

MEDIA RELEASE

Singapore Art Museum Reveals the Sensed World Through Contemporary Art In New Exhibition – Sensorium 360°

Highly engaging artworks call upon the range of human senses and explore how sensory experiences help us in understanding the world and knowing the self

29 July 2014, Singapore – The Singapore Art Museum is proud to present ***Sensorium 360°: Contemporary Art and the Sensed World***, an interactive exhibition of contemporary art that reveals the complexity of the human senses, and explores how sensory experiences locate us in understanding the world and knowing the self. 11 artists from Singapore and wider Asia – including Thailand, Vietnam, the Philippines, Indonesia, and China – will give expression to 9 different senses, peeling back the multiple layers of sensory relationships that inform our personal well-being.

Spanning the fields of art, phenomenology, philosophy and cognitive psychology, ***Sensorium 360°*** is a multimedia art exhibition that moves beyond vision to ‘see’ the world through the other senses, and to experience it holistically. In the sphere of visual art and daily life, vision and sight tend to lead our perception of events, but other senses play an equally crucial role in our comprehension of the internal and external world. Visitors to the exhibition will be able to explore each sensory experience through specific works housed in dedicated galleries. A quarter of the works presented at ***Sensorium 360°*** will be newly commissioned and will be complemented by several others that are adapted, expanded and evolved for this show.

Dr. Susie Lingham, Director of SAM, says, “Contemporary artists, in crossing disciplines, have often drawn upon the sensorial spectrum to realise their visions. Common knowledge are the five senses of sight, hearing, taste, touch and smell, but other identified senses include the body’s ability to detect movement and position, pain, balance, and even time. These physiological capacities are sources for creativity in fields such as music, gastronomy, and perfumery. In ***Sensorium 360°***, we want to shift the focus onto human embodiment, and invite visitors to experience the complexity of our human senses through Asian contemporary art in this highly participatory exhibition. Complementing our on-going exhibition, ***Medium at Large***, which explores the materiality and the non-materiality of art mediums, ***Sensorium 360°*** focuses on the experiential and the sensorial aspects of how contemporary art goes from “effect” to “affect”.”

From homegrown artists are works dedicated to a spectrum of senses. *The Overview Installation*, an interactive work by Eugene Soh, engages the viewer to look at the world through unusual points of view. Looking at sight from the other side, *Unseen*, a suite of 'braille drawings' by Alecia Neo, immerses the visitor in the reality of individuals who have lost or diminished sense of sight. *Memory Rifts*, a deliberately dispersed musical composition by Mark Wong broadcast in unusual parts of SAM, prompts 'active listening' to heighten the sense of hearing. On the other spectrum, *Consciousness: Unconsciousness* by Lavender Chang will explore the sense of time through a series of photographs, created via long exposure to highlight the in-between state of our senses while we sleep.

Other highlights include an intense durational performance - *Alé Lino* - on the *Sensorium 360°* opening night by renowned artist Melati Suryodarmo. The artist, who studied under performance art's high priestess Marina Abramovic, will also present documentation of *Alé Lino*. In the performance, she uses her solar plexus – the centre of the nervous system, and one of the most dangerous target points in martial arts – to balance the heft of her body weight upon a 4 metre-long pole. Pushing herself physically and psychologically to absorb the sensation of pain for three hours, she attempts to connect the material and spiritual worlds.

Further exploring the various realms of our senses, Bui Cong Khanh reflects on how taste is linked to cultural and personal memory through an engaging installation that illustrates the evolution of the Vietnamese Hoi An chicken rice. Visitors can extend their sensory experience by ordering a special rendition of Hoi An chicken rice at Food For Thought, at SAM at 8Q, for the duration of *Sensorium 360°*. Christina "Goldie" Poblador presents a 'keyboard' of perfume scents through which she creates scent compositions that respond to four songs and musical arrangements. In another gallery, viewers are invited to get up close and personal with *noon-nom* by Pinaree Sanpitak. In a room of soft, round sculptures that evoke the feminine form, the visitor can touch and be touched by art. (For further information on the artists, please refer to Annex B).

Sensorium 360° will run from 31 July 2014 to 22 October 2014 at the SAM. In addition to the exhibition, the museum will be holding parallel programmes including curatorial tours, educators' talks, and sensory workshops. The exhibition will also feature the 'Sensoroom', a special space reserved for visitors of all ages to kick off their shoes and bask in the wonders of the senses through a selection of books and unusual activities that explore the myriad senses of the human.

For more details, please visit the Singapore Art Museum website at <http://www.singaporeartmuseum.sg/> .

For more information, please read:

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About the Singapore Art Museum

The Singapore Art Museum (SAM) focuses on contemporary art practice in Singapore, Southeast Asia and Asia within the global context. It advocates and makes accessible interdisciplinary contemporary art through research-led and evolving curatorial practice. Opened in January 1996, SAM has built up one of the most important collections of contemporary art from the region. It seeks to seed and nourish a stimulating and creative space in Singapore through exhibitions and public programmes. These encompass cross-disciplinary residencies and exchanges, research and publications, as well as outreach and education.

SAM was the organiser of the Singapore Biennale in 2011 and 2013.

SAM was incorporated as a Company Limited by Guarantee on 13 November 2013 and has moved from the National Heritage Board to the Singapore Visual Arts Cluster (SVAC) under the Ministry of Culture, Community and Youth (MCCY). The other institutions under the SVAC are the National Gallery Singapore, and the Singapore Tyler Print Institute (STPI).

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Exhibition Venue

SAM is located at 71 Bras Basah Rd Singapore 189555
 SAM at 8Q is located at 8 Queen Street Singapore 188535

Opening Hours

Mondays to Sundays | 10.00 am to 7.00 pm (Last admission at 6:15pm)
 Fridays | 10.00 am to 9.00 pm

Admission Fees (Inclusive SAM and SAM at 8Q)

Singaporeans and Permanent Residents Free

Non-Singaporean Visitors

Adults	S\$10
Children under the age of six	Free
Students (with valid student ID)	S\$5
Seniors (60 years and above with valid ID)	S\$5
Groups of 20 or more	20% off adult admission tickets
Free admission to SAM every Friday from 6.00 pm to 9.00 pm and on Open House days	

Special Exhibitions

Free admission to the Singapore Art Museum will be granted to as many contemporary art exhibitions as possible. However, from time to time, our Museum brings in internationally renowned works and exhibitions from overseas. Entry charges may then apply to help cover costs and ensure sustainability.

SAM Online

www.singaporeartmuseum.sg
www.facebook.com/singaporeartmuseum
www.twitter.com/singaporeart
www.youtube.com/samtelly

Enquiries

Call +65 65899 580 or email enquiries@singaporeartmuseum.sg

How to get to SAM

By Bus: SBS 7, 14, 16, 36, 111, 131, 162, 175, 508, 518
SMRT 77, 167, 171, 700

By Train: 2-minute walk from Bras Basah MRT Station
10-minute walk from Dhoby Ghaut, Bugis or City Hall MRT stations

By Car: Carpark spaces available at Waterloo Street, Queen Street, NTUC Income Centre, Plaza by the Park, Hotel Grand Pacific and Singapore Management University

Annex A: Exhibition Synopsis and In-Conjunction Events

Sensorium 360°: Contemporary Art and the Sensed World **31 July 2014 to 22 October 2014 | Singapore Art Museum**

Sensorium 360° is an exhibition of Southeast Asian and Asian contemporary art that calls upon the complexity of the human senses and explores how sensory experiences locate us in understanding the world and knowing the self.

In the sphere of visual art and daily life, vision and sight tend to dominate our perception yet other senses are equally indispensable in enabling us to apprehend the world within and without – taking in its pleasures and pains, even as we filter, and absorb, data and information. These physiological capacities are also sources for creativity, such as in the fields of music, gastronomy or even perfumery, and contemporary artists, in crossing disciplines, have often drawn upon the sensorial spectrum.

While the five senses of sight (ophthalmoception), hearing (audioception), taste (gustaoception), touch (tactioception) and smell (olfacoception) are the most commonly known, other identified senses include the body's ability to detect movement (kinesthesia) and position (propioception), pain (nociception), balance (equilibrioception), and even time (chronoception). Less easily explained but no less compelling is the 'extrasensory' perception of the 'sixth sense' – intuition or premonition.

The exhibition presents several newly commissioned works and loans from artists from Singapore, Southeast Asia and beyond, with many of the works focusing on one specific sensory experience. In unfolding the varied phenomenological dimensions of the senses and our sensibilities, *Sensorium 360°* seeks to highlight different facets of the sensorial experience: its relationship to well-being and health; synaesthesia (how one sense translates into another); how sensorial perception may trigger other aspects of human cognition (e.g. memory), or even serve as an entry point into extrasensory realms, such as spiritual contemplation.

Spanning the fields of art, phenomenology, philosophy and cognitive psychology, *Sensorium 360°* is a visual art exhibition that moves beyond vision to 'see' the world through the other senses, and to experience it in-the-round.

Annex B: Sensorium 360° - Artists and Artworks

Alecia Neo

Unseen: Touch Field, 2014

Braille drawings, book, video projection and sound

Installation dimensions variable

Video duration: 15: 00 mins

Collection of the Artist

Singapore Art Museum commission

Artwork

Unfolding like an endless topographical illustration, Touch Field depicts the cityscape of Taipei but this picture is also unique for another reason: it is a drawing meant to be 'seen' in the dark, by the hand instead of the eye. The tactile installation is a development of Unseen, an on-going project that Neo first undertook with blind and sight-impaired participants at the Eden Social Welfare Foundation in Taiwan, and the work now invites visitors to be immersed in – and experience – the reality of individuals who have lost or diminished sense of sight. During her residency, the artist collaborated and guided participants to create photographic self-portraits and images of their surroundings, which were exhibited in 2012 and subsequently rendered into the 'braille drawings' of Touch Field.

Bereft of one perceptual sense, the body compensates and adapts by redirecting attention to other senses, notably touch and sound, to navigate the world, and with time and training, these other senses attain heightened sensitivity. The human ability to adjust and acclimatize in the face of challenging conditions is a characteristic shared by many, and for the artist, core to the work is the idea that people are more alike than we often believe to be true. In encouraging visitors to be more attuned to their other senses within the darkened environs, Touch Field also considers how we are able to interpret space, sans vision, whilst exploring the dynamics between imagery and tactile forms.

Bio

Alecia Neo's (b. 1986, Singapore) practice often explores the relationship between people, their contexts and their living spaces; reflecting on how identity is embedded in possessions and homes. Working primarily with photography, video and installation, she produces bodies of portraits involving a variety of individuals, overlooked communities and their spaces. Her debut site-specific project, "Villa Alicia" (2011) investigated the fragility of memory, through the transformation of the private home of the late Singaporean feminist Dr. Nalla Tan. In 2012, she was commissioned by the 'M1 Fringe Festival 2012: Art and Faith', Singapore. Neo has exhibited at the Singapore International Photography Festival (2010), the International Orange Festival, China (2011) and the University of Bangkok, Thailand (2011). In 2012, she was artist-in-residence at Cittadellarte's "Università delle Idee", Italy. She lives and works in Singapore.

Bui Cong Khanh

Chicken Rice in the Border (working title), 2014

Installation with drawings, photographs and food

Installation dimensions variable

Collection of the Artist

Artwork

The sense of taste is one almost universally associated with pleasure and worldly indulgence. It is thus easy to forget that taste is also a highly cultivated and culturally-contingent sense. As cultures have evolved and people migrated all over the world, so have our foods and tastes developed alongside it. Food, and taste, have as much a colourful and integral relationship with history, heritage and identity as language and ethnicity do. Bui Cong Khanh explores the provenance of Hoi An Chicken Rice, originally brought to Hoi An from Chinese immigrants as Hainanese Chicken Rice, before adaptation and assimilation into Vietnamese food culture resulted in a uniquely local dish. Khanh, whose family comes from Hoi An, the province with the largest Chinese community in Vietnam, documents and illustrates the evolution of this singular dish with an interactive installation. In doing so, he engages with the cultural and historical memory and legacy that resides deep within our sense of taste.

Bio

Bui Cong Khanh's (b. 1970, Vietnam) multi-disciplinary practice spans across sculpture, ceramics, photography, and performance art, with the subjectivities and contingencies of history and culture as a central concern. Khanh has exhibited internationally including in France, Bangkok, USA, Taiwan and Australia, and has shown widely in Vietnam. He was one of the 15 finalists for the 2011 Asia-Pacific Breweries Foundation Signature Art Prize, which was exhibited at SAM. Khanh holds a Bachelor of Fine Art from the University of Fine Arts, Ho Chi Minh City. His work will be showing in Paris under Chancery Lane Gallery Hong Kong, and at the Arter Space for Art in Istanbul, Turkey, this year. He lives and works in Ho Chi Minh City, Vietnam.

Christina Poblador

May Puno sa Dibdib ng Kamatayan (There is a tree in the heart of death), 2014

Interactive installation with perfume and sound

Installation dimensions variable

Collection of the Artist

Singapore Art Museum commission

Artwork

Apprehending the world through sense perception often calls upon our senses to work in multiplicity and synchronicity. On certain occasions, sense data may even cross into one another, and May Puno sa Dibdib ng Kamatayan explores the phenomenon of synesthesia, in which one sense is received or perceived via another sense. A neurological condition that affects a small percentage of people (synesthetes) and manifests in differing forms, synesthesia has also long been a source of creative experimentation and investigation by artists, writers and musicians.

May Puno examines the idea of ‘composition’ as expressed – and experienced – across two senses: that of smell and sound. Despite having no immediate obvious affinity, the olfactory and audio senses employ some similar terminology and language: musical scores and perfumes are described as comprising of high, middle and low notes, where notes are also further structured in chords or accords; moreover, both song and scent are powerful triggers in conjuring feelings and memories. Amongst the senses, smell is especially potent in eliciting emotional memory because the olfactory bulb is intimately linked to the brain’s amygdala and hippocampus, which govern emotion and associative learning respectively.

Here, Christina Poblador has selected key songs and musical arrangements that hold deep personal and emotional resonance for her, and in certain instances, also collaborated with the musicians. Through the process, she translated sonic notes into olfactory ones, creating scent compositions that synesthetically respond to their musical sources. In the adjoining room, a ‘keyboard’ or ‘palette’ of 30 perfume notes allows visitors to recreate the four scent compositions, or even improvise their own olfactory creations in accordance with their personal choice of song.

Echoing how music is scored and unfolds in time, the individual notes of these scent compositions are experienced along the length of a piece of paper, rather than in a single breadth. Traversing domains and dimensions, scent and sound entwine in a multi-sensory work that picture emotional landscapes as well as portraits of people.

Bio

Christina “Goldie” Poblador (b. 1987, Philippines) is a visual artist from Manila, Philippines. She received her Bachelor of Fine Arts in Painting in the University of the Philippines in 2009. In the same year, she was shortlisted in the Ateneo Art Awards, Philippines, for her glass and olfactory installation *The Perfume Bar*, a version of which was subsequently included in the exhibition ‘Thrice Upon A Time’ at the Singapore Art Museum. Her works explore the layered relationships between ecology, spirituality, cultural identity and the feminine. She is currently working at the La Fragua Artist Residency in Córdoba, Spain and recently completed another residency in the Cité International des Arts in Paris France. Poblador is currently based in the United States for her Master’s Degree in Glass in the Rhode Island School of Design.

Eugene Soh

The Overview Installation, 2013, 2014

Video goggles and wireless cctv installation

Installation dimensions variable

Collection of the Artist

Artwork

The Overview Installation, quite literally, transforms the way we see the world and ourselves. Donning one of the sets of modified goggles, a participant’s normal viewpoint is replaced by an image streamed from closed-circuit televisions. Moreover, varied configurations in the goggles and CCTV feeds allow for differing kinds of perspectives – from the third-person or ‘god view’ from above; to the second-person or ‘vice-versa’ image that two participants will see of, and from, each other, and that of lateral vision, which simulates the perspective that most animals possess.

The Overview Installation delves into the world of augmented reality, in which vision is mediated through the digital eye. Once the domain of science fiction and spy novels, the technology used in

this interactive work is now common in warfare, gaming, surveillance society and indeed, daily life, where every smartphone comes equipped with GPS-tracking and cameras.

Even as it allows the participant to experience and see through unusual points-of-view, the work effectively dislocates normal perception and the initial effect is disorienting. Yet the radically different visual information received by the brain prompts a cognitive adaptation, and triggers a heightened sense of body and spatial awareness as the participant can no longer rely on habitual action, and learns to negotiate the space anew.

Bio

Eugene Soh (b. 1987, Singapore) obtained his BFA in Interactive Media from the Nanyang Technological University, School of Art, Design and Media, Singapore in 2013. Using technology, he manipulates various forms of digital art that often revolve around the persona of the 'Dude'; his new media art explorations also include the establishment of the virtual art gallery Gallery.sg. as a site for webart exhibitions. Soh held his solo exhibition at the OCBC Centre Branch, Singapore (2013); in the same year, he was a Finalist with Honourable Mention at the 2nd France + Singapore Photographic Arts Award, Singapore, as well as a Finalist in the Sony World Photography Awards Student Focus, World Photography Organisation, London. He lives and works in Singapore.

Lavender Chang

Unconsciousness : Consciousness, 2011 – 2013

Archival fine art inkjet prints, set of 5
122.8 x 100 cm, 100 x 100 cm
Ed. 1 of 5 + 2AP
Collection of the Artist

Transcendence, 2014

Archival fine art inkjet prints, set of 11
81.5 x 66.3 cm
Ed. 1 of 5 + 2AP
Collection of the Artist
Singapore Art Museum commission

Artwork

The sense of time is arguable one of the more contradictory of the senses: our lives are structured around clock and calendar: minutes, hours, days, months and years, even as the aging of our bodies are visible records of time's passage. Yet the experience of time is highly subjective and often erratic, for the same period of time can fly or crawl depending on whether one enjoys, detests or is bored by the activity at hand.

Intriguingly, Lavender Chang's photographs capture subjects when they were the least consciously aware and cognizant of the passing of time: the moment of sleep. Each of her photographs documents one full night: time stilled, and distilled, into a single image. Using the process of long exposure, she recorded her subjects, as well as herself, in bed and also in the most vulnerable of states, as they – singles and couples – slept in the nude. In these photos, the night sky appears surreally bright like the day and the process reveals the body in movement as the mind departs the

waking world to enter dream-states – to the domain of the unconscious, a space where time is unpredictably elastic and behaves in no accord with the rules of the clock.

Over the course of the *Sensorium 360°* exhibition, Chang will create *Transcendence*, a series that develops upon and also acts as a counterpoint to *Unconsciousness : Consciousness*. In this new series of 11 prints, the artist will document each of the galleries for a day and record the public as they engage with and interact with the individual artworks.

Bio

Lavender Chang (b. 1983, Taiwan) obtained her BFA (Honours) Degree in Photography and Digital Imaging from the Nanyang Technological University, School of Art, Design and Media in 2011. With a strong interest in contemporary conceptual photography, she has been developing a body of works that reflect upon time, mortality and existence. Her works have been exhibited at the International Orange Photo Festival, China (2010) and the Kuala Lumpur International Photo Awards (2011). In 2011, she was also the recipient of the Gold and Silver awards at The Crowbar Awards, Singapore, and was the winner of the Noise Singapore Prize. Chang was one of the winners for 2012/2013 Affordable Art Fair's Young Talent Programme, and held her winner's solo show in ION Art Gallery, Singapore in 2013. Chang now lives and works in Singapore.

Li Hui

Cage, 2006 – 2014

Installation with green iodide lasers and fog machines
Site-specific installation
Installation dimensions variable
Collection of the Artist

Artwork

Artist Li Hui works with laser beams which sculpt and define the spaces they inhabit, even as they evoke otherworldly dimensions. In *Cage*, Li uses green lasers to create two virtual cages that appear alternately. The effect of these immaterial beams of light is to create an impression of something solidly material, which in turn triggers instinctive responses of disorientation and even anxiety in viewers, who find themselves 'trapped' one moment, and standing outside the object of their imprisonment the next. While this work relies on visual and spatial perception for its initial sensorial and psychological impact, it suggests at a philosophical level the imaginary boundaries that people determine for themselves, which are wholly reliant on perception rather than reality.

Bio

Li Hui (b. 1977, China) graduated from the Sculpture Department of the Central Academy of Fine Arts, Beijing. While his works span diverse mediums – including found and modified vehicles, acrylic sculpture and laser beams – he has become well known for his evocative light installations, which harness technology to create and suggest poetic environments and philosophical encounters. Li's works have been widely exhibited around the world, including presentations at the Shanghai Biennale (2006) and Busan Biennale (2006), and solo exhibitions at the Ullens Center for Contemporary Art, Beijing; the Ernst Schering Foundation, Berlin; and the Museum of Contemporary Art, Taiwan.

Linda Solay

Sound composition: Bani Haykal

Continuum of Consciousness, 2012

Crystal glasses, sound, spices, scent dispensers

Installation dimensions variable

Collection of the Artist

Artwork

Set within a darkened chamber, the meditative and multi-sensory installation *Continuum of Consciousness* draws upon the senses of sight, sound and smell. Comprising of crystal glasses collected from the artist's family during war years, a shimmering column rises from floor to ceiling, suggestive of a divine axis that connects earth to the heavens. Suffused throughout the space is also a subtle but distinct scent of spice – an olfactory stimulant associated with food and taste – and one that also evokes the region's history as the once-nexus of the opulent spice trade. In the background, a low drone plays: a sound composition by Bani Haykal, it combines the soundwave of 136.1 Hz (known as the 'Om' frequency of one earth year reduced to a single second), with that of infrasound (sub-sonic frequencies below 20hz, too low to be audibly heard). Common to these varied kinds of perceptual information, from light to colour, sound and smell, is the notion of energy that is transmitted along vibrational frequencies and via electrical impulses to the brain.

The installation enfolds in elements that may not be consciously perceived, but are 'felt' and absorbed by the body nonetheless. In locating body and being within the continuum of sense experience and consciousness, the work gestures to energy fields that converge, overlap and intersect without beginning or end points, and here, perceptual stimuli are thus doorways into extra-sensory realms, prompting quiet contemplation.

Bio

Linda Solay's (b. 1981, Germany) practice in fine art photography and installation focuses on psychological evolutionary thematics and contemporary physics. Her work is orientated around shaping audience-internal atmosphere and potential for perceptive immersion. She has exhibited internationally in numerous solo, collaborative and group exhibitions, and has participated in several artist residencies. Solay earned her BA in Media Arts from RMIT in Melbourne Australia in 2005, and completed her MA in Arts Management at Goldsmiths College London/Lasalle College of the Arts Singapore, in 2012, researching and developing exhibition strategies for the use of scent in contemporary art. She recently moved to Israel, where she is now based.

Mark Wong

Memory Rifts, 2014

9-channel sound installation: sound, laptop, speakers

Installation dimensions variable

Collection of the Artist

Artwork

A musical work sited in unexpected and liminal spaces within the museum, *Memory Rifts* expands the perceptual potential of a single audio composition, while probing how the mind receives, and recalls, acoustic information.

Comprising of a string quartet of the cello, violin, er hu and bass, Memory Rifts departs from the conventions of how such a composition would usually be performed and experienced. Split into single channels that play one instrument each, the composition is broadcast over nine speakers that are spatially dispersed, making it impossible to hear the composition uniformly, or in entirety, in any one location. Rather, it is through the chance and repeated encounters of its melodies and motifs, rhythms and riffs, points and counterpoints that prompt an active – albeit unconscious – act of listening.

Although the composition is only experienced in parts, the work points to the tendency of the brain to form patterns – be it sonic or visual – and Gestalt psychology's principle that the mind pieces together disparate perceptual stimuli to generate whole forms. Yet even as the mind organises, memory is also fallible, and the rifts are revealed as an imperfect refrain, looping in the head.

Bio

Mark Wong's (b. 1982, Singapore) is a sound artist whose early forays revolved around experimental music practice, including electronic, electro-acoustic and experimental music performance, free-form radio shows and live DJ-spinning. Since 2011, his works have veered towards site-specific sound, video and object installations devised to encourage a more careful attention to the sonic environment and as well as to communicate the narratives and histories of spaces. Wong has exhibited and performed at various local and international events, including the Hong Kong City Festival (2006); notthatbalai art festival, Kuala Lumpur (2007); 'Electricity': International Symposium on Electronic Art (2008); 'Cityscapes': Singapore Design Festival (2009) and 'OH! Open House!', Singapore (2011, 2012). Wong also writes on sound and music and has been published in magazines in United Kingdom, Malaysia and Singapore. He lives and works in Singapore.

Melati Suryodarmo

Alé Lino, 2003 – 2014

Durational performance with relics and video documentation
Collection of the Artist

Artwork

Pain, or physical discomfort, is one of the most acute ways our body registers its physicality, and reminds us of the limits of this mass of flesh, muscle, bones and nerves that we inhabit. In her durational performance, Melati Suryodarmo leans against a 4-metre long pole from a height, its point pressed against her solar plexus. Several different nerves radiate from the solar plexus, and it is considered a dangerous or vulnerable point, particularly in martial arts practices, for a blow there can incapacitate and in some instances, result in immediate death.

Drawing on meditation practices from Javanese ritual traditions, as well as her years of training with butoh and durational performance practitioners, Suryodarmo enters an altered state of consciousness, bringing her body and mind into unified stillness, attempting an emptying-out of the body and hence, a transcendence of pain, discomfort and physicality. The title of this work, Alé Lino, is taken from the Bugis language and refers to the 'middle world' inhabited by humans, in between the 'upper world' of the heavens and the 'lower world' that lies beneath the surface of the earth. On her elevated plinth, Suryodarmo performs an attempt to move beyond materiality and this middle world with a long pole that simultaneously connects her to the earth even as it rests

against her solar plexus –considered by many to be the seat of an etheric field and hence, of the transcendent body or self.

Bio

Melati Suryodarmo (b. 1969, Indonesia) studied under renowned Butoh dancer, Anzu Furukawa, and acclaimed performance artist, Marina Abramovic. She is known for her highly physical, time-based performances, using her body as a theatrical canvas. She has performed widely all over the world, in New York, Eastern Europe, Western Europe, Singapore, Sydney and Indonesia, with notable participation in the Venice Biennale Dance Festival (2007); eBent 07 Festival in Barcelona (2007); Accione 06 in Madrid (2006), and the 15th International Electronic Art Festival – Video Brasil, Sao Paulo, Brasil (2005). Since 2007, she has been the organiser of an annual Performance Art Laboratory Project for the Padepokan Lemah Putih Solo Indonesia. She divides her time between Germany and Indonesia.

Pinaree Sanpitak

noon-nom, 2010 – 2011

Organza, synthetic fibres, approx. 60 pieces
Approx. 80 x 80 x 80 cm (each)
Singapore Art Museum collection

Artwork

Filling an entire room, noon-nom invites the visitor not only to touch the artwork, but to get up close and personal with a form that is nurturing, sensual and sacred: the female breast. These round, soft sculptures covered in organza are part of the Thai artist's ongoing and extensive body of works across different media and genres – including a food performance – that centre on the human body as a vessel and mound. In so doing, she questions prevailing attitudes towards the female breast in order to reassert its significance as a natural form that symbolises nourishment and comfort.

For babies, suckling the breast not only provides necessary sustenance, the physical contact is critical in forging the intimate bond between mother and child. During a baby's early stages, senses like sight and hearing are not fully developed yet, and haptic communication is one of the most important ways a child receives information about the world. Indeed, the spinothalamic nerve tract – which conveys neurological information to the brain about pain and touch – is amongst the earliest to develop in the human embryo, and newborns are already able to discern differences in the texture, shape and weight of objects.

By creating a physical and metaphorical space where participants can freely interact with the tactile sculptures, noon-nom underscores the importance of touching and feeling as a means of reconnecting in human relationships, especially for those in the adult world.

Bio

Pinaree Sanpitak (b. 1961, Thailand) is regarded as one of the most internationally recognised artists of her generation from Thailand. Working across a variety of media that includes painting, drawing, sculpture, textiles, ceramics, performance and culinary arts, Pinaree has constantly examined the feminine form and experience, in a practice spanning over 20 years. In 2013, her works were featured in solo exhibitions at the Los Angeles County Museum of Art, Los Angeles (United States); the Contemporary Austin, Texas (United States), as well as in the group exhibition 'Female Power', at the Museum voor Moderne Kunst Arnhem, The Netherlands. Her work has

been presented in numerous museum exhibitions in Asia and Europe, and she has participated in major biennials in Australia, Italy, Japan, and Korea. She lives and works in Bangkok, Thailand.

Tad Ermitaño

Twinning Machine 4.0, 2014

Interactive installation with camera, projection, computer programming

Installation dimensions variable

Collection of the Artist

Artwork

Twinning Machine 4.0 highlights the relationship between vision, proprioception and kinaesthesia by playing upon, and subverting, the expectations of the mind as it relates to the sense of sight and the body's position and movement. These dynamics are key in navigating daily life, notably in the numerous activities involving eye-hand (and for that matter, foot) coordination, in which visual input is processed in the brain to guide, control and synchronise bodily actions, and vice-versa.

An interactive installation, the work video captures the audience member and projects the image onto a screen. Seeing oneself 'live' and life-size simulates the effect of looking into the mirror, and the mind anticipates the image to behave in correspondence with the body's actions and movements – a visual replication of what it physically feels.

Yet in actuality, Ermitaño has created, in his words, an "anti-mirror". In *Twinning Machine*, a coded time-lag projects a delayed 'reflection' that disrupts visual and kinaesthetic expectations, as the camera feeds back an image of the participant as s/he existed a few seconds ago. With the visual cues and physical sensations 'glitched' and out-of-sync, the result is a cognitive dissonance. Yet it also allows the quick thinking participant to react by performing a new set of bodily gestures that respond to the optics of the 'past' self – a virtual doppelganger which has a spatial and temporal reality that is dependent upon, but also distinct, from the self in real-time.

Bio

Tad Ermitaño (b. 1964, Philippines) holds a Bachelor's degree in Philosophy from the University of the Philippines, but trained in film and video at the Mowelfund Film Institute. A new media artist, Ermitaño creates interactive audiovisual machines and installations with electronics and computer programs. Notable among these are the computer-augmented video installations *Sammy* and the *Sandworms*, *Shift Register*, *Quartet*, *Gangsa*, and *Twinning Machine*, which have been featured in a variety of venues and festivals, including the Singapore Biennale 2013; 'Media/Art Kitchen – Reality Distortion Field', Philippines (2013); ISEA, Singapore (2008), and the Ogaki Biennale New Media Festival (2006). His single-channel films have been screened at festivals including the Yamagata International Film Festival, and the Hong Kong International Film Festival. He lives and works in Manila, Philippines.

Annex C: Special Programmes & In-conjunction events

AUGUST 2014

Sensorium 360° Curator Tour

Date: Wednesday, 6 August 2014

Time: 7.30 pm - 8:30 pm

Venue: Singapore Art Museum

\$15. Tickets available at SAM and SISTIC.

Limited spaces. For ticket availability at the door, please call SISTIC.

Explore and awaken the wide range of human senses in a tour of the Sensorium 360° exhibition. This visual art display moves beyond sight to 'see' the world -through other senses such as touch, taste, smell, sound as well as balance, movement and time. Embark on an immersive tour with SAM senior curator Joyce Toh and explore how sensory experiences locate us in our understanding of the world and knowing the self.

Awakening the Senses – of Herbs, Spices and Roots

Dates: Friday, 8 August 2014

Time: 7pm – 8:30pm

Venue: Singapore Art Museum

\$20. Tickets available at SAM and SISTIC.

Limited spaces. For ticket availability at the door, please call SISTIC.

Take part in this introductory workshop on how our olfactory and gustatory senses work both independently and together to enable us to enjoy the food and drinks we consume. Learn how herbs, spices and roots should be handled and how they may be used in creating simple mocktails in a demonstration and hands-on workshop, where participants will learn how to concoct their own mocktails.

This workshop is conducted by BarSmiths, a specialist in bartending and mixology.

SEPTEMBER 2014

Guest Talk: Listening to the Universe by Honor Harger

Date: Friday, 5 September 2014

Time: 7.30pm

Venue: Singapore Art Museum

Limited spaces. To pre-register, please email education@singaporeartmuseum.sg

For more information, please visit <http://www.singaporeartmuseum.sg/programmes/index.html>

In this talk, Honor Harger will explore the sounds of the sky, using art to connect her audience to

the universe. Sound waves cannot propagate in the vacuum of space, and the stars and planets are not directly audible. However, radio waves emitted from celestial bodies can be turned into sound by ordinary radio receivers speakers that convert electrical signals into sound waves. Using this century-old process, the universe becomes 'soundful' -- this is all possible due to the science of radio astronomy. This talk will show us how radio enables us to hear something which is physically present, but imperceptible to our senses.

The Colours of Tea

Dates: Saturday, 13 September 2014

Time: 1.30pm – 2.30pm and 3.30pm – 4.30pm

Venue: Singapore Art Museum

\$20. Tickets available at SAM and SISTIC.

Limited spaces. For ticket availability at the door, please call SISTIC.

Understand the different types of unblended teas and let them stir your senses. This tea tasting workshop actively engages the sensory experiences. Participants will use their sense of smell and taste to evoke certain memories from various aromas of teas. Participants will taste teas across six categories from different tea-growing regions in the world. This workshop is conducted by Pekoe & Imp, who has been conducting tea tasting sessions since 2011.

Awakening the Senses – of Herbs, Spices and Roots

Dates: Saturday, 20 September 2014

Time: 2pm – 3.30pm

Venue: Singapore Art Museum

\$20. Tickets available at SAM and SISTIC.

Limited spaces. For ticket availability at the door, please call SISTIC.

Take part in this introductory workshop on how our olfactory and gustatory senses work both independently and together to enable us to enjoy the food and drinks we consume. Learn how herbs, spices and roots should be handled and how they may be used in creating simple mocktails in a demonstration and hands-on workshop, where participants will learn how to concoct their own mocktails.

This workshop is conducted by BarSmiths, a specialist in bartending and mixology.

Sensorium 360° Curator Tour: Racing Through the Senses

Dates: Friday, 19 September 2014
Saturday, 20 September 2014
Sunday, 21 September 2014
Time: 4.30 pm - 5:30 pm
Venue: Singapore Art Museum

*\$18. Tickets available at SAM and SISTIC.
Limited spaces. For ticket availability at the door, please call SISTIC.*

Indulge the need for speed and catch up on the latest in Singapore and Southeast Asia's contemporary art at the Singapore Art Museum. Led by our curators, take a spin through our latest exhibition – Sensorium 360° – a visual art exhibition that moves beyond vision to 'see' the world through the other senses, then end your visit with a glass of sparkling wine served in our courtyard.

Taste of Perfume

Dates: Saturday, 27 September 2014
Time: 2pm – 3.30pm
Venue: Singapore Art Museum

*\$20. Tickets available at SAM and SISTIC.
Limited spaces. For ticket availability at the door, please call SISTIC.*

Did you know that certain scents are edible? Learn about different perfume ingredients and explore how these ingredients affect the human body. Participants will also get to taste various types of edible perfume. This workshop is conducted by Prachi Saini from Je T'aime Perfumery. She has been conducting workshops on perfumery since 2006.

Creating and Reading Braille

Dates: Sunday, 28 September 2014
Time: 2pm – 3.30pm
Venue: Singapore Art Museum

*\$20. Tickets available at SAM and SISTIC. All proceeds of this workshop will be channeled to **Singapore Association of the Visually Handicapped**.
Limited spaces. For ticket availability at the door, please call SISTIC.*

Gain better insight and understanding of this unique technique through a customized braille reading workshop with our visually impaired facilitators from Singapore Association of the Visually Handicapped (SAVH). After a basic introduction to Braille, participants will take part in a hands-on session to create messages using braille writing frames!

OCTOBER 2014

The Colours of Tea

Dates: Saturday, 4 October 2014

Time: 1.30pm – 2.30pm
3.30pm – 4.30pm

Venue: Singapore Art Museum

\$20. Tickets available at SAM and SISTIC.

Limited spaces. For ticket availability at the door, please call SISTIC.

Understand the different types of unblended teas and let them stir your senses. This tea tasting workshop actively engages the sensory experiences. Participants will use their sense of smell and taste to evoke certain memories from various aromas of teas. Participants will taste teas across six categories from different tea-growing regions in the world. This workshop is conducted by Pekoe & Imp, who has been conducting tea tasting sessions since 2011.

Create Your Signature Perfume

Dates: Sunday, 19 October 2014

Time: 2pm – 4pm

Venue: Singapore Art Museum

\$20. Tickets available at SAM and SISTIC.

Limited spaces. For ticket availability at the door, please call SISTIC.

Join us in this hands-on workshop and explore how to translate your personality into your own signature scent, using various exotic scents and oils. Participants will bring home a custom-made 30ml bottle of their own signature perfume after the workshop. This workshop is conducted by Prachi Saini from Je T'aime Perfumery. She has been conducting workshops on perfumery since 2006.

Annex D: Sensoroom

Sensoroom

The Sensorium 360° exhibition includes a special interactive 'Sensoroom' that encourages visitors of all ages to relax and reflect upon our amazing range of senses and the wonder of sense perception.

Here, visitors are welcome to immerse themselves in a reading corner of specially selected books about the senses. Visitors can also participate in the unusual activity stations that explore the myriad senses of the human body: marvel at how the body can be 'heard', allow your hands to unravel mysteries hidden from the eye, or even 'sniff' the kinds of memories and feelings conjured up by distinctive smells. The Sensoroom includes a specially commissioned wall mural illustrated by Mindflyer, the founder of Organisation of Illustrators Council. With something for both adults and children, the experiential elements help to contextualise the many different senses we use — knowingly or unknowingly.

The Sensoroom is a great starting or ending point to your journey through Sensorium 360°. Let your sense of curiosity lead you to new discoveries!

There will be five activity stations:

Rope Portal – What awaits you on the other side? Wade through this tactile curtain and wander into your sense-sational journey.

Scent Magic – Remember the last scent you met? As you drink in these evocative aromas, let your memory conjure what it will...

The Body, Overheard – Your body is a sweet secret, even to yourself. Ultrasound lets you in on the mysteries of your inner organs, revealing how they move in quiet concert.

Minds Ajar – Ease off your shoes, let the "grass" tickle your feet, and tease your mind through these open doorways.

Mystery Touch – Do you dare? Close your eyes, plunge your hand in, let your fingers do the talking and what do you feel?