

## **RECOUNTABLES**

an exhibit 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 ‘suggested notations’ to be cited, modified personalized, and/or adapted for re-counting : as informally 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 ZACHETA 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 and still openly, etc ... )

Thank you for your generosity !

[EXHIBIT]

0

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

**What the 5 works, chosen for this RECOUNTABLES have in common, is that we can observe a notion of 'exercise' and 'practice' with them.** I find both worthwhile to redefine today, where we are on the one side over-trained and on the other side under-developed. ... Bodies and minds ...

The so-called current 'religious turn', which creates masses of individuals, busy and active in order to improve their singular life, is so obvious : people are dedicated to nothing more nor less than 'personal bliss', no ?

I read somewhere that the 19th century would have been the age of production, the 20th the one of reflection and that the 21st now must be the one of 'religious exercises' ... We would have to change our notion of 'excellence', our possession of qualities ... I think it's about finding a **balance between exercising as a means to 'get up and going',** - and avoid sleepiness (as well physical as mental) - **and exercising as a means to withdraw from the 'everyday consciousness'** ..., which makes us leave out more than it makes us take in.

I think we could talk about a **balance between a sort of asceticism**, (loosening the everyday physical as well as mental restraints and pressures) **and a sort of research, dedicated to the things around us,** ... coping with life through observing our own behaviour and reflexes.

In order to find out what art can and cannot do, it seems necessary to find out what I myself can and cannot do. **What can we actually reach for ? What can I want ?** For what can we 'exercise' ? What do I practice for ?

By choosing for an 'exercise', you choose to remain or change something. Whoever chooses to 'exercise', takes on responsibilities, (if we want it or not !) And responsibilities come along with politics. Nothing to do about it !

Getting back to the background of religion and the 5 works, to be recounted in the sign of 'exercise' : an artists' practice is indeed like 'building a church' in the middle ages. Back then, **the artists' or rather artisans' life was only 'taking part' in a collective 'bigger-than-life' project ?**

Now, we don't speak about church-building, we talk about dedication : but remembering **the 'construction of an ancient church'**

**helps to associate dedication with 'the making', the skill of planning and bringing something into being, and not only with the current first connotation which is 'taste', 'direction' or 'life-style'.**

There seems to be a confusion of what passion is somehow : the point I want to make is that art comes from arts, no ? Meaning : 'knowing to MAKE something'. We should remind this at the end of the single artist's oeuvre, which has had its short phase in years of economic over-flow and the hyped individual discourses. 'Making it' means 'having success'. Isn't that weird ? (... little silence ...)

However, because the pressure of the market got very high there is a dilemma on both sides : **artists and culture-makers happen to create 'prestige' and 'achievements' FAST and the 'public' happens to visit 'the results' FAST.**

**With this RECOUNTABLES we suggest to take time and meditate on 'capacities', meaning : 'the ability to do'.**

The 5 works here, 'propose' something and need us to 'see' what it is. They are there because we want them to be there and we want you to 'see' them : this here is a practice for 'two people in conversation' dedicating their time to them. At least during 10 minutes !

Well, of course we are free to do whatever we want here ! (... little silence ...)

You know the sculpture in front of Zacheta ? For me it's a nice paradox : it's 'out there' but at the same time it's 'not existing' : it's there because the artist doesn't want to pick up the stones he once passionately and illegally dumped here. The gallery never wanted the stones in the first place. Nobody seems to want it now. It's there, without an artist caring nor a public noticing it. It 'just remains'.

**We don't take time to 'really look at things' around us any more or wonder about the background in front of which things appear.**

Well : the title of the work is 'Peasant King', created in Orońsko in 1972 by Bielecki Vladymir Buican. He brought it here in 1979, at his own expenses for the exhibition "Trends and personalities". When Zacheta asked him in 1981 to remove or take back this work, he didn't do that with the explanation that he wouldn't find a place to take 6 tons of granite ...

*We can stop here ... We can talk about the other works ... What would you suggest ?*

**1...don't / FOLLOW :**  
--> Bruce Naumann gives an instruction to use the body in order to exercise our erotic capacity.

**2...don't / BE DOWN:**  
--> Lars van Trier bases his movie on the sensations he underwent by observing his own states of depression.

**3...don't / IMAGINE :--**  
> Renzo Martens practices 'being an artist' in front of very complex matters, challenging the understanding of what art is and can do.

**4...don't / PROJECT :**  
--> Piotr Bosacki's work is full of paradoxes and the use of visual metaphors, which enable a more lateral thinking as well as seeing.

**5...don't / COPY :**  
--> Rafal Bujnowski Obraz's artistic practice works like a type of acupuncture, over-confronting himself and the public with 'what troubles'.

[INSTRUCTION]

1

*Hello, the work you have chosen to talk about is an instruction, so before we talk 'about' it, i suppose i will read it for you and you will follow :*

*... the cable is long enough for you to follow the instruction. Just use the wall on which the label hang. Just go for it, they won't break ... Just do it against this wall :*

**Press as much of the front surface of your body (palms in or out, left or right cheek) against the wall as possible. Press very hard and concentrate. Form an image of yourself (suppose you had just stepped forward) on the opposite side of the wall pressing back against the wall very hard. Press very hard and concentrate on the image pressing very hard. (the image of pressing very hard) press your front surface and back surface toward each other and begin to ignore or block the thickness of the wall. (remove the wall) Think how various parts of your body press against the wall; which parts touch and which do not. Consider the parts of your back which press against the wall; press hard and feel how the front and back of your body press together. Concentrate on the tension in the muscles, pain where bones meet, fleshy deformations that occur under pressure; consider body hair, perspiration, odors (smells). This may become a very erotic exercise.**

Now that you have done it : how do you feel ? Do you think this is art ? Well, it is an instruction given by an artist, and following it, you are practising. ? But what is happening if you are not following it ? What's up then ?

One could easily say that this instruction belongs to the realm of Eastern body practices, no ? Aiming for the withdrawal of the senses and reaching beyond the practicalities of the day, becoming available for another 'awareness'. As they say **body practises are tools for observation.**

How do you think ?

I was actually first of all intrigued by the last line (and i admit, i didn't do the exercise yet !) : **"this may become a very erotic exercise" :**

What is erotic ?

I once read, when i was busy with a research on different notions of 'hope', that **we all desire and can desire to get in contact with the 'prosperous', through our erotic nature.**

( You know that 'prosperous' means actually 'hopefull' ? Well it stands synonym for 'flourishing', 'doing we'll', 'substantial', 'blooming', ... )

Hope, as I remember, would lie in 'getting to know hope', in finding out what 'doing we'll' might be in the situation one lives. And it **would be through our erotic nature that we develop and grow at all** : it would begin in our body directed towards other bodies. But it would be precisely because our sexuality is erotic that we are thereby propelled beyond our current reach.

Our human erotic capacity could therefore shape a peculiar form of conversation through which we would reach out beyond ourselves **and change even the fixed structures of our psyches.**

Hm.

However, body practises are not 'art-works' but 'an arts' : in this case, knowing how to reach out beyond restraints. No ?

**Naumann makes an art-work from instructing 'an arts', we could say : Body-pressure proposes somehow to 'take time' in a different way than looking at an art-work : it proposes to take time for 'practising' it, - practicing something : doing, performing 'Body pressure'.**

How do you think ? (... little silence ...)

Not so important here i guess but : this work is presented by Naumann as a very nice paradox : the instruction is owned by Naumann, but everywhere it is exposed, a note is added under the instruction, saying that it is illegal to reproduce it.

**>>> 2002 Bruce Nauman / Artists Rights Society (ARS), New York : Reproduction, including downloading of Nauman works is prohibited by copyright laws and international conventions without express written permission of Artists Rights Society (ARS), New York. Conditions: If you decide to produce this piece, do so at your own risk.**

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

**In case you want to do Body Pressure once more, and without a horn in your hand, ... Just ask for the 'suggested notations' at the information- desk in the foyer.**

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

*Did you see the movie ? - Yes : include movie description - No : jump to \*\*\**

*I keep it very, very short. There are three main characters and a child :*

***A scientist, John, his beautiful wife, Claire and their son Leo, and her sister Justine (a very beautiful, successful lawyer).***

***Justine has an extremely depressed nature, which drives the entire family crazy, first of all John, an enthusiastic scientist. It's the day of Justine's wedding and it's the day before Melancholia, another blue planet, is hurtling towards the earth and should, following experts, pass 'our' blue planet very close.***

***Justine's intuition which she receives from her extreme 'lethargic mind', tells her something else. Her behavior, destroying her own fresh marriage, is creating a more and more 'evil' aura, warning everybody around her to 'listen' and stop acting like 'nothing would come upon' mankind : she sees the end of the world.***

***Well, the characters are very well exposed and it's an enjoyment to see them develop ... but here i only tell you that after a nerve-wracking 48-hour journey through the main characters' situation, dwelling in the chique farm-house of John and Claire, John commits suicide without giving any notice beforehand to his wife and child.***

***Left are the two sisters with the Leo, the child. One panicking and being busy with the most un-necessary stuff, the other one extremely calm, awaiting the apocalypse.***

***Thanks to 'the calm person' the three face their death relatively peaceful, sitting hand in hand in a brush pile, quickly constructed by Justine and the Leo.***

***There, Melancholia, after approaching painstakingly slowly - hits them - as well as us watching - fully into the face. The earth is gone for good and the film ends in black.***

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... Trier's initial inspiration for the film came from a depressive episode he suffered and the insight that depressed people remain calm in stressful situations.

**So it is a movie based on the observation of himself, which gave rise to 'researching' the depressing sensation he went through.**

In general one could say **the movie speaks about different capacities for dealing with reality, brought up by different 'temp'i' of the mind.** The statement is indeed that a **'heavy and slow' mind is gathering more coherence between knowledge and reaction ...**

Well, it's a movie and it's very metaphorical and we will all live still a bit longer than until tomorrow on this planet. So what to do with it ? How can we talk about it ?

We could discuss the 'good thing' of being depressed. In the movie the 'depressed mind' helps the three characters to face the 'end of life' in the best way : by not denying it but fully 'enjoying' it.

It is the depressed 'mind', it is Justine that proposes to 'let go' all the 'busy stuff' ... and behave like a human being which has 'insight' : the insight that there is no way to escape and that we all will die.

**I suggest the idea here, that there are other states of the mind than the depressed mind, which could be making us 'slow down'. What can be an exercise for 'slowing down', 'dying' metaphorically in order to appreciate 'more'... ? In order to avoid complete 'nonsense' : the activity for the activity sake ?**

Depression is the mind tired. Depression makes me see the world with a huge distance (and it makes me not see myself in it any longer.) I become much wider than is useful in order to lead a 'daily' life, full of 'funny occupations', most of them unnecessary.

**Occupations are a good tool to not think about the 'void' behind my existence.**

**Activity is a good tool to make sense of my existence.** Being depressed makes us imagining our dead, and often even forcing it to happen. Today depression of the mind is everywhere, i know so many people that suffer from it. But also in times with a less 'stressful' life than the contemporary life, depression was common.

**Life is tiring our mind. This is a fact... We could just embrace it as the fact which brings us existential boredom and from there detect what we still 'appreciate'. No ? 'Doing something thoroughly' is a means to bypass depression. No ? a means to bypass depression. No ?**

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[CINEMA]

2

Lot's of exercises and body-practices coming forth from Eastern philosophy, Christian, Islamic and other world-religions are aiming for ways to **connect 'what we see and know' with 'what we do'**. I have to think of the different forms of meditation or ascetic rituals ...

What I want to keep from this movie in terms of exercise and practice is the directors self-observation. He observed himself thoroughly. And I want to keep from it the enormous 'kick in the ass'.

Once the 'world' literally explodes in the end of the movie, one understands this 'kick'. The lights in the cinema go on and this world is still here ! With us - depressed or not, hyper-active or nor, believing in something or not - on it.

I am not sure in how much it was the intention, but **the movie is in the same way that it is 'apocalyptic', extremely 'hopeful' !**

Not to confuse with being 'enthusiastic' ...  
**This film is not believing in you as an intelligent being.**

**This film is appealing to your human capacity : seeing the other real life behind the curtain of your occupations, obligations, ambitions and survival-acts.**

We don't really know any more how to slow down without filling the 'empty time' immediately with other activities, as unnecessary than the ones, we 'let go'. Instead of 'surrendering emptiness' we 'filling our free time'.

The movie is about us, the freedom we have, to slow down and be available for life, but do not take.

And while talking about 'emptiness', the movie is not about new-age and not about no-future ...

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

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*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 be introduced over there, it is the way his

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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.

However, what we can talk about here, 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', 'the far-away' 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 ?*

[DOCUMENTARY]

3

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*Hello, the work you have chosen to talk about is a book. There is now time to read one of the brief stories out of the book for you, or describe a drawing : do you want me to do this ? Otherwise i tell you about the work ...*

#### **This work is made from dreams :**

Traumtagebuch is a collection of literary miniatures , inspired by dreams. The illustrations are by Wojciech Bakowski, who Piotr Bosacki worked with.

**Piotr Bosacki likes to work with simple closed systems, which he tests and develops in order to reveal their hidden potential.** Dreams, - in a way - are as well systems. Dreaming systems.

His work is dedicated to explore **communication on a visual metaphorical level : when one considers communication a machine, he seems to be not so much interested in 'what we do' with this machine but in the machine itself.**

Well, a metaphor is in the most common sense a figure of speech and has rhetorical importance in language based systems. But there are other types of metaphors important on a cognitive and non-linguistic level. **A paradox in itself : a figure of speech leaving the realm of language for the one of imagination :** the visual metaphors, Traumtagebuch is presenting, function like frames and windows on experiences.

In a way, metaphors are enabling the grasping of an idea, no ? Here experience, - earned to dreams, no ? Metaphors are suggestive and influencing without actually being formulated. I read on the internet in an interview with the artist that he sees the difference between cold structure and warm poetics in his work but that he doesn't know how the boundary runs between structural and poetic layers.

I also read about his **paradoxical way of being an artist : while pointing out critically fissures and cracks in the rational he would love to detect inconsistency, error and chance. He somehow needs to detect them in order to be able to project his images and stories onto a surface we can grasp, reminding us of our rational short-comings.**

And there he seems to have developed a practice, which holds a **balance between an 'inner' experience of states of dreaming and the projection of images , graspable for the 'outside' :** somehow he is as much concerned with the unformulated as with the very articulated ! Somehow it is his artistic calling : to be a link between 'the

esoteric' and the 'exoteric'. Not too confuse with 'personal' and 'public', i guess.

and 'public', i guess.

What i want to keep from his work is indeed the interest in the **communication of and with paradoxes** : now living with complete over-communication, mis-communication and **less and less understanding for things that, at first sight, might not go together.**

Problems are mostly approached by obvious and involved ideas instead of by indirect and circular thinking. **We cope with life very 'unbalanced' : namely thinking and handling only what has 'hard evidence'.**

Hard evidence ...

**The paradox is called 'the passion of thought'.** What paradoxes do, is **prevent us from first hand concluding.** By reaching opposite conclusions paradoxes give 'insight' that there is no last truth.

There is this eastern practice, communicating in Koans. Koans serve as metaphors for principles of reality. **They consist of a story, a dialogue, a question, a statement, the meaning of which cannot be understood by rational thinking but may be accessible through intuition or lateral thinking.**

So somehow it seems that exploring and 'researching' how our awareness works while dreaming, can bring about refreshing alternatives to traditional step-by-step logic ? **Atleast it can remind us of the fact that we are attached to just a few logics, while there are so much more.**

How would you explain what 'logic' is to a child ?

However, we could start to observe HOW we go to sleep, get awake, remember dreams, advance through the day, do the things we do, think the things we think ...

I am recently observing in how much I can **dedicate respectively 6 hours to 'sleeping', 'contemplating', 'working' and 'other things'.** I mean, not 6 hours in a row, but spread over the day. And I have to say it's really interesting to first of all figure out 'when' 'what' is taking place ...

What do you think ? Maybe i should ask now indeed HOW do you think instead of WHAT do you think ?

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[BOOK]

4

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[PAINTING]

5

Hello, the work you have chosen to talk about is a painting.

I start talking about Rafal Bujnowski's work and after we can converse more freely ... if this is ok ? You can of course interrupt me ...

**The 'Landscape of Whistler's Mother' is a small-sized landscape in a white passe-partout and black frame with a motif found by Bujnowski in the renowned "portrait of the painter's mother" by Whistler (1871). Fascinated by the stereotypical appearance of the painting on the wall (in the painting), serving as backdrop to family life, Rafal has restored this painting to reality. By painting it 50 times he has also emphasized its ordinariness and created an artistic prop which could actually be used today like it was used in the 19th century ... The painting process, mastered by the artist was also recorded on video and the film and 10 out of 50 "Whistler's" are currently in the magazine of Zacheta.**

As I know is the artist fascinated by and critical about decorative things imposed on contemporary family houses, art galleries and warehouses (like Ikea). I find his serials as well as his other work can be seen as a deep-hearted exercise of over-identification. He is stepping into the role of being the producer of these 'props'.

He is over-confronting himself as well as his public, (who he motivates through manuals to do the same), through copying 'interior fetishes'. Somehow he is pushing his 'object of frustration' into a transformation process : by presenting reality flatter than it is, this reality becomes something 'less flat' : it changes and starts 'to talk' about exactly 'the thing that hurts' : in a way, like a huge acupuncture, his work 'works' on the spot that troubles : our life with dead fetishes, produced 'en masse' and without any 'inner reason'.

It's a bit as if he introduces there, where no specific rituals exist any longer, the ritual of massive copying ...

And - it's true - by doing so at least the act of copying happens with passion. No ?

It's a practice of looking 'that' straight into the face, which you want to be different. It's comparable with hypnosis even. Hypnotizing a thing in order to widen the view and come to a more lateral seeing ? To see our acts (of consumption) from a distance ?

Well, this is the practice of the artist, which is exemplary. I ask myself what it actually means for me, or us : I guess it wouldn't help so much to really follow his instructions and copy things as he does. But it is definitely better to do a copying-ritual than buying no-art for art. Well ...

I like to say that although the aesthetic of Bujnowski's work doesn't differ for me in any way from the aesthetic he criticizes, - and i also don't really 'like' it - his work is an exercise in 'making good art'.

Well, yes, ... whatever 'good art' is, i think it does not avoid to be ugly, it does not try to impose a style or be hip or fall in the taste of the time :

I want to say : 'good art' does not impose, it exposes !

I guess whether a thing is imposing or exposing, whether we experience it as flat or poetic, depends on the 'mind' with which it is 'done'. And i guess in the same way it depends on the 'mind' with which it is 'looked at'.

Well, what do you think ? What do you think is 'good art' ?

What do you answer when I ask you to name a work of 'good art'.

And why do you think it is good ?

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

0...don't / EXERCISE :  
--> the recountable exhibition by radical\_hope, promotes a new view on exercise and practice.

1...don't / FOLLOW :  
--> Bruce Naumann gives an instruction to use the body in order to exercise our erotic capacity.

2...don't / BE DOWN:  
--> Lars van Trier bases his movie on the sensations he underwent by observing his own states of depression.

3...don't / IMAGINE :--  
-> Renzo Martens practices 'being an artist' in front of very complex matters, challenging the understanding of what art is and can do.

4...don't / PROJECT :  
--> Piotr Bosacki's work is full of paradoxes and the use of visual metaphors, which enable a more lateral thinking as well as seeing.

**don't / EXERCISE**

Recountables / radical hope 2011

[EXHIBIT]

0

**don't / FOLLOW**

Body Pressure / Bruce Nauman / 1974

[INSTRUCTION]

1

**don't / BE DOWN**

Melancholia / Lars von Trier / 2011

[CINEMA]

2

**don't / IMAGINE**

Enjoy Poverty / Renzo Martens 2007

[DOCUMENTARY]

3

**don't / PROJECT**

Traumtagebuch / Piotr Bosacki & Wojciech Bako 2010

[BOOK]

4

**don't / COPY**

Landscape of Whistler's Mother / Rafal Bujnowski Obraz 2002

[PAINTING]

5

Invited by Anna Tomczak and Stanislaw Welbel, radical\_hope is able to perform the second RECOUNTABLES in Zacheta Gallery - Warsaw in the frame of NO, NO, I Hardly Ever Miss A Show : December 10th, 2011 - February 12th, 2012.

OPENING : December 9th, 2011

**with o.a.** : Maria Kosińska, Anna Tomczak, Marthe van Dessel

**receptionists** : Marcin Matuszewski, Martyna Smigiel

**suggested notes** : Heike Langsdorf for radical\_hope

**thanks to** : Renè Copraij

[*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 tries to put into action the principle of changeability.]