

# Odyssey

Navigating Nameless Seas  
4 June – 28 August 2016 | Singapore Art Museum

ORGANISED BY

**sam**  
singaporeartmuseum  
CONTEMPORARY ART IN SOUTHEAST ASIA

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

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Artwork captions by:  
Tan Siuli (TSL)  
Andrea Fam (AF)  
John Tung (JT)

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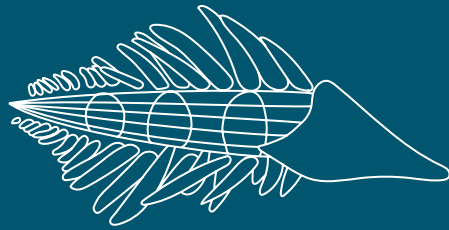


THE FULLERTON HOTEL  
SINGAPORE

# Odyssey

Navigating Nameless Seas

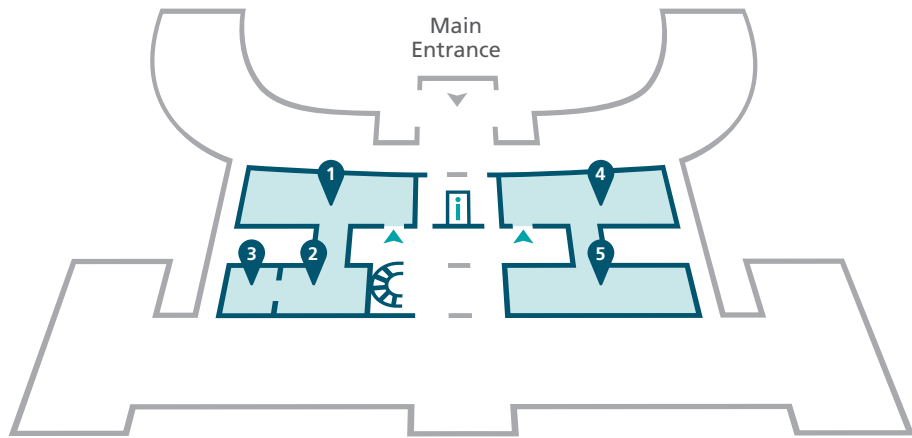
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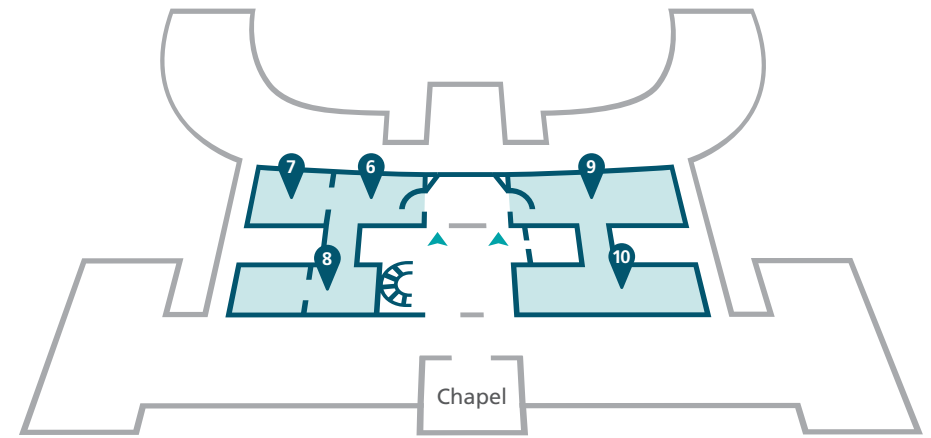
Through the centuries, over numerous expeditions, and with ever-increasing sophistication in science and technology, humankind has sailed the seven seas and plunged into the very depths of oceanic trenches. Yet there remains much to be discovered of this alien world.

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?



Level One



Level Two

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### Level Two

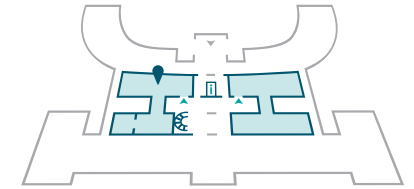
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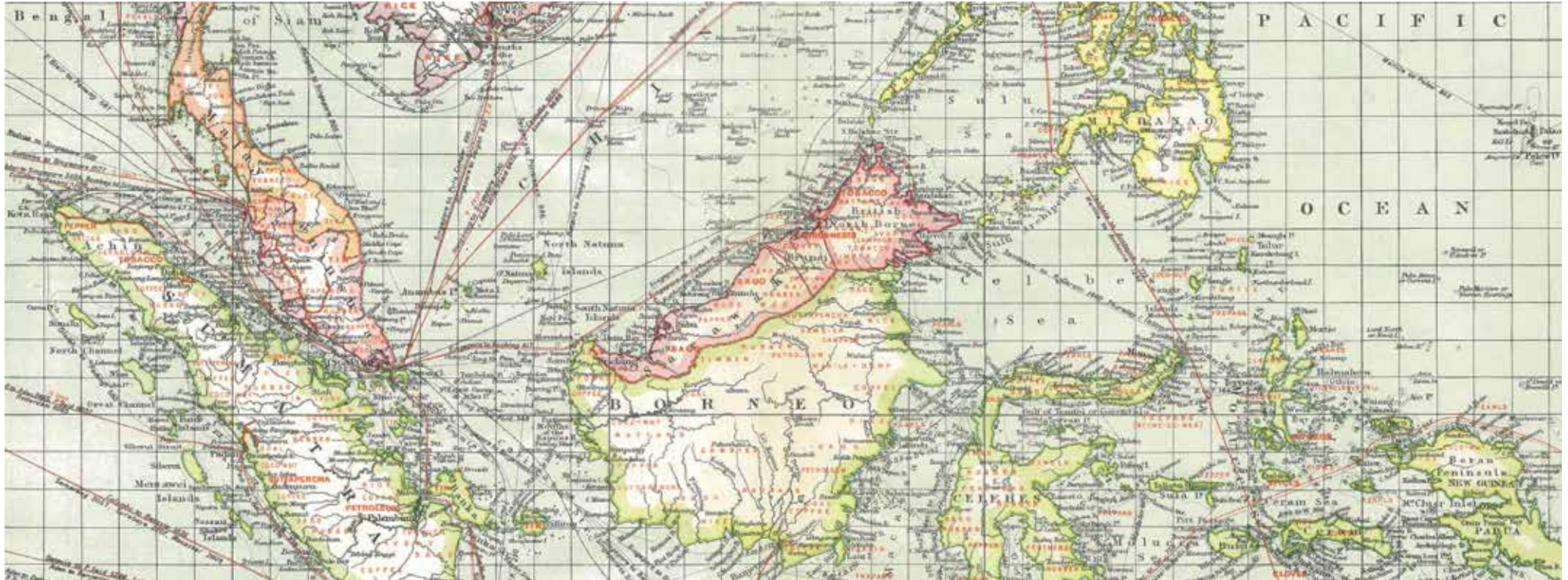
Odyssey  
Navigating Nameless Seas



# The Research Room



Level One



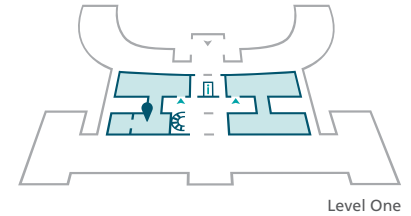
Map of The East Indies & Indo-china: Industries & Communications, 1906,  
The Amalgamated Press Limited, London  
Image: Singapore Art Museum

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 highlights 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. (JT)

# Wyn-Lyn Tan

## *Adrift*

2013  
Single-channel video with sound  
1:27 mins  
Collection of the Artist



(Stills) Images courtesy 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. (AF)

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**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 Fiskars Artist Residency, Finland (2007), The Arctic Circle Residency (2011) and Herhusid Artist Residency, Iceland (2013). 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

## Algahest

2012

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

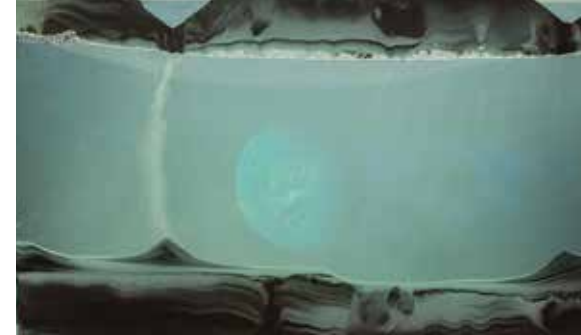
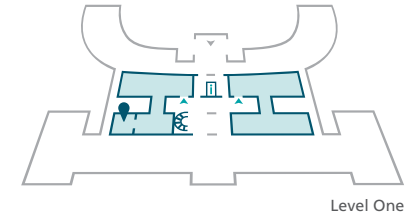
360 × 500 cm (canvas)

75 × 120 cm (moveable window)

Singapore Art Museum collection



Photographs by Marc Damage, images courtesy of the Artist and gb agency



(Detail)

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. (JT)

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**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. Phinthong has had numerous international solo shows, in venues such as KIOSK, Ghent (2013), Chisenhale Gallery, London (2013), Lothringer13 Halle, Munich (2013) and gb agency, Paris (2015). Notable group exhibitions include Taipei Biennale 2012, the 7th Asia Pacific Triennial of Contemporary Art, Brisbane (2012-2013), the 5th Moscow Biennale (2013) and the 2nd CAFAM Biennale, China (2014). He lives and works in Bangkok.



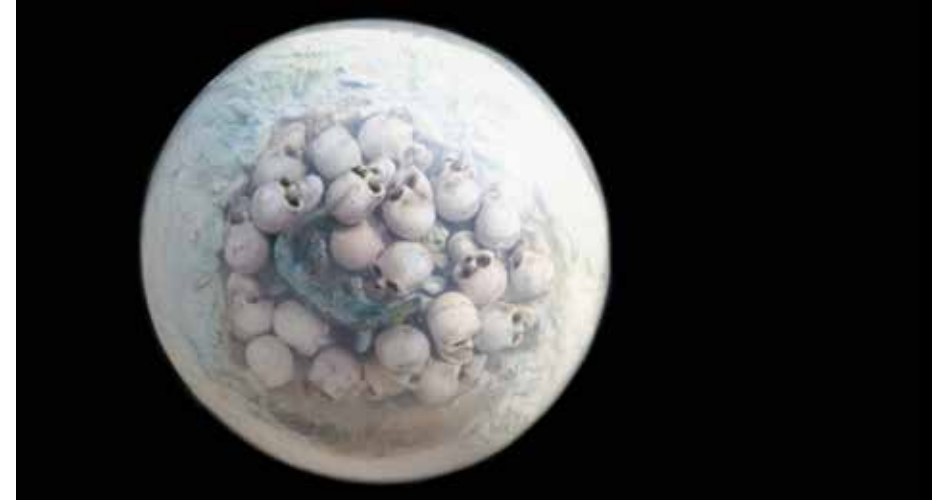
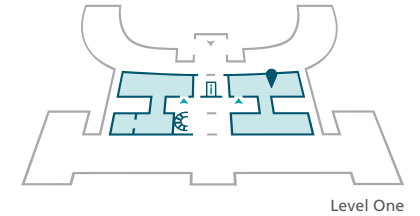
# Entang Wiharso

## *Breathing Together*

2016  
Acrylic, car paint and oil on canvas, resin, aluminium,  
plastic, thread, fabric, light bulbs and electric cable  
400 × 1700 × 30 cm  
Collection of the Artist



(Details) Images courtesy of the Artist and Black Goat Studios



Entang Wiharso's surrealistic seascape evokes the dynamic, mutable experience of living on an island, surrounded by waters which are witness to history. These underwater "memoryscapes" 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 seascape and its flora and fauna, suggest the interconnectedness of civilisations, the seas, and history – all at once, *Breathing Together*. (TSL)

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**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), and has participated in various Biennales in Indonesia, the Venice Biennale (2013) and the Prague Biennale (2013).

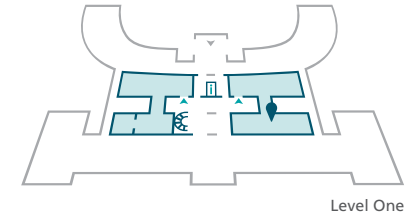
# Richard Streitmatter-Tran

## *A Short History of Man and Animal*

2015  
Wood, iron and unfired 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



*A Short History of Man and Animal*, 2015  
Image courtesy 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 clay 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. (AF)

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 Gwangju Biennale (2004), Venice Biennale (2007) and Singapore Biennale (2008), and was also the co-curator of *Mapping the Mekong* in the 6th Asia Pacific Triennial of Contemporary Art, Brisbane (2009).

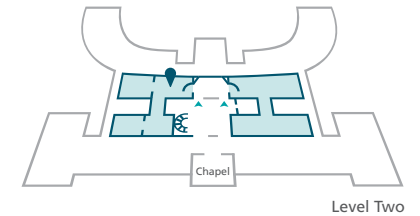
# Sally Smart

## *The Exquisite Pirate: Odyssey*

2016  
Painted canvas and fabric, metal, embroidery,  
various collage elements and pins  
Dimensions variable  
Collection of the Artist



*The Exquisite Pirate (Oceania)* (Detail), 2006. Photographs by G. Baring, images courtesy of the Artist



*The Exquisite Pirate (Oceania)* (Installation view at Ian Potter Centre NGV, Australia), 2006

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. (TSL)

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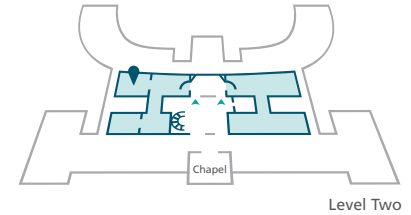
**Sally Smart** (b. 1960, Australia) graduated from the South Australian School of Art in 1981 and completed postgraduate studies at the Victorian College of the Arts in 1988, followed by a Master of Fine Arts in 1991. Informed by feminist discourses as well as the art movements of Dada and Surrealism,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

## *Offshore Accounts-1*

2006  
C-print, Diasec  
300 × 600 cm  
Collection of the Artist



Images courtesy of the Artist and Lisson Gallery London



(Detail)

***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. (TSL)

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**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 civilisations 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 Singapore Biennale (2006), Asia Society, New York (2009), Musee Guimet, Paris (2010), Kiev Biennial (2012) and the Venice Biennale (2015). More recently, Rana was appointed the Artistic Director of the inaugural Lahore Biennale (2017).



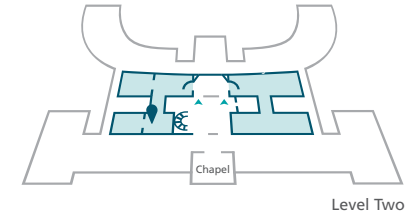
# Ashley Yeo & Monica So-Young Moon

## *Ocean's Room*

2016  
Mixed media installation  
Dimensions variable  
Sound: Marc Georgiou  
Animation: Lee Yan Ting  
Collection of the Artists



(Detail) Image courtesy of the Artist



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 is 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. (JT & AF)

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This artwork is a collaboration between Chelsea College of Art & Design (London) MA graduates **Ashley Yeo** (b.1990, Singapore) and **Monica So-Young Moon** (b.1987, South Korea). They have been working as an artist duo since 2015. Ashley Yeo has been the recipient of the NAC Scholarship (Local) (2010), Winston Oh Travel Award (2010) and LASALLE Award of Academic Excellence (2011). In 2007, Monica So-Young Moon received the Queensland Education Minister's Award for Excellence in Art. She has also exhibited at the Queensland Gallery of Modern Art, Australia.

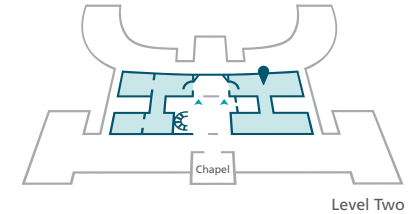
# Alfredo & Isabel Aquilizan

## *Passage III: Project Another Country*

2009  
Used transport cargo boxes and wood  
Dimensions variable  
Collection of the Artists



Image courtesy of the Artist and The Drawing Room Gallery



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 re-purposed cardboard utilised in the installation is arranged to resemble a shanty town perched unsteadily on a wooden boat, suggesting the precariousness 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. (JT)

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**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 the Venice Biennale (2003), Singapore Biennale (2008), Asia Pacific Triennial of Contemporary Art, Brisbane (2009), and Sharjah Biennale, UAE (2013). They won the Multitude Art Prize in 2013. They live and work in Brisbane, Australia, with their five children.

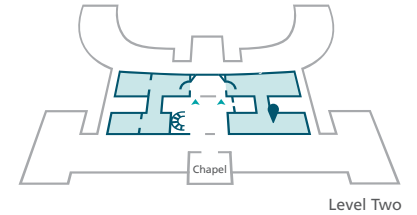
# Choe U-Ram

**Ultima Mudfox**  
Scientific name:  
Anmoropral Delphinus delphis Uram

2002  
Metal machinery, acrylic, CPU board,  
sensor, motor and lightbulb  
65 x 150 x 55 cm  
Collection of the Artist

**Una Lumino Callidus Spiritus**  
Scientific name:  
Anmopispl Avearium cirripedia Uram

2016  
Metal machinery, CPU board, motor,  
LEDs and polycarbonate  
283 x 741 x 75 cm  
Collection of the Artist



Ultima Mudfox, 2002. Image courtesy 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 stories 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 the earth beneath the city. According to its story, the *Ultima 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.



*Una Lumino Portentum*, 2009. Image courtesy of the Artist

With an interest in the philosophical concept of Emergentism – which explores the emergence of new, unexpected properties irreducible to interactions within and between parts of 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. (JT)

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**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.



## List of Exhibited Artworks



### Wyn-Lyn Tan

#### *Adrift*

2013  
Single-channel video with sound  
1:27 mins  
Collection of the Artist

### Pratchaya Phinthong

#### *Algahest*

2012  
Acrylic on canvas, moveable acrylic  
window enclosing sand, water  
and air  
360 x 500 cm (canvas)  
75 x 120 cm (moveable window)  
Singapore Art Museum collection

### Entang Wiharso

#### *Breathing Together*

2016  
Acrylic, car paint and oil on canvas,  
resin, aluminium, plastic, thread,  
fabric, light bulbs and electric  
cable  
400 x 1700 x 30 cm  
Collection of the Artist

### Richard Streitmatter-Tran

#### *A Short History of Man and Animal*

2015  
Wood, iron and unfired 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

### Sally Smart

#### *The Exquisite Pirate: Odyssey*

2016  
Painted canvas and fabric, metal,  
embroidery, various collage  
elements and pins  
Dimensions variable  
Collection of the Artist

### Rashid Rana

#### *Offshore Accounts-1*

2006  
C-print, Diasec  
300 x 600 cm  
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### Ashley Yeo &

### Monica So-Young Moon

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#### *Una Lumino*

#### *Callidus Spiritus* Scientific name: Anmopispl Avearium cirripedia Uram

2016  
Metal machinery, CPU board,  
motor, LEDs and polycarbonate  
283 x 741 x 75 cm  
Collection of the Artist

## Public Programmes

### ECHO

4 June – 28 August | SAM Level 2

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

### The Other Selfie Machine

4 June – 28 August | Near Dome Café

\$4 for 1 printout.

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 #imagariumsg and #odysseysg

### Artists and Curators Dialogue Tour

Saturday, 4 June

11.30am – 12.30pm | SAM

\$20. Tickets available at SAM and SISTIC

Delve deep into the depths of the seas with a special tour through **Odyssey: Navigating Nameless Seas**. 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.

### Curator-led Tour

Wednesday, 29 June | 7.30pm | SAM

\$15. Tickets available at SAM and SISTIC.

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.

### Knots Workshop for Explorers

Saturday, 23 July

1pm – 3pm (4 – 12 years old) | SAM

3.30pm – 5pm (12 years old and above) | SAM

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.

For more information and to register, visit [www.singaporeartmuseum.sg](http://www.singaporeartmuseum.sg)

## Educational Programmes

### Educators Tours And Talks

Friday, 1 July | 4pm | 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.

For more information and to register, visit [www.singaporeartmuseum.sg/education](http://www.singaporeartmuseum.sg/education)

### School Workshops

Weekdays | 10:30am, 2:30pm | 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 and to register, visit [www.singaporeartmuseum.sg/education](http://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

Saturday, 16 July | 1pm – 3pm,

3:30pm – 5:30pm | Various locations, SAM

Interested to learn more about the Music Elective Programme (MEP) or how to best develop your child's flair 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.

In partnership with the Music Elective Programme (MEP), Ministry of Education Singapore.

# General Information

Singapore Art Museum is located at 71 Bras Basah Road, Singapore 189555  
 SAM's annexe, SAM at 8Q, is located at 8 Queen Street, Singapore 188535

**OPENING HOURS** Mondays to Sundays | 10am to 7pm  
 Fridays | 10am to 9pm

**ADMISSION**  
 Adult \$10  
 Student & Senior Citizen \$5  
 aged 60 & above  
 Children under six Free

**Citizen/Permanent Resident** Free

20% off admission tickets for 20 or more persons. Visitors can also enjoy free entry to SAM every Friday from 6pm to 9pm and on Open House days. Tickets can be purchased from the Information & Ticketing counter at Singapore Art Museum and SAM at 8Q or from SISTIC.

**ENQUIRIES**  
 6589 9580 or 6589 9564  
 enquiries@singaporeartmuseum.sg

**MUSEUM TOURS**  
 Tours in English Mondays to Thursdays | 11am & 2pm  
 Fridays | 11am, 2pm & 7pm  
 Saturdays and Sundays | 11am, 2pm & 3:30pm

Tours in Japanese Tuesdays to Fridays | 10:30am  
 Tours in Mandarin Fridays | 7:30pm  
 Sundays | 11:30am

Tours are not available on public holidays and 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 Dhoby Ghaut, Bugis or City Hall MRT stations.





**By car**  
 Carparks are available at Waterloo Street, Queen Street, NTUC Income Centre, Manulife Centre, Hotel Grand Pacific and Singapore Management University.

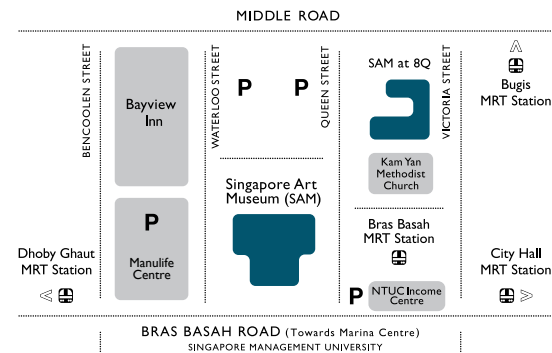
## WHEELCHAIR ACCESS/LOCKERS

Lifts provide easy access to galleries.  
 Lockers are available for visitors' use.

## SAM ONLINE

www.singaporeartmuseum.sg

-  singaporeartmuseum
-  singaporeartmuseum
-  sgartmuseum
-  samtelly



## About SAM

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, and is the main organiser for 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.