Artist Instructions

A to Z
Mix Fresh Milk From The Breast
With Fresh Milk Of The Sperm
Drink on Earthquake Nights

On Your Knees, Clean The Floor
With Your Breath
Inhale The Dust

Wash Your Bedsheets In Lemon Juice
Cover The Pillow With Sage Leaves

With A Sharp Knife
Cut Deeply Into The
Middle Finger Of The Left Hand
Eat The Pain

Facing The Wall
Eat Nine Red Hot Peppers

Take Uncut 13 Leaves of Green Cabbage
With 13,000 Grammes Of Jealousy
Steam For Long Time In Deep Iron Pot
Till All Water Evaporates
Eat It Just Before Attack

Fresh Morning Urine
Sprinkle Over Nightmare Dreams
You can become an (almost) instant artist if you follow these instructions (you can also become an artist otherwise!).

Let’s try one of the infinite ways to start.

Wash your hands—it creates expectation. Take a white piece of paper, 1 by 1 meter. Find a good, sharp pencil—sharpen it if its point is dull. It’s always best to use good materials. With your pencil draw a grid—let’s say 9 little squares by 9 little squares, 81 squares in all, of equal size.

Take 10 crayons (oil pastels) that you have chosen out of a box. Think of the rainbow, its colors, its freshness. Let’s have 10 colors, for example red, purple, orange, yellow, dark blue, light blue, brown, ochre, dark green, light green. Keep them in this order (or any order you wish). Fill the first upper-left side little square with red, evenly painted red, carefully painted. Then purple for the next square, then orange, then yellow, then dark blue, then light blue, then brown, then ochre, then dark green, then light green. You will be at the end of your top row. Go back and start on the next line at the left side with light green, which will fall under the red square. Then continue: red, purple, orange, yellow, and so on until you fill in the last little square on the right of your bottom line, which will be red. You will obtain thus regular patterns, rhythm, brilliance, a nice painting. You won’t need special skills for such a beautiful result. Try it. You may—but I hope not—be weary in the process....

We’ll see.
AI Weiwei
*CCTV Spray* (2012)

**CCTV SPRAY**

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

Do you feel uncomfortable, confused, disgusted, or even 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.
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.
Locate a television with a generous selection of satellite offerings.

Utilize the fibonacci sequence of numbers to select channels in order.

0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144, 233, 377, 610, 987 and so on.

Alternatively use a fibonacci calculator.

Take a photo with a digital device of each channel in passing.

When you have exhausted your satellite channel options as prescribed by the golden ratio—collate the data in the reverse order you have collected it and compile into a mosaic.

The resulting image is a simplistic representation of one edge of the multifaceted media matrix.

Marvel the stunning mediocrity of our manmade wonder.
Allora, Jennifer, and Guillermo Calzadilla

*Revolt* (2004)

Revolve all the light pole lamps in a street facing up.
ALTHAMER, Pawel  
(2004)

THE TEST FOR HUMANITY

READ IT ALOUD, SLOWLY, AND THEN
TAKE A DEEP BREATH
IT IS BEST

TO DO

NOTHING

@carlandre

04 09 04
ANDREWS, Kathryn  
(2012)

Make an artwork that resembles one you have seen in the world. Replicate the original as closely as possible, but add a few anomalous details. Study the signature of the artist who made the original. Master it. Fake it. Without getting caught, circulate the double in important exhibition venues where its authenticity won’t be questioned.
Doodle.
Photoshop CS: 11 by 8.5 inches, 300 DPI, RGB, square pixels, default gradient “Russell’s Rainbow” (turn transparency off), mousedown y=1100 x=550, mouseup y=2100 x=1450.
ARMLEDER, John
(2004)

None of the above
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)
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.
The four step method

Make a clean surgical removal of the head from the body, leaving enough of the neck to tie around the supporting pole. Meanwhile, the body can then be cremated and the ashes placed in a custom designed urn.

Suggested clients: a deceased relative, friend, lover or oneself.

Step 1 The skin must be removed from the skull. To do this, place head in a pot of boiling water once the brains, eyes and other extraneous material have been carefully removed. The boiling will allow the fatty tissue to dissolve, allowing the skin to be removed from the skull. Be careful not to remove any hair from the head as this becomes one of the desirable features.

Cool the head at room temperature and begin to carefully pull the skin away from the bone. If it still resists, boil further.

Step 2 Have a pole and some coarse sand ready. (The pole size should be approx. 1/2 the diameter of the inside dimensions of the removed skin.) There should be some fatty tissue remaining on the skin at this stage.

Insert the pole into the opening at the neck, invert and fill the sand around the pole, roughly forming the features of the face. Tie a string tightly around the neck area to contain the sand.

Step 3 Place the pole in the ground so the head is at least 1 1/2 ft. above the ground. The purpose is to shrink the skin over the filling so this can be done directly by the sun during the hottest days of summer when the temperature reaches the high 80 through 100 F or so. If there is no sun available, a wood, gas or electric stove can be used that should be no hotter than 140 F and left on for several days. It still must be placed in an upright position on a short pole that is secured in the middle of the oven. (Observe every 8 hours.)

Once the skin is tight around the sand support, untie the string and remove the sand and pole from the exterior skin.
Step 4 Boil away any fatty tissue remaining and obtain a slightly smaller pole and finer sand and repeat this process, using graduated smaller poles and finer sand until the head is the desired size. At the final stage, all of the fatty tissue is gone and the skin should have a tough leather-like surface that should last indefinitely.

The size of a small-handed fist is acceptable, but the smaller the head, the more desirable.

One suggestion is to fasten the head on top of the urn's lid.
Oh! to produce cadavers. To DEVISE the human dead. Without killing, without death. Without the DEVISING of the human dead according to that established causal, physical, temporal, universal jurisprudence. Without the violent interruption of breath or blood. Without service to the vicissitudes of representation at its bladed apogee. Against representation morphing into waxen subject. Against representation’s ERADICATIVE desires.

The affective reality of such: to elicit the same response as if to a cadaver; to oscillate between those (im)material poles at the same terrific, super-positioning speed; to provide the ballast (TERRIFIC PRESENCE, stinking HEFT) as well as conjure the zephyrs (I remember you; I fucking pine for you).

BECOMING forensic.

Remember that there is no maximal diameter to a self-inflicted chest-cavity. Invite them in: invite the probing fingers, the fists, the snagging nails, the tender kisses, the lapping tongues.

Graciousness—hospitality at all costs.

Make them aware of your mouth. Every single metaphor should be your cuttlefish tongue.

At night, dream of Pluto, the dejected ex-planet. A sphere of ice, four billion miles from your bedroom. We will convene there, every night, at either pole, on the ice rink.

(Everything to be approached with a SUNNY and DARLING impunity!)

Align with the knuckle-notched spine.

Practice clairvoyance. As in, You are a medium.

Address the eyeball, the ear, proper: cochlea, cornea, pupil, the incised canals, the labyrinth, the optic nerve, the nebular irises, the aqueous humour, the wet ducting, the wax grotesques, the shivering hairs, the arcane ciphers, etc.

Address the gut improper: Forcing down the indigestible, the alien, the altogether inscrutable, the tasteless, the petrochemical, etc.

CONFESS.

DEPRESS with calloused, been-there thumb, these never-ending, wire-frame plateaus.—‘Depression’ wielded with a renewed verbal/nounal complexity in the FLAT face of those featureless (as in, non-dramatic) FLATNESSES. As in, ‘flattened’ being an affective symptom of depression / ‘depression’ being a feature to affectively repeal flatness. A depressed ontology / A flattened ontology.

Everything to be understood according to the morphology of gastropods.

(‘Etc.’ to be employed as a surrogate for everything. Or rather, ‘etc.’ to be employed as a failure—as a limit beyond which your fat listlessness will not extend, thank god.)

SIGILISE.

Come to bed and fucking die; add light to some small pink star.
Send an invited writer 1000 anonymous sounds selected from my library.*

Ask her/him to name these sounds according to relations she/he establishes between her/his writing and the sounds.

I will then perform, using the renamed library, on a new version of the Metastable Circuit**—the instrument I started developing at dOCUMENTA13—and have the instrument record the names of the played files following their order of appearance in the performance.

This will generate a text from the relation between the performance and the form of the body/sound/instrument.

The text and the performance will be revisited with the writer to see how these elements echo each other and how they could coexist together.

Repeat the experience with different writers and the same sound library.

* Sounds to be sent via an online link from the artist.

** The Metastable Circuit is an instrument that constantly generates narratives and collages from thousands of sounds that Atouï recuperated, collected, and recorded since he started sound and music. Whenever it is played, this instrument changes sounds and function, putting the artist in situations of listening, learning, and improvising simultaneously.
BACHER, Lutz
(2012)
LIVE
THEATRE
AT THE UC
Glue a [rectangular] table to the sky [table top up, somewhere not too close to the sky’s zenith]
Following Gertrude Stein, every now and then sit with your back on nature.
**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.
BARNEY, Matthew
Events to be organized (1996)

PHASE 8: CUTAWAYS

1. Marti walks forward camera from top curve of phase 8 formation carrying two helium-filled miniature blimps

2. On cue, ripple begins by pulling skirts straight up over head creating an inverted funnel shape. As the dancers lift their skirts, they simultaneously spread their legs—creating a tunnel of legs.

3. Camera dollies through the tunnel of legs.
PHASE 9

Front row of dancers (arms up) steps back and forth laterally (step—touch—step—touch—etc.)

Camera dolly right down row of dancers

— back row of dancers comes through gaps in front row
— back row is staggered so that as camera moves right their move through the gap and to the left is in the frame of the camera
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 something unique that only you and no one else in the world can do.

Don’t call it art.
Between 1966 and 1968 (the year the volume that was to become the book published by Feltrinelli came out), I started an action that I later called *Avventure nell’armadio di plexiglass* (“Adventures in the Plexiglas Wardrobe”). I archived a series of dreams transcribed as soon as I woke up. I then built a story made of these dreams, within which I brought together all the female characters represented by a single name: Lucy. Only at the end does another woman, named Molly, appear. The system I used also became an idea for an exercise to do alone: the possibility for everyone to build his or her own Plexiglas wardrobe by following some simple suggestions on the book’s back cover.

*You already know Plexiglas. It is a widely used acrylic resin with tough, sensitive surfaces. It can be cut, glued, and folded. Although it is transparent, by juxtaposing levels and corners, modest optical distortion effects can be created. With this material, build yourself a wardrobe measuring about 1.60 x 2.50 x 0.3 meters. The wardrobe will contain many drawers—miniscule (4 x 5 x 26 cm), anonymous, and complete with knob. Place the wardrobe beside the bed. Then let the drawers fill, for at least 40 years, with notes, photographs, badges, pills, telephone numbers, airplane tickets, press clippings, buttons, letters, foreign coins, pocket diaries, membership cards, keys, 9-mm bullets, a vial of heroin, Easter egg surprises, and so on. At this point, start to remove an assortment of these objects every evening; consider them carefully, then put them in a box on your night table or beneath your pillow. As soon as you wake in the morning, immediately draw up a brief report on what’s going through your mind. If you prefer, use the language of the trade representative or police officer. If you encounter difficulties, go back to bed and take an extra nap for a few minutes. Then, on the material obtained in this way, act according to your mood: obliterate a part of your report, neglect its possible structures, the random story lines. In short, do your best for the pages resulting from at least two years of this “activity” and end up building something quite similar to a book taking shape on its own. You will have written your WORK by transferring to literature certain techniques adopted elsewhere, in the happenings. The thing may be called*
a success only if, in the years to follow, you can reread the work (which has been written following a mockery not much different from what is described above) with constant enjoyment.
BEL, Jérôme
*Shirtology* (2012)

© Tate, 2012; Photo: Tate Photography, Gabrielle Fonseca Johnson
Things you can do to change (2004–5)

**THINGS YOU CAN DO TO CHANGE**

To make yourself taller, two or two and a half inches can be quickly added to your height by tearing or folding a newspaper to form a ramp in the heels of your shoes. If you are wearing high top shoes, even more can be added. Be certain that you relace them tightly and tie a double knot. Such ramps have an added advantage in that they also change your walk and posture. Hoist your trousers up and tighten the belt. This will make your legs look longer.

Try the old trick of buttoning your pants to your vest to acquire a stoop. Basically, posture and gait must fit the type of man you are portraying, his age, upbringing, physical condition, degree of ambition, and his whole outlook on life. One section of the crowd will move with a purpose, preoccupied with their own important little lives. Another group will slouch or waddle along, like dully curious animals. Any little object catches their interest for a fleeting moment. They have no goal in life and every movement and line of their body show it. Be sure your face has that drooped, dull, set expression of one who has had a stroke.

The eyes are usually all that move, with a bewildered, anxious expression as though the person does not quite know what has happened to him. A small stone or other hard object (a detachable pencil eraser, for example) in one sock heel will produce a convincing limp. Slightly larger ones in the arch of each foot will produce a “flat foot” walk. The last-mentioned device also aids in maintaining an “old age” gait.

**MORE QUICK CHANGES**

A good swarthy skin color can be had by wetting your hands and rubbing them on an old piece of rusty iron. The fume-vent of a water heater is usually a good place to find it. A mechanic’s face can be effected by rubbing in black grease from an engine or hubcap, or even plain soot in a drop or two of oil, and then rubbing some of it off. Shoeblack rubbed very thin on the face gives a gray, unhealthy, almost dead look to the skin.

If you have a pair of glasses and were not wearing them before, put them on.

Excerpt from the Bernadette Corporation novel *Reena Spaulings*, Semiotext(e), 2004
**Setting:** The location is an interior space bisected by a wall that contains an opening.

The wall in question should have been erected roughly in the middle of the space, effectively creating two rooms of approximately equal size*.

The function of the opening is to effect movement between the two spaces, and hence is most frequently called a doorway.

**Action:** The aim is to circumvent the limitation of movement that the wall and its opening proposes. A number of bodies/players, determined by the scale of the doorway, will choreograph the traversal, simultaneously and in unison, from one end of the space, where a video-capturing devise is placed, facing the opening, to the other, where another filming device is placed, also facing the doorway**.

All physical and architectural difficulties encountered by the group should be read allegorically, and managed with a spirit of cooperation.
**Notes to the Players:** A wall might be constructed to create a division in a given space in order to enable a distinction between activities. This could give rise to the elaboration of different performances, just as a doorway can suggest potential, for instance, the execution of a decided trajectory, yet this potential is most often employed by one body at a time. When these openings are housed in notably social environs, or are encountered by more than one body concurrently, extrapolative behaviors, whether enacted notions of cultural propriety or a refusal thereof, are often enlisted by the bodies.

Here the wall and its opening should be regarded as an obstruction. The players will test these limits by ascertaining what possibilities the opening might allow as a supersocial undertaking. The scale of the doorway—its width—should first be measured by determining, from a selected “pool of bodies,” the maximum number of players that can fit simultaneously into the opening while standing sideways with arms raised. They should disregard any aforementioned social prescriptions or negations. Instead, the physical nature of this Action should be thought to enable the embodiment of the allegorical nature of the problem.

By enlisting a steady rhythm, assisted by chanting the Instruction’s title*** and clapping in concert, the players may be able to perform the Action without the need for extraneous communication. This movement and its rhythm, both percussive and locutionary, should allude to dancing rather than a march of some kind. The players should think of other social parallels, like the coming together of two or more independent bodies at a disco or in the Tango, overlooking, however, the conventions of gender in the latter.

A video made of just such an action can be found at http://www.youtube.com/watch?v=iDnmMhpYVqY&feature=results_main&playnext=1&list=PL123621C62C9D92EA. It might provide the players of this instruction with a language more easily discernable than that found here, and may assist them in executing these instructions.

* This provision can be dismissed if the two rooms can support the other stipulated prescriptions of the Instruction outlines.

** A video, documenting the Action, will be made by “splicing” the two videoed views together at the precise moment of the players’ negotiation of the opening. This video will be later uploaded to YouTube, where it will be named with the Instruction’s composer and the title of the Instruction. The extra notes made available by YouTube’s architecture should detail the names of all the players, and the date and location where the Action has occurred.

*** The title might seem paradoxical, considering the suprasubjective nature of the utterance in relation to the Action, but this complication should signify difficulties characteristic of the often complex processes in translating singular subjectivities into grander schemes, and vice versa.
Amerika Says:  Don't

Yippies Say:  Do It!

A society which suppresses adventure makes the only adventure the suppression of that society.

Sample. Loop. Repeat.

I. Be a Child of Amerika
....order as your last meal: a hamburger, french fries and a Coke.
....dig big cities.
....read the sports pages and gossip columns.
....listen to the radio and watch color T. V.
....dig department stores, huge supermarkets and airports.
....groove on Hollywood movies -- even bad ones.
....speak only one language -- English.
....love rock 'n' roll.

Sample. Loop. Repeat.

II. Be a Yippie!
....dig being free.
....like getting high.
....don't own a suit or tie.
....live for the revolution.
....if it's not fun, don't do it.
....cry when you laugh and laugh when you cry.
....watch color television at least two hours a day, especially the news.
....make your dreams public.
....take acid with breakfast to bring you closer to reality.

Sampled from: DO IT! Scenarios of the Revolution.
—Jerry Rubin, Introduction by Eldridge Cleaver
Copyright (c) 1979 by Social Education Foundation
Manufactured in the United States of America

This Production for DO IT!
—Dara Birnbaum
Sample, Production Copyright,
Copyright (S/PC) (C) 1996, NYC NY Amerika
FOR THE DURATION OF AN EXHIBITION A BOUNDARIED, UNMARKED, PRE-ALLOCATED SPACE OF 46,656 CUBIC INCHES IS TO REMAIN UNOCCUPIED.
BOCK, John  
*Cloth Members* (2002)

RaumMuseum
Künstler weg, weit weg
MolkMeMind klopft
ChocolateCloth Members are transforming sculpture
Art is elasticity material
Transforming is vanilla creme
Textile is flowing
Cloth Members are sewing their favorite homeartistmind in shirts
Marcipan sewing construct softly
kill me softly
EinerMeinerSelbstMeBeBean for Cloth Members
Artist pieces sickern in die CakeHirnwindungen
Blickgedanke
Mindshape in MainBrain
Flowing deep Inside, Input
Output Outside Acting in WorldMexico
The end is the beginning is the ending
At home the House Members say “Nice Shirt”.
HomeMuseum
BOLTANSKI, Christian
Les Écoliers (The Schoolchildren) (1993)

Ask the photographer who usually takes the end-of-term photos at the school nearest to the exhibition venue to take individual portraits of all the pupils in one of the classes. These photos, varying in number, are to be enlarged to an 8 by 10 inch format and glued onto a sheet of cardboard.

Arrange the photos on the wall in several rows, leaving a 3 inch gap between each photograph. On the back of each photo, stamp the name of the photographer who took the photo, as well as my own name (the wall label should feature both my name and the photographer’s name).

At the end of the exhibition, give the photos to the children portrayed or to their parents.

BOLTANSKI, Christian
Instruction (1993)

Keep the temperature of a room at -18°C
When you are walking, stop and smile at a stranger.
"Around the studio area I am summoned by two essential characters: the Dot and the Line. These characters are always active: they impose their spatial adventure, either alone or together, in collaboration or conflict; sometimes one of them emerges in such a way that it makes us wait and presume the presence of the other. The studio is the arena or the set for these acrobatic exercises. The studio changes color just as a certain species of fish does during its mating ritual.

The large studio window frames the grand tree top from the neighboring courtyard. Thus I keep close to myself the image of the seasons: from the wooden rigidity of its limbs, to the fresh green of sprouting, to the overwhelming and intense green of its summer top, and, finally, to its rusty red.

This is my studio. Sometimes I dream that it expands and becomes a space where I might create an immense entanglement of lines onto and through which I then trace circular shapes of different sizes and colors; then, by following these graphic traces in movement, the entire construction could become musical."
1. An A painted on a billiard ball.

2. Recite poems with a pair of glasses inside one’s mouth.

3. With a stamp stuck to one’s lips put head in a sack and count to 100.

4. Make Chinese shadows with a letter painted on each hand.

5. Put on a yellow bracelet and smoke a cigarette, put on a red bracelet and drink a glass of water.

6. Draw an open umbrella and entitle it *Dartboard*, draw an arrow stuck into a dartboard and entitle it *Umbrella*.

7. Write a poem using toothpicks to form the letters.

8. Tear out a page of a poem book and burn it gathering the sun’s rays on it with a magnifying glass.

9. Start the film projection with day’s light in a way that the projection will go on through dusk until the night falls.

10. Lean out of a balcony, cut out one by one the letters of a sonnet.

11. Start reading a long poem out loud knowing beforehand that a partner, in the other room, will cut out the electricity at any moment.

12. Launch a rocket, draw an eye on one’s belly button and destroy a cage.
BU
RE
N,
Dan
iel
"From fac-simile to site," work executed in situ by the Kanransha Gallery team, Tokyo, February 1991

Daniel Buren
21 rue de Navarin
75009 Paris
France

Kanransha

Paris February 19,1991

Dear Friends,
Thanks for your fax and plans.
I have several problems with the measurements.
When you take the full size of wall A=9700 and when you compare to wall C + D + F, we should normally find a longer distance (G which is in addition compare to A), but at the contrario I found less meters ?
C = 4975, + F = 1730, + D (approximately according to the plan) = 1710, Total 8415. So, 1285 of difference in less, when in fact, still according to the plan, the wall is bigger than wall A !!!
So something is wrong somewhere....
But, in order to do not waste anymore time, I will give you the instructions according to the principle and not to the accurate position of each detail, been unable to do so, correctly. So, you will have to adjust the principles and following indications to the real site. Of course we can connect each other by FAX in case of more explanations or of any doubt.
So, from the point of departure called O (see diagram 1), you will divide in 5 parts (all equals), the full lineage of the walls been the perimeter of the gallery. This will include doors, office, desk's wall,etc.
In other words the total footage will include from O back to O, wall A, door between A & B, wall B, wall C, wall C1, wall D, wall E (including door), wall F, wall H (including H1 + G + H2).
The total of all of these must be divided by 5.
Then each 1/5 is covered with paint from floor to ceiling: Blue, Yellow, Red, Green & Black (vivid color type primary selection), they must be displayed following Japanese alphabetical order from point O direction A to H2, back to O.
About measurement again it seems that all the different plan of the walls and the floor are not based on the same scale. In fact, it is
impossible to suppose one to the other as they are. Plans A, B & C put on top of floor plan are not connecting from one to the other? Anyhow, when first part is done the second one is as follow: we should produce a serie of pieces as following.

Each piece is made of:
a panel of inert wood type agglomerate wood on wich are glued a serie of stripes.
The panel must be the exact size of 5 stripes pre-cut of 8,7cm each. Normally this multiplication give to us 43,5cm. In fact, we know by experience that if we glue one after one the most accurate pre-cut stripes of 8,7cm each the result will be automatically a little more than what we do expect. So, to be sure of no surprise, before cutting the support/panel to its size, please adjust one to each other 5 alternative stripes of 8,7cm each of mirror and white material (see below the details of the stripes) and measure then the exact size of such an addition. It will be slightly bigger than 43,5cm. Then, whatsoever the size you do find please cut a square panel of that size. That will give you by the same way, the length of each stripes (we know already the width : 8,7cm).
The stripes themselves must be of 3 pieces of wood ore plastic paint or colored white and 2 stripes of mirror. Depending and according to the width of the mirror used (usually of 3m/m) the wood or plastic white stripes must be of the same width.
Then, on each panel they must be glued as close as possible next to each other alternatively White, Mirror, White, Mirror, White. On the back of the panel a system must be fixed in order to fix the panel to the wall and that as close as possible to that wall. Any system is good as long as it is not visible and as long as the panel is close and flat against the wall. (see diagramm 2).
55 panels identicals must be done.
When they are done they must be installed in order to full fill the entire height of the wall by serie of 5 (°) (as said on diagramm 3). Then, they must run around the entire room starting next to the door on H2. Then the entire perimeter must be divided in 11 parts of equal distance (Same principle of calculation than the one explain on diagramm 3). Then the pieces (5 pieces on top of each other dividing the height of the wall in 5 parts) will run all around the gallery whatsoever the obstacle. In fact if for exemple one element is blocked by the beam, the element must be removed the possible elements remaining at their place. If the desk of the office or any

(°) 5 panels = 1 piece
other obstacle prevent the position of one or more element, the
element must be remove( see diagramm 4). If now an obstacle
prevent the 5 elements to be installed the full sequence must be
remove but the rythm and the distance of the next one must be
respected as well as if the removed/impossible piece to situate (5
elements) were really installed( see diagramm 5). Finally, if starting
from the corner of the door on wall H2 make all the pieces in a
difficult position (each time they have to be installed on a place
where an obstacle is braking one or 2 or more ore all the elements)
you can take the liberty to start from some place else where it will
be a little more easier for more pieces to be intact and in full. The
only rull is to keep the full perimeter divided by 11 elements of
43.5cm(+).

Of course, these elements can be half and half or partly on top of 2
colors on the walls. This is O.K. Normally each of these element is
going to take some color picked from the room and I do hope that
all these elements will have changing color aspects according from
the movement and displacement of the viewer. Please let me know
how it is working ?
I never did such a thing and I am more than anxious to know the
result.
I wish to you all the best understanding and as little trouble as
possible. (The ceiling is not painted of course).

Take care.

Take beautiful photos as usual (by the way the one from the piece
from Gemini are excellent) and send me as soon as you can your
remarks, criticism, enthousiasm or discouragement !!!!!!! ( I do hope
not to hear of the last one !)

All the best,

Warm regards to all of you
but wishes to all of you

1) Any

p.s. Will make - later on - 11
Diagram 3

\[ h \approx A + B + C + D + E + F + G + H + i \]

\[ A = B = C = D \]

\[ E = F = G = H = i \]

To find the space between:

1° \[ h - (E + F + G + H + i) = k \]

2° \[ k \times 4 = S \]

S = space between each element, considering that \( E \) is near the ceiling and \( i \) is near the floor.
The area all land

Can be no fill

Example: how big 3 1/2

Diagram 4

KANRANSHA
D-8, Kyobashi, Chuo-ku, Tokyo, Japan,
TELEPHONE 03-634-0368 FAX 03-634-0371

BUREN...
Draw all the curtains
on the planet
at the same time.
   All of them,
   but slowly…
or forget about all scenes.
Draw all the curtains on the planet at the same time. All of them, but slowly … or forget about all scenes.
Burn this book. ASAP.
1. Shoot yourself with the video camera.

2. Present yourself as the addressing president or leader of any countries in front of the video camera.

3. Content as an inaugural address. You can express your concepts of governing and views of international situation.

4. Any details of the content are possible.

5. Any kinds of acting are possible.

6. Any actual identities of the addressers are possible.

7. Any nationalities of the addressers are possible.

8. Any beliefs of the addressers are possible.

9. Addressers can be at any age.

10. Any dressings of the addressers are possible.

11. Shooting angles, styles and the scenes should mimic the addressing scenes in TV, mainly with fixed cameras, close shots or close-ups of face and half-length. When the addressers are speaking, it’s optional to refer to the sketch and to set the reporting microphone or desk.

12. The timing of address is 5 minutes.

13. The video can be edited.
A good stove, an excellent copper pan, and a tireless, vivacious tablespoon help in the preparation. Make sure, the evening before, that you have a good stove and plenty of fuel (firewood, coal, gas). Carefully clean the pan up, polish it once and again. Remove any possible mold by repeatedly rubbing it with a lemon and salt. Finally, rinse abundantly.

Just milked milk will be best. (The milk’s quality is important. It will be better if not pasteurized nor cooked.) The night before eat well, and set your mood for the task.

Get to the kitchen after the day’s work. Arrange things to your comfort: a seat, a pot with aromatic water, a little snack, some music (if needed) etc. Put the pan on to heat.

Add some water and simmer. Rinse the pan in the boiling water. Throw the water out. Repeat this cleaning process twice more. Pour the milk into the pan.

In a cup with milk, dissolve half a teaspoon of bicarbonate of soda for every four bottles of milk. (You may not believe it, but this little bit of technology quite improves the texture of the final product.) Cinnamon can be added if wanted (big sticks preferable). When the milk starts boiling add brown sugar, one pound for every two bottles of milk. For the sake of efficiency, it is important to fill the pan exactly, not too much nor too little.

Initially, it will be enough to stir occasionally with the tablespoon. The heat must be kept medium to low, and the boiling soft and even. The mix gradually thickens and so the stirring pace must accelerate. It is important to always stir in the same direction.

You may start tasting the “punto” of the brew shortly afterwards. The “punto” is a difficult issue, something that you will master one day.

To taste the “punto,” take some mix from the pan and pour it over a small plate; when the brew approaches the “punto” its consistency will become pasty.

When you think it has reached the “punto,” remove the pan from the heat. The best consistencies are slightly liquid to very firm, and you will learn from experience.

Once away from the heat, use the tablespoon to cool the mix off a little bit. Pour it into previously disposed food containers. They should be very clean, very dry and heat-resistant.

Try to tidy the kitchen up a little bit. Take care of your hands, beware not to wash them with cold water.

Go to bed … and have sweet dreams.
The curator or organizer of the exhibition must wear only his/her underwear and shoes at the opening of the show.
<table>
<thead>
<tr>
<th>Quantity</th>
<th>Item–Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Room 20´x 25´ with Hardwood Floor</td>
</tr>
<tr>
<td>2</td>
<td>Pillows</td>
</tr>
<tr>
<td>3</td>
<td>Duvet—white</td>
</tr>
<tr>
<td>4</td>
<td>King-size sheets—patterned</td>
</tr>
<tr>
<td>5</td>
<td>Bath Towels—colored</td>
</tr>
<tr>
<td>6</td>
<td>Blue Jeans—3 faded and 3 new</td>
</tr>
<tr>
<td>7</td>
<td>Shoes</td>
</tr>
<tr>
<td>9</td>
<td>Princess slips various pinks</td>
</tr>
<tr>
<td>10</td>
<td>Hawaiian shirts</td>
</tr>
<tr>
<td>11</td>
<td>Wash cloths—various colors</td>
</tr>
<tr>
<td>12</td>
<td>Tee shirts various dark colors</td>
</tr>
<tr>
<td>13</td>
<td>Women’s panties</td>
</tr>
<tr>
<td>14</td>
<td>Striped dish towels</td>
</tr>
<tr>
<td>15</td>
<td>Pair of argyle socks</td>
</tr>
<tr>
<td>16</td>
<td>Feet of speckled rope ¼” dia</td>
</tr>
<tr>
<td>17</td>
<td>Small lace doilies</td>
</tr>
</tbody>
</table>

**NOTES**  
All parts are to be arranged by hand or foot, etc.—until satisfied.

No pins, staples, glue or any bonding agents allowed. Can be pushed or moved with a stick or broom, etc.

Overhead 35 mm film camera takes 1 picture every 10 seconds 360 exposure load.
When you meet someone new tell them the following:

“Our modern age is characterized by a sadness which calls for a new kind of prophet.

Not the prophets of old who reminded people that they were going to die, but someone who will remind them that they are not dead yet.”

Do not be embarrassed.
Do not be afraid.
I loved *do it* so much that I’m not in the right place to produce a contribution. I feel that *do it* is a moment to let things happen to me, when I have no order to give, no instruction, nothing. I therefore suggest what I dream one would suggest to me, me the visitor, the reader: a poem by Christophe Tarkos that vaguely resembles a dance lesson. I receive this *do it*. And forward it to you.

---

**CHARMATZ, Boris**  
(2012)

Hauteur  
Vous vous regardez, vous vous retournez, vous ne vous voyez plus, vous baissez la tête, vous projettez le bras en arrière, étendez, vous allongez, vous êtes très long, votre bras s’allonge, votre bras mesure deux kilomètres, il traîne sur le sol, vous remontez la tête, tête haute, le dessus de la tête plus haute, encore plus haut, le sommet de votre tête se déforme, se rallonge et sort de votre tête, est léger, pousse audessus de votre crâne, se soulève, pousse plus haut, puis mollit et tombe à plat sur votre tête, légèrement en arrière, tête haute, respire un bon coup, libère la main, déporte le haut du dos en tombant les hanches, en pensant remonter les hanches, dos en rotation, double, triple, noue tes articulations, dénoue tes ligaments, tes pieds restent à plat sur le sol, tourne autour de l’axe jusqu’au bout, serre les jambes, ouvre ta poitrine, sors ton cœur, prend la nuque bien en main, élonge-la de plusieurs centimètres, poursuis la déportation du haut de ton dos en bas en pensant à sa déportation vers le haut, descends les genoux le plus bas possible, tes pieds trottent, trotte, trotte, vas, viens, étire ta nuque, passe-la derrière ta poitrine, déplace le bassin en rotation, poursuis la descente du dos vers le bas, vers l’arrière, déplace plus loin le bassin, étire le, il pèse lourd, il se répand sur le sol, il est énorme, il est élastique, il s’ouvre, ouvre ton ventre, ouvre ton nombril, ouvre tes fesses, ouvre ta bouche, remets ton bassin dans ta poitrine, ouvre ta poitrine, remplis tes poumons avec le reste du basin ouvert, élargis-le, répands-le à l’intérieur de tes poumons, fais respirer l’agrandissement de ta nuque tordue, une torsion de la nuque, décortique le coude, délie tes doigts, laisse tes doigts, laisse-les partir, les doigts partent dans tous les sens, laisse le dos prendre appui sur le sol, arque le dos, le dos s’arque, le dos prend appui sur le sol, arque, les extrémités touches toujours le sol, le ventre passe à travers les poumons, le sommet du crâne
mou descend dans le cou dans les poumons sur la langue, les doigts passe à côtés des orifices, les mains se glissent à l’extérieur et s’agitent, agite bien les doigts, les doigts sont libres, agite-les, monte la nuque, monte la tête droite, monte les pieds, ouvre grand tes yeux, trotte, ouvre grand ton ventre, ouvre ton nombril, ouvre tes fesses, l’air passe, contourne tout de ta poitrine avec un coude décortiqué, retourne-toi, détache-toi, éloigne-toi, libère tes doigts, serre la nuque, étière-la, n’aie pas peur de la saisir fermement, saisis-la avec les coudes, étire, elle doit être aussi longue que le bras, tu l’atteindras en penchant la tête, tête droite, penche les fesses, écarquille les yeux, penche la nuque, tire sur le dos, ouvre ton cul, tourne ton cou une fois, deux fois, trois fois, passe une seconde fois le coude autour du cou, passe la nuque une seconde fois autour du coude, déplie tes pieds, libère tes doigts de pied, entre tes genoux dans les trous, tes doigts de pieds s’enroulent, s’accrochent à mieux mieux, tords tes chevilles, entre dans ta poitrine, les jambes derrière la nuque, ta nuque derrière ta poitrine, ta poitrine dans le bassin, laisse passer l’air par les pores, l’air passe, tête haute, la tête entre les jambes, tords tes mâchoires, tes mâchoires ne mâchent, tes mâchoires n’existent plus, ramène lentement le bras vers ta bouche, passe-le lentement dans ta bouche, ne stoppe pas, le bras fait deux kilomètres de long, il est assez long; fouille, une fois passé, fouille le ventre, une fois passé, reviens par ta bouche ouverte, et repasse-le, le bras est assez long; fouille à nouveau, jusqu’au fond, allez, jusqu’au fond, ne laisse pas ta main t’échapper, oblige-la à entrer une seconde fois et ainsi jusqu’à la totalité de la longueur du bras, n’aie pas peur de te faire mal, la nuque est contre la bouche, la langue entre à l’intérieur, la langue se déglutit sans mal, le bras est dégluti, les pieds sont bien repliés, les genoux rentrés, les jambes rentres, les coudes sortent, tes coudes accrochent, tes oreilles se retiennent aux coudes, le dos appuis sur le sol, les coudes appuient sur le dos, les coudes tiennent ton dos, appuie ton dos, le poids en hauteur, tête droite, monte, les coudes soulèves le dos, pense à la hauteur du dos, pense qu’il est possible d’atteindre la hauteur, les coudes contre le dos, en appuyant, pense atteindre la hauteur
You look at yourself, you turn back, you can’t see yourself anymore, you lower your head, you throw your arm on your back, you reach back, you stretch, you are very long, your arm gets longer, your arm measures 2 kilometers, it drags on the floor, you lift your head up, chin up, the top of your head higher, even higher, the very top of your head loses its shape, it lengthens and comes out of your head, it is light, pushes against the top of your skull, lifts up, grows taller, then softens and falls flat on your head, slightly toward the back, head high, take a deep breath, free your hand, release your upper back by dropping your hips, thinking of lifting your hips back up, rotate your back, twice, thrice, knot your joints, untie your ligaments, your feet flat on the ground, pivot fully around your axis, bring your legs together, open your chest, bring out your heart, grab the back of your neck firmly, stretch it by several centimeters, follow the displacement of your upper back downwards while thinking of its upwards displacement, lower your knees as much as possible, your feet are skipping, skip, skip, go, come back, stretch your neck, bring it behind your chest, rotate your hips, bring your back down further, backwards, move your hips further, stretch them out, they are heavy, they spill onto the floor, they are huge, they are elastic, they open up, open your stomach, open your belly button, open your butt cheeks, open your mouth, put your hips back in your chest, open your chest, fill your lungs with the rest of your hips, open, stretch your hips, spread them inside your lungs, breathe into the enlarged space of your twisted neck, twisted once, twisted twice, dislocate your elbow, untangle your fingers, leave your fingers, let them go, fingers go in all directions, let your back rest on the floor, arch your back, your back arches, your back rests on the floor, arches, your extremities still touch the floor, your stomach goes through your lungs, the top of your skull, soft, dips into your neck, into your lungs, on your tongue, your fingers run along the holes, your hands slide through and out the other way and shake, shake your fingers, fingers are free, shake them, lift your neck, head upright, feet up, open your eyes wide, skip, open your stomach wide, open your belly button, open your butt cheeks, the air goes through, go around your chest with a dislocated elbow, turn around, let go, get away, free your fingers, take hold of
your neck, stretch it, don’t be afraid of grabbing it tight, grab it with your elbows, stretch, it must be as long as the arm, you’ll reach it by lowering your head, head up straight, lower your butt, open your eyes wide, lower your neck, pull on your back, open your ass, turn your neck once, twice, thrice, go around your neck with your elbow a second time, go around your elbow with your neck a second time, unfold your feet, let your toes go, bring your knees into the holes, your toes roll up and grab onto any- and everything, twist your ankles, get into your chest, your legs behind your neck, your neck behind your chest, your chest in your hips, let the air go through your pores, the air circulates, head high, your head in between your legs, twist your jaws, your jaws no longer chew, your jaws no longer exist, slowly bring back your arm to your mouth, slowly bring it into your mouth, don’t stop, the arm is 2 kilometers long, it’s long enough, poke, once through the mouth, poke into your stomach, once through it bring it back to your open mouth, and shove it back again, your arm is long enough, poke once more, all the way to the bottom, go deeper, to the bottom, don’t let go of your hand, force it in a second time and continue until the whole length of the arm is in, don’t be afraid to hurt yourself, your neck is against your mouth, your tongue goes in, your tongue is swallowed easily, your arm is swallowed, your feet are folded tightly, your knees are in, your legs are coming in, your elbows are out, your elbows are getting stuck, your ears hold on to the elbows, your back rests against the floor, your elbows press on your back, your elbows hold your back, press your back, the weight of it in its height, head up, lift up, elbows lift your back, think about the height of your back, think it’s possible to reach that height, elbows against your back, while pressing, think you’re reaching the height
Question:
Does the notion “do it” indicate a proposal where no one can make mistakes?

Answer:
You will only know after doing it.
HOW TO PLAY A RECORD BACKWARDS
BY PLAYING IT UPSIDE DOWN

You will need a nice turntable, a spool of thread, and a pencil.

The spool of thread should have a hole through its center. Put it on the spindle of the turntable. Put the pencil through the hole of the spool of thread, over the turntable’s spindle. Place the record so that it is held aloft by the spool of thread and centered by the pencil. Invert the headshell and cartridge of the turntable such that the needle is facing upwards. Reduce the weight of the turntable arm so that the needle pressure is upwards (i.e. the needle is negatively weighted). Place the needle on the underside of the record, on the side close to the center of the record. It will play in an outward spiral.
Without losing heart
Go every night to Lethe’s wharf
(See the address in Hamlet)
To await the Dreams’ arrival
Since no one knows when he will come,
And in what state, after death,
If he will be alive, sick, in top form,
In a white suit,
The Dreams come to berth with the ponderous slowness of returning ships
Some arrive from the Odyssey, in bad shape
They have been seized by J. M. W. Turner’s brush
Some are heavy with gold stolen
From Mexico. They follow Cortes like a herd of oxen.
Without losing heart, lie down on the Lethe quay.
At the back of the stage rig up a golden web woven by the spider of Dreams.
Wait until the Dream comes to be caught in the golden threads.

He will come
Whatever you do, do something else.

Quoi que tu fasses, fais autre chose. Robert Filliou
Caminhando (Walking) is the name I call my latest proposition. From this moment, I will give absolute importance to the immanently inscribed act. Caminhando supplies all the possibilities of action itself: it allows for choice, for the unpredictable, for the transformation of the virtual into the concrete.

Make yourself a Caminhando with the white paper dust jacket of a book. Cut it open, twist it, and glue the ends together to produce a Möbius strip. Then take a pair of scissors and cut along the entire length of the loop. Take special care not to cross any previous cut as you go—you do not want the band to separate into two pieces. Once you have completed your circuit of the Möbius strip, it’s up to you to decide whether to end with a cut to the left or to the right. This choice is crucial; therein lies the experience. The work is the act itself. The extent that you cut the strip determines the amount that it splits and becomes entwined. Finally, the strip becomes so narrow that it cannot be opened further: it’s the end of the trail. (I use a Möbius strip for this experiment because it breaks with our spatial habits: right/left; front/back, etc. It forces us to experience a limitless time and a continuous space.)

Each Caminhando is an immanent reality that reveals itself in its totality through the expression of the spectator-author.

At the outset, the Caminhando is merely a potentiality. You and it form a unique, total, existential reality. There is no separation between subject and object; they have fused in an embrace. The responses, diverse as they are, are born of your choices.

After the dualistic relation between man and Bicho, which characterized my earlier experiences, came this new fusion: in the act of making the work, you and it become indissociable. It is a singular experience. The act produces the Caminhando. There is nothing before it and nothing after it.
Each time I begin a new phase of my work, I feel all the symptoms of pregnancy. Once gestation begins, I have physical symptoms, such as dizziness, until I bring my new space-time into the world. This continues until I get to the point of identifying, recognizing the new expression of my work in my daily life. The Caminhando, for example, only took on meaning for me when I was crossing the countryside by train. I felt each fragment of the landscape as a temporal totality, a totality in the process of forming, of producing itself before my eyes, in the immanence of the moment. The moment was the decisive thing.

Another time, while watching the smoke from my cigarette, I felt as though time itself were ceaselessly forging its path, annihilating itself, remaking itself continuously... I had previously experienced that in love and in my gestures. Each time the expression “trailing” wells up in conversation, it gives rise to an actual space and integrates me into the world. I feel saved.

I also find that my architectural attempts, born at the same time as the Caminhando, seek union with the world. At issue is the creation of a new, concrete space-time, not only for myself but also for others.

In making these architectures, I felt a great fatigue, as though I had worked on them my entire life. This fatigue came from the absorption of a new experience. Sometimes this feels like a desire to be a wet stone, in the shade of a tree, outside time.
Ask yourself a question, any question.
In four words or less, but not more.

NOW

breathe in
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breathe out

NOW

Go back to your question
or
Turn the page.
Instructions

1) Go to an instant print shop run by a multinational company such as Kinko’s.

2) Log onto the internet.

3) Open a blog page account on a blogging site such as bloggers.com. It’s free.

4) Give your blog home page a name composed of two relatively unusual nouns such as ducklingspaghetti. There is a reason for this which will come shortly.

5) On another on-screen window go to Amazon.com.

6) Select a book that you’ve read many times in your life.

7) Chances are that Amazon has many pages from that book excerpted. Select one page.

8) Go back to your blog page.

9) Transcribe into it the page you selected from amazon.

10) Post that blog page on the internet.

11) Now go to Google.de or Google.fr or Google.nl or for any Google for a language you don’t speak.

12) On this foreign Google site, search for your blog entry using the name of your blog page. The unusual nouns selected for your page will make it easy for Google to find it.

13) Once your blog page appears, click Google’s translation button. Your page will be translated within a second or two.

14) Print out this page on 8.5 x 11 paper or A4 or whatever is the standardized letter paper dimension for the country you’re in.
15) Return to your blog account.

16) In a new blog entry, paste into it the freshly translated page.

17) Using Google from another country, repeat the above procedure, translating your page from, say, Dutch to French.

18) Print out this next translation but do it on a differently colored page of letter paper.

19) Continue this process repeatedly, always from one language into another, printing onto a differently colored sheet of paper, until you have used up all colors of paper available at your specific Kinko's.

20) The final sheet of paper should be in your mother tongue.

21) For final presentation, paste the sheets like a checkerboard onto a wall, in sequence. The proportions of the pasting should be a vertical rectangle as close to 8.5 x 11 or A4 as possible.
CRANSTON, Meg
(2004)

Evaluate current trends
Devise the most horrific tale possible
Write it in three weeks

William Faulkner’s plan for the novel Sanctuary as described by Delmore Schwartz
From The Faulkner Museum, Meg Cranston, September 25, 2004
1) Entropic Sculpture (for wood or tile floors): Do not sweep the floor for a week. At the end of this period, sweep all the accumulated dust into one large pile. Over the week(s) that follows, watch the orderly centralized pile disintegrate into a chaotic decentralized field.

2) dada Remote Control(s): Collect all the remote controls for electronic devices that are in the home. Remove all the images, words, and numbers on the remote that designate command functions. To add a performative dimension, ask someone who is unfamiliar with the electronic system to use the modified remote control.

3) Appropriated Processed Photography: The domestic artist will need a functional television (preferably color) and a camera (polaroids are highly recommended). Turn on the television and process the images by aggressively distorting the color, tint, contrast, and resolution. Prepare the camera by turning off the flash, or by placing electrician's tape over the flash. Turn off the lights. Get close enough to the television to allow the television image to completely fill the frame of the camera. Photograph at will.
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
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
Bouquet III, 2004 consists of four parts: a newspaper clipping titled: ‘Camp Smitty Celebrates Liberation Day’; a detailed description of the flower arrangement; a complete list of the names, sizes and numbers of flowers used (florist’s terms); and a certificate of authenticity. Based on the description and the list of flowers Bouquet III, 2004 can be reconstructed at any given time in the future. The first version of Bouquet III, 2004 was created on occasion of the 14th Biennale of Sydney by George Low for Lydia Florist in Sydney, and can be seen as a collaboration between the artists and George Low. Bouquet III, 2004 consists exclusively of native Australian flowers.

Camp Smitty Celebrates Liberation Day

On May 5 1945 the Netherlands was liberated from Nazi occupation by British, American, Canadian and Australian allied troops. Since then May 5 is celebrated as a national holiday by Dutch citizens all over the world. In 2004, the 1,260 Dutch soldiers present in As Samawah, Iraq as part of a multinational peace-keeping mission named ‘Stabilisation Force Iraq’, celebrated Liberation Day by raising the Dutch flag over their settlement, Camp Smitty. In a brief speech Commander Richard van Harskamp made a connection between the work of his troops and what he described as the ‘Iraqi strive for freedom’.
How to obtain one kilogram of high quality cocaine in twenty steps (with the best economy of materials)

**PART ONE: OBTAINING THE “COCAINE BASE”**

1. Gather 60 “arrobas” of coca leaves (species Erytroxylon novogranatense).

2. Prick and beat the coca leaves, then sprinkle with sodium carbonate. After the coca leaves have been treated with the sodium carbonate, wrap them in plastic film. The sodium carbonate will make the leaves heat up.

3. Leave the coca leaves enveloped in plastic film for 4 hours. This process is called “maceration”.

4. In a large plastic container, mix 5 gallons of yellow gasoline (regular) with the 60 “arrobas” of treated coca leaves. Let this mixture sit until the following day, stirring several times with a wooden stick.

5. The following day, wring out the coca leaves with a mechanical press or manual wringer (for example, a hemp sack, which is twisted to squeeze out the liquid in the leaves). The product of this wringing process will be a mixture of yellow gasoline and alkaloid.

6. In a separate plastic container, combine 15 milliliters of sulfuric acid with one liter of water.

   6.1 Add this mixture to the gasoline-alkaloid mixture (see number 5). Stir this mixture for 5 minutes, then let it sit to allow the gasoline and water to separate.

6.2 The water (the heaviest ingredient) now lies under the gasoline. The alkaloid is now borne by the water.

7. Continue to separate the gasoline from the water (which now carries the
“mercancía”). Repeat the procedure described in number 6, but this time, instead of 15, add only 5 millimeters of sulfuric acid. Repeat this procedure three times. Once all the “material” had been taken out of the gasoline it will be worked on in the water.

8. In a plastic container, mix:
500 milliliters of water, 10 milliliters of ammonia, and 5 grams of sodium. Stir or shake this mixture very well.

9. Slowly add the preparation in which the alkaloid lies (obtained during the process described in number 7) to the mixture described in number 8, stirring constantly with a wooden stick. The mixture will turn white. From this is obtained the cocaine base.

10. Lay a white sheet over the mouth of a fresh container. Over the sheet place a paper filter, through which is poured the mixture obtained in number 9. The cocaine base will remain as a sediment on the filter paper.

11. Remove the sediment from the filter paper with the aid of a spoon, placing it on a porcelain plate. This sediment may be left to dry naturally in the sun, or may be dried with electric lamps.

12. 60 “arrobas” of coca leaves yield approximately 1000 grams (one kilogram) of cocaine base.

13. Acquire 12 liters of ether (ethyl oxide or sulfuric ether) which functions as a solvent.

14. Pour the ether into a very clean white plastic container. Add the cocaine base obtained in Part One.

15. Acquire 12 liters of ether (ethyl oxide or sulfuric ether) which functions as a solvent.

16. Pour the ether into a very clean white plastic container. Add the cocaine base obtained in Part One.

17. In a similar receptacle, add 15 liters of acetone to 220 milliliters of hydrochloric acid. Stir well with a wooden stick.

18. Pour the mixture described in number 15 into the receptacle containing the ether (see number 14). Hermetically seal this container and let sit until the following day.

18.1. The mold is open at the bottom to allow the liquid to drain during the pressing.

19. The following day, pour the mixture obtained in number 16 through a paper filter, placed over the opening of a fresh container. The cocaine will remain as a sediment on the filter paper.

20. Line a mold with filter paper, making sure that the paper has no holes. The cocaine is pressed into the mold with a manual press, taking the form popularly known as “panela”.

21. Put the “panela” in a microwave oven for two minutes, allow it to cool, then turn it over and repeat the oven process.

22. To obtain more cocaine repeat the process described in numbers 1 through 20. The process described above serves to obtain 1000 grams (1 kilogram) of cocaine. Based upon these ratios, one can establish the relative measures necessary to process any quantity of material.

PART TWO:
CRYSTALLIZATION

13. Acquire 12 liters of ether (ethyl oxide or sulfuric ether) which functions as a solvent.

14. Pour the ether into a very clean white plastic container. Add the cocaine base obtained in Part One.
DILLER + SCOFIDIO

**LEGEND**

A: YOKE
B: BOX PLEAT
C: LEFT FRONT PANEL
D: RIGHT FRONT PANEL
E: RIGHT SHOULDER
F: LEFT SHOULDER
G: COLLAR
H: RIGHT CUFF
I: LEFT CUFF
J: RIGHT SLEEVE
K: LEFT SLEEVE
L: LEFT FRONT POCKET
M: RIGHT FACET
N: LEFT FACET
STANDARD METHOD

1. CENTER THE BACK OF THE SHIRT ON THE IRONING BOARD AND PRESS THE YOKE FROM THE COLLAR DOWN, CONTINUING TO PRESS THE BOX PLEAT.

2. ROTATE THE SHIRT COUNTER-CLOCKWISE SO THAT THE LEFT FRONT PANEL IS CENTERED ON THE BOARD AND PRESS. THEN REPEAT FOR RIGHT FRONT PANEL.

3. PLACE THE RIGHT SHOULDER OVER TIP OF THE IRONING BOARD AND PRESS. THEN PLACE THE RIGHT SLEEVE ON THE BOARD AND PRESS FROM THE UNDERARM TO THE CUFF. PRESS CRISP CREASE ALONG TOP EDGE OF SLEEVE. REPEAT FOR LEFT SIDE.

4. PLACE OPENED SHIRT YOKE DOWN ON BOARD AND PRESS INSIDE OF COLLAR. FOLD COLLAR BACK AND PRESS CREASE ALONG COLLAR FOLD.

5. BUTTON SHIRT AND PLACE FACE DOWN ON BOARD.

6. FOLD LEFT FACET IN TOWARDS CENTER TWO AND A HALF INCHES FROM OUTSIDE EDGE (1). PRESS A CREASE ALONG FOLD FROM TAIL HEM TO YOKE.

7. FOLD LEFT SLEEVE DOWN SO THAT IT ALIGNS WITH THE FACET CREASE AND PRESS AT FOLD (2). REPEAT FOR RIGHT SIDE (3-4).

8. FOLD SHIRT TAIL ONE THIRD OF THE WAY TO THE COLLAR (5). FOLD OVER AGAIN TO THE YOKE (6).

9. TURN SHIRT OVER AND PRESS.
Find a Russian.
Ask them to please read this to you.
(Without questions and with feeling. Loud if they don’t mind.)

Ох Гибгигибрагалтар
Do-It-Yourself Museum Project (1996)

Rooms contain objects that are visible yet not intended to be looked at. These include steam heat radiators, electric heat radiators, electric light switches, electric outlets, electric wires, water pipes, gas pipes, drain pipes, lighting fixtures, wooden trim, paint, surveillance cameras, burglar alarms, etcetera.

Using a graphite pencil or a ballpoint pen, make a list on paper or wood of all of the not-to-be-looked-at objects in a museum room.

To Create Sympathy in the Home (1997)

RATIONALE

We do not, after all, equate selfishness with intelligence.

Narcissism may be the beginning of love, but we know love as love only when it escapes self-regard and self-protection. Sympathy (or empathy) is the base of intellectuality, and its driving force. It is in the home that the connections between sympathy and intellect can most clearly be seen and are most clearly sought after. A home that is perceived as “sterile”, without sympathy, seems to us not a home at all. A home is a welcoming shelter, isn’t it? If it is hermetically sealed against the world it is more stupid prison than shelter. Despite superficial cultural or architectural differences, from one end of the world to another, home is profoundly the same. I will therefore use my own home as a model for this project. Although your home may not have every element I mention, (Black Widow spiders, for example, may not be common in your area) we can see that with imagination our various homes are essentially the same. It is a privilege to entertain and help strangers in need. It is also a delight.
METHOD

Remember the hungry kitten arrived at your door? We may use that as an example of an approach, which takes sympathetic advantage of continually existing phenomena. Certain American Indian tribes believe that the spider is the Universal Grandmother, who sits in the corner weaving, un-noticed until needed. This especially means a Black Widow spider; and it is considered a good fortune to have a Black Widow spider at the entranceway of one’s home—as both welcome and caution. If you are adverse to the interpretation of spiders as Grandmothers, you might try imagining them as sky fishermen. They carefully spread their nets and patiently wait to flying fish. Think of spiders as welcome little guests. What to feed them? To insure a good supply of both flies and maggots (some spiders cast nets close to, or on, the ground.) is also an opportunity for us to be sympathetic in unusual ways. That is the most valuable sympathy—it is easy to be sympathetic to someone similar to oneself, isn’t it? We don’t normally think of “starving” bacterial, but the bacteria without proper nourishment in one’s house will surely die, and it, too, is there seeking shelter. Kindness to bacteria can actually attract tired and hungry flies who, like you, seek shelter. If anyone in your vicinity kills another animal or a succulent root-plant such as potato, ask for a piece of the muscle tissue. You can eat part of this yourself, thereby providing nourishment to millions of bacteria, which live in your large intestine. Leave the remainder some place high enough where the kitten can’t find it. The bacteria will find it and soon after the flies. Cockroaches will also come. Welcome them, because a marvelous type of centipede will arrive. Although these centipedes cause blisters on one’s skin if touched, they are beneficial in maintaining a natural balance of the cockroach population.

A most beautiful kind of iridescent cobalt blue wasp will also be attracted by the larger cockroaches. Indeed, why not start a vespiary? Wasps of all sorts are fascinating, and the larvae of some wasps are very good to eat; roasted like nuts.
You will find that your flies will have brought salamanders, lizards, and iguanas. (The iguanas are also quite edible, but beware eating salamanders because of poisons found in the skin.) Crickets, much prized in the Orient for their cheerful song, will seek the droppings of the salamanders and lizards. Their chirping will in turn bring scorpions. At first you may be nervous at such houseguests. Don’t be! Scorpions mean no harm to humans and are not aggressive. The fact that they can be dangerous serves to make one more careful, in the same way that one’s lover of business-friend can be.

After eating your evening meal, place all the table scraps just outside the front door, then leave the door open. One evening I had a virtual party of at least twenty stray-dogs that way. But later, after most of the dogs have gone, you will receive visits from raccoons, skunks, opossums and rats. Try taking flash photos by attaching a string from the camera to a piece of dead, cooking cow or sweet potato. By this time many of your new animal friends will have become accustomed to you to the degree that they are as though part of your family. Is that the squirrels I hear rustling in the pantry, or the mice? Let the kitten and a couple of the dogs investigate! Once I discovered that a magnificent King snake had found a shelter in the pantry. He had not touched the pig parts I had hung there, but instead had eaten some of the mice, which had been sharing my Camembert. The same day I greeted a large colony of bats in the attic. They are half Angel half Demon. Bats have neither lice nor fleas, but they carry more exotic life forms, such as germs associated with Rabies (a strange little animalcule that actually lives in the brains of mammals including humans. —we can imagine therefore that the Rabies germ is closest to art of all life-forms.), Cholera, and Dysentery. If your kitten eats, or is bitten by, a bat, you should probably give it to the neighbor’s children. But do not worry about lice - keeping an attic window open will invite not only bats but also pigeons of course. It is those who can provide your home, your living infrastructure, with lice. Fleas will already have arrived, as the natural accompanies of the mice and rats.
Casting a ring from silver and losing it in the street
1) Choose a person, older than yourself, you see frequently—not too often but approx once a week or once a month. Maybe one of your grandparents if they are still alive.

2) Every time you meet the chosen person you press your 2 pointing-fingers firmly against your eyes for 10 to 20 seconds until various colors and patterns arise.

3) Try to note or memorize the patterns and colors in connection with the context and repeat the practice every time you meet the chosen person for as long as possible, minimum 6 months.

4) After minimum 6 months of this practice you can recall the person, virtually by pressing your eyes for a while. In the midst of the colors and pattern a sense of presence of the chosen person arrives even after the chosen person has died.
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).
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.
Buy or rent one red Ferrari.
Let one friend drive a grey Palio in front of you.
Make him/her stop.
Continue driving at a moderate speed towards
the Palio going under it.
This can be done in an art institution or as art in
public space.
Contribution to "Do it"

Sol LeWitt

Nació en 1928, en Connecticut, EUA.
Radica en Nueva York, EUA.

Dibujo en pared núm. 989
(Wall Drawing #989)

Una línea negra chueca se dibuja hacia el centro de la pared, horizontalmente y de lado a lado. Líneas rojas, amarillas y azules alternadas se dibujan sobre y debajo de la línea negra en la parte superior e inferior de la pared.

Chance not to
realize Sol LeWitt

"Do it"
(Wall Drawing #989)

CWE.

born 1958
Llomelli Wales.

lives in London
FALDBAKKEN, Matias, and Anders NORDBY
(2012)

Empty two or more dry powder fire extinguishers into a fine art museum storage.
Look for a photo of a person who seems likeable or attractive. It’s important that you can assume this person is dead. You don’t need proof, your assumption is enough. The photograph might be found in a variety of places: magazines, flea-markets, a family photo album. In any case, you must take great care in the search, which will continue until your intuition tells you that you’ve found the right photo. However, it is important that the person you choose is a complete stranger.

You take this photo and choose a frame according to your taste, as with any home decoration. This can be a wall frame or a standing frame, or possibly a case that you carry around.

Having brought this photo into your daily life, and now looking at it frequently, you should, as often as you like, think about who this person might have been, about what his or her life may have been like, about the cause of his or her death. You should find out how close you can get to this person, and at what point you would give him or her a name…

FELDMANN, Hans-Peter
Homework (or Do It Yourself) (1996)
// generated by do_it, do not modify
unbindall
bind UPARROW "+forward"
bind DOWNARROW "+back"
bind LEFTARROW "+left"
bind RIGHTARROW "+right"
bind MOUSE1 "+attack"
bind MOUSE2 "+zoom"
bind MWHEELEDOWN "weapnext"
bind MWHEELUP "weapprev"
seta timelimit "0"
seta fraglimit "0"
exec do_it
FISCHLI & WEISS
Moon over Takasaki (1998)
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.
Think about climate change.

Sit for some moments in dumb grief, dumb knowing, dumb amazement.
1. Draw any regular or irregular contour line showing the floor plan of the home you desire (not necessary to indicate partition walls)

2. The scale of the drawing should be 1 cm = 1 m

3. send us back your drawing to balkisproductions@gmail.com with “To build a city” in the subject line

4. all the drawings sent back will be displayed together within a grid (an "infrastructure") of 10 cm / 10 cm mesh model

5. the collection of all drawings (floor-plans) sent back will be pasted onto the grid: the whole collection will represent the urban plan of "Utopia - City"

6. Do not forget to inscribe your name into your plan.

Paris, 18.4.02
Place a beauty mark of appropriate size on an available or chosen wall area.

The size of the beauty mark is determined by the size of the wall area. The relationship of the beauty mark to the wall area should be similar to the relationship of beauty mark to the human face.

The beauty mark, preferably a perfect circle, should be black or dark in the case of a light wall, and of light or bright color in the case of a darker wall.

Like the beauty mark on a face, the beauty mark on the wall accentuates the surrounding area.

During the time period that the beauty mark is applied to the wall, a corresponding beauty mark should be applied to the face(s) of the person(s) responsible for putting the beauty mark on the wall.

Great care should be taken with the choice of adhesive used on the face and the wall.
FUJIWARA, Simon  
Profile/Status (2012)

Read the autobiography of a wealthier, more glamorous, sexier, more popular figure than yourself (preferably deceased). Attempt to impersonate that person in your daily life by acting out whole chapters of the biography and details of the life of this person within your mind. Continue this exercise as often as possible throughout your life regardless of the actual facts of your existence. Take notes. The project may be deemed a success if, and only if, you eventually believe in your new persona more than your old persona, yet there is no outer indication of any change and nobody detects that you are leading a double life. Later, write an autobiography about it.

N.B. This exercise may also be applied to movie biopics if they provide sufficient material.
GATES, Theaster  
*HOW TO CATCH THE HOLY GHOST or GET ARRESTED IN A SHOPPING MALL* (2012)

Grab an adventurous buddy. Go to your favorite shopping mall with the following:

- 2 pairs of white gloves
- 2 old church hymnals
- 1 handkerchief
- 1 portable battery-operated amplification system
- 3 rocks (found on the street on your way to the mall)

Once you arrive at the mall, pick a comfortable and populated space, preferably not the parking lot, as it cheapens the effect of the spiritual impartation if it happens in a parking lot, although visitations can happen anywhere.

Next you and your buddy set up the portable amplification system.

Both you and your buddy put on the white gloves.

Your buddy picks up the hymnal and places the 3 rocks in front of you both, spacing them 1 foot away from each other (this is your sacred space).

You pick up the microphone.

Your buddy reads no more than 6 lyrics to you from the hymnal (da da da da … lord, da da da da—in my time of need, da da da da, etc.)
Closing your eyes and in no hurry, you recite the words that your buddy has just shared over and over again, singing them if possible, but at the least stretching the words out so that they linger like heavenly clouds.

Daaaaa daaaa daaaa daaaaa (replace with real lyrics) Daaaaa daaaa daaaa daaaaa (feel free to stick with the same number of words or move on).

Warning: Sometimes, if there are too many words, it is more difficult to receive the impartation.

Over the course of thirty minutes, your tone should go from hardly audible to competing with the bad rock music coming out of the local women’s lingerie store.

Get loud.
Wave your hands.
Close your eyes.
Say yes.
Go all the way.
Open your heart.

After ten minutes or so, you should start to feel something. If you feel it, say yes and try to make yourself feel it again.
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.
BE HAPPY Send Money - BE HAPPY

BE43 1030 2790 0201
Kodec - Jef Geys

END Money - BE HAPPY - Send Money
GILBERT & GEORGE
*Ten Commandments for Gilbert and George* (1995)

I. Thou shalt fight conformism
II. Thou shalt be the messenger of freedoms
III. Thou shalt make use of sex
IV. Thou shalt reinvent life
V. Thou shalt create artificial art
VI. Thou shalt have a sense of purpose
VII. Thou shalt not know exactly what thou dost, but thou shalt do it
VIII. Thou shalt give thy love
IX. Thou shalt grab the soul
X. Thou shalt give something back
Approach a stranger who you perceive to be somehow different to yourself.

The difference between yourself and this person could be of any nature, for instance—age, class, lifestyle, politics, skin color, religion etc etc.

However, the category or categories of difference that you chose, should be one(s) that deeply inform your own life.

Ask someone to take a photograph of yourself with this person.

Send in the photo stating the date and the place.
Using a pipe and a cable detector locate all the cables and metalwork hidden below the surface of chosen wall. Loosely mark their location using a light blue pencil.
GLISSANT, Édouard  
(1969)

Teach, in other words: learn with.

To live the landscape with passion. To bring it out of the indistinct, to search it, to light it up among ourselves. To know what it means within ourselves. To take to the earth this clear knowledge.

If the solution seems difficult to you, maybe even unfeasible, don’t go shouting out of the blue that it is wrong. Don’t use the real to justify your failings. Instead, realize your dreams in order to deserve your reality.

Exalt the heat and grow stronger from it. Your thinking will blaze. Air-conditioners ought to be detested.

But the blaze fades away. Dwell in the continuum. Let’s tie the ropes again, and search. To be earthen and heavy.

To vomit daily from this common vomiting.

O fallen, isn’t it time you submit to the black compost such pettiness that only awaits your blade.  
If you lack skies to dare living, go deeper, leave the spark of words, search into the root.  
Then, as in the many childhoods you have given us, you will speak of doing.

DONT DO IT!

REFUSE!

DO AS YOU ARE TOLD!

(THIS MEANS YOU!)
GOLUB...
you better not
do done did it!
slogans
to live by:
done did it!
do done did it!
don't do done did it!

April 2, 2003
Transmission—Leon to Hans-Ulrich
THE "DO IT" MULTIVERSE

Foreshadowing the Past
Foreshadowing the Future

Who did it?

Did it?
Did it! Done it! Won it! Lost it!

Xbulog

XGolub
GOLUB...

To HANS-ULRICH OBRIST
FAX 011-33-1-47-23-35-98

For HANS-ULRICH OBRIST
A POEM!
COMMAND PERFORMANCE

☑️
② I DID IT!
☑️
② I DID IT!
☑️
② I DID IT!
☑️
② I DID IT!
☑️
② I DID IT!
☑️
② NO!

DO IT!
DO IT AGAIN!
AND AGAIN!
UNDO IT!
REDO!

ASCRIBED TO LEON GOLUB

© Estate of Leon Golub/Licensed by VAGA, New York, NY/Courtesy Ronald Feldman Fine Arts
Adapt your favorite book into a XXL size color book:

* **Enlarge** the original book ten times (or 20 times); if the book is 12 x 18 cm.—it will become 1.20 m x 1.80 m big.

* **Divide** the amount of pages by 10 (or by 20) 120 pages will become 12 pages, 265 pages will become 26 pages and so on ... (or 13 pages if divided by 20)

* **Pick up** one or several colors in relation to the content of the book, for example, black pages for “Le Parfum de la Dame en Noir” by Gaston Leroux.

* **Use** material that can be put on the floor like carpet or fabric, soft material which can be used for furniture or domestic needs.

* **Attach** the pages together on the left side—it should be possible to open the pages and turn them like a real book.

* **Place** the color book on the floor. Open it—There are so many ways to enter a book, you can also seat and sleep and dream on it.
GONZALEZ-TORRES, Felix
“Untitled” (1994)

Get 180 lbs. of a local wrapped candy and drop in a corner.
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.
Purchase a sheet of two-way mirror Mylar film which can be applied to windows for solar insulation and for interior privacy from the people on the outside during the day. It should be applied to a window clearly visible from the outside.

During very bright sunshine it will be transparent from the inside, but a mirror for the people on the outside. During dark days or times of shifting cloud cover, as well as during the time between sunset and twilight, the view from inside the house will be as reflective and as transparent as the view from outside the house, superimposing reflected images of people and living space inside the house on top of images of the space outside the house. As the light changes, the regime of transparency opposed to reflectiveness will be in continuous flux.
Acquire or make eighty identical 35 mm diapositive transparencies of an image of Ludwig of Bavaria’s golden sleigh from Schloss Nymphenburg, and place them in the carousel of a Kodak slide projector. Place the projector on a child’s sled facing forward and install the sled at an angle to a white wall, such that an anamorphic image of Ludwig’s sleigh is created when the projector is turned on. Set the tray to advance automatically, cycling through the eighty images endlessly.
Assembly Instructions:

1. Connect the wiring.
2. Use Double-sided Carpet Tape.
3. Follow the diagram for assembly.
Watch TV with the sound turned off for one hour.
Bring closets, tables, stools, chairs, sofas, shelves, other stands
into an empty room
set down
lean, shove under, force in, tilt
pile up, make fit
stack up to closet height
up into the door frames
close doors.

open doors
enter into the mass of material
climb, sag in, slip farther, remain lying
weight, pressure, counter-pressure
in the stillness of the persevering materials
lean, give way, fit in
disappear
rest.
GU Dexin

Chinese Contemporary Artists' Agenda (1994)
Tight/back bag—Back bag/tight

1. To begin, you need a pair of plain women’s tights without any pattern or pre-formed feet, but with a double waistband. (See diagrams 4 & 5).

The selection of fabric can vary, there are many choices (cotton and lycra, polyamide and elastic, nylon, etc.) but be sure that the tights are thick and resistant. The amount you spend can vary depending on the function and how the bag will be used. Select a size; either medium or large. The panty part must be large enough.

2 & 3. Make a simple knot in each leg at the base of the panty.

4. With the waistband doubled and turned inside-out make a vertical cut along the center front and back seams of the tights.

5. Make a simple knot at the bottom of each leg of the tights, in the foot.

6. Pull each knot through the openings in the back of the tights.

7. Pull the knots through the opening in the front of the tights and make two more knots like the ones you already made. The double knots will prevent the legs from pulling out the waistband.

8. The tight/bag will take the shape of the objects it contains.

9. The tight/bag coiled up on itself forms a small ball that looks like a shellfish, from which it takes its name: Cauris™ (French for Cowry)

10. The tight/bag or bag/tight is finished. You can reclaim the tights by reversing the operation.
LOOK STRAIGHT
DON’T SEE
Kindly fill below

where do you live currently

2) virtually
7) mentally
4) philosophically
0) physically
HALPRIN, Anna

The Planetary Dance:
A dance for peace among people and peace with the earth
Created by Anna Halprin
with Ann Halprin, Carol Seneff, Nino Mier and Josephine Hatzidimitriou
1981

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: 30 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 (DEPENDING ON HOW FAR THE SITE IS FROM THE GATHERING PLACE)

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.

LEGEND
- STANDING DANCER
- WALKING DANCER
- MUSICIAN WALKING AND PLAYING
- MUSICIANS PLAYING TOGETHER
- KNEELING DANCER
- RUNNING DANCER
- RUNNING DANCER, TURNING
- SEATED DANCERS BACK TO BACK, SHARING THEIR EXPERIENCES
- REPEAT SYMBOL
- WHEN THE HARMONY IMAGE OF THIS SYMBOL IS ENCOUNTERED RETURN TO THIS POINT
- CODA SYMBOL
- THIS SYMBOL TELLS YOU TO STOP ALONG THE SCORING TO WHERE THE CODA REOCCURS

Graphic Design by Stephen Coverdale
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.

1. *

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.

2. **

THE THIRD RUN

The children run for our future

The run begins.

One at a time 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.

3. **

THE CHILDREN RUN

THE CHILDREN RUN FOR OUR FUTURE

The Run Begins

One person at a time stands with outstretched arms.

With conviction and strength, each person declares their dedication and begins their run until everyone is included.

The music establishes a steady unifying pulse.

TMC: 20-30 minutes (depending on size of group)

Return to Tree

Musicians lead and the group forms 2 lines facing each other.

Starting at the tail-end of the line, participants form pairs.

They acknowledge each other as they move through a bridge.

This continues until everyone passes.

The musicians honor their
Get a coloured postcard in the Chicago area of a subject in Chicago. Either get it yourself or, if you are worried about the aesthetic responsibility of choosing something, ask a friend to provide it.

Take a piece of paper and cut a hole in it 1 inch high by 1 ½ inch wide. The hole should be square with a corner of the paper, 1 inch to the left of the right hand edge and ¾ inch from the bottom edge. Place this in the bottom right hand corner of the postcard. Get a photographer to enlarge the area of the postcard revealed in the hole to a size of 2 feet 8 inch x 4 feet, preferably on sensitized canvas but if this isn’t possible have a print dry mounted on hardboard (Masonite).

Leave 20% of surface untouched, black and white.

Paint 40% in roughly the colours apparent in the postcard.

Paint 40% in the complementaries of the colours that appear in the postcard.

Either use transparent stains or opaque colours, some thick, some thin, which areas are at your discretion.

(*Instruction telephoned from London to Ed Paschke in Chicago to paint a picture for the *Art by Telephone* exhibition at the Museum of Contemporary Art in 1969.*)
— Imagine your bust size when you are an adult, 38, 40, 42, 43….45….65?

— Buy a full arm white cotton shirt of the size you imagined.

— Sit in a quiet or very noisy place that can inspire you to think! Now make some notes about what you may become in your future! Imagination can be from the imaginary or real world!

— Reflect your thoughts on the white shirt by painting, collage, embroidery or any suitable material to use on cloth.

— Announce a special day to wear this shirt and enjoy the discussion about your future!

— Save the shirt until you become an adult and see if you can reach/match your imagination.

— If this project is done in a group you can organise an ‘Absurd public march’ by carrying placards with the word ‘future’ along with shouting the word ‘future’!

* Previously unpublished, originally submitted for the UNESCO Children’s do it organized by MuMo | Musée Mobile.
How To Turn Your Ordinary Kitchen Utensils Into Modern Electrical Appliances (1996)
(extract from Surviving in the 90's by Mona Hatoum)

Easy to follow step by step instructions:

- **Take** your favorite steel colander.
- **Take** a 2-meter length of dual electrical wire for a light bulb.
- **Separate** the cords of the electrical wire for a length of about 50 cm down the middle part.
- **Cut** one of the cords at center point and connect one end of the cut cord to one handle of your steel colander. Connect the other end to the opposite handle. (see diagram)
- **Fit** an electrical plug to one end of the wire and a light fitting and bulb to the other end of the wire. The purpose of the light bulb is to indicate when your appliance is on.
- **Plug** in and enjoy!

NOT RECOMMENDED
For anyone who hasn’t got a clue!

RECOMMENDED
For euthanasia enthusiasts.

Next week: hints from *How to Cook Yourself* cookbook by Gerry Collins
Choose a person you like, or that you would like to love, or at least, a person you have good feelings for.

Leave small gifts for him/her in personal places for five days.

During those five days, secretly record in secret conversations with that person. The recording can be for a short time or as long as possible.

Listen to the taping every night before sleeping.
I asked LSC for a kick-start idea for *do it*. He gave me his take, but insisted I don’t credit him or refer to him by name. But I have done it. Lafcadio Svensen Carner, he said the short auteur’s cut was not to do it, to do nothing, i.e., it is not a thing you can overtly do. (How do they do it, these megamind pscientists?) They will never finally, really succeed in doing it when *it* = the grand theory about every *it*/thing. Best to switch to art, especially abstract art or pure absolutart—that’s where to aim (or aim to miss, as several stratagists convey). Re: doing it right, LSC said, “I could only come up with, you can either do it right or wrong, there is no tertium whatshit. (i.e. excluturd middleterm), there is the theologic of it. That and O’Kamm’s shaver, to the restcu.”

© Achill Redo, 2012

For *do it*

Here is a do it you should not attempt in your own home, at least not in front of any children.
—dedicated/in homage to an artist, not Marcel Du, but Marcel Prou.

A can of worms (as in the diet of Luther).

Severn worms, each dyed one of the VIBGYOR (i.e. violet, indigo …). They are starved, cannibalistic worms. All seven punters are allotted a spectral color, as per the worms. Which will be the survivor? Two versions: 1) in a screw-top glass (transparent) container, 2) in a container where the glass is opaque. For both: one hour or more, to be decided by some means or other prior to opening and finding the winner(s).

© Lafcadio Svensen Carner, 2012
I would like to be able to realize an experience fundamental to the spiritual, in which there is time to see, feel, listen, hear, touch, and taste a space, and the time in which the experience takes place is long, eternal, so that what is done lasts. This could be first an investigation of sacred places and their routes which would be done on foot, then later comes a plastic action realized as a result of the investigation and the experience.

TOWARD SPIRITUALITY

“Toward the Sacred” is a project that I have been working on for about five years, out of a need to give meaning to my artistic process. This project starts with theoretical research—the reading of sacred books, philosophy, history, and anthropology, then later come the actions or experiences that have brought me a comprehension of the sacred. The first action was a trip I took on foot from Bogotá to San Agustín, an old Indian settlement, 600 kilometers, 21 days of walking. The experience showed me that to walk is sacred, that walking connects man with something essential and primordial.

In the action of walking there is wisdom; man knows, sees. Man, by being transported, loses the wisdom to know and accedes to a way of being that is more comfortable and safe, even if this means the absence of God.

Industrialism, commercialism, and consumerism have despiritualized the human being; impoverished him, and made him believe that if he does not have things, he simply is nothing. Industry, commerce and consumerism offer the human being commodities and security—in exchange they forget God. Man has abandoned the land, abandoned the rivers and streams, abandoned the mountains, abandoned fishing and hunting, abandoned his home and his children, and when, at times, he does return, it is to burn the land, to strip away the mountains, to dirty the rivers and the streams, to pay for game and then return to his home—which offers commodities and security—drunk, undigested, brutalized without God.

Thus, all our walks have been paved, the rivers polluted, the mountains and the forests destroyed, with no fish to catch, no little animals to hunt, and without a fruit to harvest.

The sacred shows us what is and what is not useful in a secularized epoch dominated by mercantilism and totalitarianism.

The artist does not have a choice other than to begin from zero, to trust in himself, and to begin anew.

INSTRUCTIONS

The idea is to surrender to a spiritual experience.

1. Choose a space susceptible to the sacred or where there are still remains of the sacred.
2. Live in that space for several days and nights.
3. During this time do not talk to anyone, and eat only fruit and drink only water.
4. Communicate only in writing or through a messenger.
5. While in this space transform it into a metaphor that captures the essence of the experience for others.

© Santiago Zuluaga, and courtesy Casas Riegner
Mechanically grind into a dust a steel engine part from a passenger aircraft.

Powder the town square or a place of focus. Let it oxidise.

We can mechanically grind into a dust a steel engine part from a passenger aircraft.

We can powder the town square or a place of focus.

It will oxidise.
Embrace an important friend in a full-length hug for 31 minutes.

Contact should be frontal, body to body, full length, with legs, chests, pelvises and heads touching.

Speak a maximum of twenty words each to each other. Do not proceed to other activities or to “sex.”

The room should be silent, without music. Alternately, videotape your embrace.

There should not be a third party present videotaping; the camera should be set on a tripod with no operator.

After, write your sensations on a large paper or blackboard. Read them out loud.

Name the activity you have just engaged in, using just one word. Mail this word to me at the following address:

S. Hite  
c/o Independent Curators
International (ICI)  
401 Broadway, Suite 1620  
New York, NY 10013

Repeat on a different day, if desired.
HLOBO, Nicholas
(2012)

To an ambitious curator: install a work of mine on the moon.
I am going to try to share an idea or fantasy with you, through this text. Therefore, you must be ready to engage in this fantasy within the frame of existing possibilities. You mustn’t know anything about me. We can share the fantasy without knowing anything about one another. It’s a clear fantasy. You only have to forget a lot of things. Lose your preconceptions.

However, don’t forget, at least for the time being, that this is a text, which mediates the fantasy, and that the fantasy is completely different. If you haven’t yet forgotten the nature of this possibility—that you can share this fantasy with me—you can forget it now. Let’s start by going step by step. Think about how you perceive the outer world, without concentrating on any one thing. Everything that surrounds you, and yourself as well, appears in a certain way; exists within a particular framework, although exactly how is unclear. Think about this framework. It is a frame with soft edges, which gradually dissolve outward. Once you’ve found the soft frame, it would be good to forget it. Now, leave the frame. First, concentrate on the immediate surroundings, and on everything but the frame. We’ve already come a long way. Next, try to imagine the essence of both the frame’s surroundings and the frame itself. In doing so, you must focus on the essence specifically; the rest remains general. Thus you manage to include everything.

Now we reach the crucial step. After all, you are still thinking specifically about the essence of the frame and its surroundings. Try to tune out the specific, as if you were turning a knob. Lower the volume as far as possible. This enables the undiluted fantasy. The moment of clarity has arrived. From here you cannot go any further. But when you return, you will have gained, through the clear fantasy you’ve had, a reference point for thinking.

Translation by Bettina Funcke
Choose two things that are similar and or different.
HU Fang
Doing Nothing (2003)

Object System: Doing Nothing

O.D.
物体系：无力

"Doing nothing is doing everything"

Lao Tse

0.0 "Object System: Doing Nothing" (O.D. for abbreviation): Vitamin Creative Space is planning to produce an exhibition with the title "Object System: Doing Nothing" in stand ARCO art fair with the size of 36m².

0.1 Vitamin Creative Space as an art space which is located in China and working on international contemporary culture exchange, will produce an exhibition in ARCO to question what art can be in those days both in the aspects of potential and function, under the background which consumerism in the era of globalization has permeated into the artistic concepts and production of contemporary art in China.

0.2 "O.D." project cited from the philosophy thinking "Doing Nothing" by Lao Tse as the conceptual core. "Doing nothing" does not mean really do nothing, but does mean how to cultivate yourself from tumultuous life into empty field and finally reach the spiritual state of "doing nothing is doing everything".

0.3 Our perspective from the project is to provide a spiritual space where is produced under the collaboration with every artist's individual thinking.

0.4 Our condition is that he/she has to produce a small object which can reflect their thinking about "Object System: Doing nothing" and every object is only an interpreter of artists' spiritual signal.

0.5 The concept behind this project is to discuss the artists' spiritual force behind these objects.

0.6 We sent this proposal to some artists to invite them contributing their ideas and finally 18 artists involved into the project.

0.7 These objects presented in "O.D." are all can not be used as practical function in the consuming society, but they built up a system which is shining the philosophy thinking "doing nothing is doing everything".

0.8 In this project every artist interpreted the concept of "object system: doing nothing" in their own angle, meanwhile it also created a tiny landscape which consists of the different layers of Chinese contemporary art. (Hu Fang)
Instructions for using the small rotating disc to determine the price of the work:

1. Both parties must abide to the rule of turning ONLY ONCE and never asking twice, no matter what the results are.

2. The buyer turns the disc, wait until the disc stops by itself naturally, when the red indicator matches to the numbers in the cells, the price of the work is determined.

3. If the red indicator stops in between two numbers, the buyer can turn again.

4. The reason certain numbers represent certain prices (i.e. N10–BF), is through a method of “picking randomly from a hat”, not through any connections.

5. These numbers represent the prices of works from 5F–500000F, 0 means to stop the activity of buying and selling works.

6. Is the question of “what is the reasonable price for a piece of artwork” a valid question? Should that question exist?
- Find a situation.
- Write a time score (a scenario).
- Select the players.

1. Extract the coefficient of fiction contained in the situation.

2. Intensify it. This supplement of fiction should amplify the reality of the situation. That’s your score, your ritournelle that rules the game.

3. Each player should now be ready to play the score, during and inside the actual situation.

Whether it’s a situation or a natural phenomenon, the time of the score is always linked to its’ natural duration. Like the duration of a rainbow.
Ask a General Practitioner, born before 1961, to draw—on any surface he chooses inside the Do It venue—what corresponds to the following description:

Take the “pencil” (if the SQF is a pencil; the SQF being the Sufficient Quantity For the action to be visible, freely chosen by the doctor), place it on the surface and draw a 5 cm-sided cube in perspective showing each angle.

Choose at random one of the cube’s angles and then draw another cube with a different vanishing point from the first drawing, without measuring the edges but in such a way that the second cube is not too dissimilar from the first one. Repeat the same process with the maximum number of angles of the first cube, then the second cube, and so on, for at least one and a half hours.
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.
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
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).
Start a rumor.
Sweeping the dust from the floor of a room

Spreading the dust in another room, so it won’t be noticed

Continuing daily...
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.
list ten strategies you use to seduce others

whisper your name over and over to yourself till you feel like it doesn’t make sense
while in conversation closely watch the person you are speaking with and start assigning meanings to their every movement—apply the same to yourself
look at yourself in the mirror and try to imagine you are someone you are meeting for the first time
remember the oldest lie you ever told—re-mind yourself that it is a lie
next time you find yourself the centre of attention think about how you got there

start mumbling to yourself while walking through the street whatever comes to your mind in the morning act out something embarrassing you did the night before in front of the mirror
next time you meet someone you know well but not well enough to trust completely explain to them why certain things make you feel uncomfort-able
wonder what the closest person to you really wants from you
wonder what you really want from the closest person to you

Courtesy of the artist and Chantal Crousel Gallery, Paris © Hassan Khan edition of 3 + 2AP
To make fried cellular phones, dip the cellular phones in batter, dredge them in bread crumbs, deep fry them in oil, remove the excess grease, then serve on a plate with clear soy sauce. It is better to choose cellular phones that are in good working order, the more options the better, containing as many phone numbers of acquaintances as possible, and, if possible, with messages that have not yet been checked.

Cellular phones do not float up to the surface when they are cooked nor can they be poked with a chopstick, so they should be taken out of the oil when the batter is golden brown. The dish can have a stale smell if the circuits, LCDs, and batteries are overcooked, in which case the phones should be served with a slice of lemon.

The most delicious fried cellular phones can be obtained by frying the phones dipped in batter at the moment there is an incoming call. When the phone rings, push the “talk” button under the thin layer of batter and dredge immediately with breadcrumbs and fry. The most visibly appetizing fried cellular phones are those silver metallic ones with rounded corners that have an LCD on the front. When served with a slice of lemon and a branch of parsley, they look like big fried oysters.
KINMONT, Ben
The possibilities of trust as a sculpture and the question of value for each participant (1997)

Invite a stranger into your home for breakfast.
REPTNT
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.
Think about a specific memory you have of being 5 years old. It should be experiential, not factual.

Spend 10 seconds there.

Step through each following year, thinking of one memory from each, until the age of 18. Teachers, grade levels, and friends may be helpful memories. Stay focused. One thought per year. Don’t write them down. Don’t worry about remembering them.

Spend approximately 30 seconds trying to observe now.

Go for a walk outside alone. At least 10 minutes.
Why not prepare a dinner for yourself and eat it alone?

*Make sure not to eat the day before and shit before eating.

Dinner Menu:

Cut a dried seahorse in half down the middle, pick both pieces up in your fingers and drop them on table. Eat the piece further from you; One dried pupa of American white moth; Two grains of uncooked rice; Finish with laxative; On the same night, shit on the street where you can not be seen; Leave the dumpling for all to see.
in the corner of an empty room
bring together all the things
you can find at home
dishes
linen
tools
books or whatever
and for good measure
throw in whatever else
is close at hand
hang the collection on the walls
like they do in the museums
palaces, arsenals, or chateaux.
Cut out question marks from various newspaper or magazine texts. Then, during your walks in a city, stick them onto public poster texts wherever you will consider it to be important.
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

Cut out a hole in the shape of five to noon either the window or the wall or the ceiling or the floor
From somewhere of someone To someone of somewhere
(around the world)

Think of your best friends or your “someone”
Write their names on the gallery wall
Use the bright colors of velvet
sun red, sky blue, cloud gray and lovely pink
Cut the shape to make bags and sew them as samples
Send the bags as the gifts to the names you wrote
Do not write either your name or address on the mail envelope
Keep it as secret—as beauty.

A nice piece from home

Find one thing from your home
Bring it into the gallery—sell it at your own price
And play your favorite songs along...
If selling succeeds, find other thing for the next day
And do it again.
Around the world, one in three women has been beaten, forced into sex, or otherwise abused. Gender violence kills and disables as many women between 15-44 years as does cancer.

1. Make a statement in solidarity with these women
2. Post/present/perform/exhibit or otherwise distribute
3. Make it matter
CLEAR YOUR MIND OF ALL THOUGHTS

and say

MOON

making a perfect circle with your lips, and hold
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
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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.
The following text is an extract from an analysis of one of Bertrand Lavier’s works by the French art critic Bernard Marcadé. The critical text will serve as instruction.

*It involves making two boxes: one for food, the other for emoluments. Two rectilinear forms, the surfaces of which touch and almost completely overlap. Two time blocks—totally self-enclosed and perfectly sealed off from the outside world and its corruption and consumption—which within their cold interiors attempt to curb the insults of time.*
* The following THING is only suitable for production in spaces where formal mass trading of goods takes place.

* Please also be advised that the author does not take any responsibility for the results, outcomes, and/or consequences of the materialization of this THING.

This THING can be done as an individual or as a group; preferably as a group.

Other THINGS you will need:

- Yourself/a group of five or more people you may know or may not know (it is all up to you)
- A shopping list
- A store or supermarket of your selection
- A trolley/shopping cart(s)
- A camera and/or a good memory

* When choosing the most suitable location, it is not necessary to choose based on the size of the store/supermarket, however the bigger the store and more traffic it receives, the more interesting the outcome might be. Also bear in mind that the bigger the store, the larger the number of people that will be needed to realize this THING.

You can call this whatever you desire: performance/experiment/project/intervention/direct action

 Preparation

You will have to organize yourself into a group of more than five people. The larger the group, the better the results may be (this of course depends entirely on your intentions and your geographical location in relation to how urbanized your area is or how densely populated it is).

There are various ways of forming a group or getting people together to partake in this THING:

1) Create a page or forum on a social media platform (there are many of these that are free)
2) Organize your colleagues at work, classmates at university, or artists with whom you share a studio
3) Coordinate your friends, family, or members of your community
4) Seek out individuals who belong to existing groups or
forums that share similar values as you, especially in line with your intentions with this THING

* As a cautionary measure, try to keep the preparatory work of your group free of those who may sabotage the realization of your intentions.

the THING

Make a list of items that you like or dislike, the latter being the most preferable. This should be discussed and decided amongst your group. Items should be chosen appropriately or randomly if deemed desirable. An example of carefully chosen items would be the selection of meat products (if you are a vegetarian and against the consumption of flesh, you could fill up your trolley/cart with different products). A more considered and careful selection of products could make a statement of whatever it is you feel this might afford you to say without words.

Go to your local store or supermarket, whichever you prefer or that is nearest to you. Once there, break into groups of two or more, depending on the size of your group. Ignore this if you are working alone. Fill up a shopping trolley/cart with items from the shelves, fridges, or containers. It is mandatory that you fill up the trolley/cart to its fullest potential; maximize the trolley/cart space potential for maximum effect. Pack items in your shopping trolley/cart with great care to preserve them in their original state as they were on the shelves, in the fridges, containers, etc. This is very important so that none of the products are damaged.

Once you have filled up the trolley/cart with your selected items, queue/stand in line as usual and make your way to the cashiers in an orderly fashion. It is important that your dispersed groups queue/stand in different lines for different cashiers. When your turn at the cashier has arrived, unpack the items traditionally and let the cashiers scan them. Once these have been packed and are ready to be paid for, leave the store/supermarket without paying, and leave all the scanned and packed items with the cashier. Do not turn to look back as you leave the store. Once you have left the store, the THING is done.

You can redo this at various locations (stores/supermarkets) should you wish to do so.
Skip the next 2 pages. I'll meet you here.
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.
LIDEN, Klara
(2012)

LOST—street sign exchange program
Take down a street name sign.
Go to a different city.
Put up the sign in place of another sign.
Repeat.
Nice to meet you again. You are in a room, a white cube of an art exhibition space (minimum of 100 square meters). Five books, *do it: the compendium*, have been placed randomly on the floor. To make that situation possible, somebody wrote on one of the walls in black letters of approximately 15 cm high at about 2.5 meters from the ground:

**Welcome!!** Please take a book you will find in this room and start to read page 241.

Welcome again and thanks for having used the instructions you read on the wall to get here.

Look around you. If you see somebody reading a different book than the one you read now, ask him/her what the book is about and engage in a conversation about books before continuing to read the next lines.

You have decided to continue to read, thanks. That makes me very happy.

Would you prefer to be told about what to do here by reading instructions or by somebody discussing instructions with you?

In the second case, please go toward somebody who has the book *do it: the compendium* in her/his hands and who is leaning against a wall, and ask if she/he can help you.

OK, great, we will spend a bit of time together.

Following instructions can be pleasant and a good way to entertain oneself. It's a good way to escape the pressure of having to make a decision about what to do next. Nevertheless, it's a byproduct of contemporary (2012) Western society in favor of the formula “do it yourself.” You might like or dislike that or not agree with it at all. So if you don’t want to follow instructions, do it at your convenience or ask others their opinion about the subject.

You are now reading. Please execute the following instructions at the same time you are reading unless otherwise specified.

While reading I suggest that you start to walk to the other side of the room. Walk faster than other persons present in the space. Or walk faster than you would usually do in this space.

Find a place against the wall where you feel comfortable. Rest against the wall for thirty seconds, looking at the ceiling, before continuing to read.

Thank you. I am curious, what did you think about? How was the ceiling?
Let’s continue.

Walk at a slow pace toward the center of the space. While you are walking, think about a pose of a figure that you remember and like from a painting, a sculpture, or other kind of artwork. When you have made your choice, try to remember the title, the date of creation, and the name of the artist. When you arrive at the center of the space, stop in a standing position and say loud enough: “the title, the date of creation, and the name of the artist of the work of art you have chosen.”

Please read the next paragraph before executing the instructions: Drop the book on the floor before taking the pose of the figure from the artwork you have chosen, and stay there for 45 seconds in a frozen position. If possible the pose should use the book as a podium to stand, or sit on, or something else .... After 45 seconds take the book, open it at that page (241), and continue to read.

Thank You! Welcome back!

Read the next line out loud and address it to everybody in the room: “Thank You! Welcome back!”

You are now standing in the middle of the room continuing to read. Before reading the next lines, look at each person in the room, one after the other, trying to cross your gaze with each one. When you have seen each one, start to walk calmly in the room and, while reading, try to make each step of your walk different from the previous and following ones. The task is to try not to repeat the same step twice. Take your time. It can be, for example: steps different in size, in speed, in the way you put your foot on the floor, in how you hold the book, or how close your face is to the book, or thinking something different for each of the next two steps, or raising an arm, or twisting your torso, or holding your knee as high as you can before you drop your foot on the floor; or it can be different in directions: a step to the side, a step backward, a big step in front, etc .... You continue to walk in that manner, each step different from the previous one, until you reach the wall opposite to the one you were resting on earlier. Lean against the wall and observe the space at your convenience. Rest.

Please read the next paragraph before executing the instructions: When you will have finished reading the last paragraph, drop the book on the floor and ask somebody else: “In your daily life, do you prefer to take decisions or to follow instructions? What do you prefer, to do it yourself or to have it done by somebody else?”
Just do it: Cut your Nikes and change them into Nike Air.
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!
LIU Ding

Do it (2007)

How and what do we let the art museums do?

During the period of the exhibition, the employees of the art museum will be asked to remove all artefacts from the exhibition and place them in storage at the end of their working day. The exhibition space will then be empty, and they can leave as usual. The doors of the museum are to be wide open, with no need for any alarm system for the space. In the morning the next day, all artefacts will once again be moved back into the exhibition hall and the exhibition can then resume. These tasks are to be repeated all throughout the period of the exhibition.
LIU Wei
*Road of Champions* (2007)

1. Film a live broadcast of a sports event, for instance, the broadcast of the British Open for snooker;

2. Show both the broadcast which you have filmed along with the original live broadcast concurrently, with additional subtitles (for example: XX plays the part of Hundley, XX plays the part of O'Sullivan, and XX plays the part of the referee).
• Go to your kitchen. Grab, and if necessary disconnect, your coffeemaker.

• Put it on the table.

• Observe it for a while.

• Take it apart, not as if you would disassemble a machine but rather as if you would dissect an organism.

• Spread all parts and components on the table.

• Try to distinguish “cells” from “organs” and “systems.”

• Try to understand the interdependency between the different “organ systems” that, as a whole, allow the object to perform its task.

• Reconsider the organism. Try to identify the “breeding grounds,” “multiplication rates,” “spreading patterns,” and “lifespan” of your coffeemaker.

• Link up these estimates with the context in which your coffeemaker emerged. Hereby consider labor costs, availability of energy and material, modes of production, communication tools, and social organization.

• Try to understand the interrelations between the appearance of your coffeemaker and its context.

• Go to your computer, Google “coffeemaker” and dig up three very different coffeemakers from a near or distant past.
• Again, try to understand the interrelations between the appearance of each object in relation to its context.

• Step back and reflect.

• Now, filter out the patterns, the recurring design principles that you identified as successful in the past and valuable for the future.

• Number and list them.

• Sketch up a new coffeemaker design in which you apply these principles within a contemporary context.

• Fax your list of key design principles as well as the resulting design proposal to +32 2 894 22 27.

• Piece your own coffeemaker together again and make yourself a coffee.
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.
LOZANO, Lee
Real Money Piece (1969)

NOTE: At beginning of this piece the jar contains bills of $5, $10, $20, about $585’s worth, coiled in two or three packets around the inside of the jar, unbound. The money comes from Rolfe Ricke from sale of painting “Switch.”

Offer to guests coffee, diet pepsi, bourbon, glass of half and half, ice water, grass, and money. Open jar of real money and offer it to guests like candy. (Apr 4, 69)

NOTE:
Apr 3 Offer money verbally to Steve Kaltenbach. He refuses.

Apr 4 Offer jar of money to Hannah Weiner. She takes (by chance) a $10, which she keeps. This is a “Chain Piece”, since Hannah must make a piece deciding what to do with the $10. This real money piece has become exceedingly interesting to me. This is a jarring piece.

Apr 15 Offer jar to Ron Kleeman who takes out a $20. He wishes to put it back into jar but I talk him into keeping it.

Apr 17 Keith Sonnier refused, later screws lid very tightly back on.

Apr 27 Kaltenbach takes all the money out of the jar when I offer it, examines all the money & puts it all back in jar. Says he doesn’t need money now.

Apr 28 David Parson refused, laughing.

May 1 Warren C. Ingersoll refused. He got very upset about my “attitude towards money.”

May 4 Keith Sonnier refused, but said he would take money if he needed it which he might in the near future.

May 7 Dick Anderson barely glances at the money when I stick it under his nose and says “Oh no thanks, I intend to earn it on my own.”

May 8 Billy Bryant Copley didn’t take any but then it was sort of spoiled because I had told him about this piece on the phone & he had time to think about it he said.
May 10  
Dan Graham puts $50 into the jar (to repay loan).

May 12  
Abe Lubelski refrains, says he’s expecting a big check soon, income tax return (I think).

May 13  
Paul Bianchini declines until he can “ask his wife”, then asks me why I have money in a brown jar. Simone Stern (who has a gallery in New Orleans) says she doesn’t care to have any now, “Too salty.”

May 15  
Dan Graham takes $30 from jar (on loan).

May 16  
Rolf & Uschi Ricke visit. Uschi takes out a bill ($20) & Rolf takes next bill ($5). I urge them to keep money, which they stash in their wallets after a while.

May 17  
Offer money (only $25 left in jar) to Moose [Robert Morris-ed. note], he doesn’t take any.

More bills added to jar (ck for $500 from Paul Bianchini, sale of drawings, cashed & added May 17, 69) including $1 bills & one $100 bill. Write up piece for inclusion in Dwan Language show. (May 19, 69)

May 20  
David Lee takes $1. [Note: Start new method of first removing all bills from jar, spreading them out & offer a free choice of various denominations: “deck of cards” method.

May 22  
John Torreano doesn’t want any money (says he doesn’t need it now) but he takes the jar! Hooray!

“23  
Paula Davies and Marilyn Learner drop in unexpectedly. Neither take any lace but Paula says later she was “controlling herself.”

“25  
Alan Saret takes all the money for a minute but I must have had an expression of terror on my face because he puts it all back.

“26, 69  
Larry Weiner takes $1.

“26  
Dan visits to borrow $10. That makes $40 he owes to the “jar.”

“28  
Claire Copley doesn’t take any she seems insulted & offended that I offer it to her (in such a ‘vulgar’ way?)
June 3  Brice Marden doesn’t need any, he says, & finds it amusing, laughing.

“6  Alan Saret visits again & makes a Piece of the money which is now in two piles on the floor, each shaped similarly to a “footstep” by folding & molding to his hand. It looks good like that & I’m gonna leave it on the floor for a while.

June 16  Gary Bower doesn’t take any now but says he might come back for some in a few days.

“17  Gary Stevens plays with money, re-stacks it, counts it?, doesn’t take any.

“23  For some reason I just don’t feel like offering lace to Felix Roth.

“24  Jake asks if he can take $10 to cover acid in advance & of course I give it to him. (July 1, 69- Jake ret’ns $10 because he cant score now).

June 30  Nor do I offer it to Romy McDonald & friend Marg from England, alto I tell them abt the piece.

July 1  Jake and/or Brian substitute a $1 bill for a $20 bill when I am not looking. I guess it was Brian, who asked me for money in retn for a drawing he left here to which I replied that I’d rather he steal it than ask me for it. Discover substitution after they leave.

July 9, 69  Jason Crum refuses to take money.

July 9  Arthur Berman who is flat broke will only take 20 cents for his subway fare home.
Buy a stadium. It can never be demolished. Thereafter, no one is allowed to enter regardless of the circumstances at any time.
Be very serious.

Get fed up with that and frustrated to the point of boiling.

Kick the cat around (not the real cat).

Acknowledge that all the objects around you, the paraphernalia (I know how you spell it you cunts) of a life, pots and pans, food, books, are already unavoidably set in their meaning, inflexible.

Make some facile arrangements.

Cheer yourself up!
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

[Diagram of a Ricky Board]
Send a threat letter to yourself trying to hide your identity.
Step 1: we build(t) walls inside or outsider?

Step 2: projection screens made out of

– Leftovers of Othello Club (with Emil Michael Klein, Kaspar Müller, Emanuel Rossetti, me)

– Cutouts of The projection screen we built for AP News

Cutout leftovers from a recent project by a fashion designer who used drawings of mine to make fabrics based on them taken out of and to a world where surface becomes meaning is people, they are the other side of the framing that keeps them together and from falling apart, the dresses. therefore if what was cut out would be people, these are the not-people. the not-people are being watched or they play in front of by projectors who show them who they really are. themselves. they are being animated in a play with videocameras taped on projectors recorded by videocameras. feedback.

The main reference for the show were and are (apart from other shows) the recent solo exhibitions by Kaspar Müller and Emanuel Rossetti, two artists who’s work and friendship i truly admire. As a cinema-director I decided to not make any new work but to animate what is surrounding me: friends, art, people, business, love, a film made for Zurich, everything is self-illuminating, anger, You are all a part of it.

During the work on the projection screens i made one more work, a faux - collaboration between two gallery artists, a plexiglass mannequin stuffed with flesh colored chewing gums and butterfly tattoos we decided not to show it.
It’s not like Thomas Sauter and Pamela Rosenkranz hang out in bars together too often even though the gallery’s website suggests this.

Heshe is another player who is in-between, maybe he is a not-people or maybe he was tortured to death that’s why his organs are missing. Heshe is a gallery’s mascot, a logo or a representative director. take value for addvalue. Real Beauty comes from Within (International).

Captions:
Feedback

Kaspar Müller; Emanuel Rossetti & Kaspar Müller; Gutai Home Videos, celebratory Feedback and more; Villa Alcohol and Cigarettes, keep the kids off the streets; under the sea there is so much you can see

light bulbs, light bulb paint, cables, flashboxes, various materials

Real Beauty Comes from Within (International)

plexiglass mannequin, chewing gums, chewing gum tattoos (butterflies), glue
82% Reduction of an Action that Probably Never Took Place Before

1. Look concentrated at the world and look for a possible action that probably never took place before.

2. Reduce the needed materials for this action to 82%.

3. Do it.
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.
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.

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, naïve, 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 re-published by Edizioni Corraini, Mantua, 2002.
Find a ravine or a cliff and photograph it either from the bottom or from the top.

Find a young man to play a flute. Do not ask him to play famous pieces, but to play music that a shepherd would.

Print a photo of the landscape (small format) and display it with the young man in a room with open windows.

The title of the photograph will be the number of kilometers from the side of the room to the Ozoud Falls in Morocco.

**Variables**
If the young man is so inclined, and there are no adverse effects to his health, he should be bare-chested.

Send a copy of the ravine to: eva.marisaldi@gmail.com for the study of the variants of vertigo in the different geographies.
Virtual Reality is extremely fashionable these days. Now to be frank, to obtain something manageable in that field you need a lot of hardware and know-how. It occurred to me that, for an average user, there is an acceptable approximation to Virtuality, namely Reality, otherwise known as Outside World. There is a fantastic software known as HyperStudio (By Roger Wagner productions, in San Diego) that among many other features allows you and me to explore Reality as if it were Virtual. When, through its magic, I open a video window on my screen, connected to an Hi-8 Handycam, I grasp a 3-D image, perhaps not as flashy and glittering as the usual VR cameo (in those ancient times, God himself couldn’t afford Photoshop), but reasonably three-dimensional. Now what if we decide to treat this 3-D landscape as we do a 2-D screen, with buttons and tricks and all? All it requires is 1. to set the camera at a given place (that can be indicated on a preparatory screen in the program itself) 2. to make a reference image of the proper frame (a snapshot with the video monitor will do—widest angle recommended) 3. to select a graphic detail from that frame, isolate it by crashing the rest, and paste it on the empty viewing frame with the “add a graphic item” function. So the next time you set the camera, you just move it to make this detail-within-the-frame coincide with the same element in the real world, and the scope of your lens will be identical to the original setting, I suppose now you’ve got it: you can fill the blank screen with as many buttons as you wish, each one opening a new card with the enlarging comments. Quicktime movies related to that part of the image etc.—no limit but your imagination, as they say in the software blurbs. And once the camera is on, you’ll see these items popping out as they usually do from a classical card, but aiming at reality—clicking in the space.
Instructions for a robbery:

Shoot a video tape of your labour...
(as is common with first thefts, the labour will be long and the tape itself will become boring). So shoot stills from the tape and make a slide show of the labour that is still also clear and almost painful in its openness. Be unaware there is ownership of the spectrum, the alphabet and all popular formats. Reload, camouflage, dissolve.
Immediately discontinue any and all such trademark infringement and cease and desist from further use of all copies of the offending and unlawful material; all materials including mats and artwork and posters making use of our trademarks which you have in your custody must be destroyed.
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*
MCCARTHY, Paul
WHITE SNOW SNOW WHITE COOKBOOK (2012)


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

Shit Pie
White Snow makes piecrust, climbs up on table, counter, and shits in the pie crust, the pie could already have apples in it. White Snow slices apples, roasted pig or roasted chicken or buy KFC WITH POTATOES or White Snow roast a chicken, mashed potatoes, peeling potatoes. Dopey is peeling potatoes.
Study for time
At a beach or in the desert, dig a hole in the sand (the size you like), sit down and wait, silently, until the winds wraps it up completely.

Study for time
In any place, close your eyes and establish a defined area of the sounds your ears can listen.

Study for time
After 12 hours of fasting, drink 1/2 liter of cold water from a silver jug.
Do it...
move your finger
up and down for
one minute every morning
When we are born, we receive a last name and a first name that will characterize us from the beginning to the end of our life.

Our signature is thus important, as it reveals and asserts our personality. It is a sign, it can show a strong-willed personality (be strong or illegible)... Moreover, in the history of art, the artist’s signature always represented the completion of his work.

Try, like me, to write all of your possible signatures on several sheets of paper. Frame them. You will be surprised by the results and by the comments of your friends!

I would like to know how women feel who have changed their names when they remarried
METZEL, Olaf
(1997)

Do it!
(home version)
1. Ask partner or friend to give you a book that she or he is currently reading.

2. Take bookmark and move it to another place in the book. If there is no bookmark, insert one of your own.

3. Place book on bookshelf for ten years.

4. Return book to partner or friend. She or he is to resume reading from the place indicated by the bookmark.
LOOK INSIDE THE TUBE AND TURN ON THE "CANNON"
(the switch – is located to the left of the box)
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.
1. First, listen to the news on the radio.

2. Prepare a cup of tea and drink it standing at the window. You see people walking in the street, cars, shops, it’s fascinating.

3. Wash the cup because you hate starting to work when there’s something dirty in the sink.

4. Make one or two phone calls.

5. Clean your table.

6. Go to the post office to get a registered letter. Wait half an hour.

7. Take cash from an automat.

8. Buy a magazine.

9. When you’re back home, have a quick look at it. Read the main articles.

10. Drink a glass of water, eat a plum.

11. The phone rings, answer and talk.

12. You suddenly remember that you need to make a call.

13. The mobile rings. It’s a friend: chat.

14. Check your emails again, in case you received any new ones.

15. It’s almost lunchtime: you start feeling hungry. You need strength before you start working, so go to the market and shop.
dort ich euch nachher einen Kaffee servieren?

home do it!
HOW TO RUN FOR PRESIDENT OF THE UNITED STATES OF AMERICA

You really have to be a native-born American citizen to do this and at least 40 years old. Once the campaign starts to heat up, out of the corner of your eye, watch and see what the other candidates are doing. As you’re walking your dog, opening your mailbox, as you’re making love, as you’re slowly waking up in the morning, think about what the other candidates are doing. Try to think of their collective statements about what’s right and what’s wrong with America as a pool. Choose your moment carefully and jump in. Jump when you know that the only thing that would make sense this year would be if you ran for President of the United States. You know, they really can’t stop you. In except for maybe two states, Nevada being one, any citizen can be a written-in candidate. In New York, for instance, you simply need 33 of your friends to sign affidavits saying that if you won they would go to the electoral college for you. You can just call them from home, and they probably wouldn’t mind bringing the affidavits over. They can get them notarized by a travel agent. No big deal. Soon people will be wanting a platform and that hinges on what was going on at the moment you jumped in. In 1992, I was moved by the realization that the candidates were not writing their own speeches and I knew that I would want to do that. They were not saying what was on their minds and I knew I would want to do that as well. This year I would probably not say what was on my mind so you can see how from year to year a woman’s candidacy can change. It’s a flexible thing. This year I would probably stay out of America during the entire campaign period and court the votes of all the Americans who are not living there. I would try and represent their needs. Maybe they would have very few needs, their main one being to not be in America, which would be already be fulfilled. I would have an easy time representing all those absent people. Our slogan could be, “We are not there.”

Though frankly, I think everyone in America should run this year, as a pack, in utter silence. When it’s all over they should eat a big meal. Mind if I smoke?
Do it!

“it”: what you have to do,
What is up to you to do,
What falls to you

“it”: undetermined, undeterminable,
Which will only exist when you have done it

Do it, do that,
That thing no-one expects,
Not even you,
That improbable thing

Do what stems from your doing
And yet is not done by you
Nor produced
But stems from well before your doing
From well before you

Do what escapes you
That is not yours
And that you owe

(translated by Louise Burchill)
Remember places you have visited and where you have spent some time, places where you had to make your everyday arrangements, constantly socialize with local people, where you may have been forced to change your habits in order to make the communication seem more natural. While walking, you slowly accustomed to otherwise unusual landscape. Your body was exposed to different weather conditions. Remember the location of these places on the map by observing it from the point where you live now. Use abstract thinking and if you wish—an exact mathematical calculation to track down a geographical center of places you have visited.

Would you like to travel there?
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.
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)
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.

- Olive oil / Vinegar
- Cherry Tomatoes
- Lettuce, bell peppers
- Coffee
- Watermelon
- Cantaloupe, bananas, oranges, (red)
- Cashews, Pistachios
- Eggs
- Chicken breast
- Parmesan cheese
- Oregano (from the organic herb woman)
- Garlic
The impetus was twofold. The simple clear meaning of the word, to pay attention aurally, and its clean visual shape—LISTEN—when capitalized. It was also its imperative meaning—partly I must admit, as a private joke between myself and my then current lover, a French-Bulgarian girl, who used to shout it before she began to throw things at me when she was angry.

It was my first independent work as an artist in 1966. As a percussionist I had been directly involved in the gradual insertion of everyday sound into the concert hall, from Russolo through Varese and finally to Cage who brought live street sounds directly into the hall. I saw these activities as a way of giving aesthetic credence to these sounds—something I was all for—but I began to question the effectiveness of the method. Most members of the audience seemed more impressed with the scandal than the sounds, and few were able to carry the experience over to a new perspective on the sounds of their daily lives. I became interested in going a step further.

Why limit listening to the concert hall? Instead of bringing these sounds into the hall, why not simply take the audience outside—a demonstration in situ?

The first performance was for a small group of invited friends. I asked them to meet me on the corner of Avenue D and West 14th Street in Manhattan. I rubberstamped LISTEN on each person’s hand and began walking with them down 14th Street towards the East River. At that point the street bisects a power plant and, as I had noticed previously, one hears some spectacularly massive rumbling. We continued, crossing the highway and walking along the sound of its tire wash, down river for a few blocks, re-crossing over a pedestrian bridge, passing through the Puerto Rican street life of the lower east side to my studio, where I performed some percussion pieces for them.

After a while I began to do these works as ‘Lecture Demonstrations’; the rubber stamp was the lecture and the walk the demonstration. I would ask the audience at a concert or lecture to collect outside the hall, stamp their hands and lead them through their everyday
environment. Saying nothing, I would simply concentrate on listening, and start walking. At first, they would be a little embarrassed, of course, but the focus was generally contagious. The group would proceed silently, and by the time we returned to the hall many had found a new way to listen for themselves.

There were other manifestations of the idea. I organized ‘field-trips’ to places which were generally inaccessible and had sounds which could never be captured on a recording. I also did some versions as publications. One of these was a poster with a view looking up from under the Brooklyn Bridge, with the word LISTEN stamped in large letters on the underside of the bridge. It came from a long fascination of mine with sounds of traffic moving across that bridge—the rich sound texture formed from hundreds of tires rolling over the open grating of the roadbed, each with a different speed and tread.

The developers of the South Street seaport project, which is near the bridge, always felt that its sound would limit real estate values in the area. In the late eighties they succeeded in convincing the city to pave over the open grating with asphalt. Afterwards, they discovered that this tremendous added weight caused serious structural problems in the bridge. There is still a sound, but it is not as interesting as it was before the repaving.

The last work in the series was a do-it-yourself version. I published a postcard in the form of a decal with the word outlined in open letters, to be placed in locations selected by its recipients.

© Estate of Max Neuhaus
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
Take small emergency exit hammer from any public bus and attach it next to your office window.

Please show your solidarity with recent world events and during one minute don’t interrupt the activity you are concentrated on at this moment.

Take your one-year-old child to the exhibition and teach it to walk there until it will like it. Then continue next day at the same time as long as it will like it. Then continue everyday and as many days as it will like it.
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.
ONUR, Füsun
(2012)

Make silent music for violin—it could be a couple of violins or more. Use any material or objects.

A phrase, a note, a piece of music, or your inside music can arouse you or give you the rhythm. (Don’t use the violin as an object.)
Half gainer with pike
Forward somersault

Half gainer with half twist followed by one and a half somersault

Half gainer with momentum followed by one and a half somersault

Swan dive
Backwards somersault

patada a la luna con medio tirabuzón en carpa
salto mortal de frente

patada a la luna con medio tirabuzón seguida de mortal y medio

patada a la luna con impulso seguida de mortal y medio

salto del angel
salto mortal atrás

ORTEGA, Damián
Saltos (Dives) (2002)
Material:
A Radio Shack “Telephone Recording Control” device (43-228A), which translates a telephone’s electronic signal into an audio signal.

Instruction:
Place the device on the museum director’s telephone. This will allow you to accurately listen to all the telephone calls made, which will be simultaneously replayed through a conventional sound system.

How to use:
1. Unplug the telephone cord from the wall jack and plug it into the Radio Shack device’s control.

2. Insert the device’s output into the wall jack.

3. Connect the cable with the “mini plug” output into the sound system’s microphone. The remaining cable will not be used.

4. Program the sound system under the “med/aux” function to play the audio signal.

Set Up:
1. Determine the location of the sound system that will play the conversations within the exhibition space and adjust the volume to an audible level.

2. Add an extension cord to the cable with the “mini plug” output, and plug it into the sound system.
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.
PAIK, Nam June
Antique Rome is everybody’s memory
(1995)

ANTIQUE ROME IS EVERYBODY’S MEMORY

OCT. 95 MESSAGE FROM HANS OBRIST

“DO IT” PROJECT HOME PERFORMANCE
WANTS CONTRIBUTION FROM NAM JUNE PAIK

NAM JUNE OK DEADLINE NOV.20

HE WANTS WHAT INSTRUCTIONS FOR
DO IT YOURSELF PERFORMANCE PIECE

I LIKE YOUR POEM IN INTERNET
FLUXUS ON LINE

GO TO ONE OF THOSE COMPUTER
RESTAURANTS
FIND YOUR POEM ASK PAUL FOR #
I DIDN’T DO IT FOR A MONTH AND THEN ANOTHER
THINK OF BEST EXCUSE NO EXCUSE OH DEAR

NOV. 95 HANS ULRICH CALLS MANY TIMES
DEC. 95 HANS EXTENDS DEAD LINE

I’VE NEVER BEEN TO THOSE COMPUTER COFFEE SHOPS AIYEEEE
TAXI DRIVER IDENTIFIED AS COMPUTER MAN GIVES ME SEVERAL
LOCATIONS
HE GOES TO THEM FOR HOURS

COMPUTER HAS SIMILAR ATTRACTION
AS MIDDLE OF THE NIGHT TV

OPTIMISTIC VIEW

SOMEDAY COUNTRIES WILL DISAPPEAR
MAYBE 50YRS.
Waiting for a friend

Without any appointment, you stand in a specific place, waiting for a friend to come.

If your friend asks you “How did you know I’d be here?” Tell him “I really didn’t know but I’ve been expecting you for a long time!”

Waiting until everyone sleeps

Go down to a street at night. Find a building you really like. Keep standing and waiting there until everyone sleeps.
PALESTINE, Charlemagne
(2012)

How to Make Life Bearable!!

Become the 26th President!

Wear a Big Hat!

Smile!!!

Be the first Teddy Bear!

Hugg your Best Furry Animal!

Wear your Best Boots sz. 11

Wear your Best Necktie

Be Sure you can See Well!!!

Smile!!!

Luv your Pal!!!

Now Life is Bearable!!
Apply glitter on your eyes and glabella and roll your eyes up to see the starry sky.
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.
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?
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.
What about a game, like the Game Of Twenty Questions. You think of an object and the other players ask you a series of no more than twenty questions.

You can only answer by saying yes or no. The goal of the game is to guess what someone was thinking about with the help of no more than twenty hints. Now, let’s imagine a slightly different version of that same game. You think about nothing and the other players ask you questions. In the beginning, you answer the questions arbitrarily.

Later you have to be careful not to contradict yourself when you answer yes or no. For example, you can’t say its big in the beginning and then later say its small. You have to follow the logic of your answers. After answering twenty questions, you’ll see in your head an object that you never imagined before. It will be something you’d never thought of.

or a light, synchronize all the lamps in your apartment to a musical tune. The music is not audible, but all the bulbs blink to its beat.

or a painting, paint a building a color that reacts to a certain wavelength of light so that at a specific moment of the day or during a specific time of the year, the building or a part of the building will start to glimmer. This is the same physical effect that makes people give strange names to elements of a natural landscape: the golden mountain, the burning bush.

or a flavour, like gas-flavoured chewing gum.

or an event, a day time firework display, black fireworks, with only black smoke and black explosions on a nice sunny afternoon.
Find the address of the closest amateur radio society, contact them, enroll in a course. After few months of learning and after taking the 3rd category/class exam, you will become a radioamateur. Continue learning and contact the hardware section. Construct your own SSB transmitter and start transmitting in the HF spectrum. Do not disclose this to your radioamateur colleagues, because they will not be very satisfied with your behavior. Contact groups, that you deem in need of your knowledge and transmitting power and act in accordance with your personal beliefs.

helpline: marxx@ljudmila.org
A party of any kind.

A party of any size.

Make sure you provide your guests with:

- Fine entertainment
- Drinks
- Good music
- Paper confetti

When the party is over, sweep all of the confetti to one side of the space, evenly distributing confetti along the entire length of the wall where it meets the floor.
PIETROIUSTI, Cesare  
*Instructions* (2002)

Is there something you believe is certainly not art?

If so, please send us an image of it, or a description.

Cesare Pietroiusti  
c/o Independent Curators  
International (ICI)  
401 Broadway, Suite 1620  
New York, NY 10013
PIPER, Adrian
The Humming Room (2012)

IN ORDER TO ENTER THE ROOM,
YOU MUST HUM A TUNE.
ANY TUNE WILL DO.

BEGIN HUMMING
AS YOU APPROACH
THE GUARD.

The Humming Room
13.10.2012
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.
How to blow away a wall:
It is easy.
Close your eyes, concentrate, and blow.
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.
GO to your nearest public library
What does knowledge taste like? The unsalted white of an egg.
It asks for the garnish of betrayal.

PREPARE yourself.
Before setting off.
Select a passage from a book that is dear to you.
Write, or paint it. With elegance, flair and affection on a quality piece of paper.

The question remains: how to share that fullness of hunger that foreboding that foresight.

SELECT a book, at random, from the library’s shelves.
(Make sure that it is about something
completely unrelated to the contents of the passage you have selected)
You may have chose to write or print a passage from a story in the Arabian Nights (Mardrus & Mathers), and the book in your hand could be A Treatise on Heat (Saha & Srivastava). Or vice versa.

INSERT the paper bearing your selected passage, between the pages of this book.

REPLACE the book in its place on the shelf, carefully.

REPEAT the procedure as often as possible.

INFECT knowledge with wisdom.
Imagine and invent five titles of books that you would like all children to read and enjoy. Remember, these books don’t exist. No one has written them, yet. By making up names for them, you are helping them appear in the world.

Why should children alone enjoy the pleasures of make believe books? Now make up five book titles for friends who are grownups.

* Previously unpublished, originally submitted for the UNESCO Children’s *do it* organized by MuMo | Musée Mobile.
YES NO

Layers of original and appropriated instructions.

Stratum 1

Make a grid or find a grid. Do one thing or another thing inside each unit.

Stratum 1.1

Draw a uniform grid of 200 x 200 squares within 1 square meter. Open a telephone directory and read the numbers in order. For each square, starting in the upper-left corner, fill with blue paint if the number is even, fill with red paint if the number is odd.

Stratum 1.2

Draw a grid of 40 x 25 units. Find a coin and define one side as A and the other as B. For each square, starting in the upper-left corner, flip the coin. If it lands with side A up, draw a line from the lower left to the upper right. If side B lands up, draw a line from the upper left to the lower right.

Stratum 1.2.1

10 PRINT CHR$(205.5+RND(1)); : GOTO 10

Stratum 1.2.2

size(3200, 2000);
background(255);
for (int y = 0; y < height; y += 80) {
    for (int x = 0; x < width; x += 80) {
        if (random(1) > 0.5) {
            line(x, y, x+80, y+80);
        } else {
            line(x, y+80, x+80, y);
        }
    }
}
Using a bright green highlighter marker, color over the first diagram of vertical bands. Using a bright magenta highlighter, color over the second diagram of horizontal bands. Stare at these diagrams for 1 minute.

Now look at the third diagram and you will perceive halos of color. This effect—the McCollough Effect—is quite uncanny. It’s not a typical afterimage since color is perceivable a day, or even weeks later.

Look at only the third diagram in a few days and see if the color effect is still perceptible. How long will this last?
Enlarge to a scale of 13:1 and sew together. Please use bright color for lining.
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.
when to screw and
how to find a screwdriver
in your house.

1. Any time is ok.
2. Buy as many screwdrivers as possible, hundreds if possible.
3. The cheaper the better because then you can get more.
4. Get small ones, medium size ones, and some large ones.
6. Proceed to distribute them around (try to lose them).

Possible locations for screwdrivers in your home.

© Jason Rhoades Estate
— Read newspaper
— Spring from chair and let the opened newspaper lie on the table
— Run for your life around your best friend’s house
— Whistle and throw a stone up against her window
— Wait till she opens the window
— Shout up to her that our common idol has died
— Cry together
Pairing A:

1. Apologize to everyone you’ve wronged.
2. Forgive everyone who has wronged you.

Pairing B:

1. Make your own TV commercial for a real product that you regularly use and like.
2. Write and record a one-minute radio ad for a non-famous artist whose work you like. Pay for a time slot and put the ad on the air.
I have a silly gift for you: all the access codes to my e-mail, Fotolog, Flickr, Myspace, and countless others accounts begin with your name. Maybe that password that begins with the word Malena will be saved in files and folders and directories that will travel to lord knows which corner of the galaxy and our planet. Within thousands of years, when humanity stops existing, your name, as a meaningless word, will be floating in space, your name that I wrote to myself and that I now give to you.

Let’s write love letters in our passwords. I assure you, they are time capsules.
RONDINONE, Ugo
(1996)

sit on a chair, or on the floor, or anywhere
light a cigarette or not
look out of the window or onto the wall and
wait until something happens.
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

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Here is a refreshing drink full of history:

Brazilian Iced Chocolate Coca-Cola

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

In the top of double-boilers over hot water, melt chocolate. Stir in sugar. Gradually stir in hot coffee, mixing thoroughly. Add milk; continue cooking until all particles of chocolate
are dissolved and mixture is smooth, about 10 minutes. Pour into jars. Cover and chill. When ready to serve, stir in chilled Coca-Cola. Serve over ice cubes in tall glasses, topped with whipped cream. If you want to save this for dessert, add a scoop of vanilla ice cream to each serving. Makes 300 gallons, or 500 servings. Remember, in this and all recipes, you cannot cook or heat Diet Coke, since its artificial sweetener Nutra-Sweet (chemical name aspartame, product of Monsanto) breaks down and becomes unpalatable when heated. This is certainly better than McDonald’s! A “McDo,” or McDonald’s shop near Antwerp was destroyed in August of 1999 and several in France were seriously vandalized in a protest against U.S. global culinary dominance. “Culinary sovereignty is imperative, according to Patrice Vidieu, the secretary-general of the Peasant Confederation, the French farmers’ movement. “What we reject is the idea that the power of the marketplace becomes the dominant force in all societies, and that multinationals like McDonald’s or Monsanto come to impose the foods we eat and the seeds we plant.”

********

Coca-Cola Roast

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

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

Exploded Meat

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

Boneless wonder

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

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

Beef stew in tomato-cheese sauce

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

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

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

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

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.

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 Robbie Burns!” 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 Sauce**

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

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

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

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

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

**Mexican Coca-Cola Muffins**

50 gallons Coca-Cola, room temperature
1–1/2 tsp. baking powder
9 cups instant coffee
2 cups baking soda
1 gallon unsweetened chocolate cocoa mix
1 cup salt
1–1/2 gallons Kahlua liqueur
5–1/2 gallons pecans, chopped
2 cups vanilla
200 eggs
20 dry gallons plain flour
2 cups butter, melted
100 cups sugar
5 gallons buttermilk

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

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

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

**Coke Salad**

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

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

**Coca-Cola Salad**

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

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

L'Entarteur Godin says that the first five seconds after a pie attack can reveal the victim's true character. "Accurately delivered, a cream pie is an uncannily precise barometer of human nature." Film maker Jean-Luc Godard laughed it off and defended Godin from being permanently banished from the Cannes Film Festival. In contrast, Godin's nemesis, philosopher Bernard-Henri Levy, responded to several pieings by punching Godin in the face. Bill Gates stood paralyzed immediately after getting plastered, blank and emotionless, "as if
bolted to the ground”; Godin expressed disappointment at Gates’s lack of any discernible human emotion with a face full of pie.\textsuperscript{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.\textsuperscript{14}

However, classic pie throwing is not necessarily so scrupulous. Buster Keaton taught pie-throwing technique to Ed Wynn on his television program\textsuperscript{15}. 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.\textsuperscript{16}

----------

**Banana Apricot Pie\textsuperscript{17}**

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 tarts 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 crétinisant 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 trompeté en chœur: “Entartons, entartons le polluant pognon!” Ils ont démontré que de joyeux Robin Hood, avec quelques gâteaux, pouvaient ridiculiser les maîtres du monde malgré toutes leurs armées de bodyguards.

Si Bill Gates ne veut pas être entarté par nous une seconde fois avant le printemps, il devra verser un jour de son salaire quotidien, soit 300 millions de FB, au sympathique sous-commandant zapatiste Marcos dans les Chiapas....
1 Recipe from The Internet Chef On-line! (http://www.ichef.com/ichef-recipes/Beverages/2241.html) adapted from International Cooking with Coca-Cola, a give-away pamphlet from The Coca-Cola Company, 1981. All quantities, in this as in all subsequent recipes, have been adjusted, with the assistance of the measurements units converter page (http://www.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.


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.


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 Mamma 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.gloupgloup.com/manif.html).
DO ING IT.

I THOUGHT I'D DO IT.
YES, I DID IT.
I WENT AHEAD & DID IT & NOW IT'S DONE

T I N A

a canvas stretched on stretchers especially constructed for the actualization. the format does not need to be regular. each corner of the canvas must butt up against one of the edges of the wall. the points of contact are not determined in advance; they’re determined by the charge-taker, who also chooses the work’s shape and size. the possibilities are almost infinite. the canvas is painted the same color as the wall.

exhibition, studio 108, PS 1, ny, april–may 1979
If you go to Frankfurt, try taxi 797.
Call Hans, the taxi driver, at +49 (0) 172 9635343.
Hans will come and pick you up.
Enter the taxi.
Ask for the CD.
Listen to the CD driving.
If you like it ask for an available copy.
Take it with and offer it to the first taxi driver
(with a CD system) in your next destination.
Please ask the new driver for his cell number and the
name of the taxi. E-mail it to anrisala@yahoo.com

Thanks to you, Florian Agalliu and Hans-Günter Rölle
it has only started.
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.
59 steps to be on air—by sun power

time of realization 24 h two persons

1

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

2

Lie down 16 layers of plastic. Get rid of any air trapped between the layers. You need to unroll each one of them, one on top of each other, up to 22.25 m. Maintain the strips lined up together using clothes pins. The plastic is double, so you should have 32 layers.
With a white pen corrector, draw a line every 25 cm on the edge of the plastic... (they are a lot)... then use the following numbers indicated below to mark the other line. Distance on the gore in m –0,0/0, 25/0, 5/0, 75/1, 25/1,5/1,75/2/2,.........................20,5/20,75/21/2 
1,25/21,5/(last)21,75 ^.....

You can find the next steps at
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.

56

with friends...

57
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
Take a Polaroid photo of someone you secretly lust for and whose picture you don’t have.

Don’t rush. Take your time. It is important that the portrait comes out perfect.

Without looking at the photograph, put it in an envelope, still white and undeveloped, immediately after it comes off the camera.

Seal the envelope carefully, hide it in a secure place and never, never open it again.
Walk out on a clear evening in November to a dark spot where you can see the stars. If you live in the Northern hemisphere, look up in the South; if in the Southern hemisphere or near the Equator, look straight up and further North. You will see more than a dozen bright stars—sketch them on a piece of paper. Use a star map if you need to.

Identify the constellation Cetus (the Whale). One of the two bright stars at its bottom (“belly”) is Tau Ceti. It is one of our nearest neighbors. It has a planetary system similar to ours. Maybe life exists on one of the planets?

Imagine the possibilities.
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).
buy some yellow and red flowers
put them in a blue vase
place them on the table

get some glasses of fresh water
clean the brushes
open the paintbox
tear the paper right size
set the mood

bring the coffee
cookies too
put Carla Bley record on player
BIG BAND THEORY
wait
try to set the mood precisely

if this doesn’t work
try it tomorrow
again, same way,
but with pink flowers
SEHGAL, Tino
you are already doing all of it (2002)

you are already doing all of it
Component Pieces:

Frame  plywood (MDF) / w22mm

A
B  ×1
a  ×1
b  ×2
c  ×2
d  ×2
e  ×2
f  ×2
g  ×2
h  ×2
i  ×1

Use this diagram as a guide to connect the rings together (refer to instructions on page 6).

Materials:
- Plywood (MDF) / t = 3mm
- Tana
- White Paint
- Glue

Tools:
- Box cutter
- Scissors
- Paintbrush

Size:
- w650 x d950 x h300 mm

Weight:
- Approx. 5kg (frame + coat)

This is a construction project and is not advisable for children under the age of 13, unless under the supervision of adults. Please use caution when using cutting tools, and wear eye and hand protection at all times. All measurements are in metric units and not all wood sizes are exact; only suggestions.

Architecture for Dogs is not responsible for any injuries incurred from the building process or derived from the equipment itself; use this guide responsibly for faulty materials or unsatisfactory results.

(See Architecture for Dogs 2012. All Rights reserved. The download of this blueprint is no way transfers any copyright or other ownership interest in them to the buyer except for a limited license to use it to construct one piece at a time.)
Knitting Instructions:

Knitting Legend:
- Chain Stitch
- Slip Stitch
- Loop Stitch
- Half Double Crochet
- Single Crochet Double Stitch
- Stitch counts into the same ring

Chain Stitch:
1
2
3
[Front]
[Back]

Loop Stitch:
1
2
3
4

Slip Stitch:
1
2
3
4

Tight Stitch:
1
2
3
4

Half Double Crochet (Same steps 1 and 2 as the Loop Stitch):
3
4
5
6

Architecture for the Bichon Frise_03

Assembly Instructions 02

ARCHITECTURE FOR DOGS
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Designs by RAYOJS SEJIMA

Revised: 20141111/11

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Assembly Instructions:

1. Make rings according to the pattern.

2. Glue the ends together, then bind them with the twine.

3. Tape the rings down to the pattern so they stay up.

4. Knit the coat into the shell. (Refer to knitting instructions)
   Corresponding pieces to be sewn together.

Blueprints can be downloaded on the Website http://architecturefordogs.com, directed by Kenya Hara
SHARIF, Hassan
Black Lines (2012)

One-meter-long horizontal, straight, and wave-like lines to be drawn on the wall from the ceiling downward the floor << one straight line/one wave-like line/two straight lines/two wave-like lines/three straight lines/three wave-like lines—and so on >>. This work can be executed by emulsion paint or ink or marker. See illustration drawing.
SHAW, Jim
(2012)

Think long and hard about what would make a good and inspiring piece using your own talents. Use whatever skill of yours you feel is most developed (writing, painting, dancing, crocheting, singing, etc.), execute it, and present it as yours.
Can people tell when they are being stared at?

Many people have had the feeling they are being looked at and then on turning round find that they really are. Conversely many people have had the experience of looking at somebody else from behind, and then seeing them become restless, and turn and look round. This phenomenon is well known even to children and is found in all parts of the world. However, there have been practically no scientific investigations of it, even by parapsychologists.

There has been a strong taboo against even thinking about this effect, which, if true, implies that the mind reaches out from the brain to affect what is being looked at. This contradicts the habitual scientific assumption that the mind is confined to the brain. Thus this simple, everyday experience has enormous theoretical implications, and could help open up a new understanding of the nature of our minds.

One way to do research is simply to pay attention to the phenomenon in everyday life. Under what condition does it work best? What parts of the body seem most sensitive? And so on.

You can also do a simple experiment at home, working with a partner. One person sits with his or her back to the other. In a series of trials the looker either looks at the back of the subject for 20 seconds, or looks away and thinks of something else for 20 seconds. The sequence is determined at random by tossing a coin before each trial: heads mean look; tails mean don't look. The looker indicates when the trial is beginning by a tap, click or bleep, and the subject then guesses whether he or she is being looked at or not. Mechanical clicks or electronic bleeps are better than taps because they rule out the possibility of subtle clues being transmitted through the strength of the taps. The looker records the results and then tells the subject whether the answer was correct or not. The looker then tosses a coin to determine what to do in the next trial, and so on.

I have found it best to keep test periods fairly short –up to about twenty minutes, during which time forty or more trials can be done. For statistical analysis at least ten separate test periods are desirable, either with the same pair of people, or with different pairs of people.

I would like to hear the results of any experiments that readers can carry out. These can be sent to me by post to the following address: Seven Experiments Project, BM EXPERIMENTS, London WC1N 3XX, England.

Further details of this research and other projects that can be done simply and on a low budget can be found in my book ‘Seven Experiments That Could Change The World’ A Do-It-Yourself Guide to Revolutionary Science’ (Fourth Estate, London, 1994).
SHIMABUKU

Instruction (2003)

Make some art works for animals.
And make them smile.
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.
THE MIRACLE OF TURNING THE WINE INTO THE PEPSI...

SINGH, Alexandre
(2012)

Consider colour clitterance. WHITE WINE → PEPSI... more dramatic.
RED WINE → PEPSI... more biblical.

All this inside a large tunnel.

- a small cap. The pressure of the extra weight releases the liquid.

- DRILL.
PERFORMANCE

TURN WINE INTO PEPSI™

or

THIS into THAT.
Tip a bicycle seat so that the front points upwards and use the seat to squeeze lemons.
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
— rhythm
cradle a melon in one arm
gently bore a hole in the melon with the blunt end of a toothbrush

— communion
take 75 mg of niacin
study “fireplace for your home” on Netflix

— immortality
place “chip-clips” on the cuffs of a pair of pants (closing the legs)
hang them on a clothes line from the waist
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.
1. One is to go to San Francisco. One is to stay in the frightening urban apartment of Richard Kadrey, globally notorious author of the *COVERT CULTURE SOURCEBOOK*. One is the drink too much coffee at Kadrey’s kitchen table. One is to discuss aimlessly the peculiar nature of the modern media environment.

2. Two are to have a sudden insight. It is of vital importance that the idea should emerge from between two people and not be the intellectual property of anyone.

3. Two are to develop the vague notion for a book. The book to be called *THE DEAD MEDIA HANDBOOK*. The book to take a naturalist’s casebook from, and to consist of a natural history of extinct media. The brilliance of the notion to consist in the stark fact although there are 18,732 big fat ridiculous books about emergent futuristic media such as Internet and CD-ROM, there are no books at all about the battalions of experimental media that have already shriveled and died hideously on the barbed wire of technological advance.

4. One is to scribble down a few candidates: Telefon Hirmondo. The European Panorama vogue. The phenakistoscope. Magic lanterns. The stereograph. The Edison Wax Cylinder. The Japanese puppet theater of Chikamatsu. Bidwell’s telephotograph. Early 20th century electric0light spectaculars. One is to realize with a sinking sensation that the territory is intimidatingly vast in scope.

5. One is to be struck with a sinister insight. Why not use modern electronic media to generate dead media research? By the simple step of abandoning any personal claim to the idea, one can make other people do all the work!
To conceive vague plans for the Web page http://www.well.com/dead.media/html!!

To contemplate the prospective Usenet discussion group alt.dead.media!

To speculate on the unknown emergent glories of the public-domain Dead Media Frequently Asked Questions list!

To ponder the possibilities of a Dead Media voicemailbox!

To establish the Dead Media faxline at 01-512-323-2405!

To further exploit the already-overcrowded email addresses bruces@well.sf.ca.us and kadrey@well.sf.ca.us!

To compose a dead media print prospectus in some arcane publication emanating from a London art gallery!

To tug in the infinitive on the sleeve of the previously unsuspecting reader as he or she realizes that he or she is being directly solicited to contribute example of dead media for the clear benefit of mouse-potato cyberpunk hucksters who live through modems and refuse to leave their homes!
WORK PLAN

1) 
2) 
3) 
4) 
5) 
6) 
7) 

Mladen Stilinovic
1973 - 2012
Take George Herriman’s Krazy Kat and do a Sumi ink drawing on archival paper 4 x 7 cm.

It shows Krazy Kat protesting our cybernetic digital world.
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
Giesse gekochtes Wasser in eine gewölbte Schüssel, stelle die Schüssel in den Eisschrank. Durch leiches Erwärmen kannst du das Eis herausnehmen.

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 geschürzten Druckbuchstaben.

Lege letztlich die abschmelzende Eislinse in die Wasserschüssel mit den Ascherückständen des Zeitungspapierpapier Schiffes.

mit herzlichen Grüßen, 13. Februar 1556
Hugo Suter
— And what can be done to recover one’s memory?
— Just close your eyes, drift along your personal toolbox, take objects at random and try to guess them. If you manage to guess 10 objects without making any mistake, you can count yourself lucky, because it turns out you’ve just recovered memory.

Just do it!

Pascally... yours!
Ingredients
1/2 cup chopped onions
8 garlic cloves
10 dried jalapeño chilies
100 grams chopped fresh ginger
2 tablespoons chopped Chinese parsley
1/2 teaspoon cumin
1 teaspoon shrimp paste
1 teaspoon salt
3 tablespoons oil

Equipment
- electric blender or food processor
- small skillet
- electric or gas stove
- glass jars with good lids (many)

Combine all the ingredients except the oil in a blender and process until smooth.

Heat up the small skillet on medium high heat and add the oil. Slowly fry the paste for 5 minutes until it is fragrant.

Remove and store in the jars for distribution.

Repeat as necessary.
TONE, Yasunao
*Fill Event* (2001)

1. Find one or several holes or one or several openings in between walls, floor or any flat surface in the museum space. If you do not find any, make a hole or an opening.

2. Fill the hole(s) or opening(s) with an appropriate material such as mud, soil, sand, etc.

3. Take the material out the day of the show.
1. Hire a detective who, over a period of ten days, will track and report on the daily activities of a young contemporary internationally renowned artist who is in the city and who was not invited to participate in the exhibition.

2. Display in the exhibition the detective’s daily reports and corresponding photographic documentation.

3. Based on the record, indicate the most frequently recurring activities of the subject being followed, and use this record to produce an illustrated manual on how to be an artist.

4. Hans Ulrich Obrist will issue a certificate to the person who follows the manual’s instructions and proves, through a record of activities, the interesting things that have occurred during the period of activity.

5. Start considering options for the next artist to be chosen as the subject for the next edition of this exhibition.
TRECARTIN, Ryan
Lizzie Fitch (2010)

Theme: Negative Beach
(The Maintenance)
Hold Skills: The Edge Of Leg Work

Props and Accessories
1.) Take a bottle of Penta Water, Alkaline PH 9.5, (Penta: Number 3UH¿
with live male guppies
In Post: We can [Red] Black Berry, in the bottle and create the look of settled Activated Charcoal Dust at the bottom of the bottle (Almost like black sand)

The graphic design and brand logo on the bottle will be re-worked to say Past Berry Guppy infused Penta. In small text it’ll say With Activated Charcoal from Fair Trade Fire

2.) A Shiny Army Print, Eye Mask for Sleeping
This will go in the hair and act like a headband. Then want to take a pair of Sun Glasses, masculine yellow tinted shades, & put them on top of the eye mask

3.) Earrings: Put the First-Class Forever Stamp on each ear. Then we take the Red Circle “NO” sign and have it really small as the bell dong part. Let’s hang amber mosquito fossil earrings from each ear, forming one whole earring. Does any one make real amber mosquito earrings?

4.) Do a Pinkish Brass Hoop Tooth Piercing AND a Tooth Pick to play with

5.) In Post: Her teeth should have a Radiant Vertical Gradient. By the Gums, a deep shinny silver, and at the tips a soft pink iridescent beige like an enhanced cat fish

6.) A Yellow Soccer Card (warning), with Suffixes waiting to be Conjugated, written on the card, such as: ed, ual, ly, ish, ity, ize, iferous, tude, ous, id, ism, ation

7.) Necklace: Take a Brass Chain Necklace. Then take a very small red wheel (only like 4 inches in diameter). Hook it to where the brass necklace would normally hook to its self by using Two Red Key Clips. Then with a thin chain we hang Two Gillette Fusion Razor Heads like Army dog tags, so that the razor side shows forward. Then in Post let’s have a Hand Curser floating in front of the razor with an Arrow Curser Tattooed onto the cursing hand on both razors

8.) Long Reverse-French Tip finger nails

9.) In Post, or with prosthetics: Let’s give Lizzie an Adams Apple. Maybe we could start it with makeup

10.) Then we give Lizzie a Watch Tan Line, but no watch

11.) On one hand take a Black Nitrile Glove and cut out the fingers so that the fingers show through: Then take a Blue Nitrile Glove and cut off the whole glove so that the blue wrist part becomes a Bracelet.

12.) An Orange Silicon Key Chain Bracelet with a ton of Keys
This will be on the glove hand which is the opposite hand as the tan line watch hand

13.) A Crow Bar Covered in Sun Screen

Clothing
1.) Take this Ann-Sofie Back Shirt, Cut off the Sleeves down to the belly… use one side of this shirt and merge it with one side of a gray and blue Dries Van Noten shirt. Also cut the sleeve
off this shirt to the belly. She would wear this open with a black bikini top.

She should also wear a warm colored see through mesh shirt in Contrast to the Blue Mash Up like the pink mesh Dries Van Noten shirt that happens. It would be great to get a variety, some to try over the outfit and some under it. In Post we want to merge the Home Depot logo with the Mexican flag, And have it look like it’s transparently yet richly printed into the clothing. OR at least fused in some way...

2.) Blue Faux Denim rimmed yoga Pants

Face
A Combination of Makeup and Post: Let’s age Lizzie slightly: In a way that makes her look like she received a ton of well done surgeries, at too young of an age. So that she looks 46, but it’s really unclear if she got to 46 from 60 or 30. We could achieve this primarily with contour makeup, & the way we treat lips and jaw/cheeks in Post

Eyebrows
Same Color as hair, nicely shaped on the thicker side

EYES
Let’s fade her eyes from Gray Near the Pupil to Construction Orange

Lip Stick
Give her Construction Colored Orange Lip Stick

SKIN
With Lizzie’s Over
All Skin let’s give her a TON of customized tan lines and Tan Gradients: Eccentric Contouring: Done in a way that is strangely desirable (Ex: Chocker Tan Line, Sunglasses Tan Line, Lolli-Pop Stick Tan Line, A Tie Tan Line, Back of the Hat Tan Line, Bra Tan line that doesn’t match Bikini, Belly Button ring Tan line…) We can brainstorm a lot… all kinds of tans (Ex: Burns, Bronze, Gold, Olive, Brown) Fading in and out really organically: Satin skin, so that she looks a little Wet, and Beached

Facial Basics
Keeping in mind the plan for Plastic Surgery and Tan Lines: Let’s figure out a way to do Reverse Contour Makeup. Maybe not the whole face, but it would be great if we could figure out a good moment of this looking really decisive.

BACK GROUND
A Note about all Back Grounds (The model may have arm parts or body sections in a state of transparency to blend and merge the space)

Lizzie Back Ground
Oil Spill Amber Waves, Park Bench Wood and Metal, Greenish Blue Reusable Plastic Water Jug Material and Shaping: A Screen Window, and a Floating Handle Door Knob right next to a Floating Round one. Let’s take the look of either the yellow, orange, purple or pink/gray Army Outfit, & construct it in Post to be a Body Drop Shadow around the right side of shape: like drop shadows in font design.
See page 72, 88, 116, 167, 192, 212, 228, 258, 324 and do it again. Very, very.
VARDA, Agnes

Recipe for chard stems gratin

Chard, also called blette, bette, poirée, jotte or joute, is in the chenopod family of leaves and stalks that can be cooked as a vegetable. Red, fleshy stalks of rhubarb leaves. White, stringy stalks of chard.

GRATIN FOR 4 TO 5 PEOPLE. You will need 2 bundles of chard, smaller is better.
1 SEPARATE THE WHITE STEMS FROM THE GREEN LEAVES. (The bin with the green lid is the container for non-recyclable household waste. The bin with the white lid is the container for jars and bottles without caps or lids.)
2 CUT EACH STEM INTO RECTANGLES, DON'T FORGET TO REMOVE THE FILAMENTS.
3 COOK SEPARATELY IN BOILING SALT WATER. THE LEAVES FOR 5 MINUTES, THE STEMS FOR ABOUT 15 MINUTES. (15 Minutes is a film by John Herzfeld. Robert de Niro plays a cop with a cigar. Box office in France in 2001: 296, 241 viewers.)
4 DRAIN. (The adjective is draining.)
5 PREPARE THE BÉCHAMEL SAUCE: MELT THE SALTED BUTTER (20 TO 30 G), ADD THE FLOUR, STIR IN AND MIX WITH MILK. PEPPER. (The Marquis de Béchameil, maître d'hôtel of the Sun King Louis XIV, was famous for his gluttony. In his honor, a cook christened his name a variant of a creamy sauce. The “i” has since faded.)
6 SPRINKLE A LITTLE GRATED SWISS CHEESE AND NUTMEG TO DUST. (“Bilbo slowed his pace and then when the dust settled, he disappeared.” Tolkien, Lord of the Rings.)
7 IN A BAKING DISH, PLACE THE CHARD, STEMS AND GREENS. MIX IN THE BÉCHAMEL SAUCE.
8 BAKE IN THE PREHEATED OVEN. (“It is black like an oven; the sky is dressed tonight like Scaramouche” Molière, Le Sicilien.)
9 INCLUDE A TRIVET TO PROTECT THE TABLECLOTH.
10 SERVE, EAT AND ENJOY… (“Enjoy, have fun, this is the time that is missing most” Anonymous.)
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
INSTRUCTIONS FOR SOUNDPieces

(a) DESCRIPTION

(b) NOTATION

(c) QUOTATION

1. READ ALOUD AND RECORD QUOTATIONS (c) USING ANY RECORDING DEVICE IN A SECLUDED AND ACOUSTICALLY DEAD ROOM

2. PERFORM ACCORDING TO NOTATIONS (b)

3. PLAY SOUND FILES VIA SPEAKERS INSTALLED AT AN AVERAGE EAR HEIGHT IN A SPACE REFERENCING DESCRIPTIONS (A)

LINE 6


Verbal transcription Note: Elevator Hiss 2 (whispered – except when indicated)

“...StepStep...Step-Ki’Tchin’... Step..Step’Tchin-
StepStep -Step..StepKi’Tchin-Step Step - Step’Tchin
– StepStep’Tchin – Step... ITS GOING UP? –
DoorsClosing\... //HISSSSSSS\SSS\SSSSSSSSssssss
– ”PING-PONG”” – itsthefifthfloor”

who exhibits the work we are... even to his family... even to his A
The smell of slightly perfumed tyres occupied the modestly sized elevator. Scratched silver, worn foam rubbings etched across the notice panel, new information pervading: scent, 3 up and 3 down — ground floor — exit — Bing — doors opening.

Verbal transcription Note : Department Store Girls 2
Spoken Normally – calmly, increasing

"... WeAreHavingATimeSaleATimeSaleATimeSaleATimeSale
Please WeAreHavingATimeSaleATimeSaleATimeSale
ASpecialCompainASpecialCompain
WeAreHavingATimeSaleATimeSale
ASpecialCompainASpecialCompain // ASpecialCompain
WeAreHavingATimeSaleATimeSalePleaseAt
TheMoment WeAreHavingATimeSale, ATimeSale
VeryReasonable VeryReasonable ATimeSale
ATimeSale WeAreHavingATimeSale, ATimeSale
– Please WeAreHavingATimeSale, ATimeSale
WeAreHavingATimeSale, ATimeSale
VeryReasonable ATIMESALESATIMESALE
Everyreasonable itsaSpecialCompainASpecialCompain
SPECIALCOMPAIN SPECIALCOMPAINATIME
SALE WE ARE HAVING ATIMESALESATIMESALE veryreasonable veryreasonable."

4. CREDIT THE WORK AS FOLLOWS:

TRIS VONNA-MICHELL
Two quotations extracted from "Audio Poems" (2008–ongoing) as performed by (insert name)
(insert date of recording)
WALther, Franz Erhard
(2012)

Time Sculpture

A. A workpiece of heavy Sisalax-red canvas/two loops with a circumference of 63 inches, connected by an attached uprisal/Sand of canvas, top and bottom finish/134 x 16 inches.

B. Wooden plinth, measuring 158 x 39 x 12 inches with a white wash.

C. The workpiece laying flat on the plinth.

D. Construct a space of wood 196 x 90 x 90 inches/in the centre of a long side an opening, 31 inches wide/the canvas/christ on the ont-side stays unpainted/the inside is painted in Sisalax-red the same tone as the canvas of the workpiece.

E. Plinth and the canvas/christ set up axial with a minimum distance of 118 inches.

F. Two people take up the workpiece from the plinth and set into the loops, facing each other/this might be done in the near surrounding or in the constructed space.

G. After the activation the workpiece is placed on the plinth again.
Surgery could be understood as a performance taking place in the form of an event. It induces events to happen outside of the “presence”. The implication of the event is understood to exist within this environment, but it cannot be absorbed by the system and knowledge predisposed to the environment.
Classification: Used for the treatment of psychological illnesses.

Main Uses and Indications: Insomnia, anxiety, mania, obsessive behaviour, depression and other psychological conditions.

Application: The person or group should be dressed in loose casual attire and soft cotton slippers, and should walk around each of the major ring roads in Beijing in a clockwise direction, whilst softly reciting, “A ma mi ma mi hong”.

Dosage: Insomnia—Second Ring Road in Beijing (distance of total journey = 32 kilometres), twice daily, one round each time. Anxiety—Third Ring Road in Beijing (distance of total journey = 48 kilometres), once daily, one round each time. Mania—Fourth Ring Road in Beijing (distance of total journey = 67 kilometres), thrice weekly, one round each time. Depression—Fifth Ring Road in Beijing (distance of total journey = 98 kilometres), twice weekly, one round each time. Obsessive behavior—Sixth Ring Road in Beijing (distance of total journey = 188 kilometres), once weekly, one round each time.

Instructions for Treatment: As this therapy respects the autonomy of the patient, it encourages spontaneity through various practical societal operations, such that the original normal psychological state and potential which have been neglected as a result of the ailment can be developed. This then allows for a fulfillment of the patient’s sense of self-achievement, hence providing the means for the expression of his or her self-worth. This heightens the patient’s motivation in life, and it is evidenced by his or her increased vitality and interest, and endurance of workload and duration. This treatment cultivates the patient’s foundations in terms of his or her sense of autonomy, thus increasing the ability to coordinate actions as well as to adapt to the society. By combining the operations, self-treatment formulae and work plans after discharge, it can result in massive changes in the patient’s attitude to life and capabilities, and hence subsequently significantly decrease any defects in terms of his or her societal functions.
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 shortle 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 slap smooth snap snick sniff whip snip clank dance growl clap pop clash beep clatter hahaha spark poop bah bam hump hah wham whee bang whimper slash whine whip gurgle whirr aaa whirl grunt whisper gurgle gasp giggle bawl gloop dong grind groan whoosh bash whoop beep whizz blubber woof pitterpatter plok plop plunk chomp pong drum pop clang blang crash loop creak blare blast bleat aaaaah bloop blurt thump blurted thump burp crumple buzz blurring boing grrr creake grumble crack gulp swag thump gurgle hum gush hack tick hah bonk hiccup hiss hmm bark flick bash chatter chirp bawl hurrah blare cock-a-doodle-doo cuckoo hiss vroom vroom hubba meow swish moo neigh oink purr quack ribbit tweet warble abrakadabra 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 ding dong 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 tsktstk tug twang jangle jingle yelp jollop kaboom saw kerplunk wuah klank knock laugh meow mew toink miew aaaaaw moo clatter munch clop clout num cluck bomp buzz clang belch clank popp tweet vroom whip click waaa waahhh wahlh wallop bang warble whack hoont whallop wheeze murmurr neigh oink ooooh ooze ooch ow patter peep baaamam phew ping splash splat whirl whistle whiz snort sob whizz whoa boink low bonk bonk boo gurgle eew boom bowwow brush bubble bump roar belch shoosh rrrrinngg clunk rustle ahaha scream clatter screech whisper shatter whirr sheesh mumble shine drip drop shiver blab carambah cau chitchat clack whoop click clink hohoho holler honk hubbub buzz toot-toot huh flutter hush icyk itch pow quack quiver ratchet rattle crack ribbit yap yell yip zap zigzag zip zoom zzz
WEINER, Lawrence
Cat. #21 (1968)

A 36 X 36” REMOVAL TO THE LATHING OR SUPPORT WALL OF PLASTER OR WALL-BOARD FROM A WALL, 1968
MATERIAL: LANGUAGE + THE MATERIALS REFERRED TO

PLEASE DO NOTE THE WORK IS PRESENTED NOT AS A COMMAND OR INSTRUCTION. IT IS PRESENTED AS FACT (PAST PERFECT) WITHIN THE CONTEXT OF AN INSTRUCTION EXHIBITION.

© The Museum of Modern Art, New York
The traditional notion for the center of London was Hyde Park Corner (distances were measured to and from this point. During the last forty years, London’s center has moved eastwards, landing on that old boundary line the River Fleet. King’s Cross is now the center of London.

To confirm this shift in the center of gravity, important (and heavy) pieces of civic furniture will have to be moved. This is an invitation to participants to visit the area around Hyde Park Corner and make a thorough survey of all the monuments and memorials. I prefer that participants do this work in groups of five so that they can then assemble and examine the audit.

Only six elements may be selected from the long list, all of which must be moved to King’s Cross. The task is to debate the merits of individual memorials while thinking very carefully about their precise resiting in the landscape context of King’s Cross.*

*Around 1835 a monument to King George IV was built at the junction of Gray’s Inn Road, Pentonville Road, and New Road, which later became Euston Road. The monument was sixty feet high and topped by an eleven-foot-high statue of the king, and was described by Walter Thornbury as “a ridiculous octagonal structure crowned by an absurd statue.” The statue itself, which cost no more than £25, was constructed of bricks and mortar, and finished in a manner that gave it the appearance of stone “at least to the eyes of common spectators.” The architect was Stephen Geary, who exhibited a model of the “Kings Cross” at the Royal Academy in 1830. The upper storey was used as a camera obscura, while the base housed a police station and a public house. The unpopular building was demolished in 1845, though the area has kept the name of Kings Cross.

A structure in the form of a lighthouse was built on top of a building almost on the site about thirty years later. Known locally as the “Lighthouse Building,” the popular theory that the structure was an advertisement for Netten’s Oyster Bar on the ground floor seems not to be true. It is a grade II listed building.

NOTES


5 Thornbury, “Highbury, Upper Holloway, and King’s Cross.”


7 Listed building details, Camden Council.
Take a broomstick and tightly bandage both the handle and the bristles with cotton gauze so that the bristles stand on end.

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

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

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

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

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.
WILLIAMS, Emmett
From “Toom and Esmett’s Book of Games”
(1963–65)

Toom and Esmett is the way the village idiot in Ravenel pronounced Tom Wasmuth’s name and mine. These games and many more were played regularly during the long winter nights at the Chateau de Ravenel between 1963 and 1965, the heyday of the chateau as a haven for artists. (The village idiot was, of course, a wise fool, in the best literary tradition. A former meat-butcher, he returned to his native village airily deranged after years of internment in a Nazi prison camp. In his madder moments he would introduce us to his hundreds of children—the flowers in his garden with whom he carried on long, and incoherent, conversations.)

DRAWING GAME WITH RADIO

Place a pile of pencils, crayons, pens and markers on a table.
Turn on a radio.
Wait for the beginning of a song.
When the song begins, turn out the lights and begin drawing on sheets of paper.
When the song is over, stop drawing and turn on the lights.
Compare drawings, with explications.

* * *

COIN GAME WITH BEER, FOR TWO PEOPLE

Go to a bar and order one beer.
Flip a coin to see who pays for the beer.
After the beer is paid for, flip again to see who drinks the beer.
Continue flipping and drinking. And not-drinking.

* * *

GAME WITH THE MONTHS OF THE YEAR

The months of the year are passed around a round table:
The starter says “January,”
and the player on the starter’s left says “January” and each player around the table says “January” in turn until the starter says “January” a second time. The player to his left becomes the new starter and passes February around the circle. After he says “February” a second time. The player on his left starts March around the circle. The game ends with December. (If a player makes a mistake, he starts the game again with January.)

***

GAME WITH BOXES

Each player is given an identical empty box. Players leave the room with their empty boxes for an amount of time agreed upon in advance. During this time the players put whatever they choose into the boxes. When the players return, the contents of the boxes are scattered about the room. Exhibition.

***
exceptions hide the representation of the book they use severity as a point of contingency offer a sequel with concession as a point of departure double the content’s surface at the point of breathlessness an open truth will always enable naming and erase in passing the stymying of culpable content will preferably distance from the present the surrendering inhabitant of a defective earth his knowledge destroyed by the commandment of conclusion the copying of power suppresses the anger of imitation dominates insoluble writing approaches the uncontrollable eruption of utterance teaches imagery begins the process of warning distances itself for the entirety [of things] denies [itself of] my hand I rip apart the signature of the game of extraction a man has discovered neglected a letter opted for negligence a different version of time i deny that which is understood twist my tongue dread the admiration of the use of fashion in the fashionable instruction manual

gil wolman
march 6, 1995

the interruption in the textual binge turns the play on words on its head and outlines destruction in the meaning of the epic out of derision a text will abbreviate an individual history in the present any knowledge of mankind means the singing of a circus tale the theater of the circus diffuses murder through the profile of an accomplished individual representative chance pleasure pronounces the absence of a blind voice and the disappearance of restrictions

gil wolman
march 7, 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.
XU Tan
Guided Reading of Keywords (2007)

Induction

Control

Development
XU Zhen
(2007)

On the same day, all art museums, galleries, art centres and any physical space related to the exhibition of art will showcase my work.

If this project can be realized, the person in charge of “do it” should contact me as early as possible, as I need to make preparations.

I am Xu Zhen.

Thank you.
YANG Fudong
(2008)
Cut off the roots and branches of a tree that is about a hundred years old or so, until the tree is about 10 metres tall and the width of the roots are about 1.8 metres. Then move it from its original position to a new environment, and begin by inserting one root into the soil. Let it take root and germinate, and slowly grow into a large tree.

Risk factor: 30%–50%

Addendum: Unfortunately the tree has died and has become a block of timber. Nevertheless I will make a cabinet and some chairs from it. This is still considered as “do it”.