

do it

(home)

do it (home)

Curated by Hans Ulrich Obrist

As social distancing requirements remain necessary, and many around the world are experiencing renewed calls to stay home, ICI and Hans Ulrich Obrist are expanding *do it (home)* with a new version of the project that features 55 artists' instructions. These include new commissions as well as recent contributions from *do it (around the world)* at the Serpentine Galleries and *do it (australia)*, produced by Kaldor Art Projects.

Explore this additional collection of *do it (home)* instructions that will take you away from your screens, and recreate an art experience at home. You will respond to the artists' call, follow their lead, enter their world, and realize an artwork on their behalf. When you're ready to return to the screen, share that you did it! Make connections with other doers on Instagram, **#doithome**

do it (home) was first conceived by Obrist and produced by ICI in 1995, as a collection of *do it* instructions that could easily be realized in one's own home. In Spring 2020, in response to the global impact of the COVID-19 pandemic, a new version of *do it (home)* was launched and shared through more than 50 collaborating art spaces from within ICI's international network.

In 1993, Obrist together with artists Christian Boltanski and Bertrand Lavier, conceived *do it*, an exhibition based entirely on artists' instructions, which could be followed to create temporary art works for the duration of a show. *do it* has challenged traditional exhibition formats, questioned authorship, and championed art's ability to exist beyond a single gallery space. Since *do it* began, many new versions have appeared, including *do it (museum)*, *do it (tv)*, and *do it (in school)*. Over time, *do it* has grown from 12 to over 400 sets of artists' instructions, and has been shown in more than 150 art spaces in over 15 countries.

Artists Include: Etel Adnan, Chino Amobi, Alvaro Barrington, Dineo Seshee Bopape, Andrea Bowers, BTS, Cao Fei, Antonio Caro, Gabriel Chaile, Paul Chan, Boris Charmatz, Ian Cheng, Judy Chicago, Hélène Cixous, Megan Cope, Shawanda Corbett, Abraham Cruzvillegas, Aria Dean, Es Devlin, Goran Đorđević, Olafur Eliasson, Édouard Glissant, Ayesha Green, Marlon Griffith, Alexis Pauline Gumbs, bani haykal, Huang Yong Ping, Luchita Hurtado, Pierre Huyghe, Evan Ifekoya, Suzanne Jackson, Jonathan Jones, Carla Juaçaba, Dozie Kanu, Yazan Khalili, Christine Sun Kim, Kim Heecheon, Liu Chuang, Cannupa Hanska Luger, Jota Mombaça, Oscar Murillo, Gerald Murnane, Eileen Myles, Ana Navas, Otobong Nkanga, Laura Ortman, Sondra Perry, Asad Raza, Ugo Rondinone, Dayanita Singh, Hito Steyerl, Latai Taumoepeau, Rirkrit Tiravanija, Kemang Wa Lehulere, and Franz West

do it (home) version: 12.8.2020

ICI

Artist Instructions

A to Z

ADNAN, Etel

(2016)

DEAR ARTIST, ASPIRING ARTIST OR PERSON NOT
KNOWING YOU COULD PROBABLY BE AN ARTIST:

Try to forget your place in your society, even in your family; try to forget who you are - I mean, a student, an employee, a big boss, even a man or a woman - and take a pencil, and let your hand go where it wants; if you want to write a poem, write the words as they come; if you want to dance, move around, walk the way you want, this way and that way, and it will be a dance; if you want to become a singer, sing with no inhibition, the way your heart dictates, remember you have a heart that needs to be used, I mean, needs to feel, and to express what it feels - and if it sings, it will be a song; remember that we are free the moment we want to be free, therefore free to do what we want the way we want; remember that the future is not the past, not yet, always new, and be new with it, do it, be new every morning and every night, and in-between too; and to be new is already a creative moment, and it can lead to creation, and it may also be valuable in itself; be new, and leave it at that...and it will be.

AMOBİ, Chino
(2020)

1. Write a prayer for the world in an arcane language.
2. Score the prayer with a talisman you find in your home.

BARRINGTON, Alvaro
(2020)

find the truths of your life
All truths are only part true
listen to the truths of everyone
Lose your ego
consider the source
find the truth
add them up

BOPAPE, Dineo Seshee
(2020)



This exorcism should be practiced in the morning ☀️
What you will need: a bowl or a cup that you like

If you are able to be outside go outside
If not stand by a window where you can feel the warmth of the sun on your skin

Turn in a circle so that the sun can warm all sides of your body directly
Hold the bowl or cup with all the hands you have
Turn your body towards the sun
Allow the sun's rays to pour into your bowl
Once filled to the brim, bring the bowl to your lips
And allow the rainbow to flow into your body,
Continue to pour and drink until yes.
Once at yes, allow the bowl to be filled again to overflowing w the sun's rays...
Then lift the bowl to the top of your head and tilt the bowl... allowing the rainbow to
flow on your body
Take a slow deep breath in and then out and smile
Lower the bowl to the ground in front of you,
Bow and thank the bowl....
And bow and once up again
Close your eyes
Feel the warmth of the sun on your lips
Pour them ...and kiss the sun deeply
Take a deep breath in through pursed lips
Then sigh out the exhale
Thank the sun ☀️

CARO, Antonio
(2020)

Dear neighbour, shake my hand

Contact your neighbour. You can call them on the phone, text them, write an email, leave a letter under the door, whatever you consider.

Invite them to shake your hand.

Explain to them how this action will work.

The action consists of two people shaking hands.

How it works

Set a date and a place for the meeting with your neighbour. You can decide if you go to their house or if they come your place.

The person visiting the neighbour must take with them a small bowl with water and a small bar of soap.

Once the person arrives, he/she must knock, ring the doorbell or say hello loud enough for the host neighbour to know they have arrived.

The host neighbour must also have a small bowl with water and a small bar of soap.

Both people must rub their hands with the small bar of soap they brought until their hands are very soapy.

Once the hands are nice and soapy, you both shake hands.

Now that you have shaken hands, you and your neighbour can talk a little.

Important:

Don't forget to put on and wear your facemask correctly.

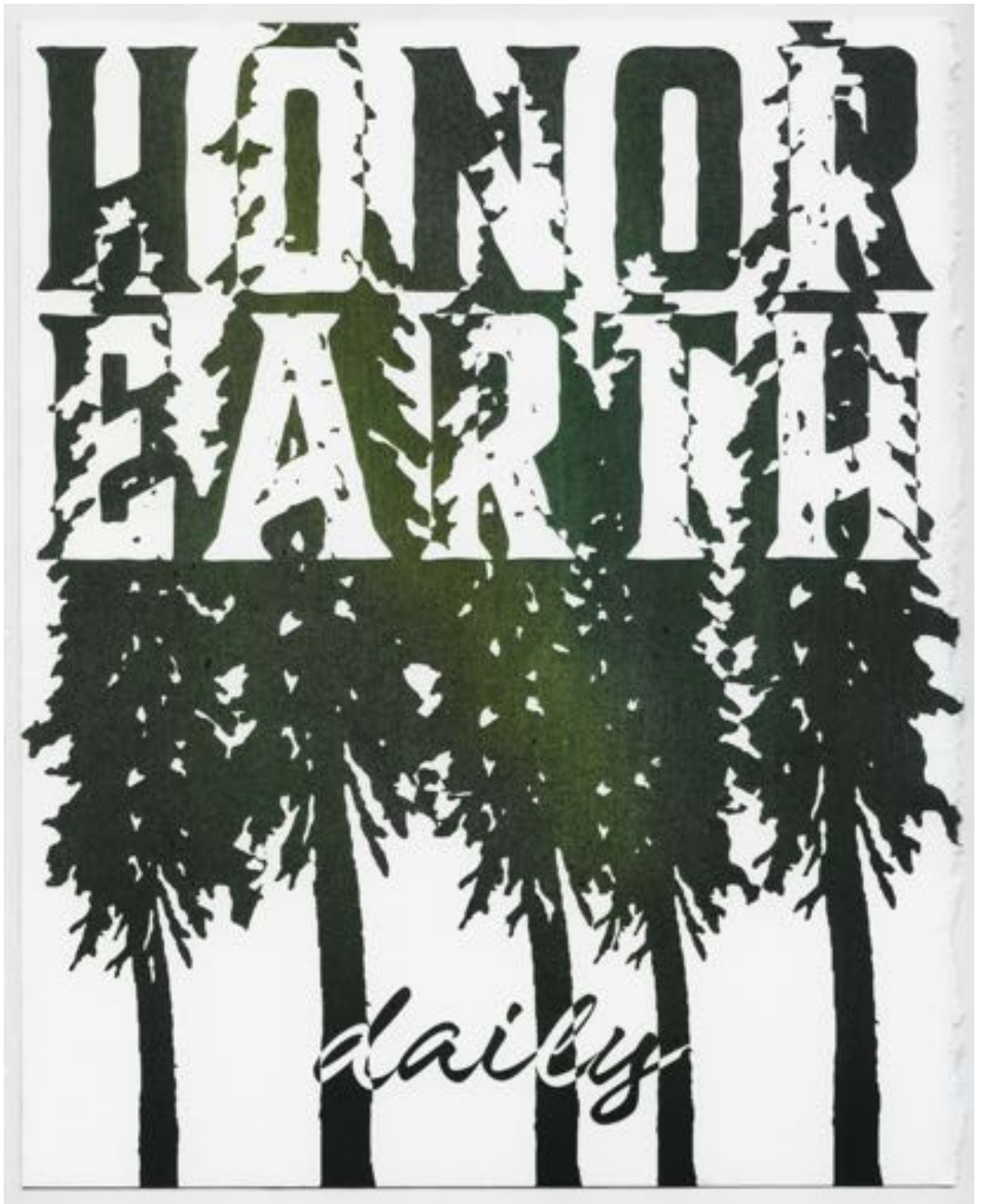
Note:

You could repeat this action in other spaces with other people. For example, at an office.

Materials:

Water, soap, bowls and above all good will

BOWERS, Andrea
(2020)



BTS (2020)

Connect one dot with another.
Draw a line, create a plane.
Beyond the boundaries of time and space,
“You” and “I” become “We”.
Our future is a beautiful image.

점과 점을 연결합니다.
선을 잇고, 면을 그립니다.
시간과 공간의 경계를 넘어,
'너'와 '나'는 '우리'가 됩니다.
우리의 미래는 한 폭의 아름다운 그림입니다.

CAO Fei
(2020)

Count how many eyes are at your home.

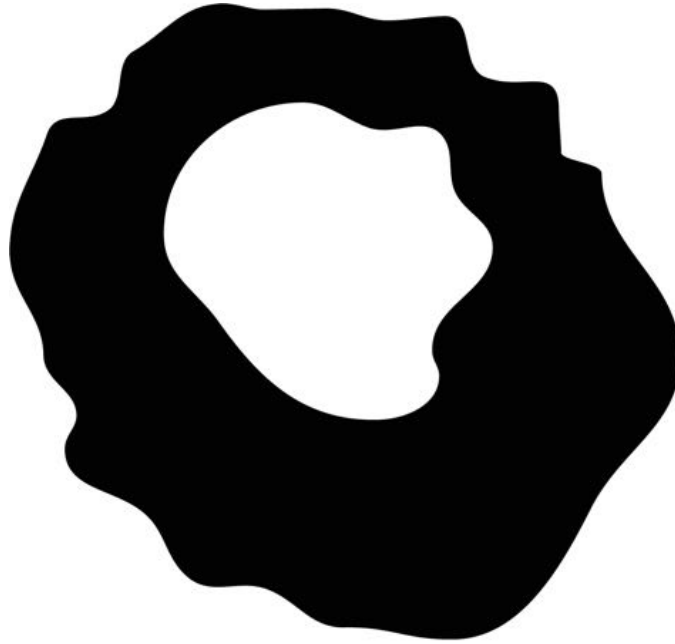
They watch compassionately.

CHAILE, Gabriel
(2020)



1. choose a wall in your house.
2. don't be afraid.
3. draw or write everyday events that you consider relevant that day.
4. find a special time to do this.
5. if possible, do it surrounded by other people next to you.
6. have a look at that wall.
7. cover it or just leave it like that.

CHAN, Paul
Instruction (2005)



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.



CHARMATZ, Boris

(2012)

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.

Hauteur

Vous vous regardez, vous vous retournez, vous ne vous voyez plus, vous baissez la tête, vous projetez 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 au-dessus 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 bassin 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, étire-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 soulèvent 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

CHARMATZ...

Height

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

CHENG, Ian
(2020)

In the morning:
Think on a thing that troubles you.
Maybe you've been avoiding it.
Maybe you've justified why it's not a trouble.
Maybe you've organized your life to
accommodate it.
So it continues to chase you.
Now. Write it down.
There it is. Pinned to the page. Ugly.
Remember you're wired to chase too.
Go and chase the trouble.
Feels different.
That feeling was once called walking with god.
Name it for yourself and do more of that.

MAKE A MARK
EXPRESSA

FEELING
SEND
IT TO A FRIEND

CIXOUS, Hélène
Instructions (2012)

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

COPE, Megan
(2020)

Write a list of every word you know for water:

Salt water, fresh water, river water, brackish water, surface water, etc.

Ask your friends and family to add to the list.

Remember the last time you felt your favourite body of water, feel these sensations again.

Learn to speak the words for your favourite body of water in three languages.

Corbett, Shawanda

(Improv movement) (2020)

Sit down and listen to the music:

***Resonances of the Heart on Horn*, by Robin Jay**

- 1. Focus on the music**
- 2. Focus on how the musician breathes**

Movement

- 1. Think about how many shapes your body can make**
- 2. Interpret sound with movement**
- 3. Breathe while you move**
- 4. Hold the last move for 1 minute**

(Repeat)

CRUZVILLEGAS, Abraham
AUTOCONSTRUCCIÓN (2007)

Find something:

Useful (does not matter what for)

Without value

Free of emotions

Natural

Industrially produced

New

Used

Big

Your hands' size

Not ugly, not nice, just an object

Construct:

Classify

Improvise

Transform

Adapt

Customize

Defend

Release

Let it suspend indefinitely

DEAN, Aria (2020)

End the world

DEVLIN, Es
(2020)

Find a photograph of two trees.

Find an x ray image of the two bronchial trees within a pair of human lungs.

Trace over both.

Overlay the two tracings.

Contemplate the visual connection:

The bifurcating geometry that defines both:

the structures inside us that allow us to breathe;

the structures outside us that render the air breathable.

As you breathe in, visualise the 600 million alveoli, like leaves on the branches of the bronchial trees within your lungs

As you breathe out, visualise the stomata on the leaves of the 3 trillion trees which make your breathing possible

If you have \$8 go to www.institutoterra.org and plant a tree
Think of it growing as you breathe.

DORĐEVIĆ, Goran

Harbinger of the Apocalypse - copies
(1980/2020)

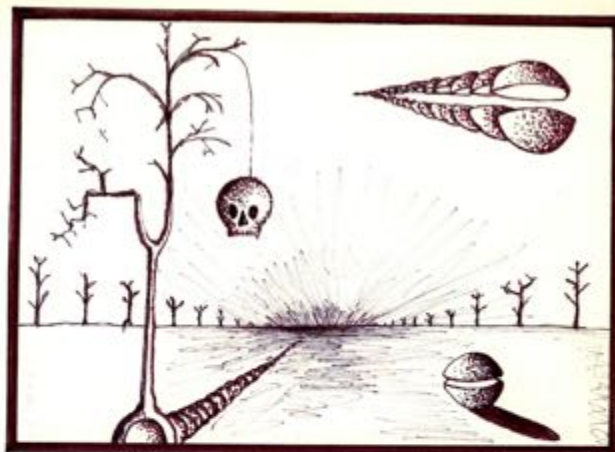
The "Harbingers of the Apocalypse" was my first painting which I considered to be a failure.

Ten years later I declare it a masterpiece and begin making its copies inviting some friends and colleagues to join me.

The copies were hanged in my room as they were coming and after a few months was an official closing of the exhibition.

Now, forty years later, thought it might be interesting to propose copying this drawing from the 1980 exhibition announcement.

Goran Đorđević
October 11, 2020 Belgrade



Goran Đorđević
-Glasnici Apokalipse-
original i kopije
1969/80

U realizaciji ovog rada učestvovali su: Zoran Popović, Jovan Čekić,
Raša Todorčević, Mel Ramsden, Gera Urkom, Lawrence Weiner, Albrecht D.,
Đarko Ristić, Jusuf Hadžifejzović, Vojslav Radulović, Carolee Schne-
emann, Jonathan Borofsky, Peda Klikovac, Braco Dimitrijević, Kosta Bogd-
anović, Christine Koenigs, Stephanie Bergmann, Hannes Friesch, Luciano
Bartolini, Marina Abramović/Ulay

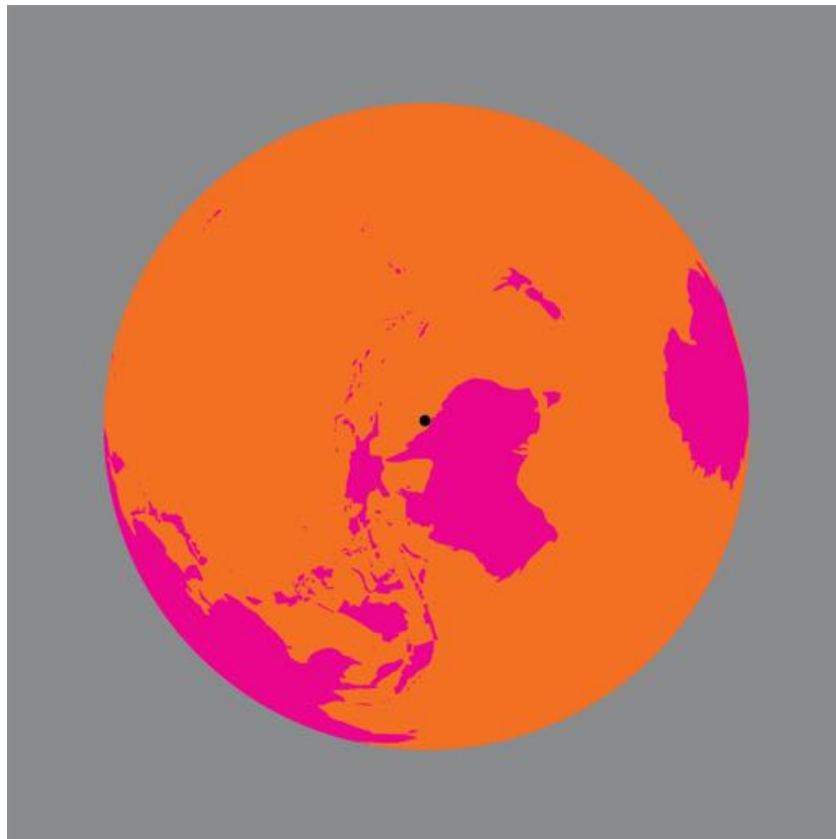
22. maj - 11. oktobar 1980.
zatvaranje izložbe 11. oktobra u 18 časova

III bulevar 106/15, 11070 N. Beograd

ELIASSON, Olafur
(2020)

To create a new world view...

- 1) Stare at the dot on the Earth about ten seconds.
- 2) Then train your focus onto a black surface.
- 3) An afterimage appears in the complementary colours of Eliasson's visual.
- 4) You have projected a new world view.



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.

GREEN, Ayesha

Ayesha, Christina, Catherine, Hine (2020)

You will need:

Paper

Coloured pencils

The names of your mothers.

1. Using the pencils draw parallel lines across your sheet of paper until it is full.

2. Think of your mother's name and her mother's name and her mother's name.

3. Between the lines, and without letting the pencil leave the page, write your name and the names of your mother, grandmother and great grandmother in succession.

4. Keep writing across the whole page, between the lines. Change the order of the names to what feels right.

GRIFFITH, Marlon

Score for a Procession (2020)

Sit in a quiet room, close your eyes and place one hand on your chest.

Breathe deeply feel it rise and fall along with the beat of your heart.

With your free hand make a mark on paper that corresponds with the rhythm of your heartbeat.

When you get to the end of page, pass it on to your partner, friends to add their hearts rhythm. With each rotation do an activity to accelerate your heart rate, start making the marks faster.

The score is completed when the page is layered, our hearts beating side by side.

*You will need sheet of paper, color markers, brushes, crayons any medium of choice.



GUMBS, Alexis Pauline
Hands (2020)

For Cauleen Smith after Mutualities

Hold a book that means a lot to you. Find one that has changed you somehow. Or that has remained with you while you have changed.

Keep holding it.

Now read your hand. Notice the shape of your hand holding this book in particular. What does it spell. What does it tell you?

Put the book down and keep listening to your hand.

HAYKAL, bani

music for solitary machines (2020)

our machine kins are solitary critters. they network or communicate when we need them to. it feels a little unfair that they operate only on our whims. we are very much part of an interdependent ecology with our machines. i would like to pay tribute to our often solitary friends.

0. determine if you are going to write a score and/or record a musical work for a machine

if you decide to write a score, see #1
if you decide to record a musical work, see #2

1. write a score

- 1a. open a new word processing document
- 1b. find a spot (or several spots) within the document and hit ENTER or TAB to place your text cursor (i.e in the middle of the page)
- 1c. type any (or a series of) alphabet + any number from 0 - 127 (i.e G43, X103 etc)
- 1d. print the score and place / frame it in a place visible by your laptop / camera / phone etc

submit your score as a pdf to:
<https://tinyurl.com/y2f6odgs>

2. record a musical work

- 2a. prepare any audio recording device of your choice (your phone, laptop, a professional microphone within an audio recording facility etc)
- 2b. choose a potentially lonely machine(s) in your household / within your proximity
- 2c. do an audio recording of yourself whilst you're using / working on / near to your chosen machine(s)
- 2d. save and name the file as LONELYMACHINE_yourname.mp3 or .wav

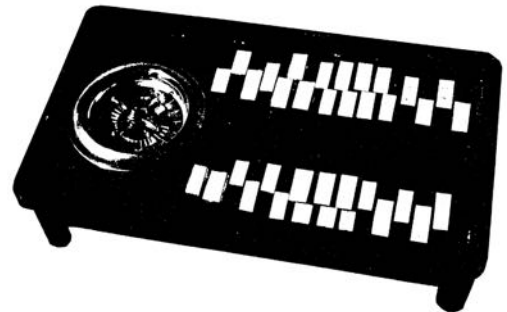
submit your recording to:
<https://tinyurl.com/y668c5zh>

HUANG Yong Ping
(1996)

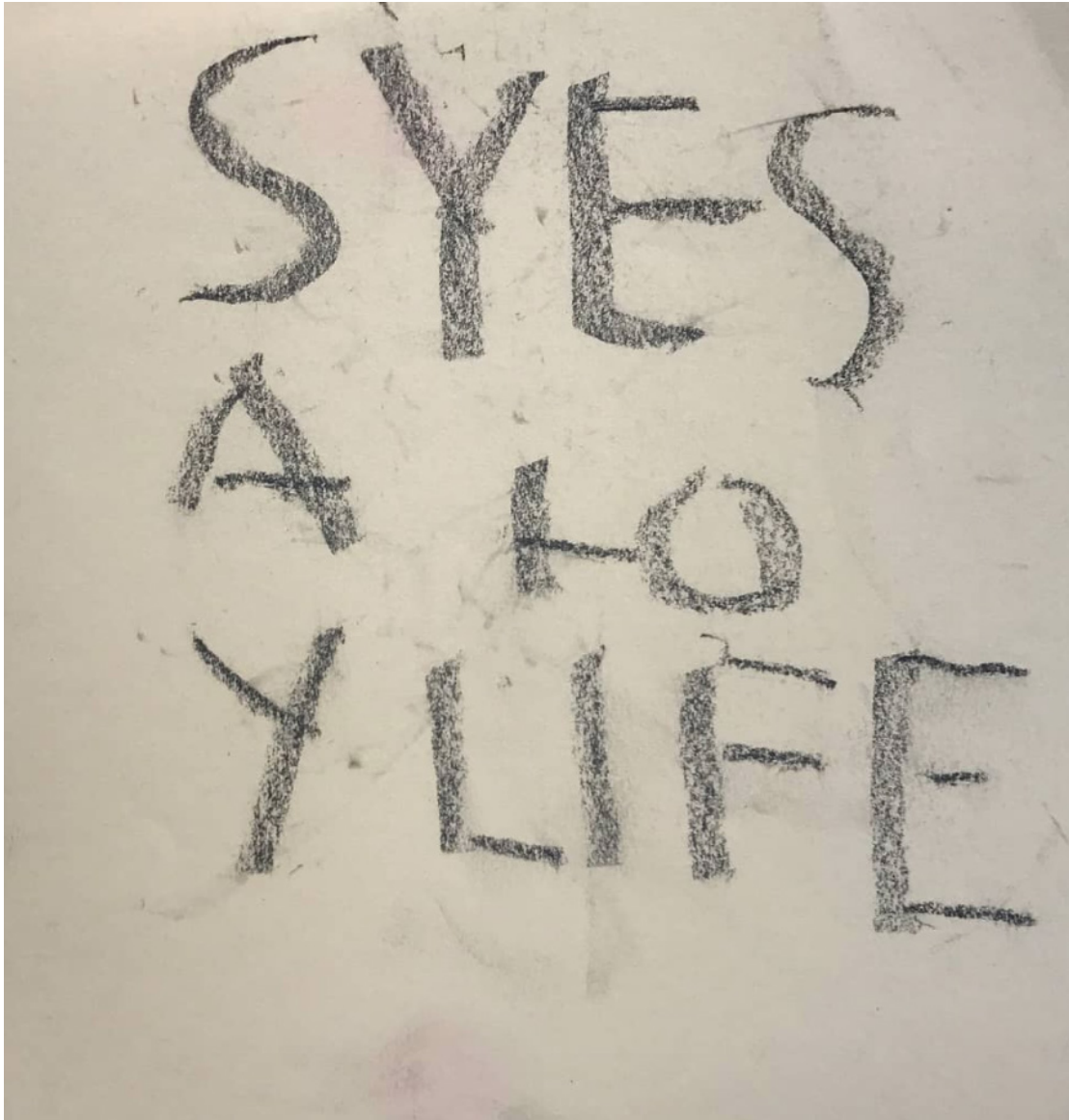
Instructions for using the
small rotating disc to determine
the price of the work:

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?

1 -- 30000F	1 4 - 25000F	2 6 - 300000F
2 -- 200000F	1 5 - 60F	2 7 - 800F
3 -- 400F	1 6 - 60000F	2 8 - 6F
4 -- 70000F	1 7 - 1000F	2 9 - 45000F
5 -- 20F	1 8 - 35000F	3 0 - 10000F
6 -- 9F	1 9 - 7F	3 1 - 90000F
8 -- 8000F	2 0 - 100000F	3 2 - 2000F
9 -- 15000F	2 1 - 40000F	3 3 - 50000F
1 0 - 8F	2 2 - 10F	3 4 - 4000F
1 1 - 20000F	2 3 - 400000F	3 5 - 5F
1 2 - 500000F	2 4 - 80000F	3 6 - 40F
1 3 - 600F	2 5 - 200F	



HURTADO, Luchita
(2020)



HUYGHE, Pierre
Instruction (2004)

- 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.

IFEKOYA, Evan
(2019)

Practice stillness as a matter of urgency.

JACKSON, Suzanne
(2020)

MAKING

TA
KIN
G

AP
AR
T

Putting
Together

Using some things that you might otherwise discard

*piles of junk mail *used napkins- *wrapping papers-
*cardboard mailing boxes - *textile scraps

On these make marks,

write, paint, draw -a series of "gentle" words

Fold them, cut them, twist them,

cut them again, cut them into diagonal and round shapes
cut them again

Making that which changes the original shape of all
things new

NOW

PUT ALL OF THESE PIECES BACK TOGETHER
AGAIN

JONES, Jonathan
untitled (yungi) (2020)

find a stone that fits comfortably in your hand. rub
the stone on a hard surface e.g. concrete or rock.
continue to rub, if necessary find a new stone, until
you create a groove in the hard surface.

JUAÇABA, Carla
(2020)

Put all your tears in a pot.
When it's full of sweet air,
throw it in the "flying rivers" of Brazil and
Amazon will continue

Junte todas as suas lágrimas num pote.
Quanto estiver cheio de ar doce,
jogue nos "rios do céu" do Brazil
e a amazônia continua.

KANU, Dozie
(2020)

Pour a glass of red wine (preferably from Alentejo).

Find a chair and sit (pretend it's one of my chairs).

Drink the whole glass in complete silence.

Identify what and where the roadblocks are.

Imagine driving a sports car.

Swerve around all your obstacles with style
and grace;
never devaluing the humanity of the populace.
never discounting the humanity of the populace.
never overlooking the humanity of the populace.

Reflect.

Protect Ya Neck.

KHALILI, Yazan
(2016)

1. Go to a storage space (be it a room, cupboard, box, drawer or any space where items are stored for potential future use).
2. Take out every item and place it in the main exhibition space. (The items can be anything: tools, equipment, artworks, boxes, books, cables or anything you are allowed to take out).
3. Organise the items in groups according to basic geometric shapes: eg., square, circle, triangle, etc.
4. Place the items from each group on top of one another, forming different piles.
5. Keep adding to each pile until an item falls off.
6. Take all of the leftover items back to the storage space.

KIM, Christine Sun
Finger Exercise (2020)

1. Learn how to fingerspell the following letters in American Sign Language:

A T N M
G Q
K P
D F

2. Use both hands to spell the score below:

A T N M N T A (repeat 3x)
G Q (repeat 4x)
K P (repeat 4x)
D F (repeat 4x)

3. Repeat the score with eyes closed.

KIM Heecheon

Trip (2020)



Take 10 pictures of the space where you spend most of your time.

One main picture which best shows the atmosphere of the space, five which show the entire physical space as objective as possible, three close-ups of some of your favorite parts and a last one you took during your favorite time of the day would be perfect.

Send the pictures to your friend. Even better, send it to a friend that hasn't been invited to the space before.

Ask your friend to draw a floor plan of the space according to the pictures. You will have to set the scale for her/him, so that the floor plan fits into an A4 sized paper.

While your friend is drawing, print the actual floor plan on the same scale on a transparent OHP film or on a translucent tracing paper.

Overlay your printed plan on top of your friend's drawing. Mark the difference and then fill up the shape by coloring it.

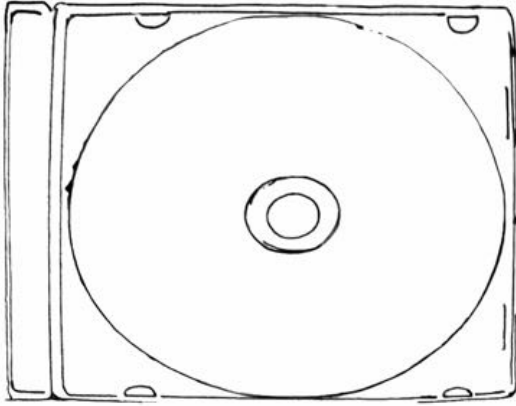
Extrude the colored shape to the height of the space into a small pillar, according to the scale of the drawing.

Hang your friend's drawing on a wall and keep it. Give the small pillar sculpture to your friend as a "souvenir."

LIU Chuang

An Album Without Sound

*CD (Burn a silent track), CD case, CD
Cover (2006)*



This album is dedicated to all visible forms, but its content will be erased due to the fear that people may notice this great machine. The low, compressed white noise is akin to the almost silent breathing sounds made by an educated and solemn person who is being admonished and controlled.

The objective of this machine is: I want to become cultivated, serious and uncommon. Meantime, my objective is: to turn on this machine and direct it towards the world. Thus I will establish a happy relationship between myself and this machine as well as the extent to which music can be listened to.

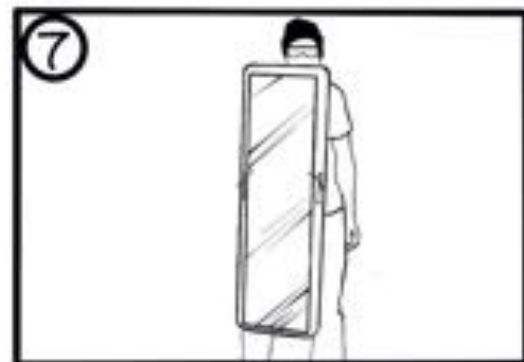
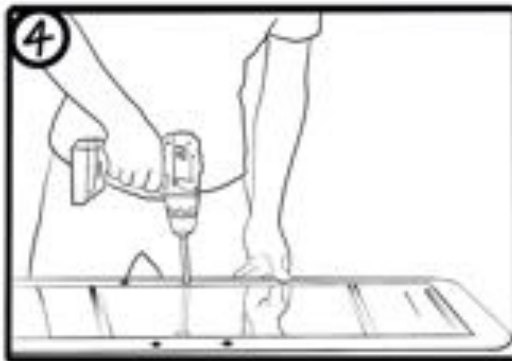
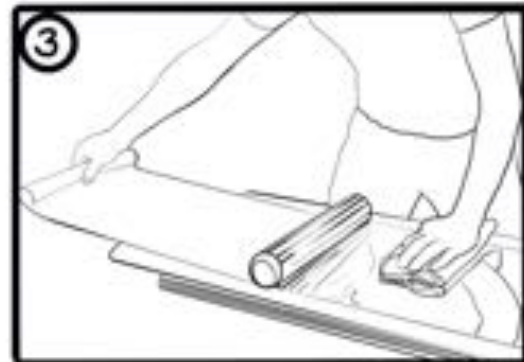
An Album Without Sound seeks to provoke this relationship by installing a machine in a place that precedes music, and subsequently allow it to penetrate into the space of urgency between its gadgetry and the subject that owns it. Hence, the self and body will join as one to engage in repeated battles: that is, the fight to listen when there is no desire to listen.

LUGER, Cannupa Hanska
(2020)

How To Make A
Mirror Shield

Materials List:

- Saw
- Rope
- Mirror Vinyl
- Rag
- Drill
- Board



MOMBAÇA, Jota
(2020)

Okay: breathe.

Now, turn off your phone,
and open all the doors and windows of your home:

whisper a secret to the wind.

MURILLO, Oscar

(2020)

DE CAJA MENOR

Ciudad:	Mes	Año
Pagado a:		
Por concepto:		
Valor (en letras):		
Código:	Forma de recibido:	
Aprobado:	<i>Don't Pay Reef!</i>	
	<input type="checkbox"/> C.C. <input type="checkbox"/> NIT.	

MURNANE, Gerald

(2020)

Use a pencil or a pen or a keyboard to write "The child..."

While you write those words, an image of a child will appear in your mind. The image-child will be in an image-room or among image-scenery out of doors.

Look calmly at the image-child and at the image-room or the image-scenery. If the images pass from your mind, don't fret or strain. Wait patiently and the images will return. They've waited a long time for you to write about them. They'll come back soon enough.

Finish the sentence that you began earlier. Write simply and directly. Report that the child is standing before a bookcase or crouched behind a sofa or sitting astride a branch in an apricot tree, whatever.

Read your sentence. Now, the image-child and the image-scenery should be more stable in your mind. Look calmly at your mental imagery. Look at the face of the child or at the books in the bookcase or at the view from the apricot tree, whatever.

While you look at the details, you'll find yourself looking more intently at one particular detail. That particular detail will wink at you or will find some way to attract your notice. That detail is what you must write about next.

While you're writing about that detail, you'll see in mind other details that you must write about. If ~~the~~ images pass from your sight, wait patiently and they'll return soon enough.

Keep writing.

those

MYLES, Eileen

How To Run for President... (1995)

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?

Navas, Ana

re- (2020)

1. Escriba a mano un pensamiento, idea, convicción de su propia actualidad.
2. Busque material de cualquier tipo que usted haya escrito en el pasado. Mientras más lejano en el tiempo sea lo que pueda encontrar, mejor, por ejemplo, notas de su infancia, adolescencia, etc.
3. Reescriba la oración del punto 1. usando una de sus anteriores caligrafías encontradas. Repita la oración varias veces copiándola cada vez con una caligrafía de una edad / momento distinto. Tome en cuenta la mayor cantidad de características a fin de elaborar la mejor copia posible de cada caligrafía pasada: forma de las letras, tamaño, inclinación, distancia entre las palabras, presión sobre el papel, etc.
4. Exponga el resultado en la presentación de su preferencia (colgado en la pared, sobre una mesa, en un cuaderno abierto, etc.) y observe atentamente el resultado por al menos 5 minutos.

1. Write a thought, idea, conviction of your own actuality.
2. Look for similar material of any kind you've written in the past. The farther in time you can find, the better, for example, notes from your childhood, adolescence, etc.
3. Rewrite the sentence in point 1 using one of the previous penmanship you found from the past. Repeat the sentence several times by copying it each time with the penmanship of a different age/moment in time. Take into account as many characteristics as possible in order to make the best possible copy of each past writing: letter shape, size, inclination, the distance between words, pressure on the paper, etc.
4. Display the outcome in the presentation of your choice (hung on the wall, on a table, in an open notebook, etc.) and carefully observe it for at least 5 minutes.

NKANGA, Otobong
Daily Acts (2020)

Caress a weed between the cracks of a concrete slab and thank it for its resistance and resilience.

Save a coin or a note every day, at the end of each month give it to a cause/ friend or foe in need.

Sing a song daily to heal the soul and alter the mind.

Just do it till it becomes as crucial as breathing.

ORTMAN, Laura
(2020)

Like fire sparks a plume of its own smoke

Which window shines most from the outside in

Most heavily traveled intersection of your floors amongst

Light trails and wandering stories across walls, walk and ceilings of prisms
reflections and silhouettes

PERRY, Sondra
(2020)

call someone you love, draw or scribble what comes
to hand or mind throughout the entire conversation.
send them the aftermath with these instructions.

RAZA, Asad
(2020)

Choose a being to take care of.
Help them thrive, according to their own principle of growth.

RONDINONE, Ugo
(2020)

STEP OUT OF YOUR BODY.

ENTER A NEW ONE.

STAY THERE IN PERFECT ISOLATION.

LIKE AIR IN A NOTHING.

SINGH, Dayanita
(2020)

BYOM

BUILD YOUR
OWN MUSEUM

STEYERL, Hito
(2020)

don't do it.

TAUMOEPEAU, Latai
(2020)

IN CONTINUUM

open a clear space to be upright and soft in your body.
notice your breath and let your thoughts fall away freely.

take your focus to your navel.
imagine your umbilical cord inverted, gently pulling you backwards,
making you walk or traverse a slow circle around yourself.
you are moving at 1mm per second.

recite aloud your genealogy.
say your name.
name your siblings.
name your parents and their siblings.
name your grandparents and so on. let them pass you.

complete a full circle to close.

FACE THE PAST AND BACK INTO THE FUTURE

TIRAVANIJA, Rirkrit
(2020)

WAKE UP

BRUSH YOUR TEETH REALLY WELL

AND DON'T GO TO WORK

WA LEHULERE, Kemang
Self Portrait., (2020)

Boil a kettle of water and fill up the basin in your bathroom.

Let the steam envelope itself onto the mirror until completely foggy

With your index finger draw a self portrait on the mirror and wait till the steam evaporates.

WEST, Franz
Home do it (1989)

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

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

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

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

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

More information on curatorsintl.org

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