do it (outside)

an exhibition presented in partnership with Independent Curators International
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do it (outside) at Socrates Sculpture Park is curated by Hans Ulrich Obrist and presented in partnership with Independent Curators International (ICI). Opening day performances on May 12, 2013, were presented with Skowhegan School of Painting and Sculpture.
do it
(outside)
do it began in Paris in 1993 as a conversation between curator Hans Ulrich Obrist and artists Christian Boltanski and Bertrand Lavier. They were curious to see what would happen if they started an exhibition that could constantly generate new versions of itself. To test the idea, they invited twelve artists to propose artworks based on written “scores” or instructions that can be openly interpreted every time they are presented. The instructions were then translated into nine different languages and circulated internationally as a book.

Since then, hundreds of artists have been invited to submit instructions, and do it has taken place all over the world, giving new meaning to the concept of an exhibition in progress. Each do it exhibition is uniquely site-specific because it engages the local community in a dialogue that responds to a set of instructions. As a result do it is less concerned with copies, images, or reproductions of artworks, than with
human interpretation. No two iterations of the same instructions are ever identical.

do it “rules of the game” (made knowing there may sometimes be exceptions)

1. Each venue must select and create at least twenty of the two hundred and fifty potential actions/artworks. The process of selection ensures that not only will the individual artworks diverge as a result of interpretation, but also that a new group constellation will emerge each time the exhibition is presented.

2. The instructions are to be realized by museum personnel or by the community at large. Neither the curator nor the artists are to be directly involved in the realization of the exhibition. There will be no artist-created “original.”

3. The participating artists' do-it-yourself descriptions are recreated each time.
There will be no traditional “signature” of the artist so that do it artworks cannot accrue a static “character.”

4. At the end of each do it exhibition the presenting institution is obliged to destroy the artworks and the instructions from which they were created, thus removing the possibility that do it artworks can become standing exhibition pieces or fetishes.

5. The discrete components from which the artworks were made are to be returned to their original context, making do it almost completely reversible. The mundane is transformed into the uncommon and is then converted back into the everyday. do it appears in order to disappear.

6. Each interpreted instruction must be fully documented.

-Hans Ulrich Obrist, do it, 1993
did
In summer 2013, in collaboration with Independent Curators International, Socrates Sculpture Park presented *do it (outside)*, the very first *do it* exhibition to be presented in New York City and the very first to be presented completely outdoors. With historical antecedents in Dada, Fluxus, relational aesthetics, and conceptual art, *do it (outside)* was an experimental exhibition that presented artists instructions along with interpretations of those instructions by other artists, performers, community groups, local students, staff, and the general public. The resulting experience was at once playful and complex and offered multiple entry points for Socrates’ diverse audiences.

The instructions and resulting works were presented in and around a site-specific outdoor exhibition space designed by Christoff: Finio Architecture, Taryn Christoff and Mark Finio’s New York based architecture studio. Their design incorporated 587 linear feet
of sidewalk bridge that stretches across the grounds to create a pergola, corridor, and courtyard within the park.

The opening of the exhibition on May 12, 2013 from 2–6PM coincided with the launch of the publication, *do it: the compendium* (co-published by Independent Curators International and D.A.P.) from which the instructions presented were selected. At Socrates, the interpretations resulted in installations that ranged from the explicitly sculptural, to the performative, to the poetic and the absurd. At the opening, more than a twenty performing artists, selected by the Skowhegan School of Painting and Sculpture, interpreted instructions throughout the day and created a sublime critical mass of actions and environments.
For over 25 years Socrates has been a model of public art production, community activism, and socially inspired programming. Socrates has always “done it” and *do it (outside)* amplified and strengthened the possibilities of creative experimentation and risk-taking in the public realm.
done

a short history of doing it
1918 Marcel Duchamp sends instructions from Argentina to his sister to make her wedding gift by hanging a geometry text out the balcony window and let the wind choose its own problems. (*Unhappy Readymade.*)

1920 Tristan Tzara writes instructions for making a poem. (*TO MAKE A DADAIST POEM.*)

1956–60 John Cage creates and assigns students instructions for performative events and actions at The New School.

1960 La Monte Young creates instructions for action. (*Compositions 1960.*)

1961 Yoko Ono exhibits and displays instructions and works made by visitors. (*Painting to be Stepped On.*)
1963 George Maciunas publishes George Brecht’s event scores and instructions for objects to be made. (Water Yam.)

1968 Sol LeWitt executes his first wall drawing at the Paula Cooper Gallery. (Wall Drawing 1.) Writing in Studio International, LeWitt argues that “the work is a manifestation of an idea. It is an idea and not an object.”

1969 Jan van der Marck organizes exhibition of artworks to be made from artists instructions over the telephone. (Art by Telephone.)

1971 Writer Lucy Lippard’s Six Years is published, chronicling the evolution of the conceptual art movement and the shift towards artist instructions.
1993 Hans-Ulrich Obrist first conceives of an exhibition comprised of artists’ instructions. (do it.)

2013 do it (outside) is presented by Socrates Sculpture Park, Long Island City, in collaboration with Independent Curators International and Hans Ulrich Obrist. Many people do it (outside).
doing
Ai Weiwei

CCTV, 2012

interpreted by

Lars Fisk

do it
(outside)
AI Weiwei
*CCTV Spray* (2012)

**CCTV SPRAY**

How to make a spray device to block a surveillance camera.

Do you feel uncomfortable, confused, disgusted, or even 
indignation because of a surveillance camera fixed at the wrong 
place? To block its view, spray-painting would be the best 
choice. It is highly accessible, inexpensive, and effective.

Moreover, it is a perfect gesture in presenting street culture.

It is difficult to spray on a surveillance camera at a high place 
directly by hand. Instead of carrying a ladder on the streets, 
it is more practical to make an adjustable, easy-to-carry, and 
low-cost spray device.

It is best to use materials easily found from daily life to create 
this tool.
AI...

Materials Needed:
Choose materials that are as practical and reliable as possible. They should also be cheap and easy to obtain.

Production Procedure:
First find a long stick of suitable length. Considering portability, a collapsible tree pruner is recommended.
Then select a stable frame that can secure a bottle or a can. For example, a bottle cage for bicycles would be a good fit.
After that, find a trigger and fix it at the top of the stick. A wine bottle opener is a good choice, because its flexible lever structure can reduce the force and clearance needed to press the spray nozzle.
We also need a linkage device to control the wine bottle opener at the top. A bicycle brake bar is an excellent choice.
Finally, prepare screws and nylon ropes as needed.

Usage:
First fix the wine bottle opener at the top of the tree pruner (a.07).
Then set the spray can into the bottle cage. Make sure the handle of the bottle opener is aligned to the right position, where it gives easiest nozzle control. Use screws to secure the bottle cage (a.06). Fix the brake bar at the other end of the tree pruner (a.03).
Secure the spray paint can and use a nylon rope to balance the flexible shaft (a.04).
Adjust the length of the stick. Then connect the handle of the bottle opener to the shaft of the brake (a.05- a.06).
The homemade adjustable spray device is now complete.
do it
(outside)
Robert Ashley
Four Scenes, 2012
interpreted
by Korakrit Arunanondchai
ASHLEY, Robert
Four Scenes (2012)

Reproduce in full scale any one or more of the four scenes shown here.

KITTYHAWK (AN ANTIGRAVITY PIECE)
performance photo / Walker Art Center (1965), Harold Borkin / The ONCE Group

BIRTHDAY DIRECTIONS
Michael Sumner / Burning Books (2010)
PEACH PIE
Fast Forward (2012)

The performance consists in recreating in front of an audience what is seen in the photograph.

The duration of the performance is how long it takes to make the reproduction(s).

Do not use the photo(s) in the reproduction.

The reproduction can be left in place for any length of time.

CINDY LIDDELL
Allen Schreiber (1980)
Darren Bader
Instruction, 2012
interpreted by
Grayson Revoir

...
BADER, Darren
(2012)

Glue a [rectangular] table to the sky [table top up, somewhere not too close to the sky’s zenith]
BAGHRAMIAN, Nairy
(2012)

Following Gertrude Stein, every now and then sit with your back on nature.
John Baldessari
How to Kill a Bug, 1996
interpreted by Socrates
Sculpture Park

(do it outside)
BALDESSARI, John
How To Kill A Bug (1996)

Equipment
2 wooden planks,
1" x 4" x 18," labeled A and B.

1. Place bug on end of wooden plank A.
2. Strike area where bug is located on plank A with plank B.

3. Remove remains of bug from both planks and repeat with successive bugs as necessary.
do it
(outside)
Yto Barrada
Instruction for a Diversion That Leads to the Creation of a New Government, 2012

interpreted by Rachel Fainter
with acrobatic performances by Brenna Bradbury, Juanita Cardenas, Jamie Chandler, Erin Clark, Kelli Cohlmia, Erin Elsham, Dena Gold, Emily Hursh, Tsam Lim, Elizabeth Munn, Olga Ordeig, Ashley Ortiz, Elisa Penello, Kristine Petrucione, Rosabelle Selavy, Francis Stallings, Kathleen Stansell, Diane Tomasi, Kim Vargas, Gisela Viera, Laura Von Holt, Sarah Waggener, Sarah Wollschlager.
BARRADA, Yto
Instructions for a Diversion That Leads to the Creation of a New Government (2012)

In the third chapter of Gulliver’s Travels, Jonathan Swift describes how candidates for government posts in Lilliput are required by the Emperor to perform acrobatic figures on a tightrope to demonstrate their merit for office. Here are instructions for staging an acrobatic spectacle to appoint public officials of your own region or country.

Publish posters announcing that key government posts are being opened to interested candidates, based on their performance in a series of physical challenges.

Prepare a list of positions to be filled in areas such as Treasury, Industry, Agriculture, Commerce, Housing, External and Women’s Affairs, Culture or Education, etc.

Assign an acrobatic feat to each open post. For example, candidates for the Ministry of Housing will each climb to the top of a human pyramid. (This stunt refers to the folkloric tradition of Moroccan acrobat-warriors who used pyramids to peer over the enemy’s fortress walls.)

Stage a space for this diversion in a city square. Tangier’s Grand Socco, with its large central fountain and plaza of palm trees, with a traditional gate to the North and the city’s cinema at the South, is an ideal model.

Erect a flying trapeze so aerial stunts take place above the fountain.

Stretch a tightrope across the square from the highest rooftop to a tall tree. The tightrope act will be the most entertaining finale, where candidates show balance and skill without falling to injury on either side.
do it (outside)
Robert Barry
Instruction, 2012
BARRY, Robert
(2012)

Do something unique that only you and no one else in the world can do.

Don’t call it art.
Jérôme Bel
Shirtology, 2012
interpreted by Jonathan VanDyke and Chelsea Knight
BEL, Jérôme  
Shirtology (2012)
do it
(outside)
Mel Bochner
Territorial
Reserve #4, 1968

interpreted by
Socrates
Sculpture Park
BOCHNER, Mel
Territorial Reserve #4 (1968)

FOR THE DURATION OF AN EXHIBITION
A BOUNDARIED, UNMARKED,
PRE-ALLOCATED SPACE OF 46,656 CUBIC
INCHES IS TO REMAIN UNOCCUPIED.
Minerva Cuevas
Public Works, 2001

interpreted by
Socrates
Sculpture Park

(do it (outside))
CUEVAS, Minerva

Public Works (2001)

The aim of this project is to engage the user with the more glaringly evident problems of the urban landscape seeking his intervention as a civil worker who has to uncover dysfunctional elements present in the city and to initiate the reparation, completion, extension, or modernization of public works specifically, not as a gesture but rather as a permanent urban intervention that takes advantage of the easy overlapping of terrains within which artistic practice can effect change. We anticipate an ethical dilemma in terms of the reversibility of conditions that the original project, do it, demands.

The project requires that dysfunctional zones, elements, or situations evident in an area of 1 square kilometer be identified and addressed.

Some public works which generally require intervention include:

- Repaving
- Reforestation
- Cleaning
- Expansion/signposting of pedestrian zones
- Road signs
- Lighting
Tacita Dean
Finding a Four Leaf Clover on a Sunny Day, 2002
DEAN, Tacita
Finding a four leaf clover on a sunny day (2002)

Wait for a sunny day
Look for a field full of clovers
Make sure there are no sheep or cows grazing in the field
Walk slowly into the field
Keep your eyes absolutely focused on the clovers
Try not to tread on them
See the clover with the four leaves
Pick it
Press it in a book
Elmgreen & Dragset
Dinner for Two, 2002
& William Forsythe
Instruction, 2012
& Michelangelo
Pistoletto Sculpture
for Strolling, 1995
& Gabriel Sierra
Instruction, 2000

interpreted
together by
Brian Zegeer
FORSYTHE, William
(2012)

Tapping the thumb and index finger of the right hand together, say “point” out loud. Let your fingertips remain touching while you repeat the action with the left hand, again saying “point” out loud. Now move both sets of closed fingertips (points), the left and the right, while saying “line.” Move the two points in any direction desired at any distance from each other to reposition or rescale the line.
Choose a dining table, round or square, but not too big.

Cover the top with a table cloth and place two white china plates, two sets of forks and knives and two wine glasses on it. Pull the table cloth off the table and leave the cloth and the crashed china and glasses on the floor beside the table.

(a thin and not too solid quality of china and glass will give the best result).
PISTOLETTO, Michelangelo
Sculpture for Strolling (1995)

After reading the daily newspaper, immerse it in water then form a small sphere by compressing the wet newspaper with one’s hands.

Enlarge the sphere by adding new daily newspapers soaked in water. Continue this procedure until the sphere is a meter in diameter.

When well dried out, roll the newspaper sphere outside in the streets and the squares as a “sculpture for strolling.”

Every public institution that realizes Michelangelo Pistoletto’s “Sculpture for Strolling” in the do it context, in which daily newspapers appear on the surface, can use the sphere permanently after the exhibition. The results, and the documents in all forms of use and interaction, must be sent to Michelangelo Pistoletto, via Serralunga 27 13900 BIELLA, Italia, Tel 0039 015 26324.

This right, extending beyond the limited time of the exhibition is bestowed by the artist upon payment of U.S. $3,000.00 in the following account: # 18298, Banca Brignone, Via Alfieri 17, 10121 Torino, (I), Bank Code 03060/01000.
SIERRA, Gabriel  
(2000)

Use a wooden rod as a tool to keep a curtain open.

Make four holes in a straight line on a wall and a window so the exterior filters into the interior of the room.

Turn all the clocks from the museum or from the place where the exhibition takes place back one hour.
Instruction for choreography: Walk in front of a mirror guided by what you see in the reflection.

Make a hole at the bottom of a door as a den to ripen an avocado.
do it
(outside)

do it
(outside)
Tracey Emin
What Would Tracey Do?, 2007

interpreted by Rainy Lehrman
EMIN, Tracey  

Take a table. On the table place 27 bottles—all of different sizes and colours. Take a reel of red cotton and wrap it around the bottles, like a strange web that joins them all together. You can, if you wish, take the reel of cotton underneath the table.
Paul-Armand Gette
*The Square Meter Boundary Marker, 1993*

interpreted by Charles Harlan
GETTE, Paul-Armand
The Square Meter Boundary Marker (1993)

There are two ways to make the square-meter boundary marker:

1. Outside, stake out a 1 meter sided square using 4 stakes roughly 20 cm. high and some white string. If the ground is too hard to drive in the stakes, merely lay in the string on the surface so that it delineates the square.

2. Inside, construct a 100 cm. x 100 cm. wooden frame using 10 cm. long, 2 cm. thick planks. Paint it black. Add a flexible plastic bottom. Place it on the floor of the room. Depending on the exhibition venue, fill the box with sand, pebbles, volcanic ash or dead leaves, but no manufactured materials. Once the exhibition is over, the materials in the box are to be returned to the place from whence they were taken.
do it (outside)
Felix Gonzales-Torres
*Untitled, 1994*
interpreted by Socrates
Sculpture Park
GONZALEZ-TORRES, Felix
“Untitled” (1994)

Get 180 lbs. of a local wrapped candy and drop in a corner.

© The Felix Gonzalez-Torres Foundation
Courtesy of Andrea Rosen Gallery, New York
do it (outside)
Douglas Gordon
Three Steps to Heaven, 1996
GORDON, Douglas
Three Steps to Heaven (1996)

You will need:
1 bottle of fine Mexican tequila
1 bottle of champagne
1 strong glass tumbler

Step 1
Pour one or two measures of tequila into the tumbler.

Step 2
Add one or two, or more, measures of champagne (according to taste).

Step 3
Grasp the tumbler with your left hand. Put the palm of your right hand over the top of the tumbler and press firmly. Raise both hands (still holding the glass) and SLAM the tumbler, full of liquid, back onto the tabletop, keeping a firm grip with your left hand, and keeping your right hand over the top of the glass.

The mixture will be fizzing furiously.
DRINK the whole glass IMMEDIATELY.
Repeat as necessary.
Konstantin Grcic
interpreted by Lars Fisk
GRCIC, Konstantin

Assembly Instructions:

1. Connect the wiring.
2. Apply double-sided carpet tape.
3. Connect the wiring.

Double-sided Carpet Tape
Anna Halprin

Instruction, 1981

do it
(outside)

do it
(outside)
do it
(outside)

HALPRIN, Anna

GATHERING
The community gathers around the ritual tree to receive offerings that relate to the theme of the year. Offerings may include dance, poems, music, and stories of the land.
The facilitator gives instructions for the dance with the aid of the graphic score.

PROCEDURE
The facilitator and the musicians guide the participants in single file to the site.
"Be silent and be aware of the surroundings."

The site is open to the circumference.

The Run
The outer circle = a rigorous run
The middle circle = a moderate run
The inner circle = easy steps
When a runner reaches the site, they can stand in the center around the musicians.

Rest, Share
The facilitator signals the circle when to bring the run to a close.
Musicians are invited to rest by sitting back to back and share their experiences.

Prayer
After the third run cycle, everyone touches the ground and prays.
Then participants rise and follow each other through their hands into the sky.
Cristina Iglesias
Metal Pavilion
Suspended in a Room, 2005

interpreted by Julie Ann Nagle
To create this piece something like 6,000 m. of flexible steel wire will be necessary, as well as 5 spot lights of 300w and a room.

Think of the place, a construction, a garden.
Write a text referring to it or look for one in a book at your personal or local library.
Draw a plan of the pavilion to be suspended in the room.
Calculate the number of panels necessary to create the entire construction.
Cut pieces of flexible steel wire of approximately 3 metres grouped into bundles of 12 wires waved to plait of five. For a construction of 50 panels, some 80 plait will be necessary.
Use the wire to create a mesh leaving gaps of 15 cm x 15 cm forming structures of 2 x 1.20 metres. Each structure would need circa 5,000 m of wire.
Trace with the remaining wire the parts of each letter which occupying a quarter of each grid will create the text to be projected.
Repeat this procedure to construct 50 screens.

Consider the lighting to be required to project the shadows of each screen on the floor and walls of the room.
Install the lighting before hanging anything since the structure will block your access to the required locations.
Organise the construction beginning with the hanging of the horizontal and highest elements first, followed by the vertices that will be positioned further into the room.
*(take care not to tangle the wires holding the panels from the ceiling).
Identify the parts of the room to be blocked and those which are doorways, interior passageways and estanzas as you advance through the room towards the exit.
Adjust the lights using the previously installed dimmer switch once the installation process is complete.
Enter the room at the moment the light passes through the panels and projects the text on the walls and floor.
Walk through the places you have designed.
Take all the time you need.
do it
(outside)
do it
(outside)
Joan Jonas
*Instruction, 2002*

interpreted by
Katie Mangiardi
JONAS, Joan

*Instruction* (2002)

dance with a large piece of chalk
mark up the nearest surface and pay attention to the movement of your feet
music optional
do it
(outside)
do it
(outside)
Ilya Kabakov
The White Cube, 1991
interpreted by Kat Kohl
KABAKOV, Ilya
*The White Cube* (1991)

Construct a wooden cube 8' high x 8' 6" wide in the exhibition room. The surface of the cube is smooth, glossy, and painted white. Two stepladders are placed on either side of the cube, the last step being as near as possible to a height of 5' 9" so that you can climb the stepladder and stand up. Inside the cube, at the exact center, place a piece of paper folded in two, on which is handwritten in very small writing in the local language, “Wherever you went, there was a strong smell of petrol.”

The idea of the installation is as follows: The spectator, climbing the stepladder, expects to find what is inside the cube; instead, he sees from a distance a text written in so small that he can neither read it nor unravel the enigmatic message. Even better, if the top of the cube were to almost touch the ceiling, the mysterious effect would be increased.

The situation will be particularly comical when two spectators simultaneously climb the two stepladders: they will find themselves face to face with their protagonist, stuck between the edge of the cube and the ceiling.

The installation is clearly based on metaphor: the enigmatic message is almost within our grasp, we can see it, but we cannot reach it, despite all our efforts (the fact of climbing the ladder).
Everywhere you went, there was a strong smell of petrol.
Mike Kelley
Untitled (Voices): Digital Version, 2002

interpreted by Nataliya Slinko
KELLEY, Mike

Mini-disk recorder, exterior microphone with on/off switch.

1. Record in a place with a colorful or weird history

2. Start recording; announce location of recording site and reason for its choice.

3. Turn off microphone, raise recording volume to maximum setting.

4. Record for at least ½ hour.

5. Send disc to Mike Kelley Foundation for the Arts at 7019 Figueroa Street, Los Angeles, California, 90042, preferably with photo of location.
do it
(outside)
Alison Knowles
Homage to Each Red Thing, 1996
interpreted by
Socrates Sculpture Park
Divide the exhibition space floor into squares of any size.

Put one red thing into each square.

For example:

- a piece of fruit
- a doll with a red hat
- a shoe

Completely cover the floor in this way.
doing
Koo Jeong-A
Untitled, 1997
interpreted by
Alison Dell and
Rob Swainston
KOO Jeong-A  
*Untitled* (1997)

Use a pen (black or colored) or pencil (well-sharpened)

Take a clean sheet of paper that isn’t too big  
(A4 or Letter is just right)

Draw a line using a plastic ruler as your guide for measurement

Begin any point on the paper  
First draw 5 centimeters to the right  
Now draw backwards 3 centimeters  
Continue drawing 10 centimeters to the left, but a little lower now  
Continue the drawing 4 centimeters to the left, but move a bit higher now  
Continue to draw backwards 8 centimeters and 1 centimeter towards the left and then return to the point where you started

*Hang the drawing on the wall or keep it in a place where you can easily find it*

KOO Jeong-A  
*It’s OK for Lovers* (2001)

Cut out a hole in the shape of five to noon   
either the window  
or the wall  
or the ceiling  
or the floor
do it
(outside)
Suzanne Lacy
Instruction, 2012
LACY, Suzanne
(2012)

Around the world, one in three women has been beaten, forced into sex, or otherwise abused. Gender violence kills and disables as many women between 15-44 years as does cancer.

1. Make a statement in solidarity with these women
2. Post/present/perform/exhibit or otherwise distribute
3. Make it matter
Adriana Lara
Instruction, 2012

interpreted by
Cathy Fairbanks
LARA, Adriana
(2012)

DO IT 1

Print the invitation letter to this exhibition.
Then crumple it and place it inside a Matryoshka doll.

Dear Adriana,

On the occasion of the 20th anniversary of do it, Hans Ulrich Obrist and Independent Curators International (ICI) are producing a new book, do it: the compendium and we would like to invite you to take part by sending an artist’s instruction.

do it began in 1993 with a discussion in Paris between the artists Christian Boltanski and Bertrand Lavier with Obrist questioning whether an exhibition could be made from a series of artist’s instructions. How would a work be transformed if someone else produced it? To see what would happen, they invited 12 artists to send instructions, which were then translated into 9 different languages and circulated as a book.

Soon thereafter exhibitions from the instructions started in Europe and more artists were invited to participate in the project. Today do it is the longest running exhibition ever to occur, involving over 350 artists and enacted in at least 50 different venues in countries such as the United States, Scotland, Portugal, Colombia, Iceland, Thailand, Denmark, France, Mexico, China, and more.

To celebrate this ground-breaking project, do it: the compendium will be published in early 2013 and will include essays contextualizing do it, a collection of artist’s instructions from past editions, and a number of entirely new artist’s instructions commissioned specifically for this book. From this we will also initiate do it: the 20th anniversary edition, an international exhibition produced from the instructions in the compendium.

We hope you will agree to participate. If you will, we ask that you let us know at your earliest convenience and invite you to send a written or drawn instruction by July 30, 2012. This will be reproduced in black-and-white on pages of 10 x 8 in. (25.4 x 20.32 cm).

Frau Wei Giarratano, ICI’s Associate Director of Exhibitions, will be very happy to talk to you further about the details of the project and answer any questions you may have.

With very best wishes,
Kate and Hans Ulrich

Kate Fowle
Executive Director
Independent Curators International (ICI)
401 Broadway, Suite 1620
New York, NY 10013
+1 212 254 8200
fax. +1 212 477 4781

www.curatorsintl.org
www.facebook.com/curatorsinti
www.twitter.com/curatorsinti
DO IT 2
Find two bathroom parts that resemble the letters “I” and “T.” Compose with them a ceramic language piece.

DO IT 3
Wait until the day of the opening to have the exhibition curator fill up a party size balloon with his own lungs.

Once inflated and tied, fix it to a pedestal.

The balloon should stay there for the duration of the exhibition.
Bertrand Lavier
Instruction, 1993
interpreted by
Jane Benson &
Ajay Kurian
LAVIER, Bertrand
(1993)

The following text is an extract from an analysis of one of Bertrand Lavier’s works by the French art critic Bernard Marcadé. The critical text will serve as instruction.

*It involves making two boxes: one for food, the other for emoluments. Two rectilinear forms, the surfaces of which touch and almost completely overlap. Two time blocks—totally self-enclosed and perfectly sealed off from the outside world and its corruption and consumption—which within their cold interiors attempt to curb the insults of time.*
The following text is an extract from an analysis of one of Bertrand Lavier’s works by the French art critic Bernard Marcolé. The critical text will serve as instruction.

**It involves making two boxes: one for food, the other for enrolments. Two rectilinear forms, the surfaces of which touch and almost completely overlap. Two time blocks—totally self-enclosed and perfectly sealed off from the outside world and its corruption and consumption—which within their cold interiors attempt to curb the insults of time.**
do it (outside)
Xavier Le Roy
instruction, 2012
LE ROY, Xavier
(2012)

Skip the next 2 pages. I’ll meet you here.
Sol LeWitt
A black not straight line is drawn at approximately the center of the wall horizontally from side to side...
2001

interpreted by Socrates Sculpture Park
LEWITT, Sol
A black not straight line is drawn at approximately the center of the wall horizontally from side to side. Alternate red, yellow and blue lines are drawn above and below the black line to the top and bottom of the wall. (2001)

A black not straight line is drawn at approximately the center of the wall horizontally from side to side. Alternate red, yellow and blue lines are drawn above and below the black line to the top and bottom of the wall.

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do it (outside)
do it (outside)
do it (outside)
Lucy R. Lippard
Instruction, 2012
interpreted by
Andrew S. Ross
LIPPARD, Lucy R.  
(2012)

Do something that is: visually striking, socially radical, conceptually and contextually sensitive, sustainable, in the public domain (outside of art venues), and hurts no living thing—something that will change the world. Good luck!
do it (outside)
Aníbal López
*For Rent, 2002*

interpreted by
Lars Fisk
LÓPEZ, Aníbal
For Rent (2002)

INSTRUCTIONS

Make a canvas of 150 x 200 centimeters. Send it to a workshop of industrial signs to be painted in acryllic.

The words “FOR RENT” will be painted on the sign over a white background in black letters (use Black Arial Font). The size of the text will be proportional to the size of the canvas and must be painted by a sign painter (who may choose the text’s size).

During an exhibition, the painting will be for rent for artists and all visitors. It can be rented for a day or a month, while the exhibition is on. The rent fee will be US $20.00 per day.

Each time the painting is rented, a picture will be taken (it must not be digital) and it will occupy the painting’s place while rented.

The renter can use the painting for a presentation, hang it in his/her home, hide it, alter or intervene it, or make use of it in any other way.

It must be returned in the same conditions when rented or else, pay for a new one. The old one will be destroyed.

If you have any questions, call the artist at (+502) 819 5593 during working hours.

At the end of the exhibition, the museum must destroy the piece and send the negatives to the artist.

The money collected from the painting’s rent will be assigned for an artistic creation by another artist who will be selected by the organizers. His name should be given to the author.
do it
(outside)
FOR RENT
David Lynch
Do It: How To
Make A Ricky
Board, 2012

interpreted by
Jory Rabinovitz
This board can be any size you want.

The proportions are dictated by four rows of five rickies.

There should be twenty rickies in all.

Each ricky is, as nearly as possible, exactly the same as every other ricky.

The ricky can be an object or a flat image.

The thing about the rickies is you will see them change before your eyes because you will give each ricky a different name.

The names will be printed or written under each ricky. Twenty different names in all.

You will be amazed at the different personalities that emerge depending on the names you give.

Here is a poem:

Four rows of five
Your rickies come alive
Twenty is plenty
It isn’t tricky
Just name each ricky
Even though they’re all the same
The change comes from the name
Christian Marclay
Instruction, 1995/1996
tear out this page while listening attentively.
listen and crumple the page into a small ball.
you can repeat these sounds with other pages. save the ball(s).
discard the book.

© Christian Marclay. Courtesy Paula Cooper Gallery, New York
Enzo Mari
Proposal for a Self-Design,
Milan, 1974

interpreted by
Luz Fleming and Leonard White
Excerpt from a comment on “Proposal for a Self-Design” published during the same years:

“After putting the “Day-Night” sofa and other similar attempts in production, I’m in a state of deep depression because I’m verifying the naivete of a low-cost approach to an object of good design at low prices. The result is a total failure and the public to whom these objects are directed refuses them because they don’t recognize them as part of the cultural system.

How is it possible to change this state of affairs is the question I ask myself. How is it possible to activate the deconditioning of the form as value and not as strictly correspondent to the contents? The only way I know, according to my personal experience, is that this is possible when the critical reflection is based on the practice of the work, involving the user of a commodity in the design and realization of the designed object. Only if we materially touch the various contradictions of this work can we hypothesize our liberation from such deep conditioning. But it is obvious that we can’t expect this effort to happen when we don’t have the instruments of production and, above all, the technical competence and the technical culture that can be obtained only in quite a long time. On the other hand, if it were possible, whoever needs a table, for example, could learn the fundamental things of building one, such as the fact that the legs should line up with the plane of support, so that at the moment of purchase, one could evaluate the models that are coherently resolved in their technical implications and quality of work within the wide panorama of purchasable objects without being affected by questions of style and taste.

As far as the instruments of production are concerned, the question was not to select what is available but what belongs to our collective heritage already. Almost everyone has a hammer at home, and almost everyone has driven a nail at least once. As for materials, a wooden table is still the easiest to acquire.

As for technical culture, things are a bit more difficult. There is an example of technical culture theoretically in the public domain even though it is adopted just by one working category: the carpenters—not the joiners. Such technique is reduced to the minimum terms and in practice is never taught. It’s about making scaffoldings, workshop tables or else, based on very simple principles that can be considered as the fundamental principles of engineering and architecture: The beam and the pillar. The junction between the beam and the pillar takes place through the driving, and since this process is a kind of joint that doesn’t guarantee a complete blockage, it is necessary to support the joint with a nailed diagonal element. The result is a construction largely based on a triangle that, once more, is one of the basic principles of engineering. A triangle is non-deformable. Since the carpenters’ economy of work implies the total recovery of the materials employed for a certain construction, they are used to keep elements of diagonal stiffening at their minimum. As I said, it’s an easily accessible technique. Once a beam is nailed between two pillars, all is left to do is adding transversal elements to give solidity to the structure. Using these two options as starting point—tool and technique—I tried with the assistance of my young collaborators to realize a series of objects (tables, benches, chairs, beds) with this technique, in the sense that the
objects weren’t designed in advance but, through a series of pothooks, we gave shape to the objects by attaching the minimum number of pothooks necessary. We also decided not to be concerned about the quality of the solution in the sense that the realized model would have as its only parameter of judgment its solidity and not the economy of the employed materials or lucubration of formal relationships.

These models were collected in a small book* and the book was distributed in different forms. The definitive form was to send it for free to anyone who requested it. My proposal was that people would have been solicited from the suggested examples to realize what they needed, including further typologies originally not contemplated, and to realize them in a free form by assuming the suggested example simply as a source of motivation and not as a model to repeat.

The proposal was successful and I received thousands of requests, to the point that the book had to be reprinted. But once more the hypothesis of the work failed because in 99% of the cases the proposal wasn’t understood or perceived in the right way. Obviously my proposal aimed to be a practical critical exercise. Obviously the objects should be produced according to the most advanced technologies. This is the only possible way to have low-cost objects of good quality.

Obviously the models proposed here were absolutely non-economical from this point of view. Any table correctly produced with a machine, for example, needs no more than 30% of the material employed for the proposed models with far superior results of consistency and resistance.

* The “Self-Design” book of Enzo Mari was re-published by Edizioni Corraini, Mantua, 2002.
As for the instruments of production we recognize, the component parts that are to serve what is available for what belongs in our collective heritage already. Almost everyone has a bakers, a house, and whose reason has been a display of bread. As for materials, a wooden table is still the easiest to import.

As to the nature of things, there are few of which, the construction they are here for, are the objects in use, even if it is separated out by the washing, they are usually not the zeros of the scene. They are not the ones to which we are to the most of the objects in the space of the world, involving the use of a community in the design and reproduction of the designed work. Only if we normally reach the momentary condition of the design and reproduction of the designed work, that is, scale the moral facing. Not to discover that we are expecting to those to whom we have the instruments of production, and, above all, the technical capacities and the technical actions that we reproduce only in the effort of our culture, and, if it is possible, where this is as a basis, the moment, could be the best thing of his kind, in so far as the fact that we are looking at the latter for the same people. In the design and reproduction of the designed work, we would realize the models that are essentially made of the technical capacities and the quality of work within the world, possibilities of the designed object without being offered by questions, either in the

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Proposal for a Self-Design (Malmö, 1974)

Excerpt from a comment on "Proposal for a Self-Design" published during the same year:

"The story of the Day Night" and the many other attempts to produce, is a matter of deep depression because I'm seeing the expected a low score approach to an object, a plan of progress in the prizes. The read is trial but not the plan in how to make these objects are directed reliance toward, here this is not in tension with us in part of the cultural system.

Were it possible to replace this sense of effort in the question of art. How is it possible to not see the difference of the forms as a whole and not an entirely corresponding, in the context? The very knowledge that the plans may be the same and the sense of faith is the same, we have not the plans to replace the plans of the plans is not on the plans, the plans are no longer on the plan a sense of the plans as a whole in a sense of the plans as the plans are not on the plans; plans. The plans are no longer on the plans, the plans are no longer on the plans. A

...objects were collected in a small box and this box was connected to a small form. The definitive form was made of wood, for those who remained in the office. The box was then filled with a Miami Beach collection from the suggested example, a simple sculpture they wanted, including certain multiples originally not contemplated, and it is realizable that a few boxes by using the suggested example can be a source of information and production.

The personal was successful and I received thousands of requests, to the point that the firm had to be relocated. But now the size of the institution of the architectural firm is small, the roses still bloom in the garden.
Paul McCarthy
Instruction, 1968–76
interpreted by Daniel Roberts and James Haddrill
MCCARTHY, Paul
(1968–76)

Spend the summer digging a continuous narrow trench. *Spring, 1968*

Pile dirt on your desk. *Spring, 1969*

In your backyard paint the dirt silver. *Spring, 1969*

Place dirt in a box or bucket. Paint entire object silver. *Spring, 1969*

Invite friends over. Cook them a pot of Vaseline petroleum jelly. *Spring, 1971*

Pour equal amounts of water and oil into a bottle, then stir. *Spring, 1971*

Buy a minimum of ten new packaged dress shirts. Display the shirts on the floor. Place them side by side. *Fall, 1971*

Use your head as a paint brush. *Fall, 1972*

Use your penis as a paint brush. *Fall, 1972*

Paint all windows, doors and mirrors in your house black. *Fall, 1973*

Consider public masturbation as a true alternative. *Spring, 1976*

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Courtesy the artist and Hauser & Wirth
do it (outside)
Paul McCarthy
Instruction, 1968–76
interpreted by Becky Sellinger
MCCARTHY, Paul

WHITE SNOW SNOW WHITE COOKBOOK (2012)


Gravy Stew
Ingredients: Gravy, carrots chopped 10 lb chopped other long vegetables, dwarf dick sausage, potato, hot dog chopped, hot dogs, raw meat, piss, ketchup, bring to a boil in a big pot, salt and pepper.

Shit Pie
White Snow makes piecrust, climbs up on table, counter, and shits in the pie crust, the pie could already have apples in it. White Snow slices apples, roasted pig or roasted chicken or buy KFC WITH POTATOES or White Snow roast a chicken, mashed potatoes, peeling potatoes. Dopey is peeling potatoes.
do it
(outside)
Robert Morris
Piece 68, 1969
interpreted by
Socrates
Sculpture Park
MORRIS, Robert

Piece 68 (1969)

1) Collect as many kinds of combustible material as are available in the city where the exhibition takes place: coal, oil, wood, grass, branches, magnesium, etc. Ask a curator to determine any other materials that I have not listed.

2) Divide the number of days of the exhibition, minus one, by the number of materials.

3) Place one of the materials anywhere you want within the designated space (inside or outside of the museum). Add another material the next day. Each material should be placed freely in the space — it should not be inside a container — if necessary, protect the floor of the museum with plastic from the beginning.

4) The last day of the exhibition, remove all the materials (if they have been placed inside a museum), take them to a secure location outside of the museum, and light them on fire.

© 2013 Robert Morris/Artists Rights Society (ARS), New York
do it (outside)
Bruce Nauman
Body Pressure,
1974

interpreted by
Shaun Leonardo
NAUMAN, Bruce
Body Pressure (1974)

Body Pressure
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.

© 2013 Bruce Nauman / Artists Rights Society (ARS), New York
do it (outside)
Ernesto Neto
Watching birds fly, the game of the three points, 2005

interpreted by Birgit Rathsmann
NETO, Ernesto
Watching birds fly, the game of the three points (2005)

Whenever you see a group of birds flying, choose three of them to follow. You will realize they make a triangle, but this triangle is always moving, spinning, stretching, flipping, getting smaller and bigger. Sometimes another bird jumps inside of the empty triangle changing places with one of them, which is going away, bringing us another triangle to follow. (flying insects are pretty good too, a bit more nervous though)
Rivane Neueschwander
Gastronomic Translations For do it, 2012
NEUENSCHWANDER, Rivane

Gastronomic Translations For do it (2012)

Find two chefs and ask them to prepare a dish or a several-course meal using all and only the ingredients on this shopping list found in a supermarket in Frankfurt in 2002. Organize an event or dinner, invite lots of your friends, and have both chefs serve their food simultaneously. Make sure that the chefs don’t know about what the other is doing.

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- olive oil / Vinaigre
- cherries or plums
- lettuce, bell peppers
- ricotta
- watermelon
- banana Ace, bananana, oranges, peaches
- cashews, pistachios
- eggs
- chicken dust
- parmesan cheese
- oregano (from the organic herb woman)
- garlic
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Albert Oehlen
Instructions To Make A Good Painting, 2012
interpreted by Jennifer Sullivan
OEHLEN, Albert
Instructions To Make A Good Painting (2012)

Arrange all your paint tubes according their size.
Arrange all your brushes in alphabetical order.
Turn your prepared canvas 180°.
Choose a color and a brush and make a mark.
Try not to be creative.
Paint.
Try to make the greatest painting that ever has been painted.
Forget it.
Sit down.

(chorus)
Find the part/s that you don’t like.
Paint it/them white.
Let it dry.
Paint more.

repeat chorus
doing
Yoko Ono
Wish Piece, 1996

Interpreted by
Marie Lorenz
ONO, Yoko
Wish Piece (1996)

y.o. ‘96
Make a wish.
Write it down on a piece of paper.
Fold it and tie it around a branch of a Wish Tree.
Ask your friends to do the same.
Keep wishing.
Until the branches are covered with wishes.
doing

YOKE ONO

ULINE SHIPPING TAGS
Clifford Owens
Instructions For
Photography, Live Performance
Art, And A Photo-
Object, 2012

do it (outside)
Materials:
A manual 35mm camera with a 50mm lens, a roll of 24-exposure 35mm color film, a light meter, a tripod, and strobe lighting (both optional)

Performance:
Create a ten minute live solo performance in which you engage both the audience and the camera within an intimate museum or commercial gallery.

Photography:
Hire an experienced assistant photographer to expose the 24 frames of film. Prior to the performance, give him/her clear instructions on how to photograph the performance (composition, camera placement/movement, “decisive moments,” etc.). Use a Polaroid or a digital camera to preview light-meter settings and compositions.

Post-production:
Hire a professional film lab to process the film and print a contact sheet. Hire a professional to scan and color correct (but do not crop) each frame of the film; enlarge and print each frame 16 x 20 inches on archival pigment paper; mount the photographs. Hire a custom frame maker.

Photo-object:
Edition of 5 photographs plus 2 AP each 16 x 20 inches
Install the photographs for an exhibition in a museum or a commercial gallery.

Repeat.
Lytgia Pape
Good Blood, 2002
interpreted by
Jesus Benavente
PAPE, Lygia
Good Blood (2002)

Two people sit down in a chair in front of each other.

The two will be seated holding a cube of red ice (they should make the cube with red ink).

At a certain point, the ice of one of them will have melted before the other. That person will be the good blood.
do it
(outside)
Lygia Pape
Good Blood, 2002
interpreted by
Jody Wood
PAPE, Lygia
Good Blood (2002)

Two people sit down in a chair in front of each other.

The two will be seated holding a cube of red ice (they should make the cube with red ink).

At a certain point, the ice of one of them will have melted before the other. That person will be the good blood.
PARIS, Nicolás
(2011)*

Portable Garden

Use a green color pencil.

There’s a garden in your pocket.
There’s a garden between your fingers.
There’s a garden behind your ear.
There’s a garden at your feet.

How many rivers fit in a blue color pencil?

The Human Clock

Are you sure that clocks give you your time?

How do you know time is real if you don’t share it?

Share your time.

Understand your timing in relation to others.

Become a clock with the help of your shadow.

Your shadow is a skillful measurement man, but a slippery fellow afraid of the dark. Catch your shadow every time with the help of a tree branch (or some colored chalk) and a partner.

Simply expose the shadow to the light of day and trace its silhouette on the ground (or on the floor). To do this, stand in a given point and ask your friend to outline the shadow on the ground. Each position of the shadow gives you your time of day.

Write down the time on the floor, beside the borderline. Think: how will you mark this moment of the day? How will you remember it?
PARIS...

Go for a walk and come back to the same place; ask your friend to draw your shadow again. Take down the time once more. How will you remember the time spent? Think: how did you share it?

Help your partner with his own human clock; offer to make his marks on the ground. Take turns drawing each other’s figure and then share your time perception.

Take your time.

Body Ruler

Why do rulers have 30 centimeters? What is 30 centimeters long? Who made those rules?

If you see the world through your own eyes, Appraise the world with your body.

Measure both sides of your desk with your thumbs, Multiply the numbers to find your work area.

Quantify the perimeter of your classroom in open arms (measurement that equals your height, try it!). Calculate the shared mind space.

Count the steps from your house to school, Find the stretching distance of your ideas.

As the operation becomes longer, words become shorter.

Your body is a ruler.
Found Objects

What do you know about your past?
What do you think your town looked like 100 years ago?

What object, plant, or place reminds you of the people that lived in your town?

What things can a town or people leave behind? (Traces, artifacts/objects, architecture, houses.)

Make a portable Museum of your recent history.

Go outside and pick as many objects as attract you. Come back inside and organize them either by shape, size, and color, or used and new. What other categories can you think of?

We classify objects to understand the world we live in. Objects reflect the nature and practices of our time and space: the atmospheres that are built through our exchanges. Objects may represent an idea, fear, thought, hope of the people who made it (or kept it), and their changes through time.

How would you classify the group of objects you gathered?

Which represent you and which talk about your life with others?

Please, name your portable Museum.
PARIS...

_Pillow Book I_

Look for the drawings left on your pillow when you wake up in the morning (or after a nap). Trace your dreams.

_Mappa Mundi_

Walk around in self-made paper socks
Take them off
And observe the physical map of your world

_Topology_

On a sheet of paper, draw an equilateral triangle with the compass
Cut out the triangle with the scissors
Fold the three corners of the triangle to a center point
You have transformed the equilateral triangle into a hexagon
The hexagon is used in nature as an efficient paving shape (tree bark and honeycomb)
Roll your hexagon into a ball
You just transformed a triangle into a sphere...
Now, what is topology?

* Previously unpublished, originally submitted for the UNESCO Children’s do it organized by MaM | M_use_ M_ek里斯i.
do it (outside)
Michelangelo Pistoletto
Sculpture for Strolling, 1995
interpreted by Socrates
Sculpture Park
PISTOLETTO, Michelangelo
*Sculpture for Strolling* (1995)

After reading the daily newspaper, immerse it in water then form a small sphere by compressing the wet newspaper with one’s hands.

Enlarge the sphere by adding new daily newspapers soaked in water. Continue this procedure until the sphere is a meter in diameter.

When well dried out, roll the newspaper sphere outside in the streets and the squares as a “sculpture for strolling.”

Every public institution that realizes Michelangelo Pistoletto’s “Sculpture for Strolling” in the do it context, in which daily newspapers appear on the surface, can use the sphere permanently after the exhibition. The results, and the documents in all forms of use and interaction, must be sent to Michelangelo Pistoletto, via Serralunga 27 13900 BIELLA, Italia, Tel 0039 015 26324.

This right, extending beyond the limited time of the exhibition is bestowed by the artist upon payment of U.S. $3,000.00 in the following account: # 18298, Banca Brignone, Via Alfieri 17, 10121 Torino, (I), Bank Code 03060/01000.
PRICE, Cedric
Gilding the lily part II (2005)

RECIPE FOR BUCKY FULLER

Skin but do not stone a peach. Brush lightly with a weak mixture of clear golden syrup (corn syrup) or melted brown sugar and brandy. Heat more brandy in a soup spoon. Ignite, and pour over the peach. Eat immediately.

A particular favorite of Bucky’s.
Tobias Rehberger
Instruction, 1996
interpreted by
Elissa Goldstone
Enlarge to a scale of 13:1 and sew together. Please use bright color for lining.
do it (outside)
HERBERGER, Tobias
Instruction (1996)

Enlarge to a scale of 13:1 and sew together. Please use bright color for lining.
Pedro Reyes
Compatibility test for couples, 2001
**REYES, Pedro**  
*Compatibility test for couples* (2001)

**Ingredients**  
1 table  
1 blender  
large, milkshake glasses  
cutting board  
large basket with as many kinds of fruits and vegetables as possible.

**Instructions**  
1) Select the fruit or vegetable that you identify with the most  
2) Select the fruit or vegetable that is more similar to your partner  
3) Mix a shake with it, and judge by its flavor the compatibility with your partner.
Martha Rosler
Instruction, 2000

interpreted by
XXX Coffee
Some recipes from Romances of the Meal, as performed in Brussels in November 2000 under the sponsorship of Barbara Vanderlinden and Hans Ulrich Obrist.

Here is the on-line recipe from LaZy, who writes, “Coca-Cola is really good don’t you think? I have always been a great fan of the marvelous soft drink ‘Coca-Cola’.... I wouldn’t call myself a cola-holic but I have to admit that I’m really restless the days when I’m broke and can’t afford to buy one. Well anyway, here is the recipe.” He/she avers that s/he had to fight his/her way “through 500 guards” to get this formula:

Coca-Cola

28 ml caffeine
28 ml vanilla extract
10 ml orangoeoil
10 ml lemonoil
10 ml nutmegoil
10 ml cinnamonoil
10 ml koreanderooil
10 ml nerolioil
224 ml alcohol
112 ml coca extract
84 ml lemonacid
224 ml limejuice
13.62 kg sugar
9.5 l water

Mix the caffeine and the limejuice in 224 ml boiling water. Add the vanilla extract, the orangoeoil, the lemonoil, the nutmegoil, the cinnamonoil, the koreanderoil, and the nerolioil when the mixture has cooled. Wait a couple of minutes and then add the rest of the ingredients and the water. Let the mixture rest for 24 hours. Should make 10 liters of Coca-Cola.

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Here is a refreshing drink full of history:

Brazilian Iced Chocolate Coca-Cola

12 1/2 pounds unsweetened chocolate
25 cups sugar
13 1/2 gallons coffee, double-strength and hot
16 1/2 gallons milk
10 gallons Coca-Cola, chilled
Whipped cream or vanilla
Ice cream

In the top of double-boilers over hot water, melt chocolate. Stir in sugar. Gradually stir in hot coffee, mixing thoroughly. Add milk; continue cooking until all particles of chocolate
are dissolved and mixture is smooth, about 10 minutes. Pour into jars. Cover and chill. When ready to serve, stir in chilled Coca-Cola. Serve over ice cubes in tall glasses, topped with whipped cream. If you want to save this for dessert, add a scoop of vanilla ice cream to each serving. Makes 300 gallons, or 500 servings. Remember, in this and all recipes, you cannot cook or heat Diet Coke, since its artificial sweetener Nutra-Sweet (chemical name aspartame, product of Monsanto) breaks down and becomes unpalatable when heated.

This is certainly better than McDonald’s! A “McDo,” or McDonald’s shop near Antwerp was destroyed in August of 1999 and several in France were seriously vandalized in a protest against U.S. global culinary dominance. “Culinary sovereignty is imperative, according to Patrice Vidieu, the secretary-general of the Peasant Confederation, the French farmers’ movement. “What we reject is the idea that the power of the marketplace becomes the dominant force in all societies, and that multinationals like McDonald’s or Monsanto come to impose the foods we eat and the seeds we plant.”

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Coca-Cola Roast

100 mad cow roasts (bottom round, lean chuck or other less tender cuts work well)
10 gallons Coca-Cola
100 pkg dry onion soup mix

Place roasts in baking dishes. Sprinkle onion soup mix over roasts. Pour in Coca-Cola. Cover and seal tightly with aluminum foil. Place in 300° F oven and cook until tender. Each 4 pounds of roast will take 3–1/2 to 4 hours.

Explosed Meat

Fill 7,000 pound steel tank with 600 pounds’ worth of carcasses or chunks of meat, the equivalent of three steers, boned. Ring with dynamite. Set off dynamite charges internally, about 2 feet from meat, at about 40,000 pounds per square inch. The shock waves tear through muscle protein, evenly tenderizing the meat. Allow three thousandths of a second for the tenderization process. This process has been pioneered
by Tenderwave corporation. This replaces earlier methods of tenderizing meat by chasing the living animals at top speed through the forest for hours until they died of fear or exhaustion, a method formerly in widespread use in Europe but whose ability to tenderize the meat is scientifically unproved.

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Boneless wonder

100 pounds exploded, tenderized flank steak (see instructions)
18–3/4 gallons Coca-Cola
1–1/2 quarts coffee
1/2 gallons tomato paste
10 to 15 medium bulbs garlic
2–1/2 dry pints ground cumin seed

1 gallon, more or less, oil for frying

Heat oil in 50 woks or 25 frying pans. Add exploded meat fragments, cook until browned. Add onions and garlic, cook until onions are soft. Add tomato paste and stir until all is nicely coated. Add coffee and stir until dark, shiny brown color develops. Pour in Coke and add cumin seeds. Cover and simmer 10 minutes. Serves 600.

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Beef stew in tomato-cheese sauce

200 pounds lean stewing beef in pieces (see above)
120 small onions, whole
2/3 bushel celery, chopped
200 large potatoes, cut into eighths
600 carrots, cut into 6-inch pieces
100 slices Wonder white bread, cubed
2–1/2 gallons (20 cans) tomato sauce with cheese
6–1/2 gallons Coca-Cola
3 cups salt
1/4 cup pepper
3 cups dill seed
10 cups grated Parmesan cheese

Combine all ingredients except Parmesan cheese in many large casseroles. Sprinkle with Parmesan cheese. Cover and bake at 250° for 4–1/2 to 5 hours. Do not open oven door during cooking.

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Or perhaps you are looking for some seriously Oriental dish to spice up your life:
Chinese Pepper Beef

150 pounds top round or sirloin steak, boneless
3 quarts oil
10 heads celery, thinly sliced
10 bulbs garlic, minced
25 cups onions, thinly sliced
2 cups salt
3-1/2 gallons Coca-Cola
7 gallons beef broth (bouillon), canned and undiluted
200 medium tomatoes, ripe
1-1/2 gallons Coca-Cola
15 cups cornstarch
1-1/2 quarts soy sauce
100 green bell peppers, cored, seeded, and cut into thin strips

Rice, cooked and hot

Blend cornstarch with the 1-1/2 gallon of Coca-Cola and soy sauce. Stir mixture into meat and cook until sauce thickens, about 1 minute, stirring lightly with forks. Serve over hot rice. Makes 600 (3/4 cup) servings.

For the adventurous, there is Scotland’s BELOVED HAGGIS, the National Dish.

Haggis is both loved and reviled by natives and sometimes horrifies people who hear it described for the first time. You might have a hard time finding a haggis in the States, since the U.S. Department of Agriculture has declared it “unfit for human consumption.” But now you can make haggis yourself!

(You may remember that BSE contamination, and its double, sheep scrapie, is deemed most likely to be found in organ meats and bone marrow.)

100 sheep’s lungs (illegal in the U.S.; omit if unavailable)
100 sheep’s stomach
100 sheep hearts
100 sheep livers
50 pounds fresh suet (kidney leaf fat is preferred)
75 cups steel-cut oatmeal
300 onions, finely chopped
2 cups salt
2 cups freshly ground pepper
1 cup cayenne
4 gallons stock

Wash lungs and stomachs well, rub with salt and rinse.
Remove membranes and excess fat. Soak in cold, salted water for several hours. Turn stomachs inside out for stuffing. Cover heart and liver with cold water.

Bring to boil, reduce heat, cover, and simmer 30 minutes.
Chop hearts and coarsely grate livers. Toast oatmeal in skillets, stirring frequently, until golden. Combine ingredients; mix well. Loosely pack mixture into stomachs until about two-thirds full. Remember, oatmeal expands in cooking!
Press any air out of stomachs and truss securely. Put into boiling water to cover. Simmer for 3 hours, uncovered, adding more water as needed. Prick stomachs several times with sharp needle when haggis begins to swell, to prevent bursting.

After being boiled, Haggis is brought to table with great ceremony. Place on hot platters, removing trussing strings. A piper ushers in the Haggis and all raise a glass of Scotch whiskey and "brrrreathe a

prrayerr for the soul of Rrrobbye Burrrns!" Serve Haggis, sliced, with BSE beef or lamb gravy. Serve with a spoon. Accompany with "neeps, tatties and nips"—mashed turnips, mashed potatoes, nips of whiskey. Makes 100 haggises, serves untold numbers.

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Chicken in Coca-Cola Sauce

350 to 400 pounds dioxin chicken, cut up
25 cups salt and 5 cups pepper
3 gallons olive oil
12 cups butter or margarine
100 pounds fresh mushrooms, sliced
100 cups chopped spring onions
30 bulbs of garlic, diced very fine
25 to 30 cups flour
11 gallons Coca-Cola
20 gallons chicken broth
4 pounds of fresh parsley
100 bay leaves
4 cups rosemary

Dry chicken with paper towels. Season with salt and pepper. Heat oil and butter in 25 very large cast-iron skillets. Add chicken pieces and cook until golden on one side. Turn and cook other side until golden. Chicken will have to be cooked
in batches. Place on separate platters and set aside.

In the same pan, add mushrooms; cook over medium heat until golden. Add onion and garlic and cook, stirring until softened. Sprinkle flour into pan, and cook, while stirring, until a light color (1–2 minutes). Add Coca-Cola, broth, and herbs. Stir to blend. Cook 4–5 minutes. Put sauce into large cooking pots (400–600 quarts) and bring to boil. Add chicken pieces to pot. Cover, reduce heat to simmer, cook for 25–30 minutes or until tender.

Remove chicken from pots, arrange on platters. Skim fat. Discard bay leaves and pour sauce over chicken. Serves 400.

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For a nice bread accompaniment, here is a muffin with a Mexican accent:

**Mexican Coca-Cola Muffins**

50 gallons Coca-Cola, room temperature
1–1/2 tsp. baking powder
9 cups instant coffee
2 cups baking soda
1 gallon unsweetened chocolate cocoa mix

1 cup salt
1–1/2 gallons Kahlua liqueur
5–1/2 gallons pecans, chopped
2 cups vanilla
200 eggs
20 dry gallons plain flour
2 cups butter, melted
100 cups sugar
5 gallons buttermilk

Preheat oven to 350° F. Grease muffin pans. Combine Coca-Cola, instant coffee, and unsweetened chocolate cocoa; whisk to smooth consistency. Mix in Kahlua and vanilla to coffee mixture and set aside. Sift together flour, baking powder, baking soda, salt, and sugar. Stir in pecans.

Whisk together eggs, melted butter and buttermilk. Add to Coca-Cola mixture, blending well. Make a well in dry ingredients and add liquid, stirring quickly and lightly. Spoon batter into greased muffin cups.

Bake about 15 to 20 minutes, or until done. Cool slightly on wire rack. Remove from pan. Makes 180 to 200 muffins. (I found this recipe in Cooking with Coca-Cola, a cookbook compiled for the Third Annual Coca-Cola Days in Atlantic, Iowa, in 1995.)
Had enough meat? How about a nice salad? This gives a tingle to your tongue when you eat it. Great for kids!

Coke Salad

200 small packages cherry Jell-O (in total 50 pounds Jell-O)
1–1/2 bushels pecans
7 gallons dark cherries
20 pounds cream cheese
200 cans smelly Coke
7 gallons boiling water
100 small cans crushed pineapple

Warm cream cheese to room temperature, chop finely. Dissolve Jell-O in boiling water, add finely chopped cream cheese. Let cool. Add Coke and cherry juice; mix well and let jell slightly. Add pecans, cherries, and pineapple, mix well. Finish jelling. Do not use chopped pecans or home-canned cherries, or your kids will rename this something disgusting!!!

Or try this:

Coca-Cola Salad

100 cans Bing cherries

100 cans crushed pineapple (large)
200 large boxes cherry gelatin (Jell-O)
9–1/2 gallons suspicious Coca-Cola
100 cups pecans
50 pounds cream cheese

Boil juices from fruits (plus enough water to make 13 gallons), add Jell-O and stir until dissolved. Add nuts, cherries (chopped), and drained pineapple. Add Coca-Cola. Chill until partially set, then add cream cheese cut into small cubes. Chill overnight.

L'Entarteur Godin says that the first five seconds after a pie attack can reveal the victim's true character. "Accurately delivered, a cream pie is an uncannily precise barometer of human nature." Film maker Jean-Luc Godard laughed it off and defended Godin from being permanently banished from the Cannes Film Festival. In contrast, Godin's nemesis, philosopher Bernard-Henri Levy, responded to several pieings by punching Godin in the face. Bill Gates stood paralyzed immediately after getting plastered, blank and emotionless, "as if
bolted to the ground”; Godin expressed disappointment at Gates’s lack of any discernible human emotion with a face full of pie.13

Godin’s group uses only store-bought, top-quality pies made from fine ingredients, with filling and crust light enough to do no harm. Godin believes a pie should never be thrown; one must press it directly into the face.14

However, classic pie throwing is not necessarily so scrupulous. Buster Keaton taught pie-throwing technique to Ed Wynn on his television program15.

Following are the different throws used in the silent-movie days, as Buster explained them. (Buster’s advice for beginners: “Don’t try it in the house.”):

• The Walking Thrust. Walk up to the person, push the pie in their face and before you walk away give it a slight twist. This makes the sticky part of the pie cling to the recipient.

• The Shot Put. Thrown straight from a distance of three to five feet.

• The Ancient Roman Discus Throw. The most beautiful delivery of all. Spin half-way round, turning the pie as you whirl, and then let go, hitting the victim square in the face.

• Catcher’s Throw to Second Base. The hardest of all. Pull back your arm just as far as it will go, and then bring the pie in all the way from East St. Louis—and let ‘er go!

With shots over eight feet, make sure the pie is of the right weight to fly perpendicularly as it leaves your fingers.16

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Banana Apricot Pie17

1-1/3 bushels dried apricots, snipped
10 gallons banned Sprite, a Coca-Cola product
150 cups sugar
25 cups all-purpose flour
1/2 cup salt
300 contaminated egg yolks, slightly beaten
12 cups butter or margarine
200 medium bananas, thinly sliced
100 baked pie shells
meringue

Combine apricots and Sprite. Cover and simmer for 10 minutes or until tender. In bowl,
combine sugar, flour, and salt; stir into apricot mixture. Cook, stirring constantly, until mixture is thickened and bubbly. Cook and stir 2 minutes more.

Stir 100 cups of hot mixture into egg yolks and return mixture to pans. Return to gentle boil. Cook and stir 2 minutes.

Stir in butter. Arrange bananas into pie shells and pour apricot mixture on top. Spread meringue over hot filling. Bake in 350’ oven 12 to 15 minutes. Keep warm or allow to cool before throwing.

As Godin and his group GloupGloup proclaim in their Manifesto: L’Internationale pâtissière:


En entartant à Bruxelles le 4 février dernier Bill Gates, symbole de la nouvelle arrogance marchande, les guérilleros chantilly ont trompé en ch’tur: “Entartons, entartons le polluant pognon!” Ils ont démontré que de joyeux Robin Hood, avec quelques gâteaux, pouvaient ridiculiser les maîtres du monde malgré toutes leurs armées de bodyguards.

Si Bill Gates ne veut pas être entarté par nous une seconde fois avant le printemps, il devra verser un jour de son salaire quotidien, soit 300 millions de FB, au sympathique sous-commandant zapatiste Marcos dans les Chiapas...."
1 Recipe from The Internet Chef On-line! (http://www.ichef.com/ichel_recipes/Drinks/241.html) adapted from International Cooking with Coca-Cola, a give-
away pamphlet from The Coca-
Cola Company, 1981.
All quantities, in this as in all subsequent recipes, have been adjusted, with the assistance of the measurements units converter page (http://www.
urzul.com/agrifram/).
2 Graham, Classic Cooking with Coke, p. 45. Quantities have been adjusted. A version was formerly available at http://members.aol.com/sig/printasyd/recipes/dinners.
html.
4 In These Times, May 2, 1990.
5 Adapted from Graham, Classic Cooking with Coke, op. cit., p. 28. Quantities have been adjusted. A version was formerly available at http://members.aol.com/sig/
printasyd/recipes/dinners.html.
6 Ibid., p. 44. Quantities have been adjusted.
7 Recipe from International
Cooking with Coca-Cola, a give-
away pamphlet from The Coca-
Cola Company, 1981.
Also at http://www.ichef.com/
ichel_recipes/Drinks/2991.html.
Quantities adjusted.
8 "Our Beloved Haggis", and "The Serving of the Haggis", from Jeff
Smith's The Frugal Gourmet on
Our Immigrant Ancestors, both
http://www.gumbopages.com/
food/Scottish/haggis.html.
Quantities have been adjusted.
9 Adapted from Graham, Classic
Cooking with Coke, p. 27.
10 Adapted from The Secret to Happiness Coca-Cola Recipes Page.
11 Let's Get Cooking!! with
Mamaa http://www.gocities.
com/NapaValley/29505/Salads.
html#Coke
Quantities adjusted.
12 A version of this was posted
at Leslie's Coca-Cola Collecting
Page link Coca-Cola Dessert
Recipes http://members.aol.com/sig/printasyd/recipes/
desserts.htm
13 At various Gocities websites.
14 "The Throwing Anarchist
Noel Godin of Brussels" (http://
www.mindspring.com/~jayhala/ 
noel.html)—link now apparently
unavailable.
15 "Keaton's Custard Pies: The
Art of Making and Throwing
Them as Told by Buster
Keaton" (http://www.gocities.
com/~oldbrk/Keatunpies.html)—
site may no longer be available.
16. Ibid.
17 Classic Cooking with Coke, p
151.
18 Published on Group Group
website (http://www.grouppgroup.
com/mail.html).
do it
(outside)
SALAMON, Eszter
A Duet (2012)

Choose a partner and a space for practicing the duet. Reproduce the positions represented by the images here by passing from one position to the next in the most direct way possible. You should always remain in contact with your partner’s body and use the other to move. Alternate the so-called “female” and “male” role in each new position (if possible) throughout the choreography. Perform in the same continuous flow of movement without stopping or accelerating. After the last position, try the whole series again in a loop. Try to drive and be driven by your partner; in other words, be passive and active at the same time. Practice the duet 1. with eyes closed, 2. While looking at your partner, and 3. while looking at people you imagine around you.

When you feel confident and comfortable with your duet, you can perform it in an exhibition space (or other public spaces such as a park, a historical monument, etc...). Perform the duet three times in a loop: first time with eyes closed, second time with eyes open and looking at your partner and kissing s/he when the choreography allows it, and third time looking at the people around you as much as the choreography allows. Feel free to talk to your partner during the practice and performance, inasmuch as you keep the movement quality slow and fluid, without accents.

When doing it in a public space, perform it in comfortable streetwear or in a glamorous outfit, as you wish.

As a costume, you may want to play with gendered signs, such as make up, transformation of your body shape (e.g. fake breasts or belly), and to use different ways of performing gender by focusing on postural expressions.
Tomás Saraceno
*On Air, 2004*

interpreted by
Lars Fisk
59 steps to be on air — by sun power

time of realization 24 h two persons

1
Unroll a 20 microns thick black Polyethylene tube (usually used for black garbage bags). The tube is usually folded and is 1.5 m wide. (3 m when unfolded). —You will need a total of 353 m long (one roll of 30 kg is usually 500 m long (EUR 100) Polythene black opaque high density (0.95))

2
Lie down 16 layers of plastic. Get rid of any air trapped between the layers. You need to unroll each one of them, one on top of each other, up to 22.25 m. Maintain the strips lined up together using clothes pins. The plastic is double, so you should have 32 layers.
With a white pen corrector, draw a line every 25 cm on the edge of the plastic... (they are a lot)... then use the following numbers indicated below to mark the other line. Distance on the gore in m -0.0/0, 25/0, 5/0, 75/1/1, 25/1.5/1.75/2/2, .........................20.5/20.75/21.2 1.25/21.5/(last)21.75 ^ ..... 

Now... ready to fly! Since this flying machine is lifted only by the sun! You imperatively need a sunny day with no wind... see you on air.

with friends...
58
already shaping the new continent...

59
a new planet...
looking for an orbit

instructions and illustrations were inspired by the work of Laurent Besset, Emmanuel Laurent and Gérard Auvray on http://ballonsolaire.pagesperso-orange.fr/en-index.htm
Peter Saville
DIY Plinth,
2005–7

interpreted by
Rachel Higgins
Artist have been invited to present objects that may be taken/removed/switched out by anyone at anytime.

To view past contributions, or document your own, upload a photo here: http://diyplinth.tumblr.com/

Share and use this platform however you see fit.
SAVILLE, Peter

DIY Plinth (2005–7)

INSTRUCTIONS FOR THE FABRICATION OF A CARDBOARD DISPLAY PLINTH

1. From large sheets of cardboard, cut out the parts as shown in the diagram opposite.
2. Score the card and fold back at 90 degrees where indicated by broken lines.
3. Apply a suitable adhesive or double sided tape to the construction flaps and join the top (A) to the side panels (B), working one side at a time, until finally closing the box along the long edge.
4. Slot together the two cross brace sections (C) to form an X and place into the enclosure, ensuring a tight and rigid result, and if necessary, adjusting the cross brace dimensions slightly.
5. Stand the plinth upright and place an item of your choice on the top (A).
DIY PLINTH All dimensions in millimetres
do it
(outside)
The artwork that was previously installed on this plant (Accession Number MA F03 RH13-0026) is currently on loan to Elise Krakow.

Please pardon the inconvenience.
Kazuyo Sejima
Architecture for
the Bichon Frise, 2012

interpreted by
Rhiannon Platt
Blueprints can be downloaded on the Website: http://architecturefordogs.com, directed by Kenya Hara
Shimabuku
Instruction, 2003
SHIMABUKU
Instruction (2003)

Make some art works for animals.
And make them smile.
Andreas Slominski
*Instruction, 2001*

interpreted by
Chris Sollars
SLOMINISKI, Andreas

*Instruction* (2001)

Tip a bicycle seat so that the front points upwards and use the seat to squeeze lemons.
do it (outside)
do it (outside)
Michael Smith
How to Curate your own Group Exhibition, 2002
interpreted by Carmen Winant
SMITH, Michael
*How to Curate your own Group Exhibition* (2002)

On a piece of paper, write the names of three famous artists

Add your name to the list

Make up a title and write a press release

Send the press release to three other artists and instruct them to add their names to the list of the artists

Tell everyone you know in person and on-line about your upcoming group exhibition
Nancy Spero
Sheela (na-gig)
at Home, 1995
interpreted by
Tamar Ettun
with Sabrina Shapiro
SPERO, Nancy
Sheela (na-gig) at Home (1995)

For women who wish to invigorate the feminine demi-urge in the home and to expel male presences—do the following:

Locate images of local fertility goddesses or use the primal magic of Sheela-na-gig.

Hang with freshly washed feminine garments of intimacy on a clothesline.

Drip dry is recommended.

© Estate of Nancy Spero/Licensed by VAGA, New York, NY
do it (outside)
Hugo Suter
Lighting a fire
with ice, 1996
SUTER, Hugo

Lighting a fire with ice (1996)

Lighting a fire with ice
“DO IT” (Home version)
for Hans Ulrich Obrist

Fill a bowl with boiling water. Put the bowl in the freezer. You can easily take the ice that forms out by lightly warming the bowl.

Now, build a boat out of a sheet of newspaper. Fill the bowl with water again. Then, let the boat float. With the help of the summer sun and the magnifying glass made of frozen water, you can now set the paper on fire. (Focus on a block letter.)

Finally, put the lens of melting ice into the bowl, together with the ashes from the newspaper boat.

With warm regards,
Hugo Suter

13 February, 1996

Translation by Karin Sauerlander, Revolver
SUTER, Hugo

Lighting a fire with ice (1996)

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“DO IT” (Home version)
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With warm regards,
Hugo Suter

13 February, 1996

Translation by Katrin Sauerlander, Revolver
MIT EIS FEUER ENTZÜNDE

Giesse gekochtes Wasser in eine gewölbte Schüssel, stelle die Schüssel in den Eisschrank. Durch leichtes Erwärmen kannst du das Eis herausnehmen.

"DO IT" (Home version)

für Hans Ulrich Obrist

Forme nun aus Zeitungspapier ein Schiff. Giesse nochmals Wasser in die Schüssel. Nun kannst du das Schiff schweben lassen. Mit der Sonnensonne und dem Brennglas aus Eis läßt sich jetzt das Papier entzünden.

(Richte den Brennpunkt auf einen schwarzten Dreschflegelstäben)

Lege letztlich die abschmelzende Eislinse in die Wasser - schüssel mit den Aschenückständen des Zeitungspapier schiffer.

mit herzlichen Grüßen, 15. Februar 1986

Hugo Peter
Anton Vidokle
Geometria popular (Popular Geometry), 2001
interpreted by Socrates
Sculpture Park
VIDOKLE, Anton
Geometria popular (Popular Geometry) (2001)

General Instructions:

1. Think of a place to put the stickers (if you are not sure, see the options suggested under)
2. Carefully peel the stickers from the backing
3. Place the stickers on the chosen place

Suggestions of places for installation:
- a) in the Museum (galleries, staff offices, restrooms, café, lobby, glass door or entrances, others)
  - Walls
  - Windows
  - Ceiling
  - Doors
  - Others
- b) in your home
- c) in the street
- d) others

Suggestions of installation in chosen place:
- a) as they come
- b) distributed and separated by large distances
- c) orderly and grouped
- d) in a selective/arbitrary manner
- e) others
do it
(outside)
Hannah Weinberger
Untitled, 2012
These words should appear in any variable form, inside or outside of the space. They can be spoken, used as a performative interaction, used as a script, included in the press release or floorplan, be printed on walls or on paper, sung out loud, included in another piece, spoken out loud, function as subtitles, etc.

choochoo zing lalala poof flutter yikes fist hump twoosh gasp swish swoosh jingle screech slap thud choo fizzy thump bloop clap splash grunt spray bash sprinkle squirt drip drizzle whiff whoosh ratatat whisper bam tinkle bang clang whine clank clap clatter clink ding giggle growl purle mumble chortle murmurr bawl belch chatter blurt arf baa bark bray buzz cheep chirp cluck has babble whisper pingpong shock shudder gong shuffle shush sigh sizzle clap sizzle slam smooth snap sniff sniff whip snap clank dance growl clap pop clash beep clatter whoa spark poop bah bah humph bang whoa whee bang whimper slash whine whip gurgle whoo awh whisper grunt gurgle gasp giggle bawl gloop-dong grind groan whoosh hash whoop heep whizz blubber woof pittparter plok plop plunk chomp pong pop clang blaug bang splat loop creak blare blast bleat aaah bloop blurt blurted thump bomp crumple buzz blurted going grr create grumble crack gulp swag thump gurgle hum gush hack tick bah bonk hiccup hiss hmm bark lick bash chaffetachirp bawl hurrah blare cock-a-doodle-doo cuckoo hiss vroomyroom hubba meow swish moo neigh oink purr quack ribbit tweet warble abarakadabra throb achoo ahem slurp smack argh bawl beep belch whoop screech bing blab blabbed rip cock-a-doodle-doo hum cough screech crackle boohoo crisp crack slurp smack crunch slap slash yank slop slurp crunch sizzle cuckoo ding dingdong oink rustle drum roar echo eek fuzz flash flash roar flop rumble peeyew flash gallop splatter wrrr squeal squish nonono rustic rustle stomp puff swat bonk sweep whisper switch ring swoop whoa swoosh throb poop thud zipper whizz thunder clank thunk thwap tick regurgitate tic tac clang ting tip toe blare tong chug tremble pitter taktak tug twang jangle jingle yelp jollop kaboom saw kepplunk whaah klank knock laugh moye mew toink miew aaaaaw moo clatter munch clap cloot rum cluck hump buzz clang belch clank popp tweet vroom whip click waaa wahhh wahh walloo bang warble whack honk whallop wheeez murmurr neig oink oooh ooze ooch ow pitter peep baaaam phew ping splash splat whoile whiz snort sob whizz whoa bonk low long bonk booo gurgle ewe boom bowwow brush bubble hump roar belch shooosh rrinnigg clunk rustle alahua scream clatter screech whisper shatter whirr sheeshumble shine drip drop shiver blab carambah caw chitchat clack whoop click clink boohooholler honk hubub buzz toot-toot huh flutter husk icky itch pow quack quiver ratchet rattle crack ribbit yap yell yip zap zigzag zip zoom zzz
Franz West

*Home do it, 1989*

interpreted by
Tamar Ettun
WEST, Franz
*Home do it* (1989)

Take a broomstick and tightly bandage both the handle and the bristles with cotton gauze so that the bristles stand on end.

Take 35 decagrams of plaster and mix with the appropriate amount of water. Distribute the plaster over the entire bandaged surface. Take another strip of gauze and bandage the plastered work again. Apply another layer of plaster to totally cover the work.

Repeat this procedure once again and let the “Passstueck” dry completely.

The result of this procedure is that the object can be used as a “Passstueck,” either alone, in front of a mirror, or in front of guests. Deal with it however you feel suitable.

Encourage your guests to act out their intuitive thoughts for possible uses of the object.

WEST, Franz
*bird meal* (2011)*

Pour 1 kg flour on a carpet so that the top is like a volcano crater. Inside this crater, crack one egg, a pinch of salt, a pinch of pepper, one spoonful of tomato paste, three tablespoons of olive oil, and gently whisk into a dough. From this, form a long roll, then roll it into a form like a snail. Let it stand until the next morning. Bake it at approximately 220 degrees, until it is edible, and feed it to the birds.

* Previously unpublished, originally submitted for the UNESCO Children’s do it organized by MuMo | Munic Museum.
do it
(outside)
Erwin Wurm
Untitled, 1995
& Albert Oehlen
Instructions To
Make A Good
Painting, 2012

interpreted
together by Dan-
iel Bozhkov
**WURM, Erwin**  
*Untitled* (1995)

Put on a pullover—but don’t stick arms or head through the normal openings—squat down and pull the end of the pullover down over your knees and feet.

In this position, endure for 20 seconds.
OEHLEN, Albert  
*Instructions To Make A Good Painting* (2012)

Arrange all your paint tubes according their size.  
Arrange all your brushes in alphabetical order.  
Turn your prepared canvas 180°.  
Choose a color and a brush and make a mark.  
Try not to be creative.  
Paint.  
Try to make the greatest painting that ever has been painted.  
Forget it.  
Sit down.  

(chorus)  
Find the part/s that you don’t like.  
Paint it/Them white.  
Let it dry.  
Paint more.  

repeat chorus
about
SOCRATES SCULPTURE PARK
Socrates Sculpture Park is the only site in the New York Metropolitan area specifically dedicated to providing artists with opportunities to create and exhibit large-scale sculpture and multi-media installations in a unique outdoor environment that encourages strong interaction between artists, artworks and the public. The Park’s existence is based on the belief that reclamation, revitalization and creative expression are essential to the survival, humanity and improvement of our urban environment.

ICI
Independent Curators International (ICI) produces exhibitions, events, publications, and training opportunities for diverse audiences around the world. A catalyst for independent thinking, ICI connects emerging and established curators, artists, and institutions, to forge international networks and generate new forms
of collaboration. Working across disciplines and historical precedents, the organization is a hub that provides access to the people, ideas, and practices that are key to current developments in the field, inspiring fresh ways of seeing and contextualizing contemporary art.

**SKOWHEGAN**

Skowhegan, an intensive nine-week summer residency program for emerging visual artists established in 1946, seeks each year to bring together a gifted and diverse group of individuals who have demonstrated a commitment to art-making and inquiry to create the most stimulating and rigorous environment possible for a concentrated period of artistic creation, interaction and growth.
support
do it: the compendium was made possible, in part, by grants from the Elizabeth Firestone Graham Foundation, the Robert Sterling Clark Foundation, and with generous support from Project Perpetual and ICI’s International Forum and Board of Trustees.

do it is a traveling exhibition conceived and curated by Hans Ulrich Obrist, and organized by Independent Curators International (ICI), New York. The exhibition and the accompanying publication were made possible, in part, by grants from the Elizabeth Firestone Graham Foundation, the Robert Sterling Clark Foundation, and with the generous support from Project Perpetual and ICI’s International Forum and Board of Trustees.

do it (outside) at Socrates Sculpture Park is made possible through the generous support of Agnes Gund, Charina Endowment Fund, Lambent Foundation, the Henry Luce Foundation, Mark di Suvero, and Spacetime C.C.
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Socrates Sculpture Park is grateful for the dedication and support of its Board of Directors and Staff.

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do it
(outside)