

do it

(home)

do it (home)

Curated by Hans Ulrich Obrist

As many around the world are experiencing social distancing and orders to stay at home, ICI is relaunching *do it (home)*. A version of *do it* envisioned by Hans Ulrich Obrist in 1995 and produced by ICI, *do it (home)* assembled a set of artists instructions that could easily be realized in one's own home. Since then, "*do it* has always taken place in public and in private—spheres of life that for many have coalesced in recent months," says Obrist.

This new version of the project is a growing selection of instructions distributed online, and simultaneously through over 30 collaborating art spaces from within ICI's international network. It contains existing and newly commissioned contributions by artists, currently available in English and Spanish. *do it (home)* will take you away from your screens, and recreate an art experience at home. You will respond to the artist's 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**

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, Sophia Al Maria, Uri Aran, Arca, Nairy Baghramian, Christian Boltanski, Meriem Bennani, Geta Bratescu, Critical Art Ensemble, Jimmie Durham, Torkwase Dyson, Tracey Emin, Simone Forti, Liam Gillick, Joseph Grigely, Shilpa Gupta, Koo Jeong-A, David Lamelas, Lynn Hershman Leeson, Lucy R. Lippard, Cildo Meireles, Jonas Mekas, Albert Oehlen, Precious Okoyomon, Füsün Onur, Christodoulos Panayiotou, Philippe Parreno, Thao Nguyen Phan, Marjetica Potrc, Raqs Media Collective, Pascale Marthine Tayou, and Carrie Mae Weems

do it (home) is curated by Hans Ulrich Obrist and produced by Independent Curators International (ICI), New York. *do it (home)* is made available to art spaces internationally free of charge, in response to the COVID-19 crisis, with the support of ICI's Board of Trustees, contributors to ICI's Access Fund, and the Jeanne and Dennis Masek Foundation.

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ICI

Artist Instructions

A to Z

ADNAN, Etel

(2012)

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.

AL MARIA, Sophia
(2012)

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.

ARAN, Uri
(2012)

Doodle.

Arca
Untitled (2020)

1. Look inward
2. Take a deep breath
3. Continue to look inward and contemplate the alien you find there
4. Imagine the other as you imagine the alien you find within
5. Surrender toward compassion for both simultaneously
6. Allow contraction and expansion of the ego in a tempo that feels pleasurable, modulating it as you would your sphincter
7. Return to any step of the instruction in tandem with your curiosity
8. Read this list passively or actively

BAGHRAMIAN, Nairy
(2012)

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

BENNANI, Meriem
Untitled (2020)

Go to YouTube™

Type the name of your favorite top 40 song

Before pressing enter, add « Chopped & Screwed » to the search words

Press Enter

Film yourself dancing to the first result using Time-Lapse

Congratulations, you just made your own TikTok™

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)

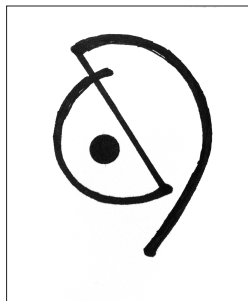
[1] GET YOUR NEIGHBOR'S PHOTO ALBUM [2] GIVE THE NEIGHBOR YOURS IN EXCHANGE [3] ENLARGE ALL THE PICTURES TO 8 X 10 [4] FRAME THEM SOME SIMPLE FASHION AND HANG THEM ON THE WALLS OF YOUR APARTMENT [5] YOUR NEIGHBOR SHOULD DO THE SAME WITH YOUR ALBUM

BRATESCU, Geta
(2012)

“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.”



CRITICAL ART ENSEMBLE

*Three How To Projects for Art Production
in Domestic Spaces (2001)*

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.

DURHAM, Jimmie

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.

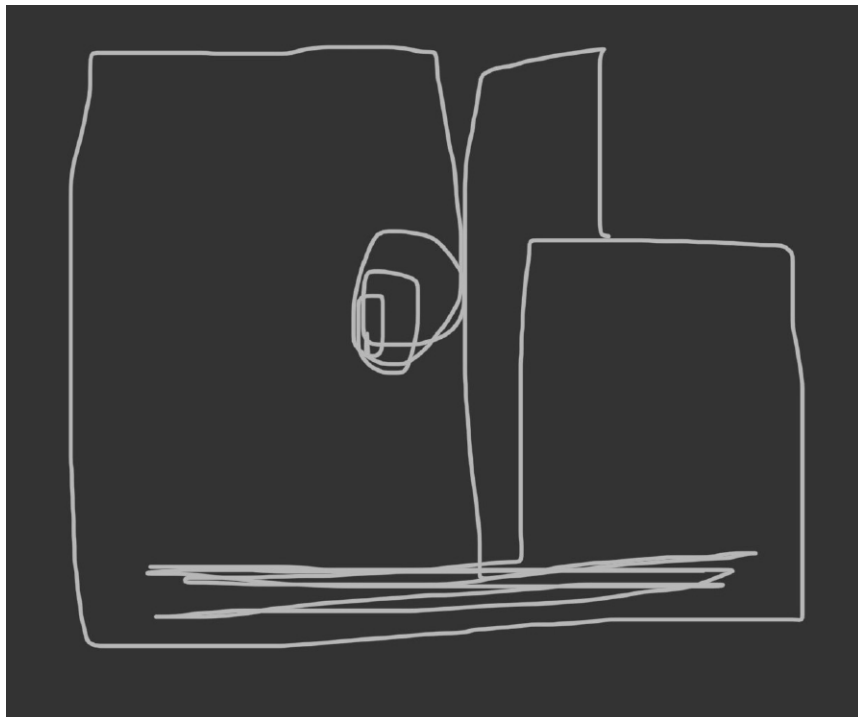
DYSON, Torkwase
99 Cents (2020)

Anyone down for 99 sec drawing? Horizontal/landscape style?

With your phone record your hands, mouth, computer, body, or favorite sentient being making the drawing for 99 seconds.

Any medium, context, time, space, or condition you prefer. However many people it takes, at whatever altitude you need, all drawings are welcome. If biodiversity or a good doppelgänger helps, just make it with curiosity/care and send it on.

Title it, include medium and a note If you please.



EMIN, Tracey

What Would Tracey Do? (2007)

Take a table. On the table place 27 bottles — all of different sizes and colours. Take a reel of red cotton and wrap it around the bottles, like a strange web that joins them all together. You can, if you wish, take the reel of cotton underneath the table.

FORTI, Simone
The Masque-Culotte (2020)

The masque-culotte is a very simple cotton mask made from a pair of underpants, preferably bikinis.

You put your head through the waistband, then the top of your head through a leg hole and pull the mask into place. Tie off the extra material. It takes a bit of experimentation.

I call it a masque-culotte or an MC for short.

GILLICK, Liam
Instruction (1989)

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.

GRIGELY, Joseph
Instruction (2002)

Watch TV with the sound turned off for one hour.

GUPTA, Shilpa
(2012)

LOOK STRAIGHT
DON'T SEE

Kindly fill below

Where do you live currently

- 2) Virtually** -----
- 7) Mentally** -----
- 4) Philosophically** -----
- 0) Physically** -----

KOO Jeong-A

Untitled (1997)

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

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

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

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

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

LAMELAS, David
(2012)

CLEAR YOUR MIND OF ALL THOUGHTS

and say

MOON

making a perfect circle with your lips, and hold

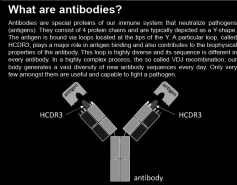
LEESON, Lynn Hershman (2019)

Generation of the LYNN HERSHMAN and ERTA Antibodies

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Abstract
 Therapeutic antibodies make up a significant fraction of the marketed drugs. The evolution of this very broad market has driven researchers to characterize the natural sequence diversification (CDU concentration) and is supplemented with heavy chain heterodimeric methods. A key determinant of antibody activity and target specificity is the so-called HCDR3 loop, which also contributes to the structural and production-related properties. In this study, we concentrated either the amino acid sequence LYNNHERSHMAN or ERTA in the HCDR3 loop of a stable variable antibody. The resulting antibodies were produced and profiled to show their distinctive properties.



As in all proteins, amino acids are the building blocks of antibodies. There are 20 different naturally occurring amino acids and their names are typically abbreviated with a single-represents letter and the protein chain by a string of letters accordingly.

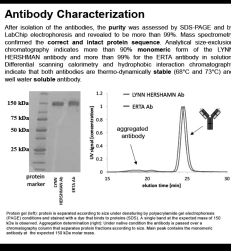
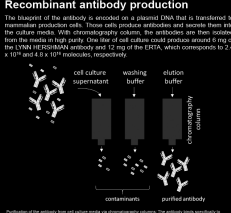
Design of the LYNN HERSHMAN antibody
 We have selected a stable template antibody and exchanged the HCDR3 sequence to encode either the amino acid sequence LYNNHERSHMAN or ERTA.

The amino acid sequence of the antibody is shown as a sequence of letters: **DGSGYGGSSVWVW**. Below it, a table lists the amino acids and their corresponding single-letter codes:

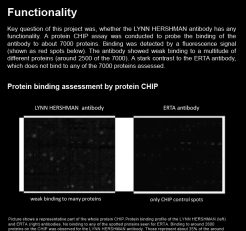
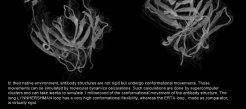
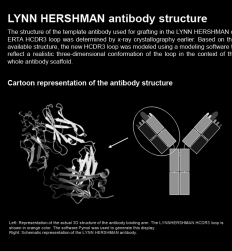
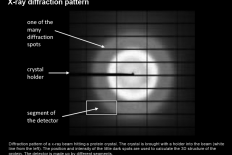
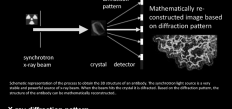
Abbreviation	Letter
Alanine	A
Cysteine	C
Aspartate	D
Glutamate	E
Phenylalanine	F
Glycine	G
Isoleucine	I
Leucine	L
Methionine	M
Asparagine	N
Proline	P
Serine	S
Arginine	R
Valine	V
Threonine	T
Yeast	Y
Tyrosine	Y



Recombinant antibody production
 The blueprint of the antibody is encoded in a plasmid DNA that is transfected to mammalian production cells. These cells produce antibodies and secrete them into the culture media. With chromatography columns, the antibodies are then isolated from the media in high purity. One liter of culture could produce around 10 mg of the LYNN HERSHMAN antibody and 12 mg of the ERTA, which corresponds to 2.4 µg/ml and 4 µg/ml respectively.



Antibody structure determination
 To obtain structural insights into an antibody structure, the antibody, or a relevant fragment thereof, is incorporated into the structure of the antibody. Three high-resolution techniques are used: cryo-electron microscopy, X-ray crystallography, and NMR spectroscopy. X-ray crystallography is the most common method. When the beam hits the crystal, it is scattered in different directions and captured by a detector. Using the intensity and position of the spots, a mathematical function is applied to reconstruct the 3D structure of the antibody.



Conclusions:
 The production and profiling of the LYNN HERSHMAN antibody illustrates quite well the actual research procedure. A contrast is the design of the antibody sequence. In a typical antibody discovery campaign, the functionality is in focus and the sequence is discovered during the process. For the LYNN HERSHMAN and ERTA antibody, we defined specific sequences to start with and tried to find a function. The antibodies could readily be produced and the biophysical properties were quite promising. A rather large number of antigens are bound by the LYNN HERSHMAN antibody. In contrast, the ERTA antibody, which showed superior production and biophysical properties, is not binding to any of the assessed proteins.

* INSTRUCTIONS

1) DEFINE SOMETHING THAT IS IMPOSSIBLE TO ACCOMPLISH

2) MAP OUT THE PLAN

3) DO IT

*The instructions, process and actualization in generating the LynnHershman Antibody 2018

LYNN HERSHMAN LEESON
 INSTRUCTIONS TO A CLASS ART U.C. BERKELEY ART
 DEPARTMENT 1984

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!

MEIRELES, Cildo
Study for time (1969)

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.

MEKAS, Jonas
Instruction (1996)

Do it ...
move your finger
up and down for
one minute every morning

OEHLEN, Albert

Instructions To Make A Good Painting (2012)

Arrange all your paint tubes according their size.

Arrange all your brushes in alphabetical order.

Turn your prepared canvas 180°.

Choose a color and a brush and make a mark.

Try not to be creative.

Paint.

Try to make the greatest painting that ever has been painted.

Forget it.

Sit down.

(chorus)

Find the part/s that you don't like.

Paint it/them white.

Let it dry.

Paint more.

repeat chorus

OKOYOMON, Precious

Untitled (2019)

1. Write down your fears on a white square piece of rice paper
2. Fold the paper into a tiny triangle
3. Set on fire
4. Take the ash outside
5. Put it in dirt
6. Plant a flower in the dirt (Pansies, Cosmos, Snapdragons)
7. Repeat until you have a garden

ONUR, Füsün
(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.)

PANAYIOTOU, Christodoulos
(2012)

Apply glitter on your eyes and glabella and
roll your eyes up to see the starry sky.

PARRENO, Philippe
(2004)

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.

PHAN, Thao Nguyen
Dig a Hole, Plant a Seed (2019)

CHỌC LỔ TRÁ HẠT



MAKE A SEED BALL



DIG A HOLE , PLANT A SEED



WAITING FOR WHAT HAPPENS

POTRČ, Marjetica
Instruction (1997)

How to blow away a wall:
It is easy.
Close your eyes, concentrate, and blow.

RAQS MEDIA COLLECTIVE

*DO IT YOURSELF (for children) (2011)**

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.

TAYOU, Pascale Marthine
Instruction (2002)

— 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!

WEEMS, Carrie Mae
FACE THE DAILY FORCE... (2020)

FACE THE DAILY FORCE...



More information on curatorsintl.org

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