

# SENSORIUM

*Contemporary Art and the Sensed World*

360°

# Sensorium 360°

## Contemporary Art and the Sensed World

31 July – 22 October 2014

### ARTISTS

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5. Alecia Neo
6. Goldie Poblador
7. Pinaree Sanpitak
8. Eugene Soh
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10. Melati Suryodarmo
11. Mark Wong

### CURATORIAL TEAM

and artwork captions written by:

Lead curator Joyce Toh (JT)  
with Tan Siuli (TSL) and Rachel Ng (RN)

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*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 of creativity for other fields such as 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 (olfaoception) are the most commonly known, other identified senses include the body's ability to detect movement (kinaesthesia) 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 realms beyond the physical world, 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.

## 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



Unfolding like an endless topographical illustration, *Touch Field* depicts the cityscape of Taipei. Yet this picture is also unique for another reason: it is a drawing that is 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 a lost or diminished sense of sight. During her residency, the artist collaborated with 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 new sensitivity. The human ability to adjust and acclimatize in the face of challenging conditions is an admirable characteristic, 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. (JT)

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. Neo lives and works in Singapore.



Image courtesy of the artist

## Tad Ermitaño

### *Twinning Machine 4.0*

2014

Interactive installation with camera,  
projection and computer programming

Installation dimensions variable

Collection of the Artist



*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 video captures the viewer and projects the image onto a screen. Seeing oneself 'live' and life-sized 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 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 slightly 'past' self – a virtual doppelgänger which has a spatial and temporal reality that is dependent upon, but also distinct, from the self in real-time. (JT)



Image courtesy of the artist

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.

# Eugene Soh

## *The Overview Installation*

2013 – 2014

Video goggles and wireless CCTV installation

Installation dimensions variable

Collection of the Artist



*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, such as lizards and horses.

*The Overview Installation* delves into the world of augmented reality, in which vision is mediated – and enhanced, or perhaps complicated – 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 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 bodily and spatial awareness as the participant can no longer rely on habitual action, and must learn to negotiate the space anew. (JT)

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.



Image courtesy of the artist



## Pinaree Sanpitak

### *noon-nom*

2001 – 2002

Organza, synthetic fibres, 55 pieces

Installation dimensions variable, approx. 80 x 80 x 80 cm (each)

Singapore Art Museum collection



Filling an entire room, *noon-nom* invites the visitor to not only touch the artwork, but also *be touched*, by getting up close and personal with a familiar form that is nurturing, sensual, and sacred: the human female breast. These rotund, 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 corpus 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, as well as signifying the potency of the sensuous and spiritual feminine body.

For babies, suckling the breast provides succor and sustenance; moreover, the physical contact is vital 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. (JT)

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 Sanpitak 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 biennales in Australia, Japan, and Korea. She lives and works in Bangkok, Thailand.



Image courtesy of the artist

## Bui Cong Khanh

### *Chicken Rice in the Border*

2014

Installation with drawings, artist book, handmade ceramic plates, single-channel video, photographs and food

Installation dimensions variable

Collection of the Artist



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. With relentless migration over generations, cultures evolve, and with it, our foods and tastes develop and are cultivated afresh, slowly but surely. Indeed, food and taste have as much a colourful and integral relationship with history, heritage and identity, as language and ethnicity do.

In this work, Bui Cong Khanh investigates the provenance of Hoi An Chicken Rice, originally brought to Hoi An by 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, which includes an actual food-tasting component at the Food for Thought café.\*

The artist chose the title phrase “in the border” because for him, the border is an active site – a place where multiple tensions and expressions co-exist and mingle, and generate new meanings – and his hometown of Hoi An can be considered such a place. By exploring a much-loved dish whose variations can taste at once familiar and foreign, Khanh engages with the cultural and historical memory, as well as the legacy, that resides deep within our taste buds and tongue. (RN)

\* *Food For Thought* is located at SAM at 8Q. A rendition of Hoi An Chicken Rice will be on the menu throughout the duration of the Sensorium 360° exhibition.

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, Thailand, United States, 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, later this year. He lives and works in Ho Chi Minh City, Vietnam.



Image courtesy of the artist

## Mark Wong

### *Memory Rifts*

2014

9-channel sound installation: sound, laptop and speakers

Duration: 6:52 mins

Installation dimensions variable

Collection of the Artist



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 nonet (a musical composition for nine instruments), *Memory Rifts* departs from the conventions of how such a piece 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 its entirety, in any one location. Rather, it is 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, *Memory Rifts* brings to the fore 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. (JT)

Mark Wong (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.



Image courtesy of the artist



## 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  
Collection of the Artist

### *Transcendence*

2014  
Archival fine art inkjet prints, set of 11  
81.5 x 66.3 cm  
Ed. 1 of 5  
Collection of the Artist  
Singapore Art Museum commission



The sense of time is arguably 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 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 captured subjects when they were the least consciously aware and cognizant of the passing of time – when they were fast asleep. 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, as bright as day, and the process reveals the body in movement as the mind departs the waking world to enter the domain of the unconscious, a 'space' where time is unpredictably elastic, weirdly out-of-time with the rules of the chronograph.

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 and interact with the individual artworks. (JT)

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 the 2012/2013 Affordable Art Fair's Young Talent Programme, and held her winner's solo show in ION Art Gallery, Singapore in 2013. Chang lives and works in Singapore.



Image courtesy of the artist

## Linda Solay

Sound composition: Bani Haykal

### *Continuum of Consciousness*

2012

Crystal glasses, sound, spices, and scent dispensers

Installation dimensions variable

Collection of the Artist



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 by the artist's family during the war years, a shimmering column rises from floor to ceiling, suggestive of a divine axis that connects the earth to the cosmos. 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 Southeast Asian 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 20 Hz, too low to be audible). 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. Here, perceptual stimuli are thus doorways into extrasensory realms, prompting quiet contemplation. (JT)

Linda Solay's (b. 1981, Germany) practice in fine art photography and installation focuses on psychological evolutionary themes and contemporary physics. Her work seeks to shape 'internally-experienced' atmospheres and the individual's 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.



Image courtesy of the artist

## Goldie 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



In apprehending the world, our senses often work in multiplicity and synchronicity. On certain occasions however, sense data may even cross into one another, and *May Puno sa Dibdib ng Kamatayan* explores the phenomenon of synaesthesia, a neurological condition in which one sense is received or perceived via another sense.

The interactive work also examines the idea of 'composition' as expressed and experienced across two senses: smell and sound. Despite having no immediate obvious affinity, the olfactory and audio senses employ some similar 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 quick to elicit emotional memory because the olfactory bulb is intimately linked to the brain's amygdala and hippocampus, which govern emotion and associative learning respectively.

Here, Goldie Poblador has selected key songs and musical arrangements that hold deep personal and emotional resonance for her, and for the pieces by Munro and Mark Wong, also collaborated with the musicians. Through the process, she translated sonic notes into olfactory ones, creating scent compositions that synaesthetically 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-musical creations. Echoing how music is scored, and how it unfolds in time, the individual notes of these scent compositions are inhaled along the length of a piece of paper. Traversing domains and dimensions, scent and sound entwine in a multi-sensory work that picture emotional landscapes as well as portraits of people. (JT)

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 (2009). Her works explore the layered relationships between ecology, spirituality, cultural identity and the concept of the feminine. Poblador is currently based in the United States for her Master's Degree in Glass at the Rhode Island School of Design.



Image courtesy of Maisarah Abdul Malek

#### Songs Featured in *May Puno sa Dibdib ng Kamatayan*:

##### *La Paloma*

Composer: Sebastián de Iradier

Performer: Victoria de los Angeles, with the Sinfonia of London

Year: Written c. 1863; recorded by Victoria de los Angeles in 1965

Duration: 4:50 mins

##### *Batak*

Composer and performer: Munro (Armi Millare)

Year: 2013

Duration: 20:00 mins

##### *Kyema (Intermediate States)*, from "La Trilogie de la Mort"

Composer and performer: Eliane Radique

Year: 1998

Duration: 1:01:22 hours

##### *Jumari the Masseur Plays Guitar in an Imaginary Field*

Composer and performer: Mark Wong

Year: 2009

Duration: 7:28 mins

# Melati Suryodarmo

## *Alé Lino*

2003 – 2014

Durational performance with relics and video documentation

Installation dimensions variable

Collection of the Artist



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. (TSL)

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.



Image courtesy of the artist

# Li Hui

## *Cage*

2006 – 2014

Installation with green iodide lasers and fog machines

Site-specific installation

Installation dimensions variable

Collection of the Artist



Artist Li Hui works with laser beams that 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 creates 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 are almost wholly reliant on perception rather than reality. (TSL)

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, stainless steel sculpture, 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); Busan Biennale (2006); ZKM, Germany (2011); the inaugural exhibition of Long Museum West Bund, Shanghai (2014); the inaugural exhibition of Yuz Museum, Shanghai (2014), as well as other exhibitions in Korea, Monaco, Germany, France, Italy and others. He has also held solo exhibitions at the Ullens Center for Contemporary Art, Beijing; Ernst Schering Foundation, Berlin; Museum of Contemporary Art, Taiwan, and SCAD Museum of Art, United States. Li Hui lives and works in Beijing, China.



Image courtesy of the artist



## Sensorium 360° Public & Education Programmes

### The 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 kick off their shoes and immerse themselves in a reading corner of specially selected books. 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 evoked by distinctive smells. 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!

*Wall illustration by Mindflyer and Twisstii*

### Educator Guide and Activity Sheets

Suitable for both students and young adults, the activity sheets – which are based on selected artworks in the exhibition – are catered to different age groups and are available for download at the SAM website. An educator's guide is also available for educators who wish to find out more about the exhibition.

### Educators' Tours and Talks

Be led by SAM senior curator, Joyce Toh, on an educators' tour of selected artworks of **Sensorium 360°** as she explains key concepts of the exhibition that reveal interesting aspects of the human senses and how we perceive and comprehend information. This educators' tour will give an overview and key insights into the **Sensorium 360°** exhibition to teachers preparing to bring students to the museum for a visit.

Thursday, 7 August 2014 | 4pm – 5.30pm\* | SAM

Thursday, 28 August 2014 | 4pm – 5.30pm\* | SAM

\*Educators may sign up for one session only.

Free admission. All tours and talks are for teachers only. Registration required.

Please visit <http://www.singaporeartmuseum.sg/programmes/teacher.html> to register.

### Curator Tour

Explore and awaken the wide range of human senses in a tour of the **Sensorium 360°** exhibition. This visual art exhibition 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.

Wednesday, 6 August 2014 | 7:30pm – 8:30pm | SAM

\$15. Tickets available at SAM and SISTIC.

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

### Guest Talk: *Listening to the Universe* by Honor Harger

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 receiver 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.

Friday, 5 Sept 2014 | 7.30pm | SAM

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

## WORKSHOPS

### Awakening the Senses – of Herbs, Spices and Roots

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 a 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.

Wednesday, 8 August 2014 | 7pm – 8:30pm | SAM

Saturday, 20 September 2014 | 2pm – 3.30pm | SAM

\$20. Tickets available at SAM and SISTIC.

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

## The Colours of Tea

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

Saturday, 13 September 2014 | 1.30pm – 2.30pm and 3.30pm – 4.30pm | SAM

Saturday, 4 October 2014 | 1.30pm – 2.30pm and 3.30pm – 4.30pm | SAM

\$20. Tickets available at SAM and SISTIC.

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

## The Taste of Perfume

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 perfumes. This workshop is conducted by Prachi Saini from Je T'aime Perfumery. She has been conducting workshops on perfumery since 2006.

Saturday, 27 September 2014 | 2pm – 3.30pm | SAM

\$20. Tickets available at SAM and SISTIC.

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

## Creating and Reading Braille

Gain better insight and understanding of this unique technique through a customised braille reading workshop with our visually impaired facilitators from the 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!

Sunday, 28 September 2014 | 2pm – 3.30pm | SAM

\$20. Tickets available at SAM and SISTIC. All proceeds of this workshop will be channeled to SAVH.

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

## Create Your Signature Perfume

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.

Sunday, 19 October 2014 | 2pm – 4pm | SAM

\$20. Tickets available at SAM and SISTIC.

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

## List of Exhibited Artworks

### BUI CONG KHANH

*Chicken Rice in the Border* | 2014

Installation with drawings, artist book, hand-made ceramic plates, single-channel video, photographs and food  
Installation dimensions variable  
Collection of the Artist

### 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  
Collection of the Artist

*Transcendence* | 2014

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

### TAD ERMITAÑO

*Twining Machine 4.0* | 2014

Interactive installation with camera, projection, computer programming  
Installation dimensions variable  
Collection of the Artist

### LI HUI

*Cage* | 2006 – 2014

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

### 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

### GOLDIE 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

### PINAREE SANPITAK

*noon-nom* | 2010 – 2011

Organza, synthetic fibres, 55 pieces  
Installation dimensions variable, approx. 80 x 80 x 80 cm (each)  
Singapore Art Museum collection

### EUGENE SOH

*The Overview Installation*

2013 – 2014  
Video goggles and wireless cctv installation  
Installation dimensions variable  
Collection of the Artist

### LINDA SOLAY

Sound composition: Bani Haykal  
*Continuum of Consciousness* | 2012  
Crystal glasses, sound, spices and scent dispensers  
Installation dimensions variable  
Collection of the Artist

### MELATI SURYODARMO

*Alé Lino* | 2003 – 2014

Durational performance with relics and video documentation  
Installation dimensions variable  
Collection of the Artist

### MARK WONG

*Memory Rifts* | 2014

9-channel sound installation: sound, laptop and speakers  
Duration: 6:52 mins  
Installation dimensions variable  
Collection of the Artist

# General Information

## SAM

71 Bras Basah Road  
Singapore 189555

## SAM at 8Q

8 Queen Street  
Singapore 188535

## OPENING HOURS

Monday to Sunday  
10am – 7pm

Last admission to the museum is at 6.15pm

Friday

10am – 9pm

## ADMISSION

**Citizens & Permanent Residents** Free

### Foreign Visitors

Adults S\$10.00

Students S\$5.00

(with valid student pass)

Seniors S\$5.00

(60 years and above with valid ID)

Enjoy complimentary entry on Friday evenings from 6pm – 9pm.  
20% off admission tickets for groups of 20 and above.

Admission ticket price includes \$1 SISTIC fee and is available at SAM Information & Ticketing Counters and SISTIC. Please present proof of eligibility to enjoy concession or free admission. Please obtain admission sticker from the Information & Ticketing Counters before entering the galleries.

## GENERAL ENQUIRIES

Telephone: 6589 9580

Email: enquiries@singaporeartmuseum.sg

## SAM ONLINE

[www.singaporeartmuseum.sg](http://www.singaporeartmuseum.sg)

[www.facebook.com/singaporeartmuseum](https://www.facebook.com/singaporeartmuseum)

[www.youtube.com/samtelly](https://www.youtube.com/samtelly)

[twitter/instagram:@iamasambody](https://twitter.com/iamasambody)

## WHEELCHAIR ACCESS / LOCKERS

Lifts provide easy access to galleries.

Lockers are available for visitors' use.

## MUSEUM TOURS

### English

Mondays – Thursdays: 11 am & 2pm

Fridays: 11 am, 2pm & 7 pm

Saturdays & Sundays: 11 am, 2pm & 3.30pm

### Mandarin

Fridays: 7.30pm

Sundays: 11.30am

### Japanese

Tuesdays – Fridays: 10.30am

Tours are not available on public holidays & selected Open House days.

## GETTING TO SAM

### By Bus:

SBS 7, 14, 16, 36, 111, 131, 162, 175, 502, 518

SMRT 77, 167, 171, 700

### By MRT:

2-minute walk from Bras Basah MRT Station.

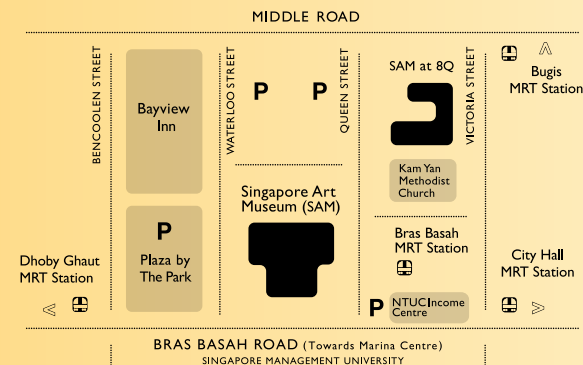
10-minute walk from Bugis, Dhoby Ghaut or City Hall MRT stations.

### By Car:

Carparks are available at Waterloo Street, NTUC Income Centre, Queen Street, Plaza by the Park, Hotel Grand Pacific and Singapore Management University.



Scan this QR code with your smartphone for more about SAM. You can download a QR code reader from your app store.



ORGANISED BY

**sam**  
singapore **art** museum

[www.singaporeartmuseum.sg](http://www.singaporeartmuseum.sg)