

MEDIA RELEASE

**ACCLAIMED ICELANDIC-DANISH ARTIST OLAFUR ELIASSON'S FIRST MAJOR
SURVEY EXHIBITION IN SOUTHEAST ASIA MAKES DEBUT AT SAM**

Titled 'Your curious journey', the exhibition brings together 17 key works that encapsulate the themes and environmental concerns explored throughout Eliasson's three-decade-long practice.



Installation view of Olafur Eliasson's 'Symbiotic seeing' (2020), as part of 'Olafur Eliasson: Your curious journey' at SAM at Tanjong Pagar Distripark; Photo: Joseph Nair, Memphis West Pictures; Image courtesy of the artist and Singapore Art Museum; © 2020 Olafur Eliasson

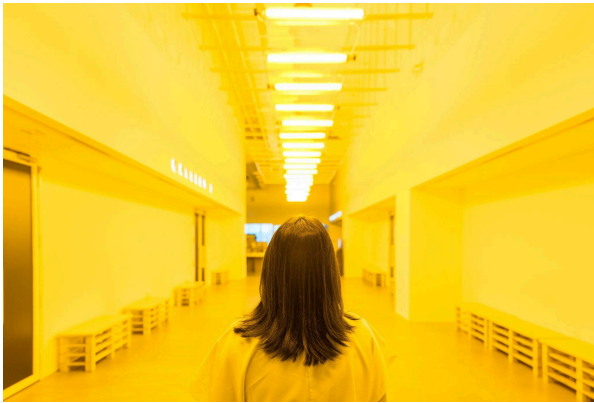
Singapore, 9 May 2024 – Singapore Art Museum (SAM) proudly announces the opening of the highly anticipated exhibition ***Olafur Eliasson: Your curious journey***, the first major solo exhibition in Southeast Asia dedicated to the work of internationally celebrated Icelandic-Danish artist Olafur Eliasson. Featuring 17 artworks that employ diverse media to reflect the expanse of

Eliasson's wide-ranging oeuvre, the exhibition will touch on major themes of his three-decade-long practice — embodiment, experience, perception, as well as the urgency of climate action and more-than-human perspectives. Included in this stellar line-up are also never-before-seen works and Singapore-exclusive installations only available at this leg of the travelling show, as *Your curious journey* moves on to four other venues in the Asia-Pacific after making its debut at SAM at Tanjong Pagar Distripark from 10 May to 22 September 2024.

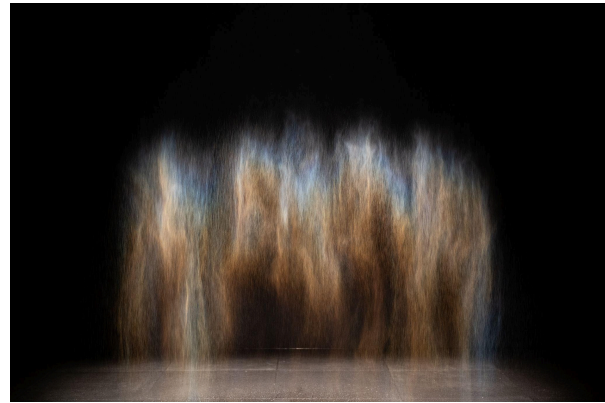
Internationally renowned for his wide-ranging, genre-crossing works, Eliasson has exhibited his works in major museums and public spaces around the globe since 1997. Eliasson is known for his captivating installations that make the ungraspable tangible — heightening our awareness of our senses and playfully challenging our experience and perception of the world around us. Beyond that, Eliasson's work continues to find meaningful resonance with contemporary audiences through his deep engagement with society and the environment.

Eugene Tan, CEO and Director of SAM says, "SAM seeks to inspire change through art and cultivate spaces for collaborative dialogues to occur, and is delighted to bring the works of visionary artist Olafur Eliasson to Southeast Asia for the first time, at such scale. Taking over the museum's galleries at Tanjong Pagar Distripark, audiences familiar with Eliasson's iconic works can anticipate a broad range of works that unpack his unique aesthetic and the major themes that underscore his practice over the past 30 years. We also look forward to connect new audiences to Eliasson's work in *Your curious journey*, where they can immerse themselves in Eliasson's interactive installations and discover the varied perspectives that contemporary art can bring to some of today's most pressing social and environmental issues. Along with our partners Auckland Art Gallery Toi o Tāmaki, Taipei Fine Arts Museum, Museum MACAN, and Museum of Contemporary Art and Design, Manila, we are excited to see how the global story of *Your curious journey* unfolds as it travels across Asia-Pacific."

Three decades of playful exploration under one roof



Installation view of Olafur Eliasson's 'Yellow corridor' (1997), as part of 'Olafur Eliasson: Your curious journey' at SAM at Tanjong Pagar Distripark; Photo: Joseph Nair, Memphis West Pictures; Image courtesy of the artist and Singapore Art Museum; © 1997 Olafur Eliasson



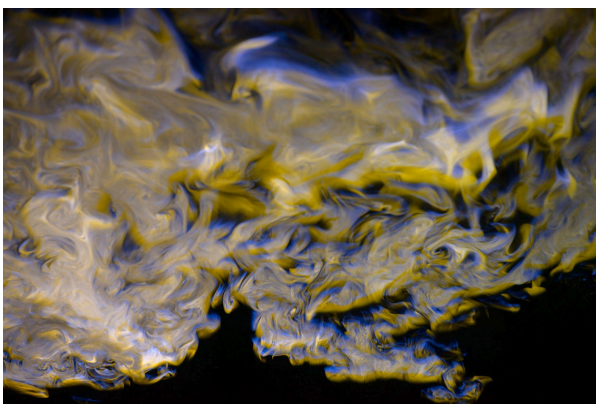
Installation view of Olafur Eliasson's 'Beauty' (1993), as part of 'Olafur Eliasson: Your curious journey' at SAM at Tanjong Pagar Distripark; Photo: Joseph Nair, Memphis West Pictures; Image courtesy of the artist and Singapore Art Museum; © 1993 Olafur Eliasson

From the moment they step into Level 1 of SAM at Tanjong Pagar Distripark, visitors will be immediately greeted by *Yellow corridor* (1997). A row of mono-frequency yellow lights illuminates the passageway of Galleries 1 and 2, inviting an uncanny somatic experience of the space where one's visual spectrum of colours is desaturated and washed in shades of grey. Notably, the work is representative of Eliasson's interest in co-creation with his audiences, where their unique first-person perspective completes the experience of the work. *Beauty* (1993), one of his most iconic works on display, epitomises Eliasson's interest in challenging our awareness of our own perception, as well as emphasising our unique, subjective experiences. In the work, a fine sheet of mist is illuminated by a singular spotlight in a darkened space, and when viewed at just the right angle, a prismatic reflection of light reveals itself as a luminous rainbow. As light is refracted and reflected on the water droplets differently, no two viewers see the same rainbow. Bringing into focus the role of the viewer and the very act of perception and experience of seeing, the work begs the question: Does the rainbow exist independently, or does it exist because we perceive it?

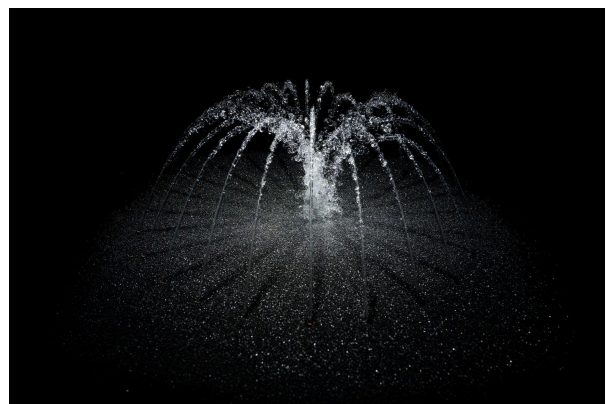


Installation view of Olafur Eliasson's 'The cubic structural evolution project' (2004), as part of 'Olafur Eliasson: Your curious journey' at SAM at Tanjong Pagar Distripark; Photo: Joseph Nair, Memphis West Pictures; Image courtesy of the artist and Singapore Art Museum; © 2004 Olafur Eliasson

The spirit of co-creation with audiences and creating communal experiences is also prevalent in *The cubic structural evolution project* (2004). One of two Singapore-only exclusives, the work invites active participation in the envisioning and transformation of a Lego cityscape and is only made complete with the audience's spirited engagement. Comprising heaps of white Lego bricks amongst imaginative complexes, Eliasson creates space for play and creativity, encouraging visitors to build shared worlds with others.



Detail view of Olafur Eliasson's 'Symbiotic seeing' (2020), as part of 'Olafur Eliasson: Your curious journey' at SAM at Tanjong Pagar Distripark; Photo: Joseph



Installation view of Olafur Eliasson's 'Object defined by activity (then)' (2009), as part of 'Olafur Eliasson: Your curious journey' at SAM at Tanjong Pagar Distripark;

Nair, Memphis West Pictures; Image courtesy of the artist and Singapore Art Museum; © 2020 Olafur Eliasson

Photo: Joseph Nair, Memphis West Pictures; Image courtesy of the artist and Singapore Art Museum; © 2009 Olafur Eliasson

The exhibition also explores Eliasson's use of ephemeral and intangible materials such as light, wind, fog and water to conjure evanescent phenomena, allowing visitors to experience invisible elements of our surroundings palpably. In *Symbiotic seeing* (2020), the other Singapore-exclusive work, coloured laser lights come into contact with periodically released fog to create a captivating marvel that appears to occupy a liminal space between physical states. As ripples and currents of fog swirl above our heads, flowing along with our movements within the space, we become directly involved in the production of our surroundings, personally and communally. Similarly, in *Object defined by activity (then)* (2009), strobe lights flicker ceaselessly in rapid succession, illuminating a water feature in a pitch-dark space for a mere fraction of a second at a time, creating the illusion of water being frozen in time in a series of still, fleeting frames.



Installation view of Olafur Eliasson's 'Moss wall' (1994), as part of 'Olafur Eliasson: Your curious journey' at SAM at Tanjong Pagar Distripark; Photo: Joseph Nair, Memphis West Pictures; Image courtesy of the artist and Singapore Art Museum; © 1994 Olafur Eliasson

Many of the artworks on display in the exhibition also reflect Eliasson's deep engagement with the places and ecological systems in which we exist. Drawing from his connection with Iceland, *Moss wall* (1994) sees reindeer cup lichen (*Cladonia rangiferina*) woven into a wire mesh that

blankets an entire gallery wall. Also known colloquially as “reindeer moss,” it covers immense areas in northern tundra and taiga ecosystems. The living and breathing wall disrupts an otherwise homogeneous museum space, collapsing the boundaries between interior and exterior by bringing one of nature’s great wonders directly to audiences in tropical Singapore.



Installation view of Olafur Eliasson’s ‘The last seven days of glacial ice’ (2024), as part of ‘Olafur Eliasson: Your curious journey’ at SAM at Tanjong Pagar Distripark; Photo: Joseph Nair, Memphis West Pictures; Image courtesy of the artist and Singapore Art Museum; © 2024 Olafur Eliasson



Installation view of Olafur Eliasson’s ‘The seismographic testimony of distance (Berlin–Singapore, no. 1 to no. 6)’ (2024), as part of ‘Olafur Eliasson: Your curious journey’ at SAM at Tanjong Pagar Distripark; Photo: Joseph Nair, Memphis West Pictures; Image courtesy of the artist and Singapore Art Museum; © 2024 Olafur Eliasson

Through two brand new, never-before-seen works *The last seven days of glacial ice* (2024) and *The seismographic testimony of distance (Berlin–Singapore, no. 1 to no. 6)* (2024), Eliasson also prompts visitors to reflect on pertinent environmental concerns and the ongoing climate catastrophe. In *The last seven days of glacial ice* (2024), a fragment of ice from a nearby glacier at Diamond Beach in the south of Iceland was visualised in its various stages of melting. A bronze cast representing each stage is paired with a clear orb of glass — a volumetric representation of water that was lost — conjuring an evocative image of its steady degradation and loss that stresses the urgency of climate action.

At the core of *Your curious journey* is *The seismographic testimony of distance (Berlin–Singapore, no. 1 to no. 6)* — a series of unique seismographic sketches created by Eliasson’s drawing machines installed in the shipping crates that carried most of the artworks

shown in this exhibition, tracing their journey from Berlin to Singapore by sea instead of air. The work thus not only necessitates sea travel but also demonstrates a mindfulness of the exhibition's carbon footprint in both his content and process of creating his artworks and exhibitions.

The seismographic testimony of distance will continue to develop as the exhibition travels over a three-year timeframe and unite each distinct iteration of the exhibition as part of a larger, global story. Following its first stop in Singapore at SAM at Tanjong Pagar Distripark, the exhibition will travel to Auckland Art Gallery Toi o Tāmaki, New Zealand (Dec 2024 – Mar 2025); Taipei Fine Arts Museum, Taiwan (May – Aug 2025); Museum MACAN, Jakarta, Indonesia (Nov 2025 – Apr 2026); and Museum of Contemporary Art and Design, Manila, the Philippines (Jun – Oct 2026).

For the exhibition in Singapore, SAM will be publishing an exhibition catalogue for *Olafur Eliasson: Your curious journey*, featuring full-colour documentation of the artworks, including large-scale installations and sculptures. The catalogue is complemented by a curatorial essay and newly commissioned texts, a conversation with the artist, as well as itinerant marginalia that illustrates the entanglements between his practice and artistic approaches. More information on the publication can be accessed via bit.ly/SAM-OlafurEliasson.

The exhibition will be accompanied by a series of public programmes, starting with a curator tour on 11 May 2024, 3pm to 4pm, where SAM curators Joella Kiu and Angelica Ong will share insights on selected artworks. As June approaches, SAM invites visitors to mark their calendars for two editions of SAMily Funday, taking place on 1 June and 15 June 2024. These family-friendly events will feature an array of exciting activities, including the interactive "Our Curious Lego City" drop-in activity. Attendees are encouraged to participate in building their dream Singapore cityscape using Lego bricks in *The cubic structural evolution project (2004)*. Capture the joy of SAMily Funday at the special Instagram photo booth and partake in tours and talks designed to enrich experiences and deepen understanding of the exhibition. Visitors will also have the opportunity to purchase products from the artist's social business, Little Sun, including the iconic Little Sun Original lamp and the "Holding hands with the sun" tote bags. Additionally, artistically crafted umbrellas and postcard kits are available for sale through the Vending Machine located at Level 1 of SAM for those seeking exclusive mementoes.

For added convenience, complimentary shuttle bus services are available, operating between Harbourfront MRT Station Exit D and SAM at Tanjong Pagar Distripark on weekends and public holidays. For the shuttle bus schedule, please visit our website.

Olafur Eliasson: Your curious journey runs from 10 May to 22 September 2024 at SAM at Tanjong Pagar Distripark. Exhibition tickets are available at \$20 (\$15 for Singapore Residents and Permanent Residents). Admission is free for local and locally-based students and teachers. More information on the exhibition is available at <https://bit.ly/SAM-OlafurEliasson>.

Media assets are available via [this link](#).

- Annex A: Exhibition and Artwork Details
- Annex B: Complementary Programmes
- Annex C: Ticketing Details

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About Singapore Art Museum

Singapore Art Museum opened in 1996 as the first art museum in Singapore located in the cultural district of Singapore. Known as SAM, the museum presents contemporary art from a Southeast Asian perspective for artists, art lovers and the art curious in multiple venues across the island, including a new venue in the historic port area of Tanjong Pagar.

The museum is building one of the world's most important public collections of Southeast Asian contemporary art, with the aim of connecting the art and the artists to the public and future generations through exhibitions and programmes. SAM is working towards a humane and sustainable future by committing to responsible practices within its processes.

To find out more, visit www.singaporeartmuseum.sg

Annex A: Exhibition and Artwork Details for *Olafur Eliasson: Your curious journey*

Olafur Eliasson: Your curious journey

10 May – 22 September 2024 | Level 1, Gallery 1 and The Engine Room, and Level 3, Gallery 3, SAM at Tanjong Pagar Distripark

The upcoming travelling exhibition *Olafur Eliasson: Your curious journey* is the first major solo exhibition in Southeast Asia dedicated to the work of Icelandic-Danish artist Olafur Eliasson. The survey exhibition presents a broad range of artworks that employ diverse media to touch on the major themes of his three-decade-long practice – embodiment, experience, perception, as well as the urgency of climate action and more-than-human perspectives. In his art practice, Eliasson has been driven by the desire to make the ungraspable tangible. Artworks like *Beauty* (1993), *Symbiotic seeing* (2020), *Ventilator* (1997); and *Adrift compass* (2019) use ephemeral materials, such as light, wind, fog, and water, to conjure evanescent phenomena – shimmering rainbows, swirling mists, the split-second sculptural form of a spouting fountain – or make invisible elements of our surroundings like air or magnetic fields experienceable. Other works, like *The cubic structural evolution project* (2004), invite visitors to collaborate on creating shared experiences, building shared worlds.

SAM is the first stop for *Your curious journey*. Afterwards it travels to Auckland Art Gallery Toi o Tāmaki, New Zealand (Dec 2024 – Mar 2025); Taipei Fine Arts Museum, Taiwan (May – Aug 2025); Museum MACAN, Jakarta, Indonesia (Nov 2025 – Apr 2026); and Museum of Contemporary Art and Design, Manila, the Philippines (Jun – Oct 2026). The journeys that the artworks will take to each location over a period of three years is at the centre of one group of artworks on view in the exhibition: drawing devices installed in crates will create abstract drawings of the artworks' long trip to their destination by truck, train, or boat. These visual traces will be on view at each leg of *Your curious journey*, bringing into the exhibition the global story behind the show's development.

To compensate for the distances that the exhibition will travel, Eliasson and his team have sought ways to reduce its carbon footprint, including through changes in installation practice, maintenance, packaging, energy consumption, and, especially, transport. Artworks were selected that are lightweight, already located in the region, or whose materials can be sourced locally to keep transport distances to a minimum. Many of the artworks on view in the exhibition reflect Eliasson's environmental concerns. *The last seven days of glacial ice* (2024), for instance, presents the stages in a melting ice block that was found and scanned on a beach in Iceland, and *The glacier melt series 1999/2019* (2019), a series of photographs taken by the artist in Iceland in 1999 and again from the same perspectives in 2019, shows the decimation of the country's impressive glaciers over the past twenty years.

About Olafur Eliasson

The works of artist **Olafur Eliasson** (IS/DK b. 1967) explore the relevance of art in the world at large. Since 1997, his wide-ranging solo shows – featuring installations, paintings, sculptures, photography, and film – have appeared in major museums around the globe. In 2003, he represented Denmark at the 50th Venice Biennale, and later that year he installed *The weather project* at Tate Modern’s Turbine Hall, London. Eliasson’s projects in public space include *The New York City Waterfalls*, 2008; *Fjordenhus, Vejle*, 2018; and *Ice Watch*, 2014. In 2012, Eliasson founded the social business Little Sun, and in 2014, he and Sebastian Behmann founded Studio Other Spaces, an office for art and architecture. In 2019, Eliasson was named UNDP Goodwill Ambassador for climate action. In 2023, Eliasson received the Praemium Imperiale for outstanding contributions to the development, promotion, and progress of the arts from the Japanese Imperial Family.

Located in Berlin, Studio Olafur Eliasson comprises a large team of craftspeople, architects, archivists, researchers, administrators, cooks, art historians, and specialized technicians.

www.olafureliasson.net

Artwork	Description
<p><i>The glacier melt series 1999/2019</i> 2019 30 C-prints 31 × 90.5 cm each Edition 6 of 6</p>	<p><i>The glacier melt series 1999/2019</i> is a series of aerial photographs that documents 30 glaciers in Iceland. The prints are presented in pairs. In each pair, the image on the left portrays a glacier in 1999, and the image on the right revisits the same glacier 20 years later. In every pair, the ice sheets have clearly receded over time to reveal more of the rocky and mossy earth beneath. Though Eliasson did not set out to make a work on climate change when he first photographed the glaciers in 1999, he was cognisant of the landscape’s vulnerability. By comparing the same glaciers in 1999 and 2019, the work corroborates how these primordial environments have and continue to be shaped by human activity.</p>



Installation view of Olafur Eliasson's 'The glacier melt series 1999/2019' (2019), as part of 'Olafur Eliasson: Your curious journey' at SAM at Tanjong Pagar Distripark; Photo: Joseph Nair, Memphis West Pictures; Image courtesy of the artist and Singapore Art Museum; © 2019 Olafur Eliasson

Ventilator

1997

Fan, wire, cable

Dimensions variable

Collection of MoMA

In *Ventilator*, a lone electric fan hangs from the ceiling. The fan pushes air out as its blades turn and the air reciprocally propels the fan in the opposite direction. This oscillatory cycle continues as the electric fan whizzes tirelessly within the gallery. Though the fan's movement is constant, its swing pattern is erratic and unpredictable. A simple contraption composed of no more than three components, *Ventilator* is a playful study of how we can be made to perceive invisible elements such as air. Whilst steady streams of wind often serve the practical function of cooling us down, the fan in *Ventilator* circulates air without objective, rendering a utilitarian object effectively rudderless.



Installation view of 'Olafur Eliasson: Your curious journey' at SAM at Tanjong Pagar Distripark; Photo: Joseph Nair, Memphis West Pictures; Image courtesy of the artist and Singapore Art Museum; © 2024 Olafur Eliasson

Wind writings (22 March 2023)

Wind writings (23 March 2023)

2023

Black acrylic ink on canvas

Ø 140 cm

Wind writings (20 June 2023)

Wind writings (28 June 2023)

2023

White acrylic ink on black canvas

Ø 140 cm

Sun drawing (21 June 2023)

Sun drawing (22 June 2023)

In a recent exhibition at the National Museum of Qatar, Eliasson wanted to present works that spoke to the landscapes that lay beyond the museum's walls. Key to the exhibition was a series of drawings made in concert with the desert environment. To create these site-specific drawings, two different drawing machines were situated outdoors near the Al Thakira mangrove in the northern part of Qatar.

In Saltwater-drawing observatory, two circular canvases—one white, one black—turned slowly on their axes, powered by motors. Each canvas sat beneath a mechanical brush, which was connected to a small tank of saltwater. Mixed with black and white pigments respectively, the drawing apparatuses were driven by the rhythms and forces of the winds, leaving myriad undulating marks across the

2023
Burned white paper on composite board
Ø 140 cm



Installation view of Olafur Eliasson's 'Wind writings (22 March 2023, 23 March 2023, 20 June 2023, 28 June 2023)' & 'Sun drawing (21 June 2023, 22 June 2023)' (2023), as part of 'Olafur Eliasson: Your curious journey' at SAM at Tanjong Pagar Distripark; Photo: Joseph Nair, Memphis West Pictures; Image courtesy of the artist and Singapore Art Museum; © 2023 Olafur Eliasson

surfaces of the turning canvases: a record of a specific time and place. With marks that oscillate between aggressive and placid, the drawings, each titled *Wind writings* and appended with the date of their production, materialise the trajectories, energy and gestures of the weather, which invite us to imagine the Al Thakira mangrove's atmospheric conditions.

In Solar-drawing observatory, a separate outdoor machine produced a second series of drawings. Two rows of glass spheres sat upon adjustable racks above a round sheet of fireproof watercolour paper. Serving as lenses, these glass spheres focused sunlight on specific points to burn marks onto the paper. As the position of the Sun changed over the course of the day, the marks left on the paper tracked the Earth's movements around the Sun. These movements were further accentuated by motors, which rotated the paper in a clockwise direction. The drawings, each titled *Sun drawing* and appended with the date of their production, can thus be said to be co-created by Eliasson, our planet and the Sun around which it revolves. Just as we leave footprints where we tread, the Sun left tracks across the paper, resulting in drawings that bear witness to cosmic movement and the passage of time in the Al Thakira mangrove.

Multiple shadow house

2010

Wood, metal, fabric, LED lamps (orange, red, blue, green), glass, projection screen, transparent projection screen
Dimensions variable

Multiple shadow house comprises a series of free-standing rooms that are lit in multiple shades of colours such as blue, purple, yellow and green. When we enter these rooms, our shapes are cast as an array of glitched shadows onto translucent projection screens. This effect encourages us to try out various dramatic movements to produce a range of effects: walking back and forth, moving closer to the screen or interacting with fellow visitors. As the silhouettes are visible from both inside and outside these rooms, the work can be



Installation view of Olafur Eliasson's 'Multiple shadow house' (2010), as part of 'Olafur Eliasson: Your curious journey' at SAM at Tanjong Pagar Distripark; Photo: Joseph Nair, Memphis West Pictures; Image courtesy of the artist and Singapore Art Museum; © 2010 Olafur Eliasson

thought of as a life-sized stage for shadow play, on which we perform alone but also together with others.

Adrift compass

2019

Driftwood, magnets, paint
(blue, black, yellow, white)

38 × 134 × 24 cm

Carved out of driftwood found on the coast of Iceland, *Adrift compass* is a log that has been sharpened on one end and painted with a compass rose. Commonly found on maps or nautical charts, compass roses help users find their bearings by pointing out cardinal directions. Mirroring this function, strong rare-earth magnets are suspended beneath the sculpture, ensuring that it is always aligned along a north-south axis. Since 2009, Eliasson has combined found objects such as rocks, pieces of glass and wire with magnets. His fascination with compasses stems from their ability to provide a clear sense of place and direction.



Installation view of 'Olafur Eliasson: Your curious journey' at SAM at Tanjong Pagar Distripark; Photo: Joseph Nair, Memphis West Pictures; Image courtesy of the artist and Singapore Art Museum; © 2024 Olafur Eliasson

Double spiral

2001

Stainless steel, motor

200 × 95 × 95 cm

Double spiral takes the form of a single steel tube rolled into a double helix. The sculpture is motorised and, when activated, half of the spiral inches upwards while the other half slowly descends. Despite the impression of movement, the sculpture's actual position does not shift. At eye level, the sculpture's double-helix form is distinct and reminiscent of the organic structure of DNA. Yet, the sculpture casts a very different shadow on the ground—one of concentric circles that overlap one another like the moving cogs of a clock.



Installation view of Olafur Eliasson's 'Double spiral' (2001), as part of 'Olafur Eliasson: Your curious journey' at SAM at Tanjong Pagar Distripark; Photo: Joseph Nair, Memphis West Pictures; Image courtesy of the artist and Singapore Art Museum; © 2001 Olafur Eliasson

Moss wall

1994

Reindeer moss, wood, wire

Dimensions variable

Tate Collection, London UK

Located squarely within Eliasson's relationship with Iceland is *Moss wall*. An organic, vertical carpet, this work comprises reindeer cup lichen (*Cladonia rangiferina*), also known colloquially as "reindeer moss," which is a symbiont of at least one fungus and one alga and covers immense areas in northern tundra and taiga ecosystems. Here, the lichen is woven into a wire mesh to blanket an entire gallery wall. Disrupting an otherwise homogeneous museum space, it collapses the boundaries between interior and exterior, bringing



Installation view of Olafur Eliasson's 'Moss wall' (1994), as part of 'Olafur Eliasson: Your curious journey' at SAM at Tanjong Pagar Distripark; Photo: Joseph Nair, Memphis West Pictures; Image courtesy of the artist and Singapore Art Museum; © 1994 Olafur Eliasson

one of nature's great wonders directly to the audience as they come face-to-face with a living and breathing wall.

The last seven days of glacial ice

2024

Bronze, glass spheres, stainless steel, aluminium

152.5 x 300 x 70 cm

The susceptibility of grandiose glaciers to climate fluctuations is emphasised in *The last seven days of glacial ice*. A single ice block, originally found on Diamond Beach in the south of Iceland, was visualised in its various stages of melting. Each stage, cast in bronze, evokes a semblance of permanence. Every cast is paired with a clear orb of glass—a volumetric representation of the water that was lost. As an exercise that may be described as elegiac data visualisation, *The last seven days of glacial ice* prompts us to consider the steady process of degradation, and the sum total of what is lost in the process.



Installation view of Olafur Eliasson's 'The last seven days of glacial ice' (2024), as part of 'Olafur Eliasson: Your curious journey' at SAM at Tanjong Pagar Distripark; Photo: Joseph Nair, Memphis West Pictures; Image courtesy of the artist and Singapore Art Museum; © 2024 Olafur Eliasson

***The seismographic testimony of distance
(Berlin–Singapore, no. 1 to no. 6)***

2024

Wood, paper, ink (black)

57.8 × 57.8 × 3.8 cm each

Drawing machines feature prominently in Eliasson's practice, including the series *The seismographic testimony of distance (Berlin–Singapore, no. 1 to no. 6)*. Despite incurring higher levels of carbon emissions, goods are often transported by air for expedience, and artworks are no exception. Mindful of the exhibition's carbon footprint, the artist chose to ship most of the artworks shown in *Your curious journey* to Singapore by sea instead. To document their journey across land and sea, six rudimentary drawing machines were included in the shipment. Set up over blank paper sheets, ballpoint pens were attached to each mechanical arm and allowed to run free, marking every bump and turn the crates took, resulting in a series of unique seismographic sketches.



Installation view of Olafur Eliasson's 'The seismographic testimony of distance (Berlin–Singapore, no. 1 to no. 6)' (2024), as part of 'Olafur Eliasson: Your curious journey' at SAM at Tanjong Pagar Distripark; Photo: Joseph Nair, Memphis West Pictures; Image courtesy of the artist and Singapore Art Museum; © 2024 Olafur Eliasson

Beauty

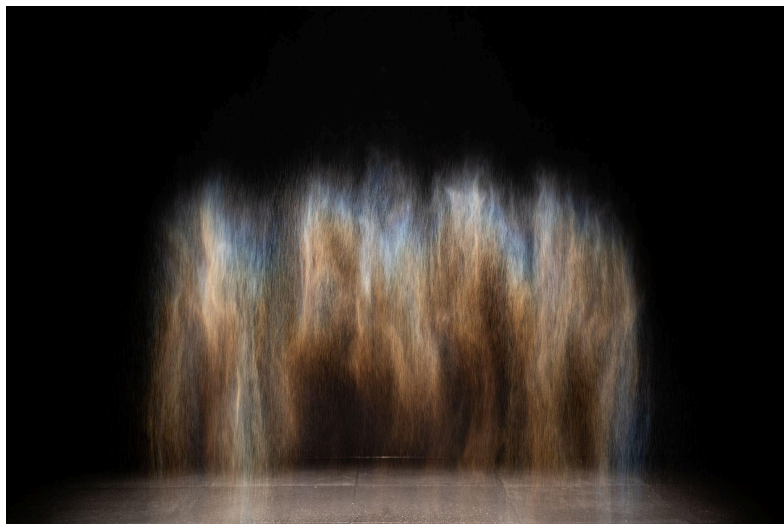
1993

Spotlight, water, nozzles, wood, hose, pump

Dimensions variable

Collection of The Museum of Contemporary Art,
Los Angeles

In *Beauty*, a fine sheet of mist, reminiscent of a light drizzle, is illuminated by a singular spotlight in a darkened space. When viewed at just the right angle, a prismatic reflection of light reveals itself—a luminous rainbow that illustrates its namesake: beauty. Eliasson leaves *Beauty's* mechanisms in full view—a simple combination of a spotlight, a punctured hose and us, the viewers—paring the rainbow down to its most essential constituents and demonstrating his continued interest in the formation of natural phenomena. Though the water is constantly flowing, the appearance of this apparition varies depending on our position relative to the artwork. As light is refracted and reflected on the water droplets differently, no two viewers see the same rainbow. The subject of



Installation view of Olafur Eliasson's 'Beauty' (1993), as part of 'Olafur Eliasson: Your curious journey' at SAM at Tanjong Pagar Distripark; Photo: Joseph Nair, Memphis West Pictures; Image courtesy of the artist and Singapore Art Museum; © 1993 Olafur Eliasson

Beauty is thus both the light and the viewer, which begs the question: Does the rainbow exist independently, or does it exist because we perceive it? This reflexivity that *Beauty* facilitates—combined with the exposed apparatus of the work—heightens our awareness of the very act of perception and our experience of seeing.

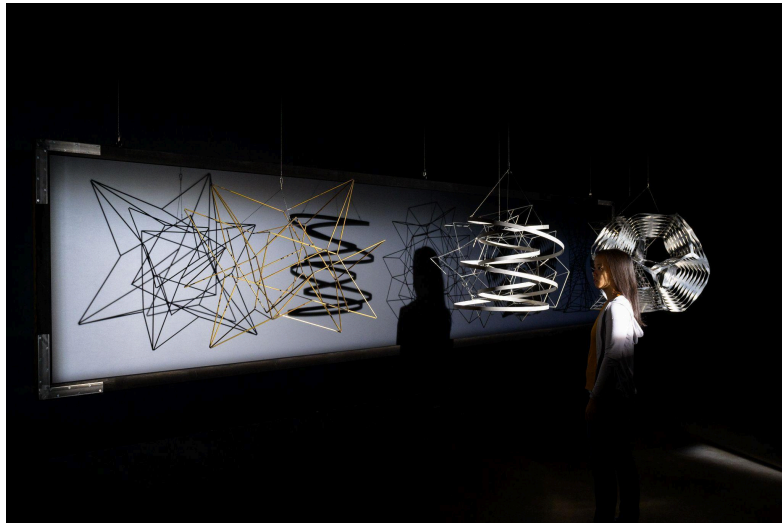
Life is lived along lines

2009

Stainless steel, brass, copper, motors, projection screen, wood, HMI lamp

Dimensions variable

Walking into the installation space of *Life is lived along lines*, we first encounter the rear face of a projection screen with shadows cast upon it along a horizontal line. These shadows hint at what lies behind. Laying bare his methods of production, Eliasson allows us to walk around the screen to discover the apparatus that flattens three-dimensional forms into two-dimensional outlines—five object models, a set of blinds and a spotlight. As the object models rotate slowly along a central axis, their shadows follow suit. This shared movement creates synchronicity between the image and the object, reminding us that they are but two sides of the same coin.



Installation view of Olafur Eliasson's 'Life is lived along lines' (2009), as part of 'Olafur Eliasson: Your curious journey' at SAM at Tanjong Pagar Distripark; Photo: Joseph Nair, Memphis West Pictures; Image courtesy of the artist and Singapore Art Museum; © 2009 Olafur Eliasson

Circumstellar resonator

2018

Prismatic glass ring, colour-effect filter glass (yellow), LED lights, ballast, stainless steel, brass, paint (white), cable
98.5 × 98.5 × 75 cm

In *Circumstellar resonator*, light is passed through a prismatic lenticular surface, before splitting into multiple rings that radiate from a central point. It draws upon the principles of a Fresnel lens, a piece of glass that captures peripheral beams from a single source to produce an intensified beam of light. Fresnel lenses were used in lighthouses to transmit light to ships farther out in the open sea and guide them to safe harbour. *Circumstellar resonator's* bands of light are a different kind of beacon, extending the scientific properties of this invention beyond practical applications and tuning them towards an aesthetic experience.



Detail view of Olafur Eliasson's 'Circumstellar resonator' (2018), as part of 'Olafur Eliasson: Your curious journey' at SAM at Tanjong Pagar Distripark; Photo: Joseph Nair, Memphis West Pictures; Image courtesy of the artist and Singapore Art Museum; © 2018 Olafur Eliasson

Object defined by activity (then)

2009

Water, stainless steel, foam plastic, plastic, pump, nozzles, strobe light

Dimensions variable

Object defined by activity (then) consists of a water feature housed in a pitch-dark room. Its exuberant bursts of water are lit solely by a strobe light, which flickers ceaselessly at an aggressive tempo. Illuminated each time for a mere fraction of a second, we are barely able to register each fugitive image of the water's mesmerising, organic and ever-changing form. While the consistent, uninterrupted sound of running water grounds us in real time, the work's speed, high-key lighting and relentless, stroboscopic siege of spectacular imagery fragments and freezes this ongoing process into a multitude of micro-fissures in time. At once a dynamic physical installation and a series of still, fleeting frames, *Object defined by activity (then)* is perceived as simultaneously kinetic and static.



Installation view of Olafur Eliasson's 'Object defined by activity (then)' (2009), as part of 'Olafur Eliasson: Your curious journey' at SAM at Tanjong Pagar Distripark; Photo: Joseph Nair, Memphis West Pictures; Image courtesy of the artist and Singapore Art Museum; © 2009 Olafur Eliasson

Movement microscope

2011

Video, 16:9 (1920 × 1080 px), colour,
sound (stereo), 16 min 26 sec

Movement microscope is a film set within the artist's studio. The studio team are seen going about their daily routines: making coffee, inspecting artworks and taking meetings. These occurrences may appear mundane but are inextricably intertwined with art. This entanglement is brought forth with improvisations by a group of dancers, who move interpretively in synchrony with the activity around them. Whilst the dancers may initially seem out of place within the studio, their theatrical movements begin to blend into the environment, and it becomes increasingly difficult to spot them as the film progresses. As physical artworks are planned and devised in Eliasson's studio, the performers present another form of creative energy by making "drawings" with their limbs.



Installation view of Olafur Eliasson's 'Movement microscope' (2011), as part of 'Olafur Eliasson: Your curious journey' at SAM at Tanjong Pagar Distripark; Photo: Joseph Nair, Memphis West Pictures; Image courtesy of the artist and Singapore Art Museum; © 2011 Olafur Eliasson

Yellow corridor

1997

Monofrequency lights

Dimensions variable

The Juan & Patricia Vergez Collection,
Buenos Aires

Light features as a tensile material and marker of space in *Yellow corridor*, in which a row of monofrequency yellow lights illuminates the passageway between two galleries. At its most concentrated, the light desaturates everything it touches into shades of grey, limiting our visual spectrum of colours to a reduced range, which most are unaccustomed to. Here, Eliasson facilitates a somatic experience with the passage, which usually functions as a utilitarian connector between gallery spaces. Whilst Eliasson has applied similar monofrequency lights in other contexts, *Yellow corridor* is notable as an early example of his sustained interest in real-time colour grading. Towards the end of the corridor, the harsh yellow lights are tempered by the daylight streaming in from the museum's windows, allowing us to gently transition back from an altered sensorial state.



Installation view of Olafur Eliasson's 'Yellow corridor' (1997), as part of 'Olafur Eliasson: Your curious journey' at SAM at Tanjong Pagar Distripark; Photo: Joseph Nair, Memphis West Pictures; Image courtesy of the artist and Singapore Art Museum; © 1997 Olafur Eliasson

The cubic structural evolution project

2004

White Lego bricks (various sizes), wood, mirror

Dimensions variable

Collection of Queensland Art Gallery | Gallery of Modern Art

The cubic structural evolution project encourages active participation in the reforming of a Lego cityscape. Strwn atop a long table are heaps of white Lego bricks amongst towering skyscrapers and imaginative complexes. These buildings can be constructed and deconstructed, often at the same time, according to the whims of those seated around the table. By inviting us to add our own architectural masterpieces, Eliasson creates a welcoming space for free play and creativity. *The cubic structural evolution project* is an



Installation view of Olafur Eliasson's 'The cubic structural evolution project' (2004), as part of 'Olafur Eliasson: Your curious journey' at SAM at Tanjong Pagar Distripark; Photo: Joseph Nair, Memphis West Pictures; Image courtesy of the artist and Singapore Art Museum; © 2004 Olafur Eliasson

artwork that does not have a final form; it is made complete through our spirited engagement.

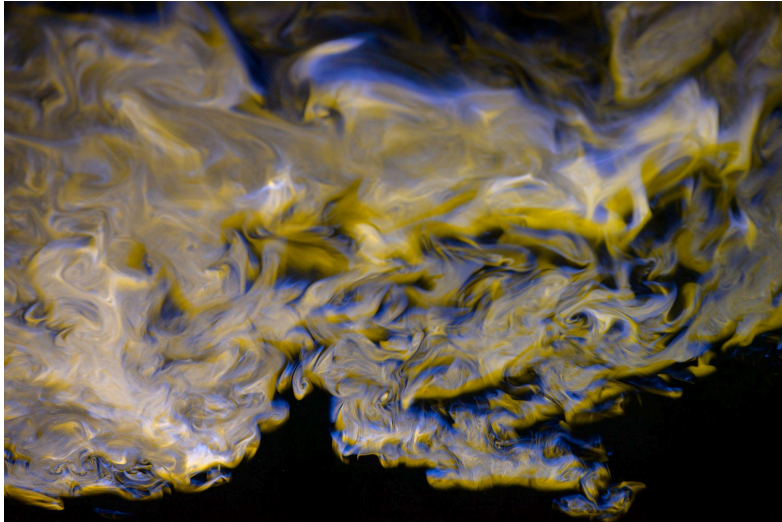
Symbiotic seeing

2020

Lasers (cyan, yellow), fog machine,
air ventilation system, audio

Dimensions variable

In *Symbiotic seeing*, the ceiling of a room seems to inhabit three states of matter at once. At first glance, it may appear flat and solid. Yet, upon closer inspection, this ceiling reveals itself to be a layer of liquid skin, with tiny swirling and eddying ripples. These effects are the result of coloured laser lights coalescing with periodically released fog. By incorporating ephemeral materials, *Symbiotic seeing* appears to occupy a liminal space between physical states and becomes an organic environment for contemplative movement that unfolds both personally and communally.



Detail view of Olafur Eliasson's 'Symbiotic seeing' (2020), as part of 'Olafur Eliasson: Your curious journey' at SAM at Tanjong Pagar Distripark; Photo: Joseph Nair, Memphis West Pictures; Image courtesy of the artist and Singapore Art Museum; © 2020 Olafur Eliasson

Annex B: Complementary Programmes for *Olafur Eliasson: Your curious journey*

Programme Title	Date, Time, Venue	Cost & Registration Link	Synopsis
[Tour] Curator Tour of <i>Olafur Eliasson: Your curious journey</i>	Sat, 11 May 2024 3pm – 4pm Gallery 1, The Engine Room, Gallery 3 SAM at TPD	Free	Join SAM curators Joella Kiu and Angelica Ong for a guided tour as they offer insights into selected artworks featured in <i>Olafur Eliasson: Your curious journey</i> .
[Tour] Access Tour of <i>Olafur Eliasson: Your curious journey</i> with Singapore Sign Language Interpretation	Sat, 1 Jun 2024 1pm – 2pm Sat, 6 Jul 2024 3pm – 4pm Sat, 7 Sep 2024 10.30am – 11.30am Gallery 1, The Engine Room, Gallery 3 SAM at TPD	Free with Registration https://olafursgsl1.peatix.com/	Explore SAM's new exhibition – <i>Olafur Eliasson: Your curious journey</i> , on this tour designed for the Deaf and Hard-of-Hearing community. Led by a SAM docent alongside our friendly Deaf and Hard of Hearing facilitators, the tour will include Singapore Sign Language interpretation by Equal Dreams. This tour is suitable for participants aged 6 and up; children must be accompanied by an adult.
[Tour] Docent Tour of <i>Olafur Eliasson: Your curious journey</i> with SAM Docents	English Tour: Every Thu to Sun, starting from 23 May 2024 2pm - 3pm	Free	Explore <i>Olafur Eliasson: Your curious journey</i> alongside our SAM docents as they lead you on a guided tour. Tours available in both English and Japanese.

	<p>Japanese Tour: Every Thu, Fri and third Sat of the month, starting from 18 May 2024 10.30am - 11.30am</p> <p>Gallery 1, The Engine Room, Gallery 3 SAM at TPD</p>		
<p>[Tour] Kopi, Teh, and Contemporary Art tour on <i>Olafur Eliasson: Your curious journey</i></p>	<p>Thu, 20 Jun 2024, 18 Jul 2024, 15 Aug 2024 3.30pm – 5pm</p> <p>Gallery 1, The Engine Room, Gallery 3 SAM at TPD</p>	<p>Free with Registration</p>	<p>Specially designed with seniors in mind, join us for our Kopi, Teh, and Contemporary Art tour led by our senior citizen guides as they take you through <i>Olafur Eliasson: Your curious journey</i>.</p>
<p>[Tour] The ELEMENTAL Tour</p>	<p>Sat & Sun, 1 & 15 Jun 2024, 20 July 2024, 1 & 21 Sep 2024 2pm-3pm, 4-5pm</p> <p>Gallery 1 & The Engine Room SAM at TPD</p>	<p>Free with Registration</p>	<p>Engage in an interactive dramatised tour experience that includes enjoyable in-gallery activities and gain a deeper understanding of the artworks on display in the <i>Olafur Eliasson: Your curious journey</i>.</p> <p>This tour is recommended for children aged 7–12 years.</p>
<p>[Activity] Hi SAM! Instagram Photobooth</p>	<p>Sat, 1 & 15 Jun 2024 1pm – 5pm</p> <p>Level 3 SAM at TPD</p>	<p>Free</p>	<p>Capture your memories at SAM with our Instagram photobooth! Take a photo and post it on your Instagram using the hashtags #SingaporeArtMuseum and #YourCuriousJourneySG.</p>

			* <i>This programme is part of SAMily Funday.</i>
[Activity] Our Curious Lego City	Sat, 1 & 15 Jun 2024 2pm – 5pm The Engine Room SAM at TPD	Free	<i>The cubic structural evolution project (2004) encourages and invites everyone to participate in reshaping a Lego cityscape. Join us in building your dream Singapore using LEGO bricks!</i> <i>* This programme is part of SAMily Funday.</i>
[Storytelling] Your curious stories with Roger Jenkins	Sat, 15 Jun 2024 3pm – 3.30pm SAM at TPD	Free	Join storyteller Roger Jenkins as he ignites your curious journey with exciting tales! <i>* This programme is part of SAMily Funday and A Weekend with SAM.</i>
[Talk] Talk About eARTh with Tan Heng Yeng of SG Climate Rally	Sat, 1 Jun 2024, 6 Jul 2024 3pm – 3.30pm Gallery 1, Gallery 3 SAM at TPD	Free with Registration	Uncover interesting insights behind the weather and our environment at this special paired curator talk. Join Tan Heng Yeng, Co-Founder of SG Climate Rally and SAM curatorial assistant, Angelica Ong for an engaging conversation filled with fascinating anecdotes about our

			<p>climate in relation to the exhibition.</p> <p><i>* This programme is part of SAMily Funday and A Weekend with SAM.</i></p>
<p>[Workshop] Light Kaleidoscopes</p>	<p>Sat, 6 Jul 2024, 3 Aug 2024 11am-12pm, 3pm-4pm</p> <p>The Main Deck at Level 3 SAM at TPD</p>	<p>Free with Registration</p>	<p>Light up your imagination with this family-friendly workshop where you get to create your own upcycled kaleidoscope.</p> <p>Repurpose everyday objects to produce mesmerising patterns while learning about the importance of a sustainable outlook. This activity is inspired by the exhibition <i>Olafur Eliasson: Your curious journey</i>. Materials will be provided.</p> <p>This workshop is recommended for children aged 5–12 years.</p> <p><i>* This programme is part of SAMily Funday and A Weekend with SAM.</i></p>

*Visitors must purchase the exhibition admission tickets to participate in the programmes. Programmes are subject to change. Please visit singaporeartmuseum.sg for the latest information.

Annex C: Ticketing Details for *Olafur Eliasson: Your curious journey*

Categories	Singapore Citizens and PRs	Tourists and Foreign Residents
Adult	\$15	\$20
Concession ¹ <ul style="list-style-type: none"> • Senior (60 years old and above) • Full-Time National Servicemen (NSFs) excluding foreign personnel • Overseas student/teacher 	\$10	\$15
Children 6 years and below Local/locally-based students/teachers Persons with disabilities (PWDs) and accompanying caregiver ²	Free (Not required to purchase a ticket) Please present valid proof of identity (e.g. NRIC, school pass) at SAM's ticketing counter to enjoy free admission.	

Tickets are available for purchase via bit.ly/SAM-OlafurEliasson. All ticket prices are inclusive of booking fees.

¹ Valid proof of identity (e.g., passport, school pass) must be presented at the ticketing counter to enjoy concession admission.

² One caregiver accompanying visitors with disabilities will enjoy free admission, regardless of caregiver's nationality.