to distinguish the elements of things from the visual point of view and understand the derivative process of design by splitting, moving and reorganizing things. One of the booths presents the cooking process of an egg from raw to cooked in different states, which shows that the same thing has different forms of expression in different logical contexts (Figure 2). Another booth presents the process from figuration to abstraction of male and female logos, which gives viewers a more intuitive idea of the design process (Figure 3). There is also a booth that separates the structures of water containers such as kettles and cups, so that viewers can participate in them, and reassemble the containers like building blocks to experience the concept of water volume (Figure 4). This area transforms visual objects into tactile concepts, and integrates design and practice, so that viewers can understand the essence of things through observation and experience and design itself, and have a deeper understanding of exhibitions. At the same time, space is regarded as a part of the existence and conception of exhibits. By displaying space design, viewers can participate in artistic works, form interactions and achieve special viewing effects.



Figure 1: Observe the exhibition area.

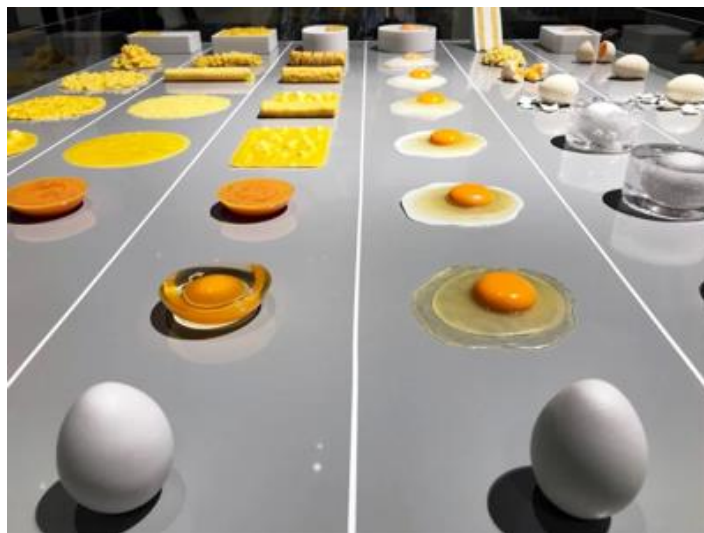


Figure 2: Transformation of eggs.



Figure 3: The abstract object.



Figure 4: Montage of artifacts.

In the second part, the somatosensory exhibition area projects the images on the wall by means of music and images, and reorganizes the space by changing the shapes of the elements and symbols in cooperation with the theme song, so that the viewer can use the multi-sensory experience to design and turn on the whole body feeling cells. Video is projected on the surrounding walls of one of the regional exhibition halls, and the continuous rolling of the video matches the music, so that viewers can watch the video dipped in often enough following the rhythm of the music. The anti-clockwise scrolling mode of the video presents the split and combination of different forms of 'Ah', and the internal and overall logic is clearly presented to the viewer (Figure 5). In another area, the viewer can input any characters on the screen, and the characters will change with the music. By combining dynamic images with music, the viewer's vision and hearing will be mobilized, and the process of changing things will be displayed more clearly (Figure 6). In another area, the viewer is dynamically tracked through face recognition technology, and static characters are transformed into dynamic visual design, which is like the viewer presenting characters moving with expression, which is formed by the interaction of exhibits (Figure 7 and Figure 8). This interactive design greatly enhances the exhibition's experience, strengthens the connection between the exhibition and the viewer, establishes communication opportunities between people and works, and turns the idea into the works, by changing the exhibition space [7]. Viewers participate in the works through different interactive areas, integrate with exhibits, and explore the synaesthesia between vision and music. The way of video display makes the exhibition theme, exhibits themselves and space experience interact, providing visual and auditory perception, as well as transience and timeliness. Viewers integrate with the exhibition by analyzing the internal logic of different dynamic arrangements in space and recognizing and experiencing different elements and symbols, which leads the viewer to think about the relationship between himself and the environment, and brings a different space experience [8].



Figure 5: Scroll video of 'ah'

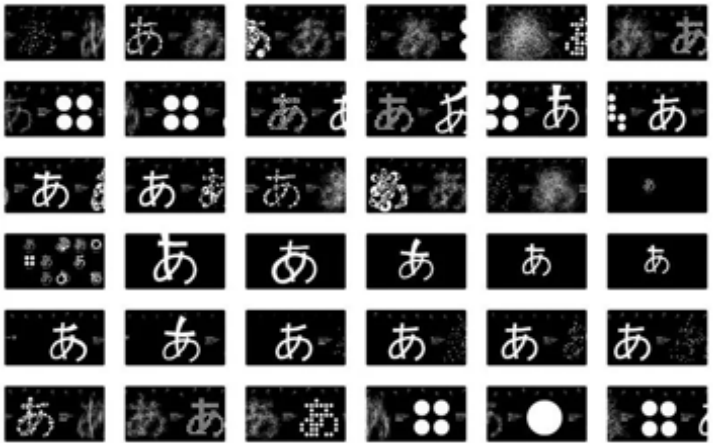


Figure 6: Interactive section of 'ah' song



Figure 7: Face interaction

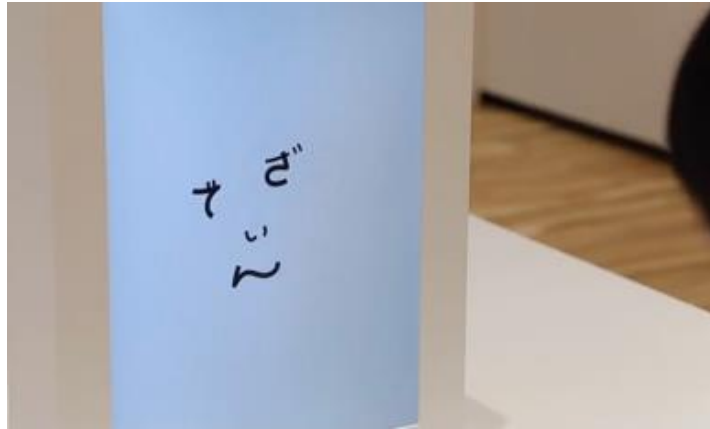


Figure 8: Face interaction

The third part of the concept exhibition area mainly introduces the space, time and the flow of devices. In one area, the sense of passing time unit is displayed in the form of animation, and the sense of distance between people is displayed with footprints, so that the viewer can build a world of his own in the whole exhibition area through observation and experience, and generate 'Ah' curiosity and unique cognitive concept for design (Figure 9). In another area, four crowd scenes are constructed by using space, and through the presentation of the number of people, the viewer can intuitively have a specific concept of space, understand the arrangement of things, and establish a new observation mode (Figure 10). This exhibition area shows that the combination of information is a whole curatorial medium, which enhances people's observation of curation cognition.



Figure 9: Time Model



Figure 10: Everyone

Through the analysis of three exhibition areas, the relationship between artistry and internal structure in 'Design-Ah' exhibition is deeply discussed. 'Design-Ah' exhibition is different from the traditional single exhibition mode, which transforms the abstract concept of design into concrete things, and extends to multiple senses of hearing and touch based on visual viewing, thus increasing the visual depth, giving viewers a broader perspective and reflecting the diversification of exhibition forms [9]. In the static viewing mode, interactive experiences such as hearing and touch are integrated, which changes the distance between people and works and people, and reflects the inherent logic of the exhibition. The viewing modes of each exhibition area in the exhibition reflect the parallel relationship, and there is no definition of viewing order in each exhibition booth, and there is no absolute relationship between works of art in the same exhibition area. At this time, it is necessary for the viewer to have certain visual logic and watch each theme in an orderly manner. As a whole, the three exhibition areas also show a parallel relationship, expressing the same curatorial concept from the design of different exhibition modes. The exhibition 'Design-Ah' combines different space concepts, communicates with the exhibition in a form that is easy for the viewer to understand, and stimulates the viewer's cognitive and logical awareness. By presenting the relationship between man and space, the viewer deeply thinks about the relationship between the design logic and artistic appreciation of the exhibition [10]. At the end of the exhibition, the product design symbolizing the image of exhibits enhances the dissemination of curatorial ideas more quickly and effectively, and the viewer resonates emotionally through the display in this area, thus deepening his understanding of the exhibition.

5. Review and Prospect

Through the exhibition 'Design-Ah', this paper studies the relationship between curatorial artistry and internal logic, which shows that logical context is an important adjustment factor in art appreciation, interaction and experience are new concepts in curatorial form, and combining art and education, planning an exhibition with service nature is a new definition of countermeasure exhibition culture. While the exhibition subject changes with the times, the form design of the exhibition also changes, which in turn affects the viewer's understanding and experience of the exhibition. Future curation should combine the characteristics of the times, create new display forms through more advanced technology and visual effect design [11], utilize rich media, reflect the problems in social and artistic fields in a diversified way, spread curation culture, and enhance the communication between people

and between people and artistic works. At the same time, it is necessary to follow the concept of design works themselves, break the thinking mode of traditional culture, overcome the limitations of time and space, and conduct curation logically [12]. Curators should make effective use of new media art, improve the quality of works of art, enrich the connotation of works, effectively and pertinently curate exhibitions for different groups of people, realize the interaction between people and space, construct new aesthetic concepts, and plan more attractive, interesting, service and educational exhibitions.

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