

## Franchises

The first FAR WEST franchise store can be visited at **FAR WEST METRO**, The Mall Bristol. **Maverick Press** and **Plan 9**, as well as some of the artists in this store will be there until 24 July. See store assistants, brochures and websites for details.

The virtual metropolis **RMB City** is in the early stages of development. The FAR WEST contribution to this online project can be accessed via the FAR WEST website: [www.farwest.cn](http://www.farwest.cn)

FAR WEST franchise stores will also open at A Foundation, Liverpool (20 Sep - 30 Nov) and Turner Contemporary, Margate (4 Oct - 4 Jan).

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## Events

A programme of live art, exhibition tours, a seminar, film screenings, activity pack and other activities are happening throughout FAR WEST. See store assistants, brochures and websites for details.

FAR WEST is at Arnolfini 28 June - 31 August 2008.

茶齋 FAR WEST

### WELCOME TO THE FAR WEST CONCEPT STORE.

FAR WEST is an interactive shopping experience. Artists have been involved in every area of the store's design, including window and product displays, the logo and wall designs.

The store combines elements of a gallery, shop, factory and market. Being involved in the store, as a

producer or consumer, is a way of exploring issues of economics, participation and labour related to these places.

Please explore the whole store and discover products and experiences to see, hear, make and purchase. Assistants are on hand to help you and answer any questions you have about the products.

PLEASE SEE INSIDE FOR STORE PLAN

## Display

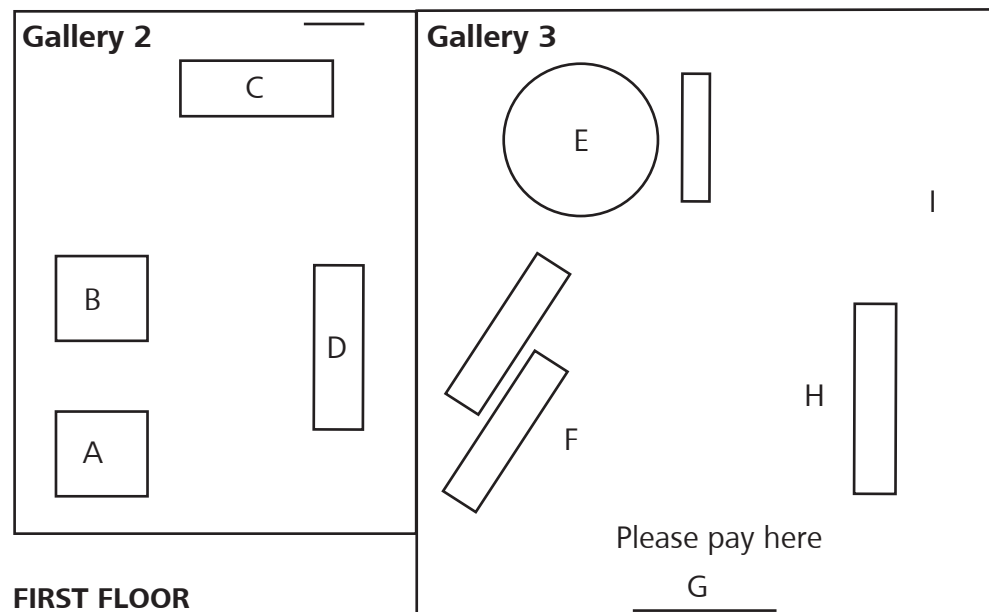
Far West begins as you enter Arnolfini. **Gunilla Klingberg's** design for the windows and doors is made of high street and discount shopping logos. Cut up and reordered, these familiar, international names and symbols form a new decorative entrance to the store. Visitors have to pass or look through this jumble of signs in order to get in, stare in or see out of the store. Klingberg's bags are also for sale (or free with any purchase over £10.00) at each checkout point.

Like Klingberg's design, **Michael Lin's** painted wall pattern has been appropriated from elsewhere, in this case from Taiwanese fabric designs. Lin's designs can be found throughout the galleries and the scale and impact

of these patterns not only changes the look of each space but turns them into unmissable landmarks.

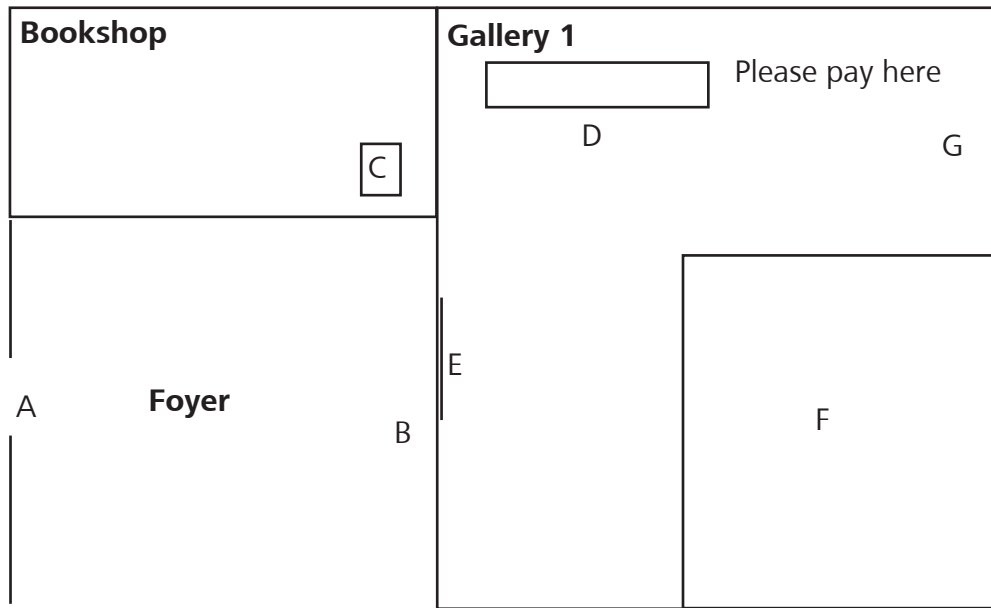
The **Far West logo** seen on publicity and throughout the store has been designed by **Xu Bing**. The generic, Eastern-style lettering he uses is, on closer inspection, revealed to be based on a Western alphabet.

**Miessen & Ploughfields Architects** have designed the display stands used in the galleries, Café Bar and Bookshop. Also throughout the store, background music, **Music for Museums**, can be heard. Made by musicians working with **Support Structure**, the compositions reference the history of experimental music, military communications and musak, and filter through the whole store experience.



### FIRST FLOOR

A	Support Structure/various artists Music for Museums, 2008	F	Surasi Kusolwong 1 Pound Arnolfini Shop (Life in a Chinese Kite), 2008
B	David Blandy Enter the Barefoot Pilgrim: Origins, 2008 Illustrations by Inko	G	Pierre Huyghe and Philippe Parreno Skin of Light, 2002 Courtesy Ringier Collection
C	Seven Samurai Various products and DVD	H	Unmask Group IU, 2008
D	Michael Lin Untitled, 2008	I	David Blandy Enter the Barefoot Pilgrim Video Jukebox, 2008
E	Yoko Ono Mend Piece - for Merry England, 2008		
			<b>SECOND FLOOR, Gallery 5</b> Janek Simon Chinese Calculator, 2006



## GROUND FLOOR

A	Gunilla Klingberg Brand New View, 2008 Vinyl on glass	E	Cao Fei / China Tracy RMB City: A Second Life City Planning, 2007 Courtesy Vitamin Creative Space
B	Michael Lin Untitled (also throughout the store)	F	Liu Ding Sample from the Transition: Products, 2005
C	MDF Display units throughout the store by Miessen & Ploughfields Architects	G	Liu Ding Take home and create whatever priceless image is in your heart, 2008
D	SOI Project Fruits, 2007-8		

## Experiences

The store is not only about looking and buying but also about experiences, encounters and taking part. The assistants' new uniforms, artist-designed displays, wall coverings and lighting contribute to a theatrical feeling in the store.

In Gallery 1, **SOI Project Fruits**. The templates have been mass-produced by machine but are completed by hand and can either be bought or swapped for a piece of real fruit. The paper fruit, together with the replicated factory and market stall, is a theatrical, playful version of the real thing.

**Yoko Ono's Mend Piece - for Merry England** encourages visitors to donate and repair broken crockery and display the results in

exchange for a gift. Like the websites such as MySpace and YouTube, these two works rely on user-generated content, as the artists have put in place a system but leave others to participate.

**RMB City** is an online art community initiated by **Cao Fei** and **China Tracy** (the artist's online avatar). The city exists in Second Life, the virtual world created by its many online users. A promo video is shown in Gallery 1.

Art organisations and collectors can buy buildings and programme events and activities in them, exploring the creative relationship between real and virtual space. As a Chinese artist, Cao Fei is also interested in how RMB City reflects some of the aspects of her country's urban and cultural explosion.

## Products

The exclusive products within the store range from cheap mass produced items to more expensive, unique objects. Products are for playing with, looking at, talking about and are for sale.

In Gallery 1 **Liu Ding** has created a room to display his **Products**. They resemble paintings made in a Western tradition but are in fact made by factory workers in Dafancun, a painting village in China, who can produce any kind of painting to order. For FAR WEST, Liu Ding has also produced a limited number of unfinished paintings for sale. As in Fruit and Mend Piece - for Merry England, consumers can complete the work, in this case at home.

In Gallery 2, **David Blandy's** comic, The Barefoot Lone Pilgrim: Origins, is a version

of one of his stories shown on the video jukebox in Gallery 3. His series of videos show him acting out stories, interspersed with film footage and music. This combination of images and music explores the way stereotypes are often used and developed in relation to popular culture.

Alongside other products for sale in Gallery 2 are those by **Seven Samurai**. This British-based group of artists worked in Toge, a village in Japan, with the aim of helping the local farmers in their struggle with changes to their local economy and society. The projects that came out of this residency attempted to encourage the village to take control of their culture to better fit with the changes going on around them.

**Surasi Kusolwong's 1 Pound Arnolfini Shop** is stocked with cheap plastic

goods. The items have all been brought from Thai market stalls and importers and are presented here by the artist in an attempt to explore the massive trade in goods between East and West. The wall design behind the stall is based on mid 20th Century plans for Charles and Ray Eames's prefab *Kwikset House*. The design is also known as the *Chinese Kite House* because of its box shape; another reminder of the cultural relationships between East and West.

The **Unmask Group's IU** doll has many combinations. These figures can be thought of as representative of workers that produce the products for today's global consumer market. As visitors we are able to play with them and decide the look of their bodies, further questioning the ethics involved in much East-West trade.

The design for **Skin of Light** depicts AnnLee, a character first created by Japanese Manga illustrators. Destined for a small role within Manga culture, the copyright to the character was bought by two European artists, **Philippe Parreno** and **Pierre Huyghe** who have then used her in many projects since.

**Janek Simon's Chinese Calculator** in Gallery 5 recreates the reprogrammed calculator used to overcharge him during his stay in Shanghai. Symbolising the precarious business relationship between Western tourist and trader it is another reminder, like AnnLee's ghost-like presence, 1 Pound Arnolfini Shop and many other products and experiences in the store, of the complex, shifting, and often unequal economic and cultural relationships between East and West.