

MEDIA RELEASE
For Immediate Release

**Singapore Art Museum embarks on artistic explorations of the ocean
through *Odyssey: Navigating Nameless Seas***

Presenting commissioned artworks, artist loans and works from the Singapore Art Museum collection



Singapore, 27 May 2016 – In its latest exhibition, ***Odyssey: Navigating Nameless Seas***, the Singapore Art Museum (SAM) embarks on artistic explorations of the ocean, as seen through the eyes of contemporary artists. *Odyssey* comprises contemporary artworks drawn from SAM's permanent collection, artists' collections and new commissions. The exhibition will present artworks by 11 artists from Singapore, Southeast Asia and beyond, as well as a Research Room that features loans from the Republic of Singapore Navy Museum's collection. *Odyssey: Navigating Nameless Seas* takes place from **4 June to 28 August 2016**.

Featured in *Odyssey: Navigating Nameless Seas* are artists Alfredo and Isabel Aquilizan (Australia/Philippines), Choe U-Ram (South Korea), Pratchaya Phinpong (Thailand), Rashid Rana (Pakistan), Sally Smart (Australia), Wyn Lyn Tan (Singapore), Richard Streitmatter-Tran (Vietnam), Entang Wiharso (Indonesia), and Ashley Yeo and Monica So-Young Moon (Singapore and South Korea).

Odyssey: Navigating Nameless Seas explores ideas pertaining to the origins of life and personal histories and identities, and provokes contemplation of the tempests that batter our sails on this journey through life.

The Artworks

As the conceptual dock from which *Odyssey* departs, ***The Research Room*** contains maritime artefacts and reproductions that trace humanity's relationship with the sea, as well as a research library with books from the National Library Board, Singapore. Featuring loans from the Republic of Singapore Navy Museum's collection as well as tools of navigation and conquest, these artefacts recount both actual and fictional voyages, highlighting the exhibition's artistic explorations of the oceanic theme as well as its metaphysical implications.

Singaporean artist Wyn Lyn Tan presents an intimate yet distant encounter with the Arctic landscape in a time-lapse video, ***Adrift***, as she captures the austere yet entrancing seas from a porthole within her cabin as she undertook a 16-day journey around the Arctic Circle.

Exploring waters of a different world entirely is Thai artist Pratchaya Phinthong with ***Algahest***, an artwork from SAM's permanent collection. A planet 600 light years from Earth, Kepler-22b was discovered with water on its surface, thus suggesting possible existence of other life forms, as well as its potential as a planet for habitation by future human civilisations. Visitors are invited to view a painting of the planet through a moveable window filled with water, earth and air – building blocks necessary for life – thus reconstituting with every turn the possibilities of humanity's future existence.

Indonesian artist Entang Wiharso's ***Breathing Together*** is an underwater "memory-scape" – a surrealistic mixed-media mural riddled with enigmatic fragments of the past, such as *becaks* (pedicabs) which were outlawed by the government and disposed of in the sea, and vestiges of sea lanes used for trade during the colonial era.

Reflecting on the real-world influence that animals, specifically whales, have on humans, Vietnamese-American artist Richard Streitmatter-Tran's ***A Short History of Man and Animal*** is a wooden boat with a set of bones placed within its hull, highlighting how fishing boats inherit the physical characteristics of whales. Meanwhile, his other work, ***The Cerumen Strata***, simulates the earwax plugs that collect in the cavity of whales' ear canals, which can be an indicator of the health of the ocean in which the mammals had lived.

Australian artist Sally Smart's multi-layered assemblage of cut-out elements, titled ***The Exquisite Pirate: Odyssey***, reflects on the symbolism of the ship as an image of colonialism and personal odysseys, as well as the notions of personal and social identity and cultural instability.

Pakistani artist Rashid Rana's ***Offshore Accounts-1*** is a monumental, monochromatic seascape comprising thousands of miniature images of trash and colonial ships, representing the seas that belie the legacies of colonial trade and empire, as well as the destructive wastefulness of contemporary consumerist culture.

Ashley Yeo and Monica So-Young Moon, from Singapore and South Korea respectively, present ***Ocean's Room***, an assemblage of objects – ink paintings shrouded in silken gauze, hovering ceramic whales and a dress crafted from voluminous layers of silk, upon which digital renderings of marine snow is projected – that attempt to articulate a unified personification of the sea.

Evolving from their personal experience of relocating from the Philippines to Australia, Filipino husband-and-wife artist duo Alfredo and Isabel Aquilizan addresses issues surrounding journeys, diaspora and social dislocation through their installation, ***Passage III: Project Another Country***.

The biomorphic kinetic sculptures by Korean artist Choe U-Ram, ***Ultima Mudfox*** and ***Una Lumino Callidus Spiritus***, are inspired by the silhouette of a dolphin and colonies of barnacles respectively. Composed of metal, motors and machinery, these sculptures come with artist-written mythologies which tell of their evolution and adaptation.

“As the companion exhibition to our annual children’s contemporary art exhibition, ***Imaginarium: Over the Ocean, Under the Sea, Odyssey: Navigating Nameless Seas*** invites visitors to rethink idealised notions of seascapes and voyages through the artists’ representations and redefinitions of the ocean's mysteries. At the same time, we hope that the contemporary artworks in this exhibition inspire contemplation of issues relating to human nature, our relationship with the sea, and the spirit of exploration and discovery,” says Ms Tan Siuli, Curatorial Co-Head, Singapore Art Museum.

Public and Educational Programmes

Odyssey: Navigating Nameless Seas will be accompanied by a series of public and educational programmes, including artist and curator tours of the exhibition and workshops conducted by the Republic of Singapore Navy.

Odyssey: Navigating Nameless Seas will be held at Singapore Art Museum from 4 June to 28 August 2016. Find out more about the exhibition and its programmes online at www.singaporeartmuseum.sg.

For high-resolution images, please download them at <http://bit.ly/25nm1wR>. Image use guidelines apply.

#OdysseySG

www.singaporeartmuseum.sg
www.facebook.com/singaporeartmuseum
www.instagram.com/singaporeartmuseum
www.twitter.com/sgartmuseum
www.youtube.com/samtelly

About the Singapore Art Museum

The Singapore Art Museum (SAM) is a contemporary art museum which focuses on art-making and art-thinking in Singapore, Southeast Asia and Asia, encompassing a worldwide perspective on contemporary art practice. SAM advocates and makes accessible interdisciplinary contemporary art through research-led and evolving curatorial practice. Since it 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, and to deepen every visitor's experience. These include outreach and education, research and publications, as well as cross-disciplinary residencies and exchanges.

SAM occupies two buildings: the old St Joseph's Institution on Bras Basah Road, built in 1855 and now a National Monument; and SAM at 8Q, a conservation building across the road on Queen Street that was the old Catholic High School.

In 2011, SAM was the venue organiser of the Singapore Biennale, becoming the main organiser of the 2013 and 2016 editions. SAM was incorporated as a Company Limited by Guarantee on 13 November 2013, operating under the Ministry of Culture, Community and Youth

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Annex A

Exhibition Synopsis – *Odyssey: Navigating Nameless Seas*

Odyssey: Navigating Nameless Seas

4 June 2016 to 28 August 2016 | SAM

Through the centuries, over numerous expeditions, and with ever-increasing sophistication in science and technology, humankind has sailed the seven seas and plunged into the very depths of oceanic trenches. Yet there remains much to be discovered of this alien world.

In *Odyssey: Navigating Nameless Seas*, artists delve into the unfathomable depths of the ocean's mysteries. Drawing largely from artists' collections and new commissions, the journey of *Odyssey* embarks on artistic explorations of the ocean and its metaphysical implications.

Odyssey challenges idealised notions of seascapes and the aquatic boundary in an attempt to redefine contemporary connotations of the sea. Unpacking ideas pertaining to the Anthropocene, origins of life, and personal histories and identities, the exhibition provokes contemplation of the tempests that batter our sails on this journey through life. While we seem to know more and more about the world around us, to what extent does this knowledge give us insight into human nature? Riddled with twists and turns, where will our explorations take us? To what ends our endless discoveries?

Annex B

Artists and Artworks – *Odyssey: Navigating Nameless Seas*

The Research Room

Humanity's complex relationship with the sea can be traced through a study of its material culture. As the conceptual dock from which *Odyssey* departs, ***The Research Room*** presents maritime artefacts that span centuries, and highlight our intertwining existence. Having been sourced from various locations, and including both antiques as well as reproductions, these curiosities recount voyages both fictional and true, foreshadowing the exhibition's artistic explorations of the oceanic theme as well as its metaphysical implications. Highlights include loans from the Republic of Singapore Navy Museum's collection, as well as tools of navigation and conquest. A carefully assembled library is also available for further research and investigation.

Wyn Lyn Tan (Singapore)



Wyn Lyn Tan, *Adrift* (detail), 2013. Image courtesy of the artist.

Adrift

2013

Single-channel video with sound

1:31 mins

Collection of the artist

Adrift, a time-lapse video recorded by Wyn-Lyn Tan throughout her 16-day journey around the Arctic Circle, attempts to capture the raw, austere, yet entrancing colour-washed spaces of the Arctic's landscape. Shot from the porthole of her cabin, the video – whose audio component contains transmissions of the rattle and vibration of the ship's engine coalesced with the gentle lapping of ocean waves – creates at once an intimate yet distant encounter with this most northerly circle of the Earth's latitude.

Wyn-Lyn Tan (b. 1974, Singapore) is trained in traditional Chinese ink painting and Western painting, two disciplines that she combines to present abstract narratives that straddle East and West. She has been the recipient of the Highly Commended Work Award in Abstract Medium at the 22nd UOB Painting of the Year, Singapore (2003), and has been awarded artist residencies with Herhusid Artist Residency, Iceland (2013), The Arctic Circle Residency (2011) and Fiskars Artist Residency, Finland (2007). Tan's works have been exhibited in Singapore, Finland, Iceland, and China. Her works are also in the permanent collection of the Singapore Art Museum.

Pratchaya Phinthong (Thailand)



Pratchaya Phinthong, *Algahest* (detail), 2012. Photograph by Marc Damage, image courtesy of the artist and gb agency.

Algahest

2012

Acrylic on canvas, moveable acrylic window enclosing sand, water and air

360 × 500 cm (canvas)

75 × 120 cm (moveable window)

Singapore Art Museum collection

Discovered in 2011 by NASA's Kepler Space Telescope, Kepler-22b, a planet some 600 light years from Earth, mirrors our own planet in a crucial way – namely, by the presence of water on its surface. This presence of water in liquid state indicates simultaneously the possible existence of other life forms unique and unknown to us, as well as marking Kepler-22b as a potential candidate for habitation by human civilisations of the future.

Based on his own research on Kepler-22b, Pratchaya Phinthong translates this possibility for habitation into tangible representation; audiences are invited to perceive a painting of the planet through a moveable window filled with water, earth and air – the building blocks necessary for life. The title makes reference to the hypothetical universal solvent *alkahest*, a liquid sought by alchemists and imagined to be capable of dissolving all materials to their base elements. As the window is rotated with each viewing, these primordial substances reform the landscape within the frame, reconstituting the infinite possibilities of humanity's future existence.

Pratchaya Phinthong (b. 1974, Thailand) graduated from Silpakorn University in 2000 with a Bachelor of Fine Arts. Working in the transitory spaces between systems, his practice is underscored by themes of displacement and translation. Pratchaya has had numerous international solo shows, in venues such as gb agency, Paris (2015), KIOSK, Ghent (2013), Chisenhale Gallery, London (2013) and Lothringer13 Halle, Munich (2013). Notable group exhibitions include the 2nd CAFAM Biennale, China (2014), the 5th Moscow Biennale (2013), Taipei Biennale 2012 and the 7th Asia Pacific Triennial of Contemporary Art, Brisbane (2012-2013). He lives and works in Bangkok.

Entang Wiharso (Indonesia)



Entang Wiharso, *Breathing Together*, 2016. Image courtesy of the artist and Black Goat Studios.

Breathing Together

2016

Acrylic, car paint and oil on canvas, resin, aluminium, plants, insects, shells, coral, plastic, thread, fabric, light bulbs and electric cable

400 × 1700 × 30 cm

Collection of the artist

Entang Wiharso's surrealistic sea-scape evokes the dynamic, mutable experience of living on an island, surrounded by waters which are witness to history. These underwater "memory scapes" are riddled with enigmatic fragments of the past, from the once-ubiquitous *becaks* (pedicabs) which were outlawed by the Indonesian government and subsequently disposed of in the sea, to the vestiges of sea lanes for trade during the colonial era. The tendrils that anchor the floating island at the centre of the mural, to the underwater sea-scape and its flora and fauna, suggest the interconnectedness of civilisations, the seas, and history – all at once, ***Breathing Together***.

Entang Wiharso (b. 1967, Indonesia) graduated from the Institut Seni Indonesia (ISI, Indonesian Institute of the Arts) Yogyakarta, and is recognised as one of Indonesia's foremost contemporary artists. His practice spans painting, sculpture, performance and installation. Often surreal and otherworldly in appearance, Wiharso's artworks address universal human issues of conflict, conciliation, desire, loss and longing. He has exhibited widely around the world, including solo shows in Indonesia and USA, group exhibitions at the

Singapore Art Museum (2012) and Mori Art Museum (2013), as well as participation in various Biennales in Indonesia, the Venice Biennale (2013) and the Prague Biennale (2013).

Richard Streitmatter-Tran (Vietnam)



Richard Streitmatter-Tran, *A Short History of Man and Animal*, 2015. Image courtesy of the artist.

A Short History of Man and Animal

2015

Wood, iron and unfired porcelain clay

70 x 700 x 160 cm

Collection of the artist

The Cerumen Strata

2015

Wood, beeswax and charcoal

Dimensions variable

Collection of the artist

The Anthropocene is a proposed and intensely debated geologic epoch, beginning with the first irrevocable, human-caused changes to the planet. Affected by this notion, Richard Streitmatter-Tran reflects, in *A Short History of Man and Animal* and *The Cerumen Strata*, on the influences animals have on our everyday modes of operating and understanding of the planet. In both works, Streitmatter-Tran draws on the impact that the whale – specifically its fusiform or torpedo shaped body, and the earplugs of wax, or cerumen, that build up in its ears throughout its lifetime – has on modern transport and scientific research.

A Short History of Man and Animal comprises a wooden boat with a set of unfired porcelain bones placed within its hull. Just as Leonardo da Vinci's early designs for flying machines adapted the shape and form of bat wings, the modest fishing boat used by

thousands across the globe inherits the fusiform shape of the whale, with the keel of the boat functioning like the whale's spine.

Enclosed in a vitrine to the corner is ***The Cerumen Strata***, a tiered stack of beeswax cakes in three distinct colours: yellow-ochre, black and taupe. Simulating the material and colour gradient of earwax plugs found to collect in the cavity of whales' ear canals throughout their lifetimes, ***The Cerumen Strata*** speaks of the knowledge that is gathered from the inspection of whale cerumen: the quality of a whale's earwax is a stark indicator of the health of both the whale and the ocean in which it lived.

Richard Streitmatter-Tran (b. 1972, Vietnam) received his degree from the Studio for Interrelated Media (SIM) at the Massachusetts College of Art in Boston. In 2005 he received the Martell Contemporary Asian Art Research Grant from Hong Kong's Asia Art Archive for his year-long research project, *Mediating the Mekong*. Streitmatter-Tran has participated in the Singapore Biennale (2008), Venice Biennale (2007) and Gwangju Biennale (2004), and was also the co-curator of *Mapping the Mekong* in the 6th Asia Pacific Triennial of Contemporary Art, Brisbane, Australia (2009).

Sally Smart (Australia)



Sally Smart, *The Exquisite Pirate (Oceania)*, 2006. Photograph by G. Baring, image courtesy of the artist.

The Exquisite Pirate: Odyssey

2016

Painted canvas and fabric, metal, embroidery and pins

Dimensions variable

Collection of the artist

In 1929, Surrealist poet Paul Eluard, having toured Southeast Asia in preceding years, authored *The Surrealist Map of the World*. In this highly subjective and mischievous map, whole continents were moved around, displaced, or enlarged, as an oppositionary statement against the Eurocentric enterprise of colonialism and modernity.

Inspired by its shifting and fluid borders, its playfulness as well as pointedness, artist Sally Smart draws inspiration from this map as well as the Surrealist parlour game of “Exquisite Corpse”, creating a body of work revolving around the question: “Were there any women pirates?”, and attendant notions of personal and social identity, cultural instability and hybridity. Composed from a bricolage of cut-out elements, Smart’s multi-layered assemblages reflect on the symbolism of the ship as an image of colonialism as well as personal odyssey, and on the idea of the female pirate as a means of describing and imagining *other* ways to navigate, to map, and to see the world.

Sally Smart (b. 1960, Australia) graduated from the South Australian School of Art in 1981 and completed postgraduate studies at the Victorian College of the Arts in 1988, followed by a Master of Fine Arts in 1991. Informed by feminist discourses as well as the art movements of Dada and Surrealism, her work explores issues of gender and corporeality, and takes an

interest in neglected women's histories. Smart has exhibited extensively both at home and abroad, including major exhibitions in USA, Australia, Indonesia, Spain and Japan.

Rashid Rana (Pakistan)



Rashid Rana, *Offshore Accounts-1*, 2006. Image courtesy of the artist and Lisson Gallery London.

Offshore Accounts-1

2006

C-print, Diasec

300 × 600 cm

Collection of the artist

Offshore Accounts-1 presents a monumental, monochromatic seascape which appears to float off the wall. Upon closer inspection however, this vista of rolling waves gives way to thousands of miniature images, depicting mounds of trash and detritus as well as representations of colonial ships. For Rana, the placid surfaces of the sea belie the legacies of colonial trade and empire, as well as the destructive tendencies and wastefulness of contemporary consumerist culture, the products of which often arrive by – and are disposed of in — the oceans. Enfolding these twin strands is the title of the work which references wealth held offshore, as well as present-day practices of the global economy where production of consumer goods is often located abroad.

Rashid Rana (b. 1968, Pakistan) trained as a painter at the National College of Arts in Lahore, and at the Massachusetts College of Fine Arts in Boston. He is best known for his conceptual photomontages composed from thousands of pixel-like images, which telescope time, politics and civilizations even as they reveal the dualities beneath the surface of these carefully constructed representations. Rana's work has been widely presented nationally as well as internationally, including exhibitions at the Asia Society, New York (2009), Musee Guimet, Paris (2010), the Singapore Biennale (2006), Kiev Biennial (2012) and the Venice

Biennale (2015). More recently, Rana was appointed the Artistic Director of the inaugural Lahore Biennale (2017).

Ashley Yeo and Monica So-Young Moon (Singapore and South Korea)



Image courtesy of the artists.

Ocean's Room

2016

Mixed media installation

Dimensions variable

Collection of the artists

An ambient melody merges the sounds of waves and traditional Chinese instruments whilst painting a mysterious aural landscape. Sonorous and resounding, the competing masculine and feminine overtures are evocative of contestation that arises in attempts to personify seascapes. Elements of magical realism emerge as visitors are drawn into ***Ocean's Room***: a hairpin fashioned in the style of Chinese hair pieces rests on a plinth while a pod of whales hover above it, enraptured by the potential magic imbued within the hairpin. In two ink paintings on rice paper shrouded in silken gauze, Ashley Yeo attempts to capture the impalpable qualities of the ocean through subtle strokes and layered textures.

Ocean's Dress, handcrafted by Monica So-Young Moon, stands opulently as the landmark feature of the installation. Crafted from voluminous layers of silk, its design stands emblematic of the traditional association of seas with femininity across numerous cultures in Asia and beyond. Projected onto the dress, a digital rendering of marine snow adds an inter-media dimension to the installation. Marine snow, comprised primarily of organic detritus, showers down from the upper layers of the water column. A significant means of transferring

energy from the light-bathed upper regions to the lower regions shrouded in darkness, it serves as an important food source for creatures which dwell below.

Ocean's Room presents an assemblage of objects that attempt to consolidate and articulate a possible unified personification of the sea.

This artwork is a collaboration between Chelsea College of Art & Design (London) MA graduates Ashley Yeo and Monica So-Young Moon. They have been working as an artist duo since 2015. Ashley Yeo has been the recipient of the LASALLE Award of Academic Excellence (2011), Winston Oh Travel Award (2010) and NAC Scholarship (Local) (2010). In 2007, Monica So-Young Moon received the Queensland Education Minister's Award for Excellence in Art, her work exhibited at the Queensland Gallery of Modern Art, Australia.

Alfredo & Isabel Aquilizan (Australia/Philippines)



Alfredo & Isabel Aquilizan, *Passage III: Project Another Country*, 2009. Image courtesy of the artist and The Drawing Room Gallery.

Passage III: Project Another Country

2009

Used transport cargo boxes and wood

Dimensions variable

Collection of the artists

Addressing issues surrounding the idea of journeys and diaspora, ***Passage III: Project Another Country*** is one of many projects that evolved out of the artist duo's relocation from the Philippines to Australia. Now diaspora artists themselves, the Aquilizans extend their artistic interrogation of settlement and resettlement through this artwork, and explore the specificity of place as well as the complex emotions arising from social dislocation. The repurposed cardboard utilised in the installation is arranged to resemble a shanty town perched unsteadily on a wooden boat, suggesting the precarity of homes and of "home", which leads to the necessity for change and journeying.

Collaboration and collection remain key elements of the Aquilizans' artistic practice, and the development of the work involves the use of situational settings to bring people together to create. Within a collaborative framework, personal handmade items and objects become elements included in the final work, and the relationships which have transpired as a result of this process underscore the emotional depth and significance of the piece. In this showing of ***Passage III: Project Another Country***, the work will feature new objects produced in

collaboration with SAM's multinational Friends of the Museum docents and their children, highlighting the interconnectedness between people and communities around the world.

Alfredo & Isabel Aquilizan (b. 1962; 1965, Philippines) produce constructs resulting from close interactions with the communities they work with. Dealing primarily with themes of migration, dislocation and relocation, the husband-and-wife team has participated in numerous biennales and exhibitions internationally, including Sharjah Biennale, UAE (2013), Asia Pacific Triennial of Contemporary Art, Brisbane (2009), Singapore Biennale (2008) and Venice Biennale (2003). They won the Multitude Art Prize in 2013. They live and work in Brisbane, Australia, with their five children.

Choe U-Ram (South Korea)



Choe U-Ram, *Ultima Mudfox*, 2002. Image courtesy of the artist.

Ultima Mudfox

Scientific name: Anmoropral Delphinus delphis Uram

2002

Metal machinery, acrylic, CPU board, sensor, motor and lightbulb

65 × 150 × 55 cm

Collection of the artist



Choe U-Ram, *Una Lumino Callidus Spiritus*, 2016. Image courtesy of the artist.

Una Lumino Callidus Spiritus

Scientific name: Anmopispl Avearium cirripedia Uram

2016

Metal machinery, CPU board, motor, LEDs and polycarbonate

Dimensions variable

Collection of the artist

Ultima Mudfox and *Una Lumino Callidus Spiritus* are examples of intricate, biomorphic, kinetic sculptures which typify Choe U-Ram's artistic practice. Born of metal, motors and machinery, these sculptures come alive with movement. Choe takes animation as a signifier of life, and their Latin names and artist-composed mythologies enhance the plausibility of the existence of these wondrous creatures.

Ultima Mudfox, a creature inspired in part by the silhouette of a dolphin, glides unencumbered through the mud it dwells predominantly in as it navigates a city's subterranean cavities. According to its mythology, the mudfox is merely one of a larger ecosystem of some 20,000 inorganic species which dwell beneath the city's centre, originating from microscopic robots which had escaped their place of manufacture. The varied forms arise from the union of these microscopic robots with information they draw in from their environment. Choe U-Ram narrates a vivid tale of evolution and adaptation in his presentation of this mudfox model.

With an interest in the philosophical concept of Emergentism, the emergence of new greater properties not reducible to other lesser properties interacting within a system, Choe was led to consider possible systems of communication between living organisms which exist in the absence of an organisational structure or hierarchies of power. Consisting of 51 shiny flower-like individual units with translucent shells, *Una Lumino Callidus Spiritus* was inspired by colonies of barnacles that gather on and encrust neglected seaside structures. The units of *Una Lumino Callidus Spiritus* produce pulsating clusters of light as they communicate with one another. Operating as individuals, each unit is not programmed to follow a set pattern, but is rather triggered by perturbations in its vicinity, thereby setting off chain reactions. As the motors of these biomorphic sculptures whizz and whirr, they produce a sound reminiscent of the leaves of a bamboo forest rustling in the wind.

Choe U-Ram (b. 1970, South Korea) holds a Bachelor of Fine Art and Master of Fine Art from the Chung-Ang University Department of Sculpture, Seoul. Born to parents who were art majors, he loved machinery as a child and worked at a robotics company after college. Choe has held solo exhibitions at the Mori Art Museum in Tokyo (2012) and the Asia Society Museum in New York (2011), and has exhibited at the Shanghai Biennale (2006) and the Liverpool Biennale (2008). He is also the recipient of the Kim Se Choong Sculpture Award, Young Artist Today Award and POSCO Steel Art Award. He lives and works in Seoul.

Annex C

Public Programmes – *Odyssey: Navigating Nameless Seas*

For more information, please visit www.singaporeartmuseum.sg

Artists and Curator Dialogue Tour

Date: Saturday, 4 June 2016

Time: 11.30 am – 12.30pm

Venue: SAM

Delve deep into the mythical depths of the seas with a special tour through the ***Odyssey: Navigating Nameless Seas*** exhibition. Co-led by SAM curators, Andrea Fam and John Tung, gather insights into the artworks of Alfredo and Isabel Aquilizan, Choe U-Ram, Entang Wiharso, Sally Smart and Richard Streitmatter-Tran as they share more about their art practice during this enlightening tour.

\$20. Tickets available at SAM and SISTIC.

\$28 for a bundle package with Artists and Curators Dialogue Tour (U.P. \$35)

Curator-led Tour

Date: Wednesday, 29 June 2016

Time: 7.30pm

Venue: SAM

Interested to find out more about the artworks in ***Odyssey: Navigating Nameless Seas?*** Join SAM curator John Tung as he brings you on a specially curated tour that will provide insights into the artworks featured in the exhibition, as well as discuss the curatorial process behind their selection and presentation.

\$15. Tickets available at SAM and SISTIC.

\$28 for a bundle package with Artists and Curators Dialogue Tour (U.P. \$35)

ECHO

Date: Saturday, 4 June – Sunday, 28 August 2016

Venue: Level 2, SAM

Ever thought of embarking on an adventure? Who will be your journey's companion? Share with us to what lands your quest will take you and echo your aspirations in this chamber of dreams.

The Other Selfie Machine

Date: Saturday, 4 June – Sunday, 28 August 2016

Venue: Level 1 (near Dome Café), SAM

Same same but different! See more than double with our new Selfie Machine at SAM. Compare your shots with those taken at the Original Selfie Machine at SAM at 8Q and upload your favourites to your social media pages. Don't forget to tag #imaginariums and #odysseysg

\$4 for 1 printout

Knots Workshop for Explorers

Date: Saturday, 23 July 2016

Time: 1pm – 3pm (for 4 – 12-years-old); 3.30pm – 5pm (for 12-year-old and above)

Venue: SAM Glass Hall

A good knot can save lives! Do you know how many different types of knots exist and what the purpose of each individual knot is? Try your hand at different knot tying techniques and learn the interesting art of bends and hitches with experts from the Republic of Singapore Navy.

An Evening with the Veterans of the Republic of Singapore Navy

Date: (TBC)

Time: 7pm – 8.30pm

Venue: SAM Glass Hall

Join us for an evening of real-life adventure as veterans of the Republic of Singapore Navy share their stories and aquatic adventures beyond the coasts of Singapore.

\$3. Tickets available at SAM and SISTIC.

Educators Tours and Talks

Date: Friday, 1 July 2016

Time: 4pm

Venue: SAM

Tours and talks are held to give educators preparing to bring students for a visit an overview of SAM's upcoming exhibitions. Join SAM curator Andrea Fam and educator Shirley Khng as they share more about the ideas and concepts behind the artworks in *Odyssey: Navigating Nameless Seas*. Each educator will be given a copy of the education resource.

School Workshops

Weekdays

Time: 10.30am or 2.30pm

Venue: SAM

Educational workshops inspired by the artworks at ***Odyssey: Navigating Nameless Seas*** have been specially developed to offer students a multidisciplinary and holistic contemporary art experience. These workshops range from learning specific art techniques to craft-making, encourage originality and development of language skills and self-confidence, and facilitate exploration.

For more information, please visit www.singaporeartmuseum.sg/education

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.

ME.Play! @ SAM

Date: Saturday, 16 July 2016

Time: 1pm – 3pm, 3:30pm – 5:30pm

Venue: Various locations, SAM

Interested to learn more about the Music Elective Programme (MEP) or how to best develop

your child's fair for music? Experience how Secondary School and Junior College MEP students cross-fertilise music and art in conjunction with the exhibitions **Odyssey: Navigating Nameless Seas** and **Once Upon This Island**. Be inspired by how these young talents weave their responses into whole new expressions of movement and image making. Spend your afternoon immersed in musical performances and workshops, and interact with surprising sound installations made from the most common everyday objects.

Guided Tours for Primary 5 & 6 Students only

Requests may be made for a 2-hour guided tour of **Odyssey: Navigating Nameless Seas** conducted by MEP students.

Please email Lau Houw Ping (Miss) at LAU_Houw_Ping@moe.gov.sg for more details.