

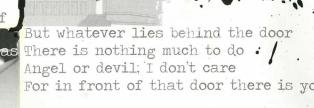
The exhibition 'The Other Way Round' offers examples of how art and design, as thought processes, may present a simple transversal in rethinking the ordered universe of causes and effects. In the act of speculation we might dislocate mental effects from physical causes, incite the convulsive beauty that Andre Breton and demanded of the pineal eye of the imaginary, or upset the given stability of certainty in any opinion.



when arriving at its destination the other of Monty Python, "the Spanish Inquisition!" that unexpected knock on the door, in whatever unknowable new form? Whether angel or devil, as David Bowie sings in "My ne can do. In front of that door, there is still something we can do. Can we, in these uncertain times, afford to drop our guard, when the house is burning down, or simply if ar of being caught being ourselves, (or

By simple reversals we see how the move from the accepted way to get to understand something, could be enhanced by thinking it in the relation of its movement or the orbit of thought relative to it, the other way round. Am idea, if unstable, moving chaotically in space and time, may change its direction. Or more acutely, to change position, as in a mirror, what cannot be captured is the thing [whether in the camera, the screen, the mirror, the machinel that sees you. The Thing that is not 'you' sees you in detachment, framed the other way round What appears accustomed hrough habit reappears in the lens to alert to a distortion of consciousness, to take a different foreign view. Mind does not control matter in this case. We leve in a glass house, contained safely inside to distance what we see outside before our eyes as real, yet with reasonable clarity we make up stories to disaffirm what is true or false despite or precisely because of the undeniable evidence. Are we to believe what we see with our own eyes, or not? There does the truth 'lie'? Is it not precisely the other way round, in the very lie of truth, he illusion that we project outwardly, whilst we gaze in the self-affirming mirror? Through this conceptual window, what do we see?

surprise us on the basis of offering an unexpected reversal, yet recounted within the logic of a story told in reverse, making sense only way round in the punch-line. "No-one expects", as it was once announced by the camp inquisitors Yet they always turn up unexpectedly. Or upon what do we imagine lies in wait, but anticipation itself Death', behind that door, there's nothing much



David Bowie, My Death Credit (Songwriters: Brel, Jacques / Shuman, Mort , published by Lyrics © Warner/Chappell Musie, :

I ask myself, if, in the title The Round we might test all kinds of probl raised in the questions of art; science, p and culture, entailing further desi issues, such as (in no particular order), the arts of war, play, education and identity. Each testing of conditions opens up debates around the question, what if it was the other way round? For example, what if something appears 'new' it is the other way round? What if in accepting the 'modern' it is in fact, 'old', really just a disguise for a traditional and conservative idea? Cinema often betrays this gloss on the old dressed in 'new' clothes. It's a philosophical question that collapses the very act of questioning. Our question arrives at an impasse, what we can 1. . no longer automatically assume to be the right and wrong of questioning. What if, in fact, it's 'the other way round'? That the question might be a clever deceit? We need to reach a point of meeting. these radical dead-ends of reason head-on.