







**SOCRATES
SCULPTURE
PARK**

do it (outside)

an exhibition presented in
partnership with Independent
Curators International

Socrates Sculpture Park
P.O. Box 6259, 32-01 Vernon Boulevard
Long Island City, NY 11106 USA
www.socratessculpturepark.org
Socrates Publishing 2013

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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



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)*.

doi

ing

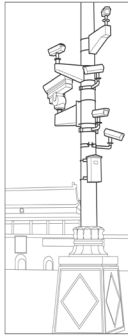
Ai Weiwei CCTV, 2012

**interpreted by
Lars Fisk**



AI Weiwei
CCTV Spray (2012)

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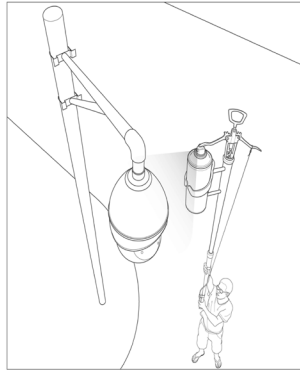
CCTV SPRAY

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

Do you feel uncomfortable, confused, disgusted, or even irate 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:



Spray



Wine Bottle Opener



Bottle Cage



Brake Bar



Screw



Nylon Rope

Production Procedure:

First find a long stick of suitable height. 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 distance 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:

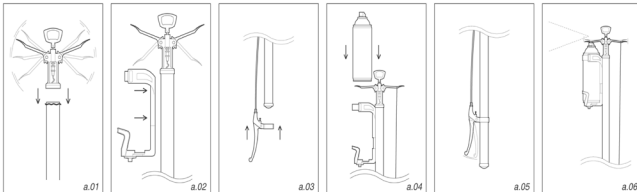
First fix the wine bottle opener at the top of the tree pruner (a.01).

Then set the spray can into the bottle cage. Make sure the handle of the bottle opener is affixed to the right position, where it gives easiest nozzle control. Use screws to secure the bottle cage (a.02). 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 fasten 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.



Stick



**do it
(outside)**



Robert Ashley
Four Scenes, 2012

interpreted
by Korakrit
Arunananondchai



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)



CINDY LIDDELL

Allen Schreiber (1980)



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.



do it
(outside)



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]



ZILUM SYSTEMS

ZILUM SYSTEMS

ZILUM SYSTEMS

MATERIALS LIST

Tools
1. 2x4 (wood)

1. Prepare the materials



2. Assemble the structure

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do it
(outside)



B



do it
(outside)



Nairy
Baghramian
Instruction, 2012

BAGHRAMIAN, Nairy
(2012)

Following Gertrude Stein, every now and
then sit with your back on nature.

John Baldessari
How to Kill a
Bug, 1996

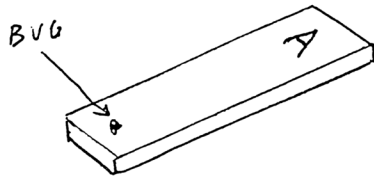
interpreted by
Socrates
Sculpture Park



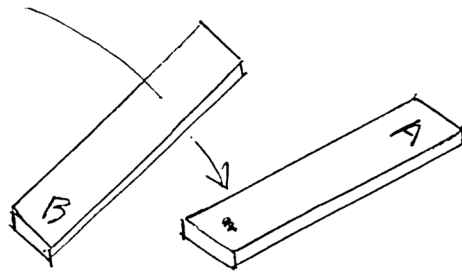
BALDESSARI, John
How To Kill A Bug (1996)

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.

A





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 Cohlmiia, 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)

WELCOME TO
MILLIPUT





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)



© Tate, 2012; Photo: Tate Photography, Gabrielle Fonseca Johnson



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

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.

ELMGREEN & DRAGSET
Dinner for Two (2002)

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.

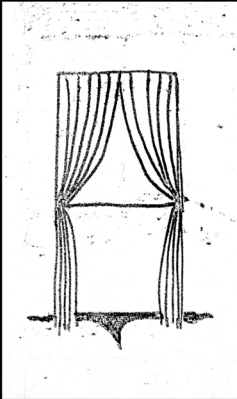
Enlarge the sphere by adding new daily newspapers soaked in water. Continue this procedure until the sphere is a meter in diameter.

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

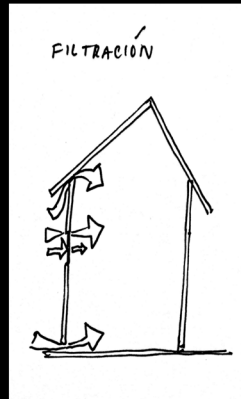
Every public institution that realizes Michelangelo Pistoletto's "Sculpture for Strolling" in the do it context, in which daily newspapers appear on the surface, can use the sphere permanently after the exhibition. The results, and the documents in all forms of use and interaction, must be sent to Michelangelo 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.

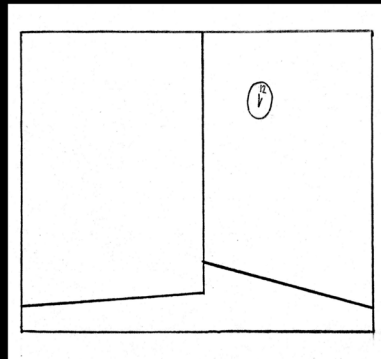
SIERRA, Gabriel
(2000)



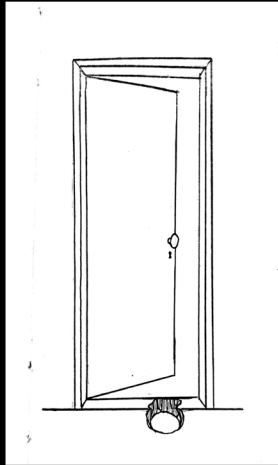
Use a wooden rod as a tool to keep a curtain open.



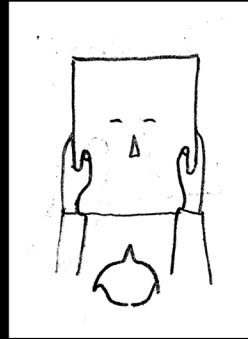
Make four holes in a straight line on a wall and a window so the exterior filters into the interior of the room.



Turn all the clocks from the museum or from the place where the exhibition takes place back one hour.



Make a hole at the bottom of a door as a den to ripen an avocado.



Instruction for choreography:
Walk in front of a mirror guided by what you see in the reflection.



Win Mobile Check deposit, your bank goes anywhere with well, almost. mobile Check deposit just snap a photo and deposit a check from anywhere with the Citi Mobile™ App. text "app" to 41111 to have the Citi Mobile™ App. download the app on your mobile device. **Hidden Perils in Youth Concussions** draw attention to the dangers of head injuries and heat. **Knicks** Announce new season. **SUNDAY BUSINESS** The Albany... **Golden State** Golden State... **Review of** Review of...



LOBBY COUNT
IN RA...

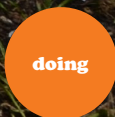
WASHINGTON



SUNDAY REVIEW
Maureen Dowd



where you go.
with your mobile phone.
Citibank





do it
(outside)



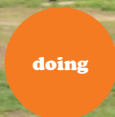
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SUNDAY REVIEWS
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With Mobile Che...
Well, almost

NEW YORK, N.Y.
The New York Times



doing

TARPON

Tracey Emin
What Would
Tracey Do?, 2007

interpreted by
Rainy Lehrman

EMIN, Tracey

What Would Tracey Do? (2007)

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.



do it
(outside)





do it
(outside)



**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.





**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
Paramount:
Architecture for
Toy Poodle, 2012

interpreted by
Lars Fisk



GRCIC, Konstantin

Paramount: Architecture for Toy Poodle (2012)

Materials:
 MDF / w/1800 x 1800mm x 15mm 1 sheet
 Acrylic Mirror
 Rug or Thick Sheet Fabric / w/1800 x 1800mm x 15mm 1/2 sheet
 Light Bulbs 15
 Electric Cord
 Electric Switch
 Wood Screws
 Glue

Tools:
 Saw or Electric Saw
 File
 Drill

Size:
 w/900 x 420 x 1700mm
 MDF / w/1800 x 1800mm x 15mm
 Acrylic Mirror / w/1100 x 1300mm x 5mm

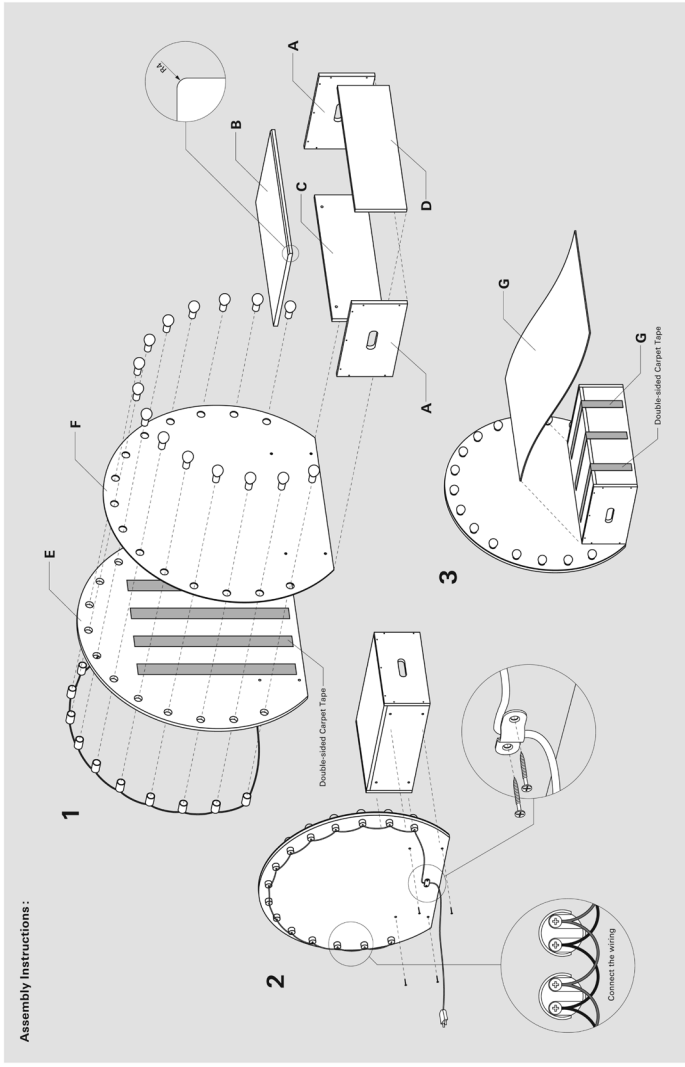
Component Pieces:
 scale 1:10
BOX MDF t=15mm
 A x2, B x1, C x1, D x1
 Dimensions: A (400x200), B (570x400), C (570x480), D (570x185)

Back Board MDF t=15mm
 E x1
 Dimensions: 790x790, 18.4° angle, 25.68, 480, 604, 142, 215, 4900, 28, 22

Mirror t=5mm
 F x1
 @ See "Back Board"
 Dimensions: 790x790, 18.4° angle, 25.68, 480, 604, 142, 215, 4900, 28, 22

Rug t=5mm
 G x1
 Dimensions: 1000x400, 200, 400, 600

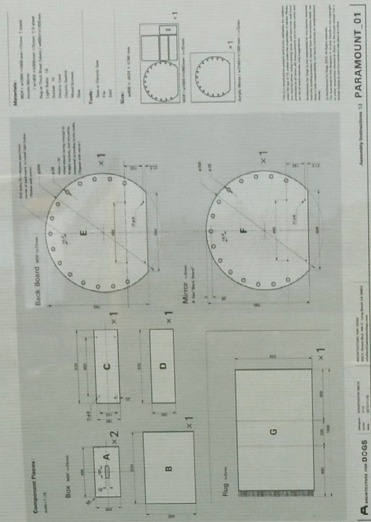
This is a preliminary drawing for the architect's reference. It is not intended for construction. The dimensions are approximate. Please refer to the final drawing for the exact dimensions. The architect is not responsible for any errors or omissions. The architect is not responsible for any damage to the materials or the construction site. The architect is not responsible for any safety issues. The architect is not responsible for any legal issues. The architect is not responsible for any other issues.



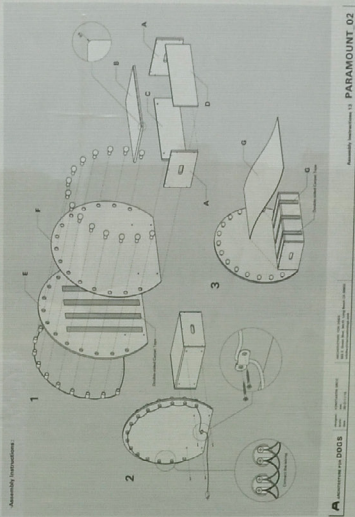
Blueprints can be downloaded on the Website <http://architecturefordogs.com>, directed by Kenya Hara



GRCIC, Konstantin
Paramount: Architecture for Toy Poodle (2012)



do it
(outside)

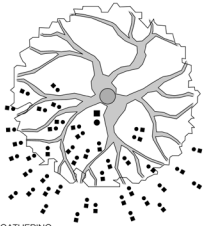


Blueprints can be downloaded on the Website <http://architecturefordays.com>, directed by Kenya Hara

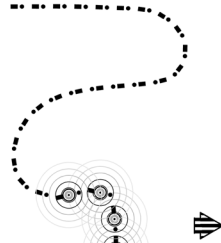
Interpreted by Lars Fisk

Anna Halprin ***Instruction, 1981***

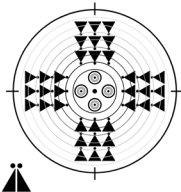
HALPRIN, Anna



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.
TIME: 90 MINUTES

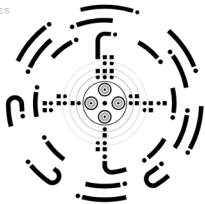


PROCESSION
The facilitator and the musicians guide the participants in single file to the site.
"Be silent and be aware of the surroundings."
TIME: 10 TO 20 MINUTES (DEPENDENT ON HOW FAR THE SITE IS FROM THE GATHERING PLACE)



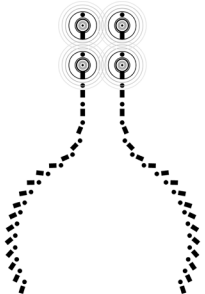
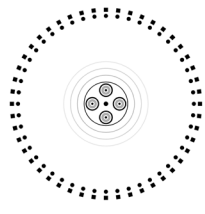
repeat 2 times

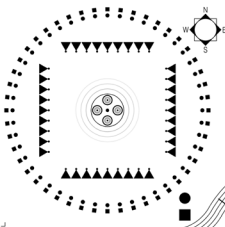
Rest, Share
The facilitator signals to musicians when to bring the run to a close.
People are invited to rest by sitting back to back and share their experiences.
TIME: 10 TO 15 MINUTES



Prayer
After the third run cycle, everyone touches the ground and prays.
Then participants rise and blow breath through their hands into the sky.

The Run
The outer circle - a vigorous run
The middle circle - a moderate run
The inner circle - easy steps
When a runner needs to rest they can stand in the center around the musicians.



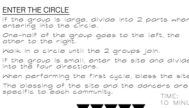


THE FIRST RUN

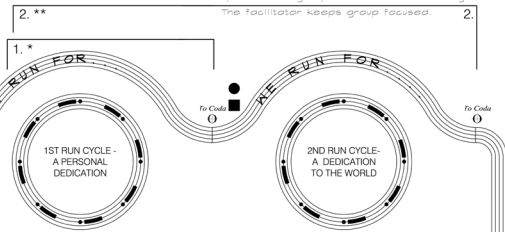
There are three run cycles in the planetary dance.
 Before beginning the first run, each dancer will stand and make a declaration of a personal issue or cause for which they are running.

THE SECOND RUN

In the second run cycle, when their turn comes, the dancer will make a dedication for a person, place or issue in the world.
 The group returns to a large circle to begin the second run.
 The dancers are more aware of each other and spontaneous group interactions can emerge.
 The facilitator keeps group focused.

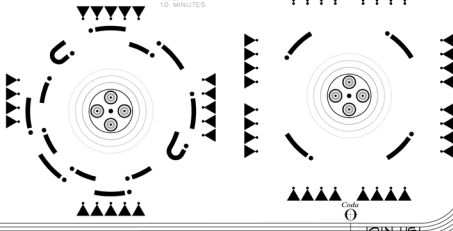


ENTER THE CIRCLE
 If the group is large, divide into 2 parts when entering into the circle.
 One-half of the group goes to the left, the other to the right.
 Run in a circle and the 2 groups join if the group is small, enter the site and divide into 2 for direction.
 When performing the first cycle, assess the site. The crossing of the site and the dancers are essential to start seamlessly.
 10-15 MINUTES



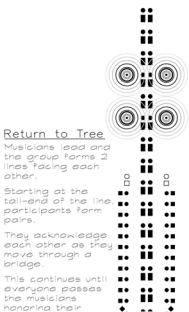
THE CHILDREN RUN FOR OUR FUTURE

One-by-one the children dedicate their run to whatever they choose.
 The facilitator adds spontaneous activities and suggests images.
 Children choose an adult from the circle to run with.
 Once everyone is running, the group will inevitably arrive at their own rhythm and groupings.
 They have found their unique community in their version of the Planetary Dance Run.



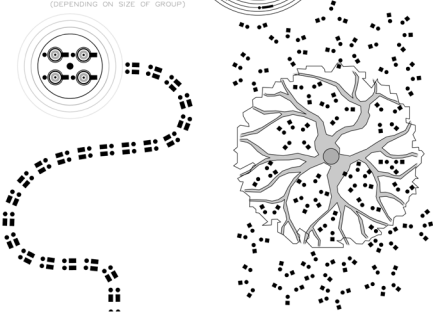
The Run Begins

One person at a time stands with out-stretched arms.
 With conviction and strength, each person declares their dedication and begins their run until everyone is included.
 The musicians establish a steady unifying pulse.
 10-15 MINUTES (DEPENDS ON SIZE OF GROUP)



Return to Tree

Musicians lead and the group forms a line facing each other.
 Starting at the tall-end of the line participants form pairs.
 They acknowledge each other as they move through a bridge.
 This continues until everyone passes the musicians honoring their



**Cristina Iglesias
Metal Pavilion
Suspended in a
Room, 2005**

**interpreted by
Julie Ann Nagle**

IGLESIAS, Cristina

Metal Pavilion Suspended in a Room (2005)

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 plaits of five. For a construction of 50 panels, some 80 plaits 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.



Perhaps the terraces of this garden overlook only the lake of our mind...

Olinda is certainly not the only city that grows in concentric circles, like tree-trunks which each year add one more ring. But in other cities there remains in the centre, the narrow girdle of the walls from which the withered quarters rise, the towers, the tiled roofs, the domes, while the new quarters sprawl around them like a loosened belt. Not so in Olinda: the old walls expand bearing the old quarters with them, enlarged, but maintaining their proportions on a higher order horizon at the edges of the city, they surround the newer quarters, which also grew up on the margins, but became thinner to make room for still more recent ones arising from inside; and so, on and on, to the heart of the city, a tiny new Olinda which, in its reduced dimensions retains the features and the flow of lymph of the first Olinda and the Olindas that have blossomed one from the other; within this innermost circle there are already blossoms, though it is hard to discern them—the next Olinda and the one that will grow after it."

Calvino, *Invisible Cities*

do it
(outside)



Joan Jonas
Instruction, 2002

interpreted by
Katie Mangiardi

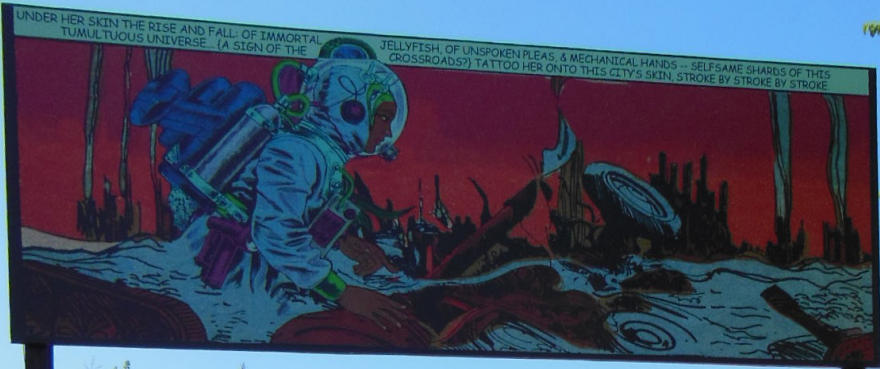
JONAS, Joan
Instruction (2002)

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)



doing

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.

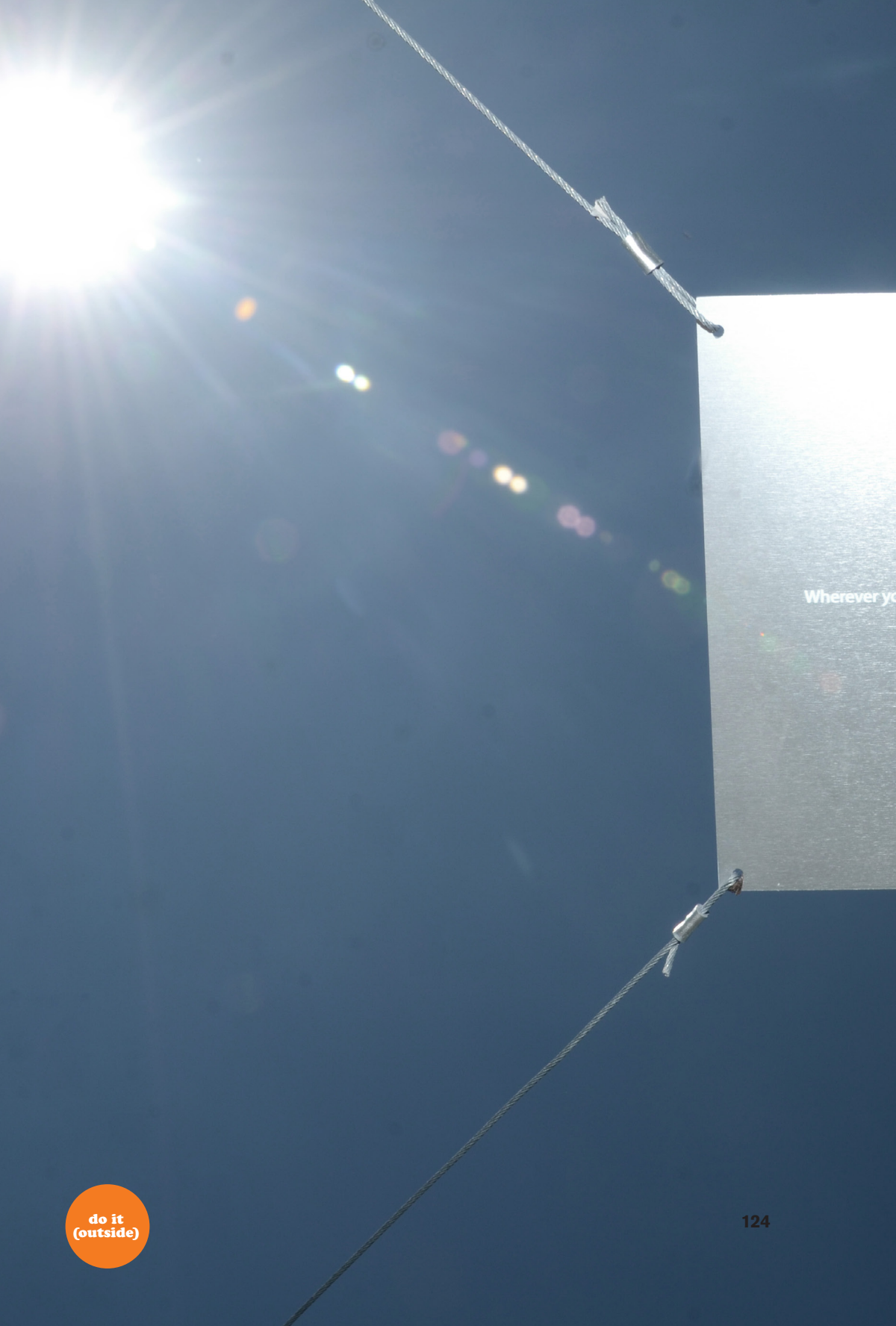
The situation will be particularly comical when two spectators simultaneously climb the two stepladders: they will find themselves face to face with their protagonist, stuck between the edge of the cube and the ceiling.

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).



do it
(outside)





Wherever yo

er you went, there was a strong smell of petrol.

Mike Kelley
Untitled (Voices):
Digital Version,
2002

interpreted by
Nataliya Slinko

KELLEY, Mike

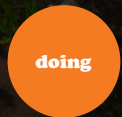
Untitled (Voices): Digital Version (2002)

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

KNOWLES, Alison
Homage to Each Red Thing (1996)

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.



do it
(outside)







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)

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do it
(outside)



Suzanne Lacy

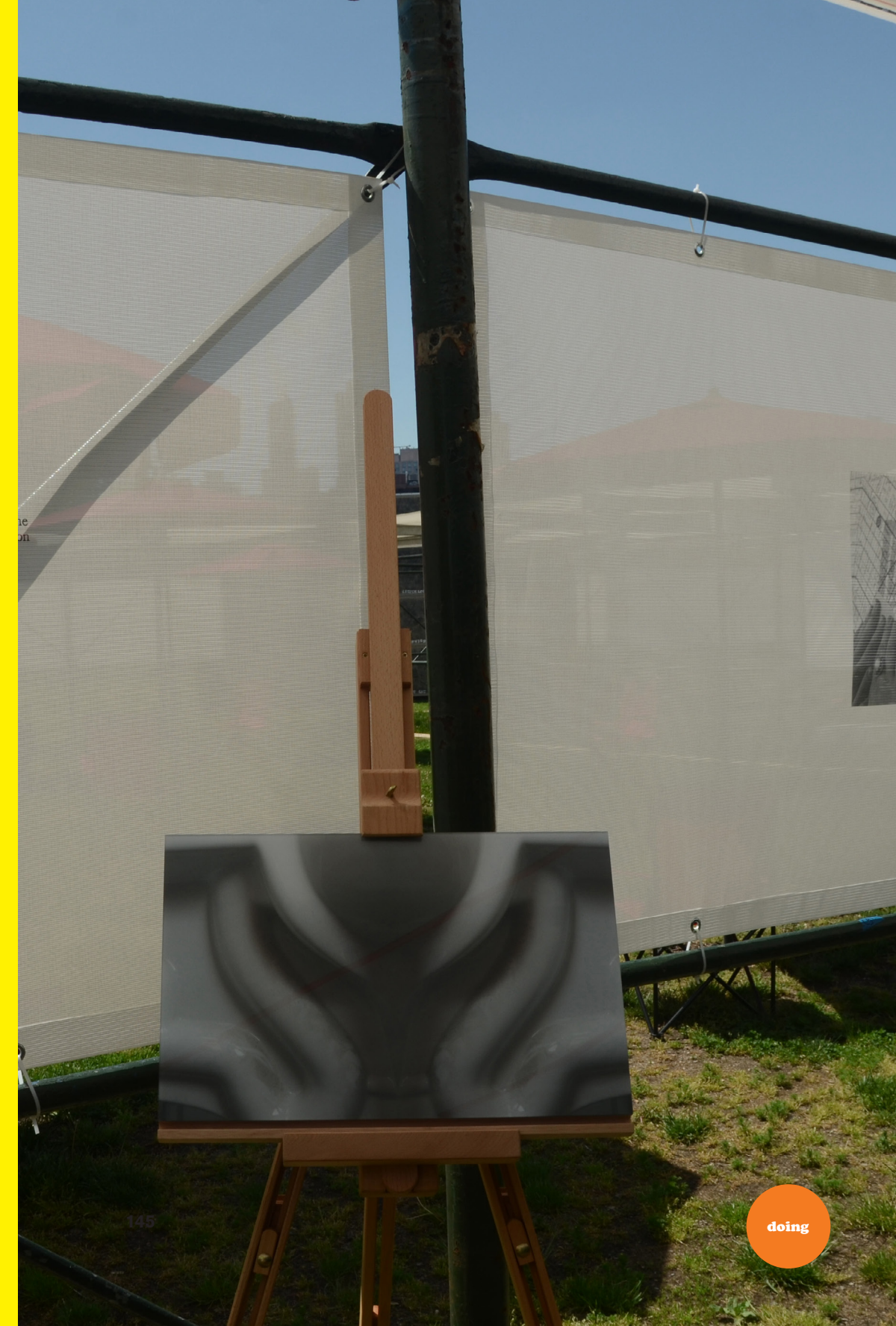
Instruction, 2012

LACY, Suzanne
(2012)



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 20, 2012. This will be reproduced in black-and-white on pages of 10 x 8 in. (25.4 x 20.32 cm).

Fran Wu 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/curatorsintl
www.twitter.com/curatorsintl

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.

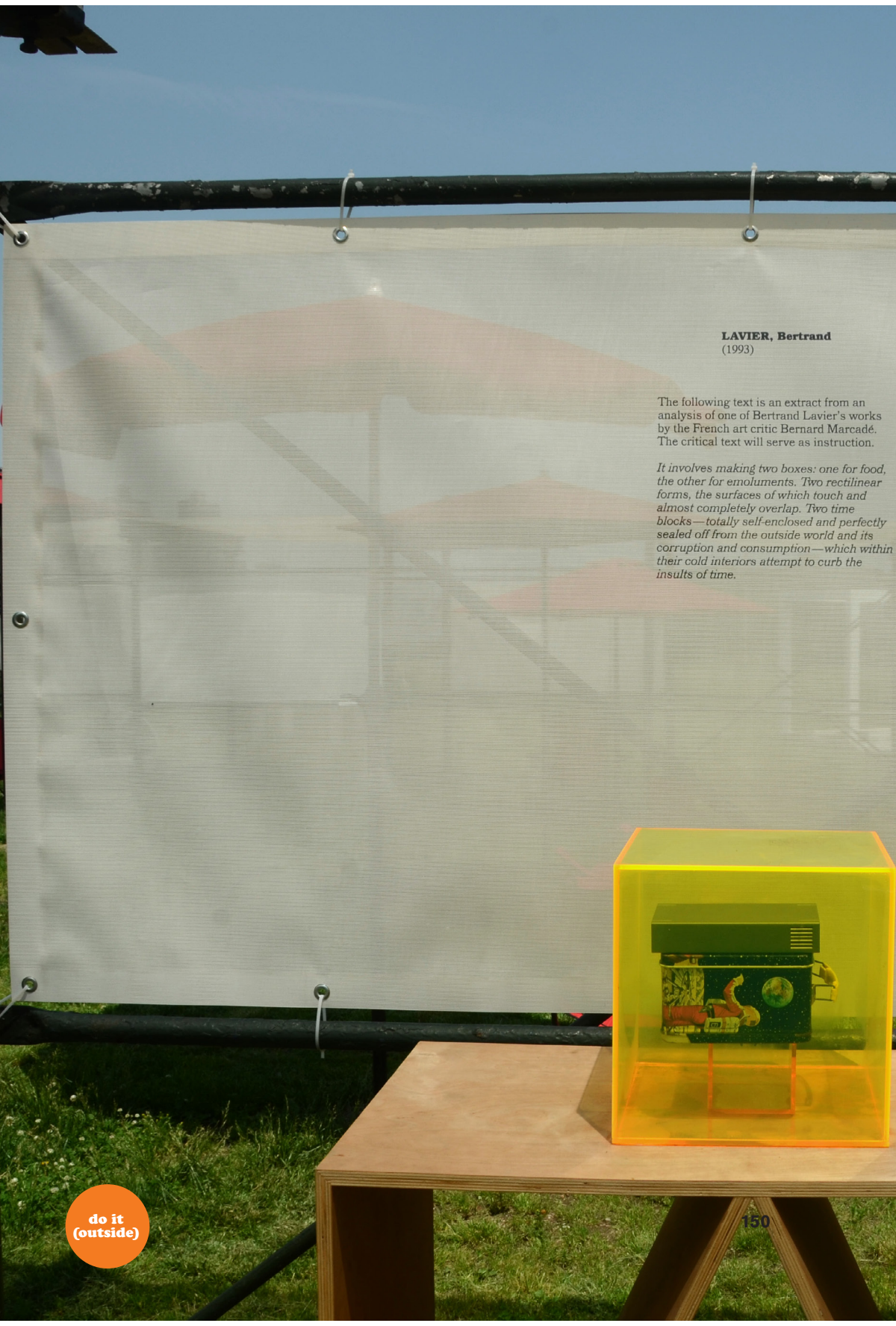
Bertrand Lavier
Instruction, 1993

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.



LAVIER, Bertrand
(1993)

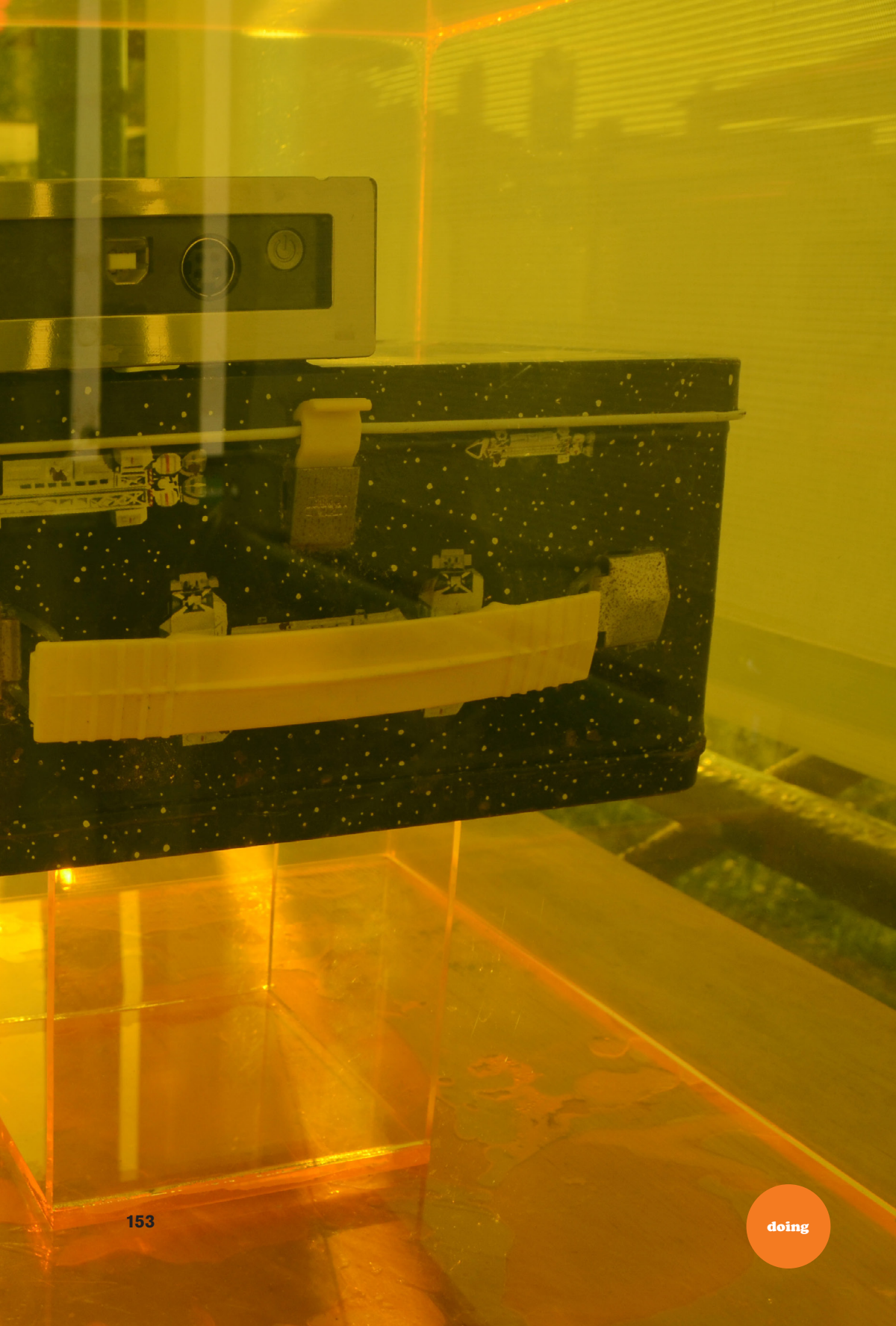
The following text is an extract from an analysis of one of Bertrand Lavier's works by the French art critic Bernard Marcadé. The critical text will serve as instruction.

It involves making two boxes: one for food, the other for emollients. 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.

n
orks
d.
on.
food,
near
d
ectly
its
within

Interpreted by Jane Benson and Ajay Kurian





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 approx-
imately the cen-
ter of the wall
horizontally from
side to side...***
2001

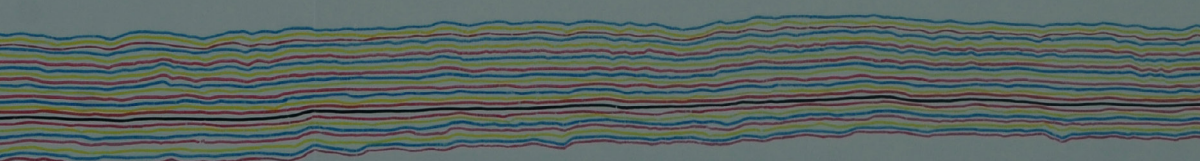
interpreted by
Socrates
Sculpture Park

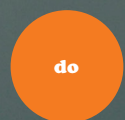
LEWITT, Sol

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)

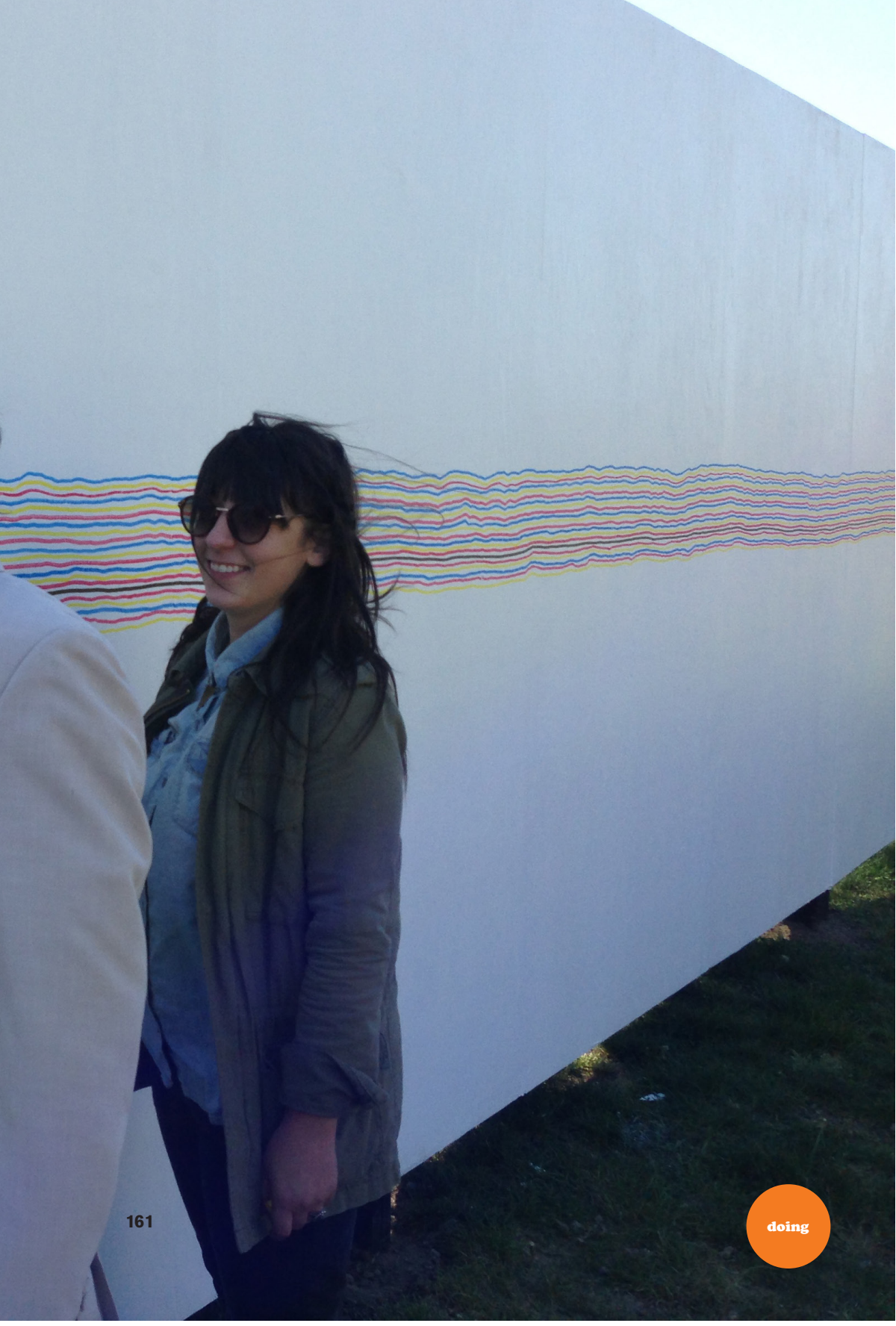
A black not straight line is drawn at approximately the center of the wall horizontally from side to side. Alternate red, yellow and blue lines are drawn above and below the black line to the top and bottom of the wall.

First Installation, Untitled (space) Gallery, New Haven, CT, July, 2001.
© 2013 The LeWitt Estate/Artists Rights Society (ARS), New York













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 acrylic.

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.

LÓPEZ, Anibal
For Rent (2002)

INSTRUCTIONS

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

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 sale to artists and all visitors. It can be rented for a month, while the exhibition is on. The rent is \$20.00 per day.

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

The renter can use the painting for a month in his/her house, hide it, alter or intensify its use of it in any other way.

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

If you have any questions, call the artist at 5983 during working hours.

At the end of the exhibition, the museum will receive the piece and send the negatives to the artist.

The money collected from the painting will be assigned for an artistic creation by artists who will be selected by the organizers. The rest will be given to the author.

FOR RENT



David Lynch
Do It: How To
Make A Ricky
Board, 2012

interpreted by
Jory Rabinovitz

LYNCH, David

Do It: How To Make A Ricky Board (2012)

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.

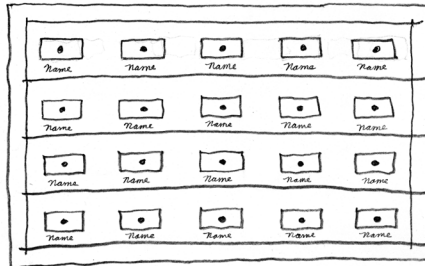
The names will be printed or written under each ricky. Twenty different names in all.

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*

RICKY BOARD

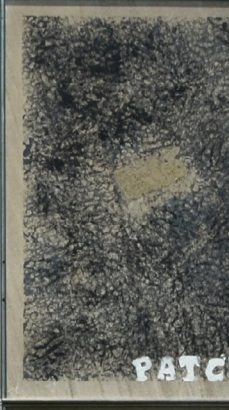




BRIDGET



DAVID



PATC



SEAN



SHAUN



ELIS



BERIT



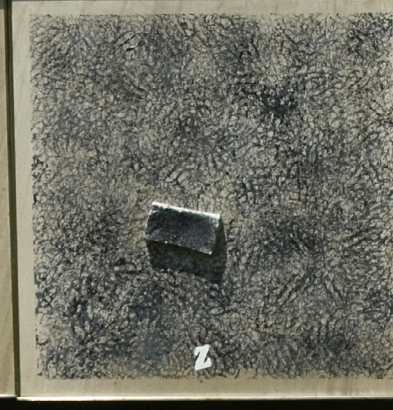
CHARLES



LOUI



MATT



Z



174

CHIP

do it
(outside)

TCHES

MARGIT

LARS

ISSA

RUBIN

LITTLE LOSER

UISE

JEFF

DEVISE

IP

175

MARTIN LUTHER

KING JR

BIG LUT

doing

Christian Marclay *Instruction,* 1995/1996

MARCLAY, Christian
Instruction (1995/96)

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



MARI, Enzo

Proposal for a Self-Design (Milan, 1974)

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 naïveté 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.

.....

Obviously the wood has to be employed only when is more economical than other materials. The assumption of wood is not the proposition of a traditionally old material in response to more modern materials such as plastic, which is more suitable to real standards of production. Actually from this point of view all the proposals of using natural materials such as wood tend to be reactionary.

I was aware of these things and I tried to tell them. It was simply about using this material and this technique as the only possible way to realize this designing exercise.

.....

Another objection was that I was somehow supporting the DIY phenomenon, but obviously a hobby is always reductive—it's always a small-bourgeois metaphor for the acquisition of technical cultures. As a matter of fact most of the people required the book for the following reasons:

—*To satisfy the need of a taste that was about to start at the time and to which I somehow contributed: the 'poor' wooden, pseudo-handcrafted, naive, back-to-nature object.*

—*To solve real decorating problems of young students that simply wanted to do what they needed at the lowest possible cost*

—*To decorate a country house, or a second house in rustic style.*

I think only a small portion, about 1 or 2% of them, understood the meaning of this experiment.

* The "Self-Design" book of Enzo Mari was republished by Edizioni Corraini, Mantua, 2002.

MARU, Enzo
Proposal for a Self-Design (Milan, 1974)

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 nature 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 in 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 content? 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 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 use, 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 culturally 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 carpenter—not the joiner. Such technique is reduced to the minimum terms and in practice is never taught. It's about making scaffolding, 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 carpenter's 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 portfolios, we gave shape to the objects by attaching the minimum number of portfolios necessary. We also decided not to be concerned about the quality of the solution in the sense that the realized model would have on its only parameter of judgment its solidity and not the economy of the employed materials or lubrication 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 90% 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.

Obviously the wood has to be employed only when it is more economical than other materials. The assumption of wood is not the proposition of a traditionally old material in response to more modern materials such as plastic, which is more suitable to real standards of production. Actually from this point of view all the proposals of using natural materials such as wood tend to be reactionary.

I was aware of these things and I tried to tell them. It was simply about using this material and this technique as the only possible way to realize this designing exercise.

Another objection was that I was somehow supporting the DIY phenomenon, but obviously a hobby is always reductive—it's always a small-bourgeois metaphor for the acquisition of technical culture. As a matter of fact most of the people required the book for the following reasons:

— To satisfy the need of a case that was about to start at the time and to which I somehow contributed: the 'jean' wooden, pseudo-handcrafted, naive, back-to-nature object.

— To solve real decorating problems of young students that simply wanted to do what they needed at the lowest possible cost.

— To decorate a country house, or a second house in rustic style.

I think only a small portion, about 1 or 2% of them, understood the meaning of this experiment.

* The 'Solid Design' book of Ettore Sottsass was re-published by Edition Cosset, Milano, 2002.

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, 1975*

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

Courtesy the artist and Hauser & Wirth



do it
(outside)





**FOR
RENT**

**do it
(outside)**



Paul McCarthy
Instruction,
1968–76

interpreted by
Becky Sellinger

MCCARTHY, Paul

*WHITE SNOW SNOW WHITE
COOKBOOK (2012)*

Red apron. White Snow making stew, dwarf sausage stew. Cooking show. Baking pie, shitting in the pie. Put pie in the oven. Eating what she's made. Sharing pie with the dwarves and the viewers. Sitting on food. Food in the face. Food fights. Food up the ass. Food on the dick. Pie is the pussy? Pie in the pussy?

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.

MCCARTHY, Paul
(1908-76)

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

File 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 Maseline petroleum jelly. Spring, 1971

Four 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, 1975

Consider public masturbation as a true alternative. Spring, 1976

Courtesy the artist and DeWitt & DeWitt

Performed by Becky Bellinger

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)

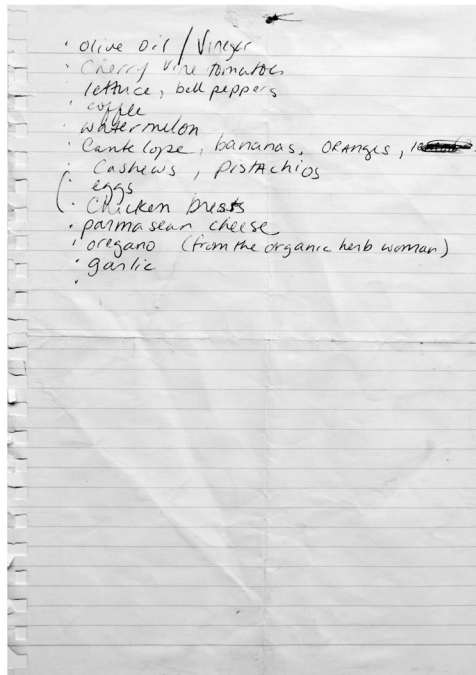
Whenever you see a group of birds flying, choose three of them to follow. You will realize they make a triangle, but this triangle is always moving, spinning, stretching, flipping, getting smaller and bigger. Sometimes another bird jumps inside of the empty triangle changing places with one of them, 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.



**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





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.



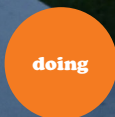


I wish to
an ~~un~~
unobserved path
(for Kary)

YO KO
ONO



ULINE SHIPPING TAGS





I LOVE
with a passion

I wish to be a
famous singer

God rests
LIVE RIVERHEAD

Health



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

OWENS, Clifford

*Instructions For Photography, Live
Performance Art, And A Photo-Object (2012)*

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.

Lygia 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).

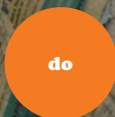
At a certain point, the ice of one of them will have melted before the other. That person will be the good blood.







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.



do it
(outside)



Pre-Paid Legal Services, Inc.
The System Works!
SYSTEMS TRAINING

Nicolás Paris
Instruction, 2011

interpreted by
Linda Ganjian



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 MuMo | Musée Mobile.



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.





FFICE



do it
(outside)

Cedric Price
Gilding the lily
part II, 2005

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.

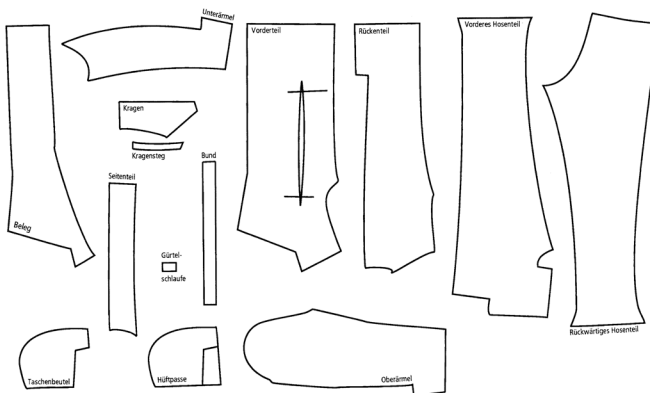
© Cedric Price Estate

Tobias Rehberger
Instruction, 1996

interpreted by
Elissa Goldstone

REHBERGER, Tobias
Instruction (1996)

Enlarge to a scale of 13:1 and sew together.
Please use bright color for lining.

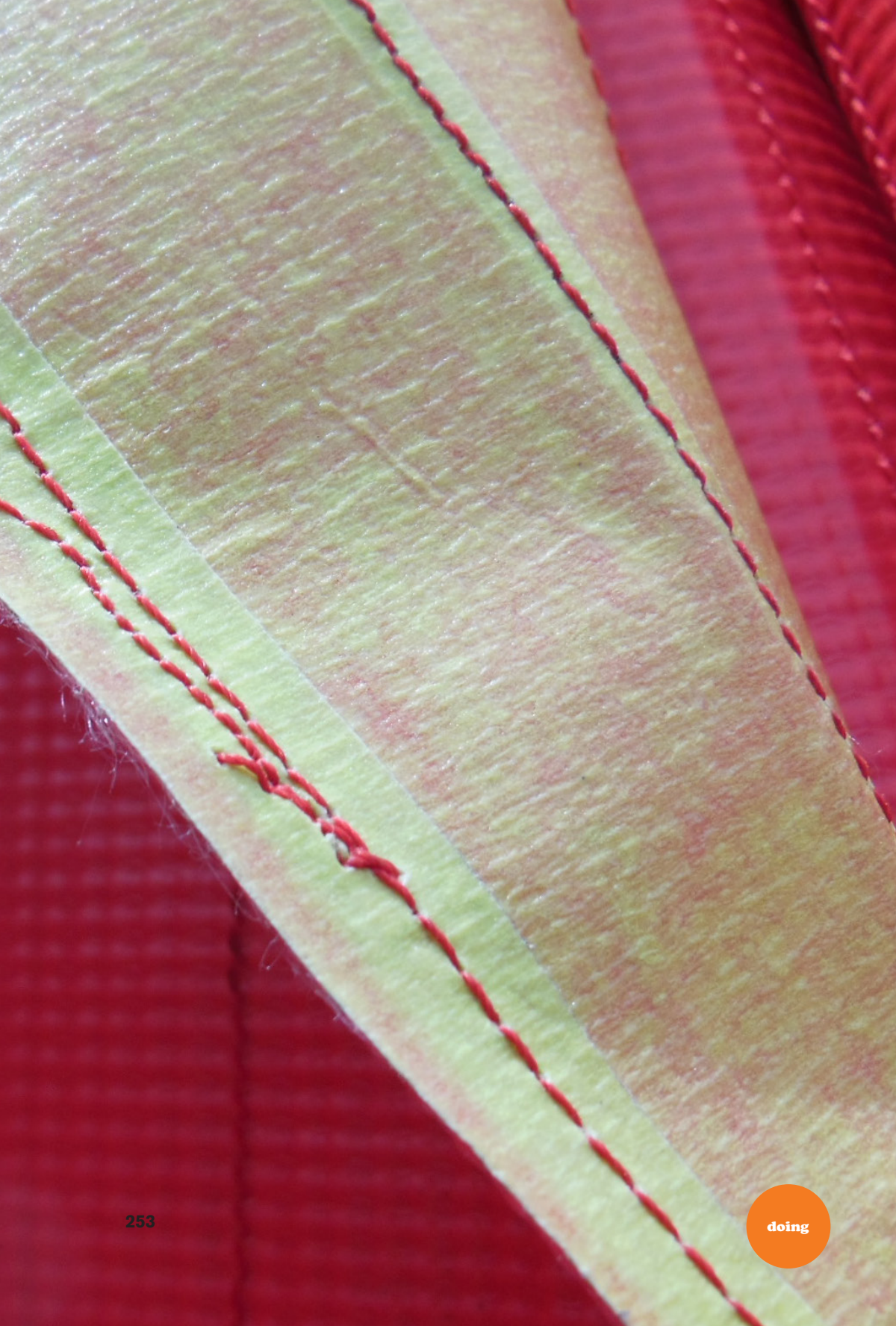


do it (outside)



do it
(outside)





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



doing

ROSLER, Martha

Instruction (2000)

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 orangeoil
10 ml lemonoil
10 ml nutmegoil
10 ml cinnamonoil
10 ml koreanderoil
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 orangeoil, 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

Here is a refreshing drink full of history:

Brazilian Iced Chocolate
Coca-Cola¹

*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.

Coca-Cola Roast²

*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.

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."³

Exploded Meat⁴

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.

Boneless wonder⁵

*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.

Beef stew in tomato-cheese
sauce⁶

*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.

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

ROSLER...

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*

Trim fat from meat and cut into pencil-thin strips. In deep skillets or Dutch ovens, heat oil, garlic, and salt. Add meat and brown over high heat, about 10 minutes, stirring occasionally with fork. Add beef broth. Cover; simmer 15 to 20 minutes or until meat is fork tender. Stir in green pepper strips, celery, onions, and 3-1/2 gallons Coca-Cola. Cover; simmer 5 minutes. Do not overcook; vegetables should be just tender. Peel tomatoes, cut into wedges, gently stir into meat.

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.⁸

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 “brrreathe a

prayer for the soul of Rrobbie Burrns!” 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.

Chicken in Coca-Cola Sauce⁹

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

ROSLER...

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.

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

Mexican Coca-Cola Muffins¹⁰

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 Salad¹¹

*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 Salad¹²

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

ROSLER...

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

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:

Entend assassiner par le ridicule toutes les célébrités mondiales se prenant spectaculairement au sérieux. C'est ainsi que, ces dernières années, en France et en Belgique, ont reçu des tartes à la crème en pleine figure bon nombre d'illustres baudruches: la romancière creuse Marguerite Duras, le cinéaste mystique Jean-Luc Godard au festival de Cannes, le philosophe nombrillesque Bernard-Henri Lévy, cinq fois, le chanteur crétinissant Patrick

Bruel, le présentateur TV faux-cul number one Patrick Poivre d'Arvor, en plein jogging, le big boss de la télévision d'état somnifère Jean-Pierre Elkabbach, à Roland-Garros, les ministres visqueux Philippe Douste-Blazy et Nicolas Sarkozy, et bien d'autres. Chaque fois, les terroristes pâtissiers se sont écriés : "Gloup ! Gloup ! Gloup ! Gloup!" et ils ont chanté: "Entartons, entartons les pompeux cornichons!"

En entartant à Bruxelles le 4 février dernier Bill Gates, symbole de la nouvelle arrogance marchande, les guérilleros chantilly ont trompété en ch|ur: "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....¹⁸

ROSLER...

- 1 Recipe from The Internet Chef On-line! (<http://www.ichef.com/ichef-recipes/Beverages/2241.html>) adapted from *International Cooking with Coca-Cola*, a giveaway 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.ur.ru/~sg/transl/>).
- 2 Graham, *Classic Cooking with Coke*, p 45. Quantities have been adjusted. A version was formerly available at <http://members.spree.com/sip/priesty64/recipes/dinners.html>.
- 3 *New York Times*, Aug. 29, 1999.
- 4 In *These Times*, May 2, 1999.
- 5 Adapted from Graham, *Classic Cooking with Coke*, op. cit., p 28. Quantities have been adjusted. A version was formerly available at <http://members.spree.com/sip/priesty64/recipes/dinners.html>.
- 6 *Ibid.*, p. 44. Quantities have been adjusted.
- 7 Recipe from *International Cooking with Coca-Cola*, a giveaway pamphlet from The Coca-Cola Company, 1981. Also at <http://www.ichef.com/ichef-recipes/Beef/13931.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.geocities.com/NapaValley/2950/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.spree.com/sip/priesty64/recipes/desserts.htm>
- 13 At various Godin websites.
- 14 "Pie Throwing Anarchist Noel Godin of Brussels" (<http://www.mindspring.com/~jaybab/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.geocities.com/~oldbrit/keatonpies.html>)—site may no longer be available.
- 16 *Ibid.*
- 17 *Classic Cooking with Coke*, p 151.
- 18 Published on *Gloup Gloup* website (<http://www.gloupgroup.com/manif.html>).



do it
(outside)



Eszter Salamon

A Duet, 2012



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

SARACENO, Tomás
On Air (2004)

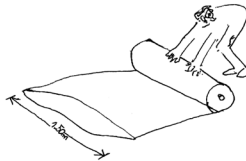
59 steps to be on air—by sun power
time of realization 24 h two persons

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))

厚さ20ミクロンの黒いポリエチレンチューブ(よくゴミ袋として使われているもの)のロールをほどきます。チューブは通常、1.5メートル幅にたたんでから巻いてあります(広げると幅3メートル)。

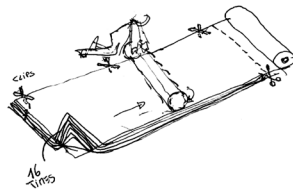
●全部で353メートル分必要。(重さ30キログラムのロールで、通常500メートル分(100ユーロ)・ポリエチレン・黒・不透明・高密度(0.95))



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.

ポリエチレンのシートを16層に重ねて床に広げます。間に入った空気は押し出します。1枚ずつ、長さ22.25メートルまで広げて、重ねていきます。シートがずれないように、洗濯ばさみで留めましょう。ポリエチレンは二重になっているため、全部で32層となります。



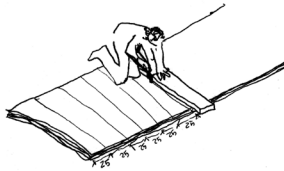
3

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 ^

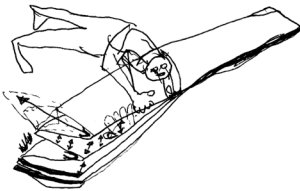
白の修正液を使って、ポリエチレンシートの端に、25センチ間隔で線を引いていきます(かなりの本数があります)..... それから、もう1本の線を引くため、次の数字に従って印をつけていきます。

まち上の間隔(単位:メートル) -0.0/0.25/0.5/0.75/1/1.25/1.5/1.75/2/2.20.5/20.75/21/21.25/21.5/(最後)21.75

まちの幅(半分)(単位:センチメートル) -52.7/57.2/61.7/66.1/70.4/74.5/78.8/82.8/86.7/90.5/94.3/97.9/101.4/104.8/108.1/111.2/114.2/117.1/119.8/122.4/125.8/127.1/129.2/131.2/133.0/134.7/136.2/137.6/138.7/139.8/140.6/141.3/141.8/142.1/142.3/142.2/141.8/141.3/140.7/139.9/138.9/137.1/136.4/134.9/133.2/131.4/129.4/127.3/125.1/122.6/120.1/117.4/114.5/111.5/108.4/105.2/102.1/98.9/95.8/92.6/89.4/86.3/83.1/80.0/76.8/73.7/70.5/67.4/64.2/61.0/57.9/54.7/51.6/48.4/45.3/42.1/39.0/35.8/32.6/29.5/26.3/25.0/25.0/25.0/(最後)25.0



You can find the next steps at http://www.e-flux.com/projects/do_it/manuals/0_manual.html.



SARACENO...

56

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.



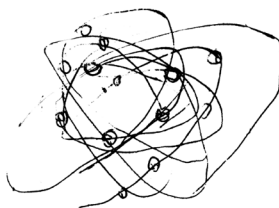
57
with friends...



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.

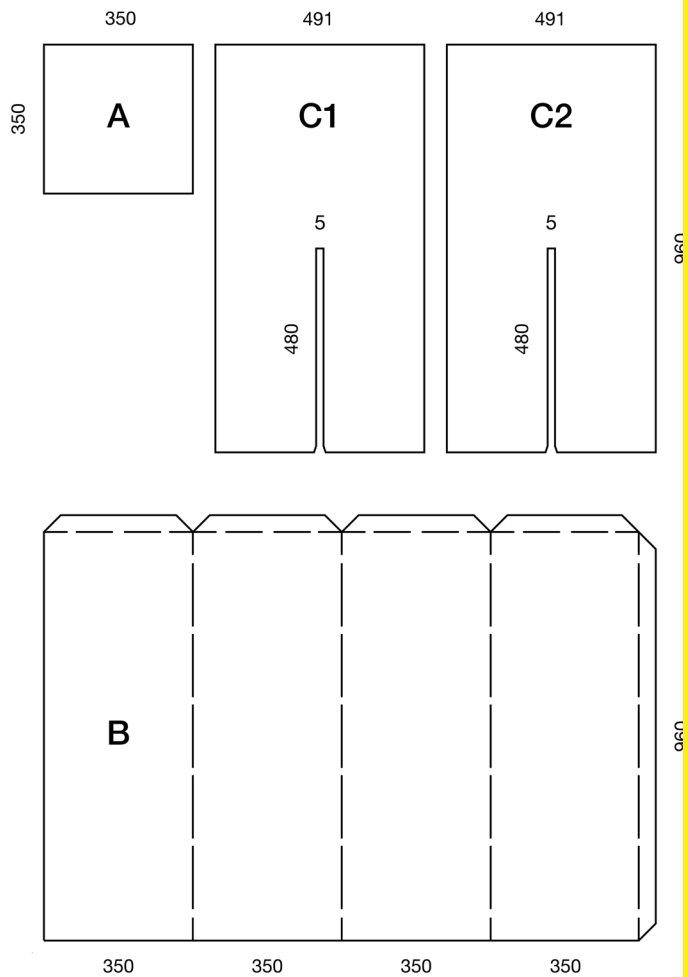
**To view past contributions, or document your own, upload a photo here:
<http://diyplinth.tumblr.com/>**

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



Artists have been invited to present objects that may be taken/ removed/switched-out by anyone at anytime.

All contributions will be documented, see them all here: <http://diyplinth.tumblr.com/>

Share and use this platform however you see fit.

do it
(outside)



Kazuyo Sejima
Architecture for
the Bichon Frise,
2012

interpreted by
Rhiannon Platt



SEJIMA...

Knitting Instructions :

Knitting Legend

- ▶ Cast Yarn
- ◀ Neck Yarn
- ◁ Chain Stitch
- ⊕ Slip Stitch
- ⊖ Crochet
- ⊙ Loop Stitch
- ⊙ Single Crochet Double Stitch
- ⊙ Half Double Crochet
- ⊙ Single Crochet Double Stitch (as the Loop Stitch)

<p>Chain Stitch</p>	<p>Loop Stitch</p>
<p>Slip Stitch</p>	<p>Half Double Crochet (Same steps 1 and 2 as the Loop Stitch)</p>
<p>Tight Stitch</p>	

①

②

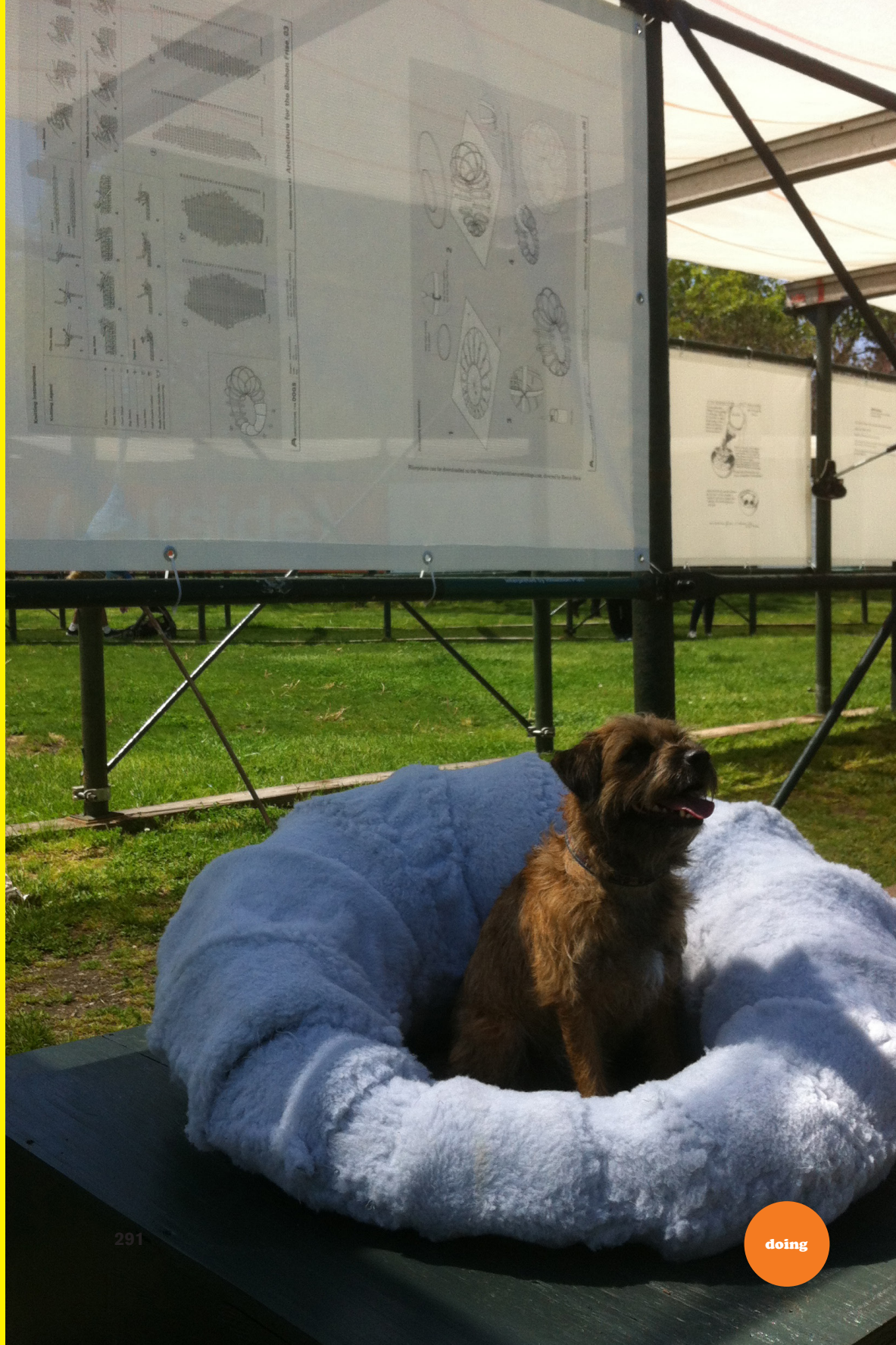
③ ④

A ARCHITECTURE FOR DOGS | **Assembly Instructions 02 Architecture for the Bichon Frise_03**

Model : ANATYD SEJIMA
Date : 2021/11/16

© ARCHITECTURE FOR DOGS
100 E. Ocean Blvd. #11, Long Beach, CA 90802
info@architecturefordogs.com





Shimabuku ***Instruction, 2003***

SHIMABUKU
Instruction (2003)

Make some art works for animals.
And make them smile.

**Andreas
Slominski
*Instruction, 2001***

**interpreted by
Chris Sollars**

SLOMINSKI, Andreas
Instruction (2001)

Tip a bicycle seat so that the front points upwards and use the seat to squeeze lemons.









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





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 Katrin Sauerlander, *Revolver*

SUTER, Hugo

Lighting a fire with ice (1996)

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

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With warm regards,
Hugo Suter

13 February, 1996

Translation by Katrin Sauerlander, *Revolver*

MIT EIS FEUER ENTZÜNDEN „DO IT“ (Home version)

Giesse gekochtes Wasser in eine gewölbte Schüssel. Stelle die Schüssel in den Eisschrank. Durch leichtes Erwärmen kannst Du das Eis herausnehmen.

für Hans Ulrich
Obrist



Forme nun aus Zeitungspapier ein Schiff. Giesse nochmals Wasser in die Schüssel. Nun kannst Du das Schiff schwimmen lassen. Mit der Sommersonne und dem Brennglas aus Eis lässt sich jetzt das Papier entzünden.

(Richte den Brennpunkt auf einen schwarzen Druckbuchstaben)

Lege letztlich die abschmelzende Eislinse in die Wasserschüssel mit den Ascherückständen des Zeitungspapier-schiffes.



mit Herzlichen Grüßen, 13. Februar 1956
Hugo Rüter

Anton Vidokle
Geometria popular
(Popular
***Geometry)*, 2001**

interpreted by
Socrates
Sculpture Park

VIDOKLE, Anton

Geometría 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:

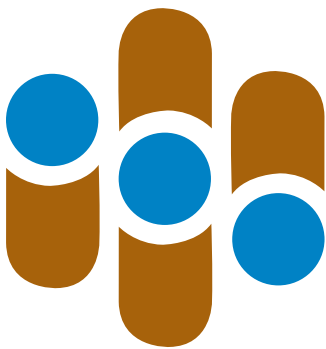
a) as they come

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***

WEINBERGER, Hannah
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 fisst bump fwoosh gasp swish swoosh jingle
screech slap thud choo fizzz 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 gurgle mumble chortle murmur bawl belch chatter blurt arf baa
bark bray buzz cheep chirp cluck baa babble whisper pingpong shock shudder gong
shuffle shush sigh sizzle clap sizzle slam smooth snap snick sniff whip snip clank dance
growl clap pop clash beep clatter haha spark pooop bah bam humph bang wham whee
bang whimper slash whine whip gurgle whirr aaa whirl grunt whisper gargle gasp giggle
bawl gloop dong grind groan whoosh bash whop beep whizz blubber woof pitterpatter
plok plop plunk chomp pong drum pop clang blag blang crash loop creak blare blast
bleat aaah bloop blurt thump blurted thump burp crumple buzz blurting boing grrr
creake grumble crack gulp swag thump gurgle hum gush hack tick hah bonk hiccup
hiss hmm bark flick bash chatterchirp bawl hurrah blare cock-a-doodle-doo cuckoo
hiss vroomvroom 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 croak slurp
smack crunch slap slash yank slop slurp crunch sizzle cuckoo ding dingdong doink
rustle drum roar echo eek fizz flash roar flop rumble peeyew flush gallop splatter wrrrr
squelch squish nonono static rustle stomp puff swat bonk sweep whisper switch ring
swoop moan swoosh throb poop thud zipper whizz thunder clank thunk thwap tick
regurgitate tictoc clang ting tiptoe blare tong chug tremble pitter tsksksk tug twang jangle
jingle yelp jollop kaboom saw kerplunk wuah klank knock laugh meow mew toink miew
aaaaw moo clatter munch clop clout num cluck bump buzz clang belch clank popp tweet
vroom whip click waaa waahhh wahh wallop bang warble whack hoonk whallop wheeze
murmur neigh oink oooooh ooze ouch ow patter peep baaaam phew ping splash splat
whistle whiz snort sob whizz whoa boink low bong bonk boo gurgle eew boom bowwow
brush bubble bump roar belch shoosh rrrringg clunk rustle ahaha scream clatter screech
whisper shatter whirr sheesh mumble shine drip drop shiver blab carambah caw chitchat
clack whoop click clink hohoho holler honk hubbub buzz toot-toot huh flutter hush 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 "Passtueck" dry completely.

The result of this procedure is that the object can be used as a "Passtueck," 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 | Musée Mobile.

do it (outside)

do it
(outside)







**Erwin Wurm
Untitled, 1995
& Albert Oehlen
Instructions To
Make A Good
Painting, 2012**

**interpreted
together by Dan-
iel Bozhkov**



323

doing

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



do it
(outside)



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

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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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