

RECOUNTABLES

exhibition by radical_hope [5 labels, 1 telephone, social acts]

RECOUNTABLES depend on the performer as much as on the visitor : only through getting in social contact, the image will be/come more than what you see on the wall ...

These texts are considered as supporting 'meta-stories' to be cited, modified, personalized, and/or adapted for re-counting : as informal as possible !



- while recounting you are free to add your own opinion in which ever way.
- becoming a re-counter of *RECOUNTABLES* means to answer all phonecalls coming in from Z33 during the days and hours you agreed on. It means as well to instantly adapt your current situation to a state in which you can provide a comprehensible conversation.
(i.e. : --- > you enter a shop in which you speak quietly, etc ...)

Thank you for your generosity !

Hello, I start to talk about don't/ BE HUMAN and after we can converse more freely ... if this is ok ? You can interrupt me of course.

don't / BE HUMAN is a recountable exhibition. It enables the social act of talking, talking about existing work.

What the 5 works, chosen for this exhibition, have in common is that we can refer to them as exemplary stories. **Exemplary for an attitude of cynicism.** Cynicism is extremely important to look at again. And in a constructive way : Re-define its meaning according to where it comes from. **Cynicism was a philosophical school** : arising from the speeches of **Socrates** and founded by **Antisthenes**. He taught first of all how to live in **autarchy, self-sufficient and free from obligations**. The Cynicists were not occupying themselves with professional lives, which gave them a **live free of charges, being poor, lazy. They were neither into science nor into art.** They cared not about what they 'had' but what they 'were'.

Most famous is **Diogenes of Sinope**. Some stories are still told up until today : **He lived in a wooden barrel, carried a lamp during the day in search for a 'human being' and the only wish he expressed to the king was that he would step out of his sunlight so he wouldn't have to sit in the shadow. When he observed a dog drinking water he threw away his only cup ... etc. He was an excellent performing artist who was attractive to even the 'most important' thinkers and politicians of his time that wanted to meet him in person. His dog-like persona, living a cruel but free life, was very convincing and made lots of people wanting to live in a similar way.**

His strong charisma is probably connected to personal contentedness. He apparently expressed besides being **extremely rude, misanthropic, not-talkative, poor, just practicing his ideas, a kind of happiness.** Plato called him a **Socrates gone mad.** Alexander the Great wanted to exchange his life with him.

We want to remove the 'bitter connotations' of cynicism : just take the words as they are : ... **a cynic person believes that only selfishness motivates human actions and disbelieves in selfless acts or disinterested points of view.**

Cynicism is based first of all on **self-control and independence** : it's human to be not human so we might have to **forget about being human and think of how to live a simple life** :

- live like a dog - not writing but performing with an ongoing research and practice of questions and ideas - no theory or only in order to appropriate action - govern men - be an example out of flesh and blood for each other - know that humans have no idea - become the one we want to talk about - think about nature and doubt ourselves - again and again - observe what happens - learn to live a life according to nature - decomplicate life : step back to the simple life - enslave ourselves - perform actions that are symbolic for our mindset - pursue truth : don't know truth, or take it for a given - give each other the right ideas about things - force but also empower each other - celebrate and enjoy
It's a crazy thing to live like a real Cynic.

But it makes a lot of sense to appropriate these ethics. Enjoy it. Make a sports from it. Have fun with it and construct symbols with it. Find new forms of living together and alone ...

So, - after all - *don't / BE HUMAN* promotes to 'take a step backwards'. To look around and ask what actually happens and happened : understand what makes us live the way we are living. Live an incidental life. And it promotes the symbolic value of art : The step from the symbolic to the actuality of things is always at stake. This step is tragically dependant on the participation of all of us.

Any intelligent fool can make things bigger, more complex, and more violent. Moving in the opposite direction asks for inventiveness and courage.

We can stop here. Or go to a short description of how the different labels work in regard to cynicism. If you wish, we can also talk about don't / BE HUMAN more. What would you suggest

1...don't / BE A FRIEND :

--> Dr. House, a junk but genius doctor lives for the only help existing : the right diagnosis : finding the cause, pursuing the truth.

2...don't/HELP :

--> visual artist Renzo Martens goes to the Congo trying to make people understand that their poverty is their most valuable product.

3...don't/KNOW :

--> Masanobu Fukuoka, a farmer that turns his back to all new scientific approaches in order to empower nature again, to find out what and how the human species can find its role within it.

4...don't/WAIT :

--> radical_hope and the New ImagiNatives : a bunch of independent people happen to meet each other on a wasteland, between art and politics.

5...don't / DREAM :

--> NG. A nomadic artist that shows how we are able to endure with less, without, under ever changing circumstances.

Hello, I start talking about Dr. House and after we can converse more freely, ... if this is ok ? You can of course interrupt me ...

Dr. House is the name of an enormously **successful television series** with an average of 19.5 million viewers and with an actor in the main role earning 290.000€ per episode. Let's talk about two things : **the hero** and **the message**.

... he is sexy : Hugh Laurie, the actor. A part may be played by his blue eyes ...
But it's first of all his **beast-like, misanthropic role** he is playing, dwelling **between bitter-sweet animosity and self-contentedness**.

He basically isn't interested in anything but the **'kick'**. The **'kick caused by painkillers**, he is addicted to. **And the 'kick' he gets when finding out the cause for something** : when he succeeds in **finding the diagnosis of a yet undefined disease**. The inventors of *Dr. House* borrow lots of his character from **Sherlock Holmes**, as well **addicted, - to cocaine - workaholic and obsessively pursuing the truth**.

Dr. House does manage to be **all but nice or correct** and still be **enormously attractive and charismatic**. Suffering from pain, incredibly fast and smart thinking, and at the same moment a junk. **The junk in him is counterbalanced with the genius**.

There is something interesting about the coexistence of giving up control and ethics, behaving **like a looser**, and the ability to overview, recognize and react onto things, **like a hero** : it produces in *Dr. House'* case great creativity. Not only in himself but within the entire team he is leading - or better - manipulating.

Dr. House **delivers great achievements**. His spirit is about a sexy combination of self-control and getting completely lost. As claimed by the producers, *Dr. House* has only one message : **Everybody lies**. And we are all very good in this.

The patients of *Dr. House* die because of their lies : **their fault information makes it impossible to find the right diagnosis, to identify the nature of their sufferings**.

They survive, once the truth comes out. Mostly this is violently triggered by *Dr. House*, getting them to the point where they cannot escape from admitting something they hold back, deny and are afraid of.

What the series states is that it **seems to be very human not to confront the real**

causes. But to prefer to keep secrets. To keep something secret that we find ourselves unethical and taboo. We don't speak about it in order to remain free from consequences.

We don't come to a diagnosis because it's a hell of a work to deal with the nature of things. Because it would change our live, tear down all our convictions and images. The **images which want to be kept untouched by the patients of Dr. House have mostly to do with their individual understanding of togetherness and self-image**. They prefer somehow to die than to admit that they happened to fail in front of trust, love and honesty. The countless episodes of the series speak about the self-made limits of our personal freedom and wrong pride.

What is unethical and unthinkable in private, - 'individually' - , is unethical and unthinkable in public - 'collectively'. Not the other way around.

We can stop here. Or connect to the other labels of the exhibition. If you wish, we can also talk about don't / BE A FRIEND more. What would you suggest ?

0...don't / BE HUMAN :
--> the recountable exhibition, promoting a new view on cynicism.

2...don't/HELP :
--> visual artist Renzo Martens goes to the Congo trying to make people understand that their poverty is their most valuable product.

3...don't/KNOW :
--> Masanobu Fukuoka, a farmer that turns his back to all new scientific approaches in order to empower nature again, to find out what and how the human species can find its role within it.

4...don't/WAIT :
--> radical_hope and the New ImagiNatives : a bunch of independent people happen to meet each other on a wasteland, between art and politics.

5...don't/ DREAM :
--> NG. A nomadic artist that shows how we are able to endure with less, without, under ever changing circumstances.

Hello, I start talking about Enjoy Poverty and after we can converse more freely ... if this is ok ? You can of course interrupt me ...

Did you see the movie ? - No : include description of the film in the recount. Yes :

*jump to ***.*

Enjoy Poverty is a movie by visual artist Renzo Martens : what happens : he goes to the Congo, being both cameraman and protagonist.

He is accompanied by some African men, carrying a big box through the jungle. We see Martens talking to people working for help-organizations like Unesco and local hospital workers. He asks them how they think about infant mortality and undernourishment. We see him filming social helpers leaving their posts and we see people dying. Not only suffering and yearning for help. Dying - in front of the camera.

And we see him talking to youngsters, trying to make them realize how their poverty is getting exploited by the western societies : the help coming from the west is not given in order to really help them, but to make money from it. He wants to make clear to them that poverty is their most valuable product, and that just like the west, they can profit from this undeveloped source of income.

These documentary-like encounters are juxtaposed with Martens travel through the jungle : he seems to have a mission which is related to the mentioned mysterious box he makes others carry : towards the end of the film we see the objective behind this procession : in a small village he promotes his statements by constructing, together with the inhabitants, a huge sign made from neon-letters and a manual electricity generator. Although nobody over there seems to really understand what is going on, the film ends with the celebration of the signs' installment, reading : ENJOY please POVERTY.

What is interesting, is how Martens constructs a fictive narrative layer by switching between 3 characters : he plays the guy who is honestly interested in figures, statistics, explanations, - as well as the constructive pragmatic coach, training Africans how to make profit - and he is playing the artist, doing something ethically doubtful : he hires some African inhabitants to carry and construct his

installation, regardless to the fact that this action is purely symbolic and that it can even not been understood in a whole by the people over there but only by us, watching the entire movie.

The construction of these **three characters presents a weirdly arrogant figure** : the embodiment of what he wants to speak about. This arrogant figure carries the interacting critiques, which the film presents, on its shoulders :

The film is for me a **critique on the post-colonial system** : instead of installing manufacturing industries and services over there the west concentrates on raw material extraction industry only. Meaning the **only source that provides income for Congo is the raw material, taken away from them**. As a consequence we get corruption and a kind of desperate agriculture and the devastation of natural habitat by - for example - people searching for wood in the forests.

The Film is as well a **critique on the role of help and developmental organizations** over there, which often look like **making a profit out of the whole situation**, and remain linked to their home governments.

And it is also a **reflection on the role of the media and art in general**, trying to cover disasters and poverty, **seemingly providing a conscience to the world** about it, but not even letting the population over there profit from photos taken or series written. Martens is himself part of the system, running his film in galleries, art-cinemas, on art-festivals, - and soon commercial cinemas, etc.?

However, **Enjoy Poverty is made for us**, here in the west and **'for the film itself'**, as Renzo Martens says himself. The movie is **not made for the poor people** over there.

The film does not want to help them in any way. At the same time it doesn't harm them neither. One could say that by producing discussion at least, the film has a much better effect on the country than all 'one-off help' or documentaries that report on undeveloped living like events in the circus and in order to make us feel conscious and cozy in our homes.

Although the images of this film are close to the unethical they are transparent about the use of 'the other side' that is filmed. **The images have a clear role to play : they function like mirrors for us, we see us looking at them from 'our side'.**

Even though it's highly problematic to think that Martens' profit-making-strategies should

[DOCUMENTARY]

2

be introduced over there, it is the way his images are constructed, and the fact that they apparently provide a ground for discussion, which we should acknowledge.

*** : *(the visitor knows the film)* **The film suggests empowerment : or at least it suggests to discuss it. But what exactly should we discuss ?**

How to help, so that people can help themselves. Are we talking about **sustainable help** ? Or the **symbolic value of art** ? How to cope with the limits of art and the impossibilities of life ? How to cope with utopia ? And ethics ? **Ethics of image-making** ? Or **how to think democracy over again** ?

Is there a sort of 'pragmatic sister' to the art-film 'Enjoy Poverty' ? Besides spreading the film and its problematic. **Can reality be produced out of this fictitious narrative suggestion** ?

The pragmatic sister to ENJOY POVERTY seems to be utopian : she calls for **participation of all sides** : **consuming less but first of all BETTER ! Wow.**

Learn to grow what we can grow ourselves on the spot. / **Cancel out the blown-up system.** / Imagine and then perform another society. / "Chocolate in America ?" "Only as import-product, manufactured in the Congo." / **Think about regressive markets. About re-naturalized markets** : It would mean to eat less, to taste more, to drop all diets, to train ourselves now already in what we will have to do soon : **live with less.**

We could think the economics of chocolate, made from Congolese cacao, further : - boycott ? : ... boycott what, who, where ? - pay more ? : ... actually yes. -buy from peer to peer?...yes. -eat no more chocolate ? : ... well ... - propagate new tourism : ... let's all be Martens-characters, go to Africa or elsewhere and do symbolic acts of empowerment : ... why not ? - do nothing over there : ... also not a bad idea.

Western and Asian industry should be forced not to produce chocolate any longer. Chocolate should get produced in cacao growing countries only. But compare it with the non-smoking fuzzi. It needs to be dictated from above.

We could speak about sustainable help versus Darwinism : imagine that Martens vision became reality : all poor, exploited Africans start following his suggestion, shoot great photos illustrating their own poverty,

selling them via the internet and getting an income : the problem of not knowing anymore how to survive - even they would personally gain from this - is not solved.

The missing or lost knowledge of how to survive in general is gone. There was and still is too MUCH help (in order to make win in the west) instead of the introduction of self-organization or even of total abundance.

Are we talking about sustainable development help on the one side and pure Darwinism on the other ?

What does it really mean: 'Let men help themselves' ? Are we talking about 'laissez faire' or 'laissez se refaire'.

The democratic ideal of making everyone responsible and a potential co-creator of the state and common wealth is not working. Not anybody is able to do anything. **How to come to innovative rules and laws, design ? Social design ?**

Most of us are not inventing but following. Most of us are not enjoying but suffering.

What we have to talk about is that with Enjoy Poverty, **the artist practices 'being an artist'** within very complex matters, risking and challenging the understanding of what art is, can do. **He proposes to include the artist / director in the image as the one which is part of the system he comments onto.** The logic of common documentaries about the 'foreign' is flipped while and because we are watching : the film is not 'about' neither 'for' afrika !! **The film is 'about' the West" and 'for' us looking.**

We can stop here. Or connect to the other labels of the exhibition. If you wish, we can also talk about don't / IMAGINE more. What would you suggest ?

0...don't / BE HUMAN : --> the recountable exhibition, promoting a new view on cynicism.

1...don't / BE A FRIEND : --> Dr. House, a junk but genius doctor lives for the only help existing : the right diagnosis : finding the cause, pursuing the truth.

3...don't/KNOW : --> Masanobu Fukuoka, a farmer that turns his back to all new scientific approaches in order to empower nature again, to find out what and how the human species can find its role within it.

4...don't/WAIT : --> radical_hope and the New ImagiNatives : a bunch of independent people happen to meet each other on a wasteland, between art and politics.

5...don't / DREAM : --> NG. A nomadic artist that shows how we are able to endure with less, without, under ever changing circumstances.

[BOOK]

3

Hello, I start talking about The One Straw Revolution and than we can converse more freely ? If this is ok ? You can of course interrupt me ...

You might never have heard of **Masanobu Fukuoka**, but he was a **farmer** and a farmer's son, who researched as a well **acknowledged scientist** advanced technologies in plant pathology, the way plants are constructed. He was trained by Eiichi Kurosawa, who played an important role in the research of hormone-manipulation.

After an enlightening experience that he describes in his book as a **'flash going through his brain'**, when he was ill and depressed at the **age of 25**, he **performed a radical change in his life** : he turned his back to all his friends, colleagues, - let's say his entire way of life until then - , and decided to 'get lost' for a while. What flashed through his head was this : **"Humanity knows nothing at all. There is no intrinsic value in anything, and every action is a futile, meaningless effort."**

Today he is known as the **father of natural farming**, following a method based on four principles - **NO TILLING, NO WEEDING, NO FERTILIZING, NO PESTICIDES** – a method which he profoundly researched, tested and proofed. He and his temporary collaborators eventually **could harvest as much and in some years even more than 'mainstream' farmers**.

It was the **'flash'** he experimented at the age of 25, which stimulated his scientific and researching mind in such a way that his later way of working and living was determined by it :

He started up the **most adventurous experiments**, which he describes in his writings, and which provoke immediately the desire to find out things about life and nature oneself. He tells about his way of acting and working, seriously pursuing true facts instead of preaching knowledge. Reading about it works a bit like a 'massage' for the imagination. **The One Straw Revolution is the pure description of what he could observe and learn by so to say 'listening' to nature**. He basically tried to pass on the skills to be a good partner of nature and accept the fact that we **humans just have the little task to add to what is going on anyway. But to fulfill that little task we have to learn - or better to re-learn - a lot about basic evolution**, Fukuoka states.

There is first of all the desire to **empower, enable, enjoy, work and live a simple**

life. The interesting thing - and maybe the reason why for the moment this book got hyped, - is that it transports indeed a feeling of possibility, potential, empowerment etc ... which is great of course. But indeed : **What can be our realizations within this potentiality of self-empowerment**.

Lots of things can be done : as an artist, civilian, whatever kind of individual, one can start with **dropping the idea of individualism**, he suggests - not be bothered by it any longer - and **accept that we have to serve nature**. All of us. This sounds incredibly NEW AGE.

To even get more NEW AGE : drop intellectualism – intellect is not enough, drop ambition, discrimination, diets, **DROP CONFUSION !!!** Following Fukuoka **confusion is the reason** for all the contradictory decisions we take and which lead us into **always bigger dependency from additives. Mentally and physically. Emotionally**.

Concrete : Reading the descriptions one can understand the 4 principles of Fukuoka and 'get to know' how to grow rice, barley, fruits and vegetables. How to do it on a model scale at least: on the balcony, the terrace, the garden of an art-center, a wasteland, unoccupied urban ground. **Whatever you regard as 'free' piece of land**.

If this is too much hazard, one can think about vacation destinations : There are lots of places, everywhere, where one can follow a **basic training** in natural farming methods, based on Fukuoka's method. We can **invite friends, lovers, parents, colleagues** to spend time doing natural farming experiments. Nice thing is that they are always necessarily **bound to spending enjoyable time together, cook, make campfires etc. ... What is unavoidable : awareness, we have to do work daily and learn from what we are doing**.

READ ! The One Straw Revolution, maybe skip the introduction in case you are impatient. It's a very nice experience to read this book : the experience behind what is described and talked about produces very convincing images. It's somehow great in how it is written : simple. Of course *there* it is in the same time problematic.

We can stop here. Or connect to the other labels of the exhibition. If you wish, we can also talk about don't / KNOW more. What would you suggest ?

0...don't / BE HUMAN :
--> the recountable exhibition, promoting a new view on cynicism.

1...don't / BE A FRIEND :
--> Dr. House, a junk but genius doctor lives for the only help existing : the right diagnosis : finding the cause, pursuing the truth.

2...don't / HELP :
--> visual artist Renzo Martens goes to the Congo trying to make people understand that their poverty is their most valuable product.

4...don't / WAIT :
--> radical hope and the New Imaginatives : a bunch of independent people happen to meet each other on a wasteland, between art and politics.

5...don't / DREAM :
--> NG. A nomadic artist that shows how we are able to endure with less, without, under ever changing circumstances.

Hello, I start to talk about Do You Have 5 Minutes and after we can converse more freely ... if this is ok ? You can of course interrupt me ...

Do You Have 5 Minutes is to be considered a context rather than a project ... It all started with an assumption : "whenever there is time to 'hang out' in the city, the countryside, or amongst people, the respective context can 'show itself' and will give rise to a story and reality to be worked with."

Experimenting with this, there couldn't be a fixed idea of what one could conceive or invent for a certain space. Instead there was the need for an attitude that allows us to enter and work with/in a certain place and its reality : in order to be able to find a social relation to a place the performative logic needed to be reversed : instead of giving information, telling something, the performer needed to get informed, being told, being consumed.

Allegorically this is comparable with cannibalism : the performer needs to 'be imprisoned' and 'eaten up' by the people that feel addressed, in order to exchange 'spirits'.

This so called 'hanging out' approach, being 'sur place', as a performative means to become part of something real - to learn something concrete - led to DO YOU HAVE 5 MINUTES.

On **rue Du Chien Marin**, one of the three little streets connecting rue de Flandre with the Marché des Possoins in the center of Brussels, lies a little fenced ground. **This ground happened to be the place to invest in : the place presented itself : a sunny grass field with flowers, lots of birds and a big hole in the fence invited to enter the place. This was the beginning. Paying this place a visit was the first thing to do.**

Look around, take photos, read the newspaper, hang on the phone, notice dirt, waste, traces of dogs, people using and abusing the place : after already 1 hour the first window of one of the neighboring buildings opened and the first encounter took place.

DO YOU HAVE 5 MINUTES has meanwhile developed into a series of 5-minute-visits to the ground on rue Du Chien Marin 5 : little public events that 'keep in mind' this contested address.

People are invited to come for 5 minutes to Rue Du Chien Marin 5 to perform an action, 'manifesting the possible future for that site' that lasts exactly 5 minutes.

For the moment subject of speculation, petitions, and a conflict between its economical and ecological potential, there is only one way to make urban sense out of this place : Speak and think about it from all sides : owners, developers, neighbors to the ground, civilians, shop- and bar-owners, institutions etc., located nearby.

Each month the 5-minute-visit is preceded by a 2-hour meeting of the **New Imagi-Natives**, a small group of people, to-day 3 neighbors of the ground, 2 artists, 1 architect, 1 philosopher as well as a re- presentative of La Bellone, **participating in developing alternative proposals for rue Du Chien Marin 5.**

The artistic aim behind both, the symbolic 5-minute-visits as well as the monthly 'think-and-do-tank' is to enable a participative process. As soon as the NewImaginatives would stop working, the 5-minute-visits would be stopped as well. **This performative presence isn't considered to help the inhabitants, but wants to open the dialogue between the instances that are needed to change the situation : we will see how it continues.**

The members of The New ImagiNatives will be soon all present 'live' in this gallery and talk in their personal voices all at once : Saturday, 13 march 2010, at 20:00.

We can stop here. Or connect to the other labels of the exhibition. If you wish, we can also talk about don't / WAIT. What would you suggest ?

[PARTICIPATION]

4

0...don't / BE HUMAN :
--> the recountable exhibition, promoting a new view on cynicism.

1...don't / BE A FRIEND :
--> Dr. House, a junk but genius doctor lives for the only help existing : the right diagnosis : finding the cause, pursuing the truth.

2...don't/HELP :
--> visual artist Renzo Martens goes to the Congo trying to make people understand that their poverty is their most valuable product.

3...don't/KNOW :
--> Masanobu Fukuoka, a farmer that turns his back to all new scientific approaches in order to empower nature again, to find out what and how the human species can find its role within it.

5...don't / DREAM :
--> NG. A nomadic artist that shows how we are able to endure with less, without, under ever changing circumstances.

Hello, I start talking about NG and after we can converse more freely ... if this is ok ? You can of course interrupt me ...

There is a nomadic artist that lives a so-called wandering live. All we are referring to, about her, was found on the internet, while surfing under the subject '**manifest for an utopian way of living**': Her name is NG, and we are informed that she has **no birthday, that she doesn't live in any city nor country**. In interviews she states that she is interested in living and telling about **the insecure, unstable, homeless and dwelling**.

We know that she started this kind of living and working in 2006, ritually burning all her belongings and leaving her base, a studio apartment in Paris behind. We get informed that she expresses her wanderlust through drawings, videos, performances, audio and through other anti-disciplinary means.

One of her works, called **The Limits of Paradise** is described on her blog as a 'free solo, something like a **dream of survival** : the artist wandering through different landscapes, - snowy mountains, post-industrial, river side, wild nature, gathering, telling the name, eating herbs, bays, plants ...'

The visual outcome of this journey was a video project, presented in the frame of **Architectures for Survival**, an exhibition curated by Komplot from Brussels and presented in Los Angeles :

One scene is showing NG swimming in the industrial port of Rotterdam, feeding on seaweed as a mermaid might do. Regardless to pollution and murky she delves into the unfamiliar and bonds with another species. **She allows her character to be vulnerable to foreign architecture. She tests man-made structures for living.** She transports herself to another time and place, offering another idea of what is to be a human being, to work, to live.

NG claims that '**each space offers a new dialogue**' : She says : that she is '**really interested in the possibilities architecture offers and proposes to body and mind. The character that appears and disappears in the different spaces is somehow dreaming to possible lives.**'

Wherever she comes she tries to find her own place and character by the use of the camera. NG : "**To film is my way to comprehend the people and the space, how we inhabit an architecture how we transform it, play with it, how people and space interact, how the space affects the way of doing and thinking – and vice versa.**"

NG makes a direct link : architecture has an immediate influence on how we live, on our understanding of our lives' conditions. **She seems particularly interested in architecture that defies familiar hierarchies, which are, following her, reinforced by the conventional single family house, promoting the stable and permanent.** Even though we are caught up in our cities' we can set-up something within it, against it, for it.

How can we leave our customized live behind and re-customize it anew ? Give up the familiar things and install others. **Test new grounds and our own capacities**, be inventive enough to make time for such adventures. Be it just for vacation, be it just for one of our artistic projects, or be it for longer periods. Regardless to how bound to home we seem to be, **it's an illusion to think we cannot leave it behind. We have to dwell instead of being slaves of our homes :**

- *set and drink coffee in the morning --> don't set and drink coffee in the morning • work on the current project --> don't work on the current project - divide your day by eating-times --> don't eat, drink. Only water • do all kinds of house holding things --> don't have a household.*
- *do the school / household / work cycle --> don't do this cycle : leave it behind. • travel --> don't just travel : make it a set-up of self-instructions.*
- *be lost don't be lost : re-learn. etc.*

Humans are naturally gifted to adapt, live unbound, personally and culturally. In other words **nomadic. Living according to ever changing circumstances** is something we easily can re-learn. **Not to be heroic but to find our personal contentedness.**

Some subjects and 'self-instructions' found on NG's blog : '*live without money*' / '*to eat is an habit – to fast an autonomy*' / '*living, working, moving from one residency to the next project*' / '*it's also about the pleasure to shout the pleasure of unbalance, of fear, that is the natural state of the world - it's a program or rather a deprogramming, a way to relax the pressure ...*' / '*what do I really need*'.

e can stop here. Or connect to the other labels of the exhibition. If you wish, we can also talk about don't / DREAM more. What would you suggest ?

0...don't / BE HUMAN :
--> the recountable exhibition, promoting a new view on cynicism.

1...don't / BE A FRIEND :
--> Dr. House, a junk but genius doctor lives for the only help existing : the right diagnosis : finding the cause, pursuing the truth.

2...don't/HELP :
--> visual artist Renzo Martens goes to the Congo trying to make people understand that their poverty is their most valuable product.

3...don't/KNOW :
--> Masanobu Fukuoka, a farmer that turns his back to all new scientific approaches in order to empower nature again, to find out what and how the human species can find its role within it.

4...don't/WAIT :
--> radical hope and the New ImagiNatives : a bunch of independent people happen to meet each other on a wasteland, between art and politics.

don't / BE HUMAN

selection of 5 works / radical_hope 2010

[EXHIBITION]

0

don't / BE A FRIEND

Dr.House / David Shore & Paul Attanasio 2004

[TV SERIES]

1

don't / HELP

Enjoy Poverty / Renzo Martens 2007

[FILM]

2

don't / KNOW

The One Straw Revolution / Book by Masanobu Fukuoka 1989 [

[BOOK]

3

don't / WAIT

Do You Have 5 Minutes / radical_hope 2010

[PARTICIPATION]

4

don't / DREAM

NG, no birthday

[NOMADIC ARTIST]

5

Invited by *Bolwerk*, *radical_hope* is able to perform the first recountable set-up in Z33 / Hasselt in the frame of Nepotists, opportunists, friends, freaks and strangers intersecting in the grey zone : February 7th - May 2nd.

OPENING : February 6th SPECIAL EVENT : March 13th

with o.a. :

Florent Delval, Chris Grouwels, Emmanuel Lambion, Heike Langsdorf, Anna Rispoli, Gino Vandenborne, Pierre Rubio, ...

thank to :

Shila Anaraki, Elke Van Campenhout, Marthe van Dessel, Nico Y Galeazzi, Christiane Huber, Christoph Ragg, Jan Ritsema, ... and the staf of Z33.

[*radical_hope* is a character at work, confronting us with what art does and can(not) do. The guiding question is how from an artistic point of view a context can be touched and challenged without losing its natural complexity. The practice of *radical_hope* is generating in-situ instruments for social transition and respectively tries to put into action the principle of changeability.]