

## The Face of God

The project started summer 2015 and aims by an exhibition and a book use designs narrative qualities with fiction and fictionalization as a driving force in the artistic work. Through practical explorations in material and construction create a situation where contemporary discussions and discourse can be reflected in a fictional story.

The Face of God, the title of Milka Belia Havels (1571-1631) partially lost text about the search for order in chaos, forms the basis for an exhibition at the art museum Vandalorum this autumn. The exhibition highlights the Czech entomologist and artist Milka Havel's life and works through reconstructed artifacts and images. The forgotten artist is made alive by interpretations, texts, reconstructions, and borrowed original works.

Johnny Friberg, Associate Professor of Design at HDK, University of Design and Crafts at Gothenburg University, is the curator of the exhibition and project leader for a group of artists and designers who worked with the exhibition for two years in the framework of the *Form Follows Fiction* project. In the exhibition Baroque is confronted with modernism, design with art and science with mysticism. Insects act as metaphors for the enigmatic and as a tool for a search for meaning. The exhibition's central work is a four-meter long walnut funnel that analogously enhances the sound of insects.

Complementary to the exhibition is a book with essays where among others Ingrid Elam, professor and culture writer, and Fredrik Sjöberg, author and biologist, write about the importance of Milka Havel today.

The *Form Follows Fiction* project resulted in the exhibition The Face of God and is cross-border in several ways and explores the tension between fiction and facts, art and science, history and the contemporary as well as text and objects.

The concrete starting point of the project is exhibitions of historical persons as genres and the mythologizing and fictionalization that are thereby created. Of particular importance to the project is Jorge Luis Borges and the play between factuality and fiction expressed in his literary production. The project's starting point is fictionalization as a driving force in the design work. Such a starting point holds a critique of a supposedly rational idea of the design process as problem solving. The project aims at enhancing fiction and fictionalization as tools for developing, transforming visualizing design. Artistically, the project relates to a tradition that stretches from contemporary designers, artists and projects such as Dunne & Raby, Maywa Denki, Musée Patamécanique, Walid Raads The Atlas Group, the Museum of Jurassic Technology, Bonk Business Inc and Hokes Archives to historic predecessors like Jaques Carelmans Catalog d'objets introuvables. Projects and practitioners who, in different ways, get their nutrition from the tension between fact and fiction, between discourse and non-discourse, between an artistic approach and a more curative approach. The exhibition "The Face of God" could be described as a spatial novel.

At a meta level, the importance of fiction for artistic creation is also investigated. Form and content creates meaning where contemporary discussions can be mirrored and decoded by viewers.

The project has emitted a lot of press and radio discussions as it puts a focus on design on artistic ground and is questioning "history" as truth.