

Landing Space: Art in Alternative Spaces
www.landingspace.homestead.com

In October 2002, *Landing Space: Urban Land Art in Singapore* held its debut exhibition by introducing Land Art to the Singapore public by transforming a historical abandoned warehouse into an intriguing labyrinth of installed forms made of natural materials. *Landing Space (1)* was supported by the National Arts Council, Lee Foundation, and NTUC Income.

In *Borrowed Nature* (January – June 2004), we 'borrowed' 60 collections from the natural environment and placed them at Woodlands Regional Library in a National Library Board-Singapore Art Museum project entitled "Woodland". *Borrowed Nature* is currently touring at a new site: "The Office Gallery". Upon completion of its tenth tour, it will be returned to its original sites of collection.

Artfields will be our third and most ambitious project to date involving direct audience participation and international exchange.

Gone Fishing: A Field of Dreams
www.gonefishing.com.sg

Founded in October 2002 by a husband and wife team, Kenny and Mei Chin, Gone Fishing is a vessel on which they have set out to fish for ways to live meaningfully in the sea of life.

In more ways than one, Gone Fishing is simply a cafe that refuses to be just an ordinary cafe. By 2004, Gone Fishing takes on a new mission to promote wellness in humanity through encouraging and enabling the pursuit of happiness, meanings and fulfillment:

"a casual space for the unhurried soul" is transformed into "a field of dreams".

Four art installations at Gone Fishing will transform, for one year, the café environment for art exploration by the public. This project reinforces the view that artist-created activity outside the walls of the museum or the gallery ("the Modernist white cube") have social and aesthetic value.

Through *Artfields*, we hope to further breakdown the separation between art and life by placing art in a living space where neither dominates the other. Instead there will be a true interplay of art and life; the café's activity becomes part of the art and vice versa. We hope you will support our vision and quest of bringing a living, breathing art to the Singapore public.

From June 2004, every quarter, the café will undergo a transformation led by a group of artists. ***We invite the community to participate in the entire process of art-making.*** You may ***aid in building structures to alter the café space*** by weaving, blogging, constructing, and infusing tea. You are also welcome to ***interact with these structures*** thereafter. Additionally, you may also be ***involved in the critical dismantling process*** which is often overlooked. ***Workshops and active documentation of the entire process*** are planned, thereby providing opportunities for real time critique and collective learning. All activities are "pay-as-you-will", unless otherwise stated.

Please contact Kenny Toh, 6762-9901 or kenny@gonefishing.com.sg for details.

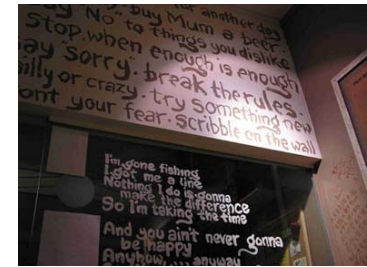
With the support of:



Gone Fishing is located at 15 Chu Lin Rd, off Jalan Remaja, off Hillview Avenue. Tel: 6762-9901. Board bus 173 from Bukit Batok Interchange and alight at the 8th stop.

ARTFIELDS

featuring art installations by
Twardzik Ching Chor Leng, Peng-Ean Khoo,
Brigid K. Watson and Lee Tet Keong



**An Arts Festival of Sorts
at Gone Fishing cafe
June 2004 – June 2005**

produced by Landing Space and Gone Fishing

Art can no longer be contained in museums and galleries. It has to be lived. It has to be woven, infused, constructed, and even blogged into our lives. Every age faces the unanswerable questions of 'what is art' and 'what does it do?' This series of projects hopes not to provide answers to these perpetual questions, but facilitate their asking by new generations.

1 Wave

June – September 2004

Cotton String, variable dimensions

by Twardzik Ching Chor Leng
vinandling@yahoo.com

Cotton string stretches from wall to wall repetitively back and forth, from the front entrance to the back exit, as if it is a fabric weaved into the architecture. The viewer gets a sense of entering into a dreamscape where the whole architectural structure of the cafe has been transformed into a giant undulating wave. Upon entering, the viewer becomes totally engulfed within the web of the 'architectural weaving'.

Andy Goldsworthy's twig and thorn weavings that stretches from wall to wall, from floor to ceiling, have created environments that transformed the gallery space. Likewise, Wolfgang Laib's wax tunnels lead the viewers to dead ends. My work follows in the same vein as these site-specific works in that they alter the environment in which they occupy, displacing the viewer into an other worldly realm.

2 blogged

October – December 2004

Blogs, computer terminal, café environment, variable dimensions

by Brigid K. Watson and Peng-Ean Khoo
bkwn@verizon.net, pengean@yahoo.com

Singapore-based artist PEK and American artist BW create an environment constructed entirely of the paper documentation of their

three-month online diaries to each other. The artists have printed out the entire 90+ entries and attached them with sewn thread into the various forms described. Words will literally take over the entire space in the form of carpets, wall paper, window treatments, and table settings. In addition, recordings of various individuals of a range of ages and ethnicities reading these blogs aloud will be played.

Viewers are invited to write blogs of their own and send them to the artists on a laptop computer provided. Anyone who leaves a blog is then invited to take an actual piece of the installation home. In this way material for a second generation of installation will be created for exhibition at a future site in a different location.

3 The Player

January – March 2005

Constructed walls and free play, variable dimensions

by Lee Tet Keong
tet_keong@hotmail.com

Strips of walls of different widths and heights, some stretching from floor to ceiling, are constructed. 'The constructed wall' is a response to the artist's emotions when he first entered Gone Fishing café. Five minutes into studying the existing writing on the café walls, he started to look for a part of his childhood that never transpired, or rather, a part that he never managed to get his hands on: to be able to make marks on those untouchable HDB flats wall.

"With the café's existing wall as the backdrop, I hope to extend its energy to the whole café and build a complete playground for

the patrons to relive a second childhood, and for the younger patrons, to live a piece of childhood that was unavailable to me."

Widely used media such as markers, ball point pens, pencils, drawing pens, charcoal, etc - are provided for the 'player'. Play, and let play.

4 The Fourth Cube: a grain, a blade & a drop

April – June 2005

tea and poetry infusion, variable dimensions

by Peng-Ean Khoo
pengean@yahoo.com

The viewer is brought into a three-dimensional chapbook. The central idea being that human activity dotting space is like writing text on paper. Four poetic environments set the 'page' with each being marked by a poem with a rain element, effectively becoming a 'rain page'.

The 'chapbook' opens with an *outdoor cube* of space bounded by white flowers and rain. Then, a path leads to the *middle cube* where poetry has been blow-painted on its walls using rainwater and grass tea. The *innermost cube* resides at the back of the café. Viewers are invited to make, infuse and drink tea. This is by way of the viewer 'writing' his/her existence into the 'rain pages'.

Poetry no longer lies flat on paper: it infuses our very existence. As the viewers enter and leave each cube, they are opening and closing pages of a 'chapbook' at the same time infusing their existence, their history, into the poetry of that space. Drink poetry, live poetry, be poetry.