

## For Immediate Release

# Don't Leave Me Here/Please Take Me Home

*A set of accompanying paper installation works that raises questions on what constitutes an artwork; exploring the subjects of appropriation and exclusivity.*

Year : 2018 – 2023  
Medium : Installation; blown-up prints of collected press releases and printed text on paper  
Dimensions : Overall variable; 64 pieces of 59.4 x 42cm each (Don't Leave Me Here) and 29.7 x 21cm (Please Take Me Home)  
Edition : 1 + 1AP (Don't Leave Me Here) and 100 second print (Please Take Me Home)

*Don't Leave Me Here/Please Take Me Home* are accompanying works in an installation that raises questions on what constitutes an artwork. *Don't Leave Me Here* is made up of 64 selected press releases arranged in the order collected by the artist over the years through his attempts to widen his exposure to art, having not been formally trained in fine arts. The companion piece, *Please Take Me Home*, is a set of specially prepared press release for the work, printed in limited quantities.

Press releases are official write-ups typically sent out to the media or the public to provide information or make an announcement. Specific to art exhibitions, it typically contains information such as the opening date, the exhibition duration, the theme of the exhibition, the artists involved, and other relevant information. It is often the first point of encounter with an exhibition – before one even visits or upon entering an exhibition – serving as a mediator between art and the audience with the information it provides ahead of the immediate experience of the exhibition and its artworks. Usually the only item that can be brought back from an art exhibition, press releases are sometimes taken as a keepsake for the viewing experience, while more often than not they are disposed after serving their purpose of providing information.

By putting the spotlight on the often-neglected press releases, the installation transforms the materials into objects of memory for the artist as well as a presentation of his explorations into contemporary art. Collected materials become the artwork on exhibition, while the intentionally crafted piece of document for the work is given away for free. The reversal of roles and blurring of lines between works and materials probes the question of what is art and what is not.

The idea of exclusivity that is presented through the edition system is also being examined in this work. Originally developed as a system for prints since the late nineteenth century, the concept of artwork editions has developed over time as the emergence of new technology and acceptance of newer artforms allow relative ease of reproduction of artworks. Examples are casted sculptures, photography, video, digitally produced works, or installations made of replicable objects such as this.

The edition system at once allows artists to make more money through multiple copies, and also maintain the exclusivity of the artworks by limiting editions, be it due to practical purposes or by choice. Even for prints and photographs, artists may choose to produce a unique print without any reproductions by destroying the plates or simply deciding to not have an additional print. This undoubtedly plays on the audience perception that a limited-edition item tends to be valued higher due to its rarity and exclusivity, if not its quality.

*This piece of text is specially created as part of the installation; available for reading and downloading online, printed in limited editions, and given away for free. The only thing that separates this piece that you are holding onto against any other copies is the handwritten numbered edition of the piece and the signature on the following page.*

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## **Don't Leave Me Here/Please Take Me Home**

### **About the Artist**

Based in Singapore, Goh Chun Aik's practice situates itself within the convergence of individual and shared realities. His work tends to draw from personal experiences, the immediate environment, and often-overlooked moments.

He strives to explore the different ways we process reality, and does so by translating individual perceptions into material reality that can be commonly observed and experienced. These typically exist in the form of images and texts, and are at times realised through collaborations and exhibition-making. In doing so, he hopes to manifest the vast possibilities that emerge when our worlds overlap.

This is a certified copy of *Please Take Me Home*, edition \_\_\_\_ of \_\_\_\_ (second print, 2024) produced as part of the installation *Don't Leave Me Here/Please Take Me Home*, presented at the group exhibition "Hidden Reflection", ShanghART M50, Shanghai, 2024.

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Artist Signature