

Press Release



FOR IMMEDIATE RELEASE

Goddess: Brave. Bold. Beautiful. takes centre stage at **ArtScience Museum**

The exhibition shines a spotlight on trailblazing stars in film, including Singapore's own Fann Wong who graced the premiere



L to R: Goddess features screen icons from around the world including Asian actresses Michelle Yeoh, Zhang Ziyi and Maggie Cheung, with images taken by fashion and celebrity photographer Russel Wong

SINGAPORE (5 April 2024) – ArtScience Museum is rolling out the red carpet for *Goddess: Brave. Bold. Beautiful.* – a dazzling new exhibition set to make its Asian premiere on 6 April. Visitors will be able to embark on a visual journey through 120 years of moving image history that showcases glamorous screen legends from classic Hollywood to modern day Asia.

While often revered as bombshells, starlets, and screen sirens, the actresses featured in the exhibition are far more than that – they are dynamic powerhouses who have dismantled stereotypes and influenced ideas of femininity within society and culture. From Michelle Yeoh performing her own martial arts stunts and Anna Tsuchiya subverting the enduring stereotypes of Japanese cinema, to Laverne Cox championing the rights of marginalised communities, *Goddess* celebrates how these icons have challenged narratives, defied expectations, and broken boundaries both on and off screen.

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Originally produced by ACMI, Australia's national museum of screen culture in Melbourne, this new iteration created in collaboration with ArtScience Museum places the spotlight on Asian film luminaries, such as Maggie Cheung, Anna May Wong and Gong Li, showing how they have redefined our contemporary vision of a screen goddess.



L to R: Homegrown actress Fann Wong made a special appearance at the exhibition; Russel Wong poses next to his blue litograph print of Chinese-American actress Joan Chen

Joining this line-up are beloved local actress Fann Wong and Singapore's celebrated fashion and celebrity photographer Russel Wong – both of whom attended the opening preview of *Goddess* yesterday.

Unfolding across eight zones, the exhibition tells the captivating, powerful and lesser-known stories of women in film. Through behind-the-scenes photographs, archival material, projections, and stunning original costumes worn by the likes of Marilyn Monroe, Zendaya, Michelle Yeoh and Zhang Ziyi, visitors are invited to rediscover the complex characters, collective strength and endless creativity of pioneering and contemporary stars who have redefined our vision of what a Goddess is.

"*Goddess* is an exhibition that invites visitors of all ages, genders, and backgrounds to feel bold, brave and beautiful. Continuing ArtScience Museum's Year of Extraordinary Women, the show celebrates captivating film luminaries from around the world who have shattered the glass ceiling and forged their own paths in the face of societal expectations. We have brought Singapore stories into the exhibition, including film icons of the golden age of Malay cinema, and Singapore sensations Marrie Lee and Fann Wong. We have deepened the focus on Asia, highlighting the pioneering work of Chinese opera legend, Yam Kim-fai, and featuring showcases of Chinese film icons, Lisa Lu and Gong Li, and contemporary screen sirens Joan Chen and Tang Wei. We invite our audience to take a peek behind the curtain and visit a realm where the legends, the trailblazers, and the avant-garde converge," said Honor Harger, Vice-President of ArtScience Museum at Marina Bay Sands.

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Zone 1: In Her Words



Entrance to Goddess: Brave. Bold. Beautiful. features a red carpet and spotlights

Setting the stage for an empowering journey through *Goddess* is a soundscape titled *In Her Words* by composer and music producer Chiara Costanza. Upon entering the exhibition, visitors will be greeted by the voices of various screen icons across the ages advocating for women to be heard for who they are, and not known just for their beauty and glamour. From French actress Léa Seydoux to Hollywood stars Nicole Kidman, Cate Blanchett and Viola Davis, these women had to defy expectations and the influence of the film industry to make their marks. Sampled from talk shows, movies, acceptance speeches and interviews, their voices of solidarity form a cultural legacy and remind visitors of the need to continue elevating the profiles and contributions of women in film – now and for generations to come.

Zone 2: Crafting the Ideal

Throughout time, the female body has been idealised, politicised and exoticised, with screen culture and mass media having influenced society's perception of beauty. *Crafting the Ideal* examines how women have been depicted on screen, emphasising how their portrayals reflect social standards of the period and often establish or reinforce stereotypes.

Actresses such as Marilyn Monroe, Dorothy Dandridge, Meena Kumari and Joan Chen combined their superstar qualities with tenacity and strength to overcome stereotypes and typecasting throughout their careers. In challenging existing views and advocating for agency and control, they have contributed to the development of a more open, progressive, and inclusive society.

One of the most well-known cultural icons is Hollywood actress Norma Jean Mortenson, better known as Marilyn Monroe. She was often typecast in roles that depicted her as a blonde bombshell and sex symbol. Despite this, she was an accomplished businesswoman in her own right, fighting back against the film studio system, renegotiating her contract for less restrictive terms, and eventually forming her own production company.

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Countless celebrities including pop singer Madonna, Australian actress Margot Robbie, and model Winnie Harlow have paid homage to Monroe, reinterpreting her iconic floor-length pink gown from *Gentlemen Prefer Blondes* (1953) as a statement to promote equal representation within the broader entertainment industry.



*L to R: The first gallery presents three looks worn by Elaine Crombie, Margot Robbie and Winnie Harlow respectively, which were inspired by Marilyn Monroe's floor-length pink gown from *Gentlemen Prefer Blondes* (1953)*

Goddess displays three original costumes that have paid tribute to Monroe – a sequined pink dress worn by Pitjantatjara and Yankunytjatjara actress Elaine Crombie in her bold, sensual and vivacious role as a fairy godmother in the Australian TV series, *Kiki and Kitty* (2017); a pink jumpsuit worn by Margot Robbie's complex and anarchic character Harley Quinn during a Monroe-inspired musical sequence in the female-centred superhero movie *Birds of Prey* (2020); and a floor-length gown worn in a viral social media video by reality TV star and model Winnie Harlow, who challenges dominant white beauty standards and has been an activist and spokesperson for the skin condition vitiligo.



*Dorothy Dandridge's section in *Crafting the Ideal**

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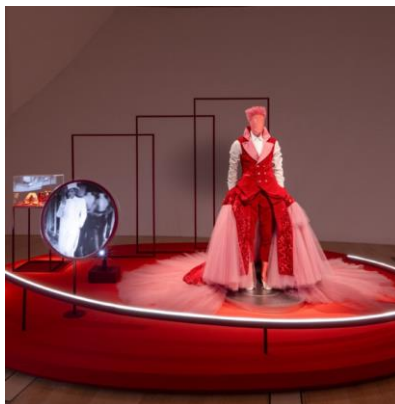
Among the goddesses featured in this section is Dorothy Dandridge, known as the first Black movie star in Hollywood. Throughout her career, Dandridge overcame discrimination and fought racial stereotypes, refusing to play the maid and mammy roles that were relegated to Black women in the early decades of cinema. She eventually made history as the first Black woman to appear on the cover of American magazine LIFE in 1954 and be nominated at the Academy Awards for Best Actress in 1955 for her role as the headstrong and independent titular character in *Carmen Jones* (1954).

She broke down racial barriers and inspired generations of Black actresses to follow in her footsteps, including actress Halle Berry who had looked up to Dandridge since she was a teenager and was eventually cast to play her in the biopic *Introducing Dorothy Dandridge* (1999). The vintage silver gown that Berry wore at the start of the film can be found on display. In recognition of the portrayal of her idol, Berry eventually won an Emmy in 2000 for Outstanding Lead Actress, and continued Dandridge's legacy by becoming the first Black star to win the Academy Award for Best Actress in 2002.

Zone 3: Breaking the Binary

From actresses playing characters of the opposite gender to stars making a statement against gender-related norms by subverting fashion conventions and strict dress codes, this gallery highlights moments in history where creatives worked to blur boundaries and fight for women's and minority rights amid prescriptive gender roles perpetuated in cinema and real life.

German American actress Marlene Dietrich and blues musician Gladys Bentley began wearing tuxedos at a time when it was scandalous for women to even wear trousers. To this day, androgynous fashion and avant-garde designers continue to challenge social constructs of gender, with stars such as American actor Billy Porter carrying the torch by weaving in messages of inclusivity as part of their extravagant fashion moments.



Breaking the Binary features Billy Porter's outfit at the 2019 Tony Awards, alongside a display of his heels and bag

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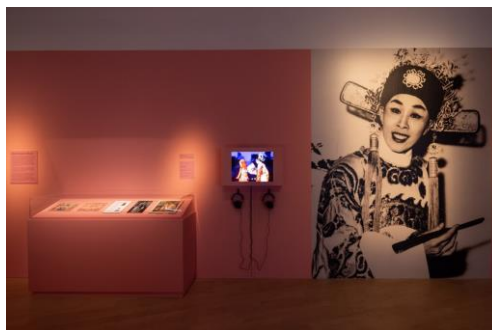


This gallery features a show-stopping red velvet and pink tulle evening suit with custom heels by New York-based designer Orel Brodt that Porter wore to the 2019 Tony Awards. Among the 30,000 crystals on the train of the outfit is embroidery that resembles a uterus – a symbol of the actor’s support of women’s reproductive rights.



L to R: Behind-the-scenes content of *Orlando* (1992) include look books created for the film in *Aperture* magazine and costume sketches

Meanwhile, the industry increasingly saw films that featured gender-flipping roles, including r Alice Guy-Blaché’s comedy *Les Résultats du féminisme* (*Consequences of Feminism*) (1906) – which involves men raising children and doing household chores while women smoke, drink and make lurid advances on the other sex – and *Orlando* (1992) by director Sally Potter, which features Tilda Swinton in her iconic time-travelling, gender-fluid lead role.



Breaking the Binary features a section dedicated to Chinese opera legends Yam Kim-fai and Phan Wait Hong

Goddess also draws attention to Chinese opera, where it is common for individuals to play roles of the opposite gender. Renowned across China and Hong Kong, Cantonese opera legend Yam Kim-fai performed in over 300 films throughout her career where she mainly played male characters thanks to her unique and versatile voice that allowed her to sing in a lower register. As the diligent scholar in *Di Nu Hua* (*Princess Cheung Ping*) (1959) and the chivalrous warrior in *Sixteen Years of Love and Hate* (1963), Yam charmed both her on-screen female counterparts and audiences alike. She was revered for her portrayals of an often-idealised maleness – one that was refined, gentle, sincere and passionate. In fact, the exhibition also honours a key local

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figure in the history of Beijing opera in Singapore. Celebrated Peking Opera doyenne Phan Wait Hong, who received the Cultural Medallion for her contributions to Singapore opera, was recognised for playing older male roles as distinguished by a character with a long beard and robes.

Zone 4: Dangerous Women

Dangerous Women explores how actresses have been negatively portrayed in films due to the industry's skewed perceptions and archetypes towards race, ambition, and age.

In the early days of Hollywood, Asian actresses were overlooked for leading film roles and were either typecast as villainous 'Dragon Ladies' or subservient 'Lotus Flowers' who needed protection.

One of the early screen legends who paved the way for other Asian stars to be cast as more diverse and complex characters is Wong Liu Tsong, known professionally as Anna May Wong – the first Chinese American Hollywood film star. Through archival material such as costumes, magazine clippings and movie posters from the 1930s, visitors can trace her journey in overcoming limited opportunities for Asian actresses in Hollywood.



Dangerous Women section includes Tu Tuan's costume worn by Anna May Wong in *Limehouse Blues* (1934) and Cruella de Vil's costume worn by Glenn Close from *102 Dalmatians* (2000)

While she was a movie star and fashion icon, Wong still lost the few nuanced Chinese roles to white actresses who used 'yellowface' – the practice of being made to resemble Asians through makeup, prosthetics, and exaggerated mannerisms. Instead, Wong was often aligned with the trope of a deceitful and exoticised 'Dragon Lady'. She played the daughter of a villain and was even framed against a dragon tapestry in the film *Daughter of the Dragon* (1931), while in *Limehouse Blues* (1934), Wong played the character Tu Tuan whose villainous nature was signified by a snaking dragon motif down her body and a stylised Chinese emblem on one of her silk costumes to underline the link between Asian characters and villains. Since then, the dragon

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motif has evolved into a visual shorthand for Hollywood's anti-heroines, with the stereotype continuing to be associated with actresses of Asian heritage.

Despite these challenges, Wong continued to use her platform to speak out against the contrived roles she was offered and overcame much discrimination, going on to star in over 50 films across her career and having been recognised for her contributions to the golden age of Hollywood.

This section also unpacks the archetype of the *femme fatale*, a character often associated with women in the *film noir* era of the 1940s and 50s. Footage on screens chart depictions of the *femme fatale*, from silent-era star Theda 'The Vamp' Bara to Mexican American actress Salma Hayek's snake charmer in the film *From Dusk Till Dawn* (1996), and actress Rosamund Pike's character Amy Dunne in *Gone Girl* (2014).

Portrayed as mysterious, seductive, and often deadly, this role rapidly gained popularity after World War II when women entered the workforce and gained newfound agency. As men returned from the war and tried to re-establish traditional gender roles, the *femme fatale* came to represent not just unspoken concerns of powerful, independent, and assertive women, but fears of the exoticised 'Other'.

Zone 5: Weaponising Glamour

Visitors can dive into a world of make-up, costumes, and accessories in the section *Weaponising Glamour*, which addresses how these tools are used by actresses to construct memorable on- and off-screen personas. During Hollywood's Golden Era, stars often took on hyper-feminine styles to command attention and establish influence, using their platforms to champion rights and address more complex social concerns.

American-born French singer and dancer Freda Josephine McDonald – also known as Josephine Baker – was known for her unique dance style and provocative costumes, with her fame providing a spotlight for her to speak out against racism and discrimination. Meanwhile, actress Mae West redefined on-screen femininity, with her larger-than-life and confident persona shining through her lavish costumes and platform shoes as she celebrated desire as an expression of independence.



Kimonos worn by Japanese rockstar and model Anna Tsuchiya in the film Sakuran (2006)

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This new vision of womanhood was echoed by actress and rockstar Anna Tsuchiya, who became known for her electrifying live performances which undermined and disrupted the enduring stereotype of Japanese actresses having to be quiet and demure. This section explores the Japanese film *Sakuran* (2006) by director Mika Ninagawa, where Tsuchiya embraced her rebellious real-life persona to embody the smart, unconventional, and headstrong courtesan Kiyoha.

Visitors will be able to admire the costumes that were vital to the film's visual style and emotional journey of the characters, with highly detailed, ornate, and colourful kimonos that incorporated hallucinatory colours and patterns using traditional Japanese dyeing techniques to combine period-accurate authenticity with punk rock sensibility. Both kimonos were worn by Tsuchiya in her role – the energetic mix of red, baby pink, blue, purple and motif of flying cranes on one represents the youthful rebellion when Kiyoha was younger, while the other reflects her growing wisdom and status as head courtesan with its deep, moody blue colour and flowing gold and orange obi sashes.



Section titled *Gold on the Outside* captures Gong Li's striking moments in *Curse of the Golden Flower* (2006)

Weaponising Glamour also highlights Chinese screen icons Tang Wei and Gong Li, both of whom played complex characters who used their beauty, charm, and intellect to manipulate others for their own purposes. These characters symbolised power, courage, and resilience – a far cry from the subservient roles more often associated with Asian actresses.

While cinematographers have harnessed Gong's beauty for maximum impact in their films, she has always taken on roles that challenged the narratives of Asian women being positioned as submissive subjects. In *Red Sorghum* (1987), Gong plays the spirited and rebellious Jiu'er who is forced into an arranged marriage with a leper to help bolster her family's financial situation, with her depiction being recognised for its representation of female agency and resistance.

Gong's extravagant gold costume as Empress Phoenix in the Chinese historical epic *Curse of the Golden Flower* (2006) is also highlighted, emphasising how beauty and glamour can be used by actresses and filmmakers to create charismatic, powerful, and influential female characters beyond mere adoration. Given Gong's ability to channel the nuances of the character's descent

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into madness and striking moments of emotional depth, she won the Best Actress award at the 26th Hong Kong Film Awards in 2007 for her role.

Zone 6: Cut from the Same Cloth

A new addition to this iteration of *Goddess*, *Cut from the Same Cloth* profiles three film icons of the golden age of Malay cinema in Singapore which lasted from the 1940s to the 1970s – Saloma, Maria Menado and K. Fatimah.



Visitors can explore the legacy of Malay cinema screen icons Saloma, Maria Menado and K. Fatimah in a newly-dedicated zone within the exhibition

On-screen, they played progressive characters who signaled the changing socio-cultural values at the time. Maria Menado's role as a female warrior in *Tun Fatimah* (1962) saw her rallying a community in resistance, while K. Fatimah held the role of Salbiah in *Ibu Mertuaku (My Mother-in-Law)* (1962), a loyal friend to the main character that challenges the established social hierarchy and provides a counterpoint to the rigid values of the protagonist's mother. Similarly, Saloma's character in *Seniman Bujang Lapok* (1961) pushes back against an arranged marriage and gains financial independence as a working woman. These actresses conveyed ideals of agency and empowerment through their performances, challenging gender-based norms and demonstrating to audiences in the region that women could dream bigger and bolder.

Off-screen, these multi-talented actresses established themselves in other creative fields like music, fashion, and business. K. Fatimah was a beauty queen, while Maria Menado went from being in front of the camera to behind it, founding her own production company. On the other hand, Saloma was awarded the title of *Biduama Pertama Negara* (First National Songbird) in 1978 for her contributions to the Malay music industry. A fashion icon, she even had a modern style of *kebaya*, a traditional Southeast Asian upper garment, named after her.

Visitors will be able to find out more about their classic beauty, pure talent and star power through behind-the-scenes material featured in this section, such as photographs, posters and even the original red and black costume with floral motifs that K. Fatimah wore in *Ibu Mertuaku*.

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Zone 7: Fighting Back

Fighting Back delves into the daring physical feats of actresses on screen – from classic stuntwomen to today’s action heroes – which challenge notions of female fragility. It also details how actresses of colour took on lead action roles, addressing both racial injustice and the women’s rights movements of the era.



This section displays a collection of posters featuring Blaxploitation films

Visitors will be introduced to Blaxploitation, a wave of independently produced genre films that captured the frustration and energy of the 1970s and created space for Black actresses to be action stars with top-line credit. It saw Black film stars such as Pam Grier taking lead roles in films such as *Coffy* (1973) and *Jackie Brown* (1997). Though originally coined by the National Association for the Advancement of Coloured People (NAACP) as a derogatory term, these films catapulted Grier into Hollywood history as the first Black female action hero, inspiring and paving the way for future stars such as actresses Tamara Dobson and Laverne Cox. Cox even channeled Grier in a powerful portrait that captured her with pursed lips and a defiant stare along with an afro hairstyle as a symbol of Black pride and cultural identity – creating a vital vision of contemporary Black femininity.

Additionally, this section celebrates the Asian heroines who packed a punch in legendary martial arts films, captivating audiences around the world and influencing Western cinema. With the genre of *wuxia* being particularly popular, these films often showcase female power through the depiction of women warriors and their gravity-defying stunts.

Actresses Michelle Yeoh, Zhang Ziyi and Maggie Cheung are spotlighted, with an iconic set of images taken by prolific Singaporean fashion and celebrity photographer, Russel Wong, on display.

As the first Singaporean photographer to break into Hollywood, Wong’s career has taken him into the inner circle of show business where he photographed leading ladies who shattered the industry’s glass ceiling.

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Chinese actress Zhang Ziyi and Hong Kong actress Maggie Cheung charmed audiences in *Hero* (2002), with Zhang's performance as Moon, a mysterious assassin, receiving critical acclaim for the nuance and emotional depth she imbued in her character. Meanwhile, Cheung took on the role as the skilled swordswoman Flying Snow, playing her with mystery and complexity. While powerful and cutthroat, their characters showcased how stoic warriors can still be passionate, vulnerable and uphold a strong moral code.



Costumes worn by Michelle Yeoh and Zhang Ziyi in *Crouching Tiger Hidden Dragon* (2000)

Another iconic *wuxia* film, *Crouching Tiger, Hidden Dragon* (2000), is presented in the exhibition, with Zhang Ziyi and Malaysian actress Michelle Yeoh's original costumes from their fierce onscreen fight displayed for visitors to view up-close.

Beginning her career through martial arts and performing her own stunts, Yeoh has had an undeniable impact on the *wuxia* film genre. Her role as the dignified yet fierce female warrior Yu Shu Lien in the 2000 masterpiece combined grace and elegance with incredible swordsmanship, shooting her to international fame. Yeoh continued to push boundaries in contemporary action films such as *Ip Man Legacy* (2018) and Marvel Studio's *Shang-Chi and the Legend of the Ten Rings* (2021). In a relentless display of ageless talent, she eventually became the first Asian actress to win the Academy Award for Best Actress for *Everything Everywhere All at Once* (2022).

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A section dedicated to Singapore's very own Goddess Fann Wong

Singapore also saw its own fierce and fabulous action heroine in the form of celebrated local actress Fann Wong, who has demonstrated her fighting abilities in an impressive range of local movies and TV series such as *The Legend of Lu Xiaofeng* (2006) and *The Return of the Condor Heroes* (1998).

She became the first Singaporean actress to break into Hollywood, where she played leading lady Chon Lin in the action-comedy film *Shanghai Knights* (2003) alongside Jackie Chan and Owen Wilson. While her screen time was initially only meant to be for a few seconds, this was extended to 45 minutes due to her strong acting capabilities. As her character was meant to be a skilled warrior, Wong also underwent intense training for the film's fight scenes and performed many of her own stunts.

Having continually defied conventions and pushed boundaries, these Asian screen icons helped to blaze the trail for greater Asian representation in cinema. The mainstream success of *wuxia* films in the West also saw a cross-cultural pollination that resulted in greater diversity of cinematic styles and stories.



Goddess in the Machine

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At the end of this section, visitors will be able to engage in an interactive experience titled *Goddess in the Machine*. Visitors can try on a series of digital filters or masks that have been created and reworked using AI. Developed by interactive media studio Junior Major in collaboration with Australian artist Jess Herrington, this installation prompts visitors to consider how individuals might have the power to change how they look and see themselves in the form of virtual personas.

Zone 8: Walk out with a Goddess



Hanging LED video columns feature various screen Goddesses

In a powerful moment of solidarity, visitors approach the end of their journey with a chance to walk out of the exhibition alongside various screen goddesses and icons from across the ages. A curated selection of clips features different characters across film and TV.

Portrayed by renowned actresses such as Marilyn Monroe, Kirsten Dunst, Meryl Streep, Elisabeth Moss and Phoebe Waller-Bridge, these women are in dialogue, backing each other up. Whether they have defied gender expectations and racial discrimination or pushed back against those who tried to control them, they have collectively stood up, raised their voices, and reclaimed their story.

Companion Public Programmes to *Goddess: Brave. Bold. Beautiful.*

ArtScience Museum will venture deeper into the world of showbiz with an engaging series of hands-on activities and experiences that are sure to dazzle and empower visitors of all ages.

From 1 April, ArtScience Cinema expands on the themes explored in *Goddess* and celebrates the extraordinary leading ladies of Hollywood and contemporary cinema through free screenings and film programmes across the exhibition's run. The line-up in April and May includes films featuring Taiwanese star Shu Qi, Hollywood rebel Anna May Wong, and industry-defining icon Michelle Yeoh.

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Visitors can also unleash their action prowess and learn the tricks of the trade with a three-hour stunt masterclass taught by professional stunt performers. Other masterclasses to look forward to in the coming months include channeling one's inner self with makeup classes and dramatic storytelling sessions for children.

Please refer below for the full list of upcoming programmes.

Date and Time:	Venue:	Programme & Description:
6 Apr, Sat 2pm – 5.15pm	ArtScience Cinema, Level 4	<p>Goddess Opening Symposium</p> <p>Organised in conjunction with the launch of <i>Goddess: Brave. Bold. Beautiful.</i> at ArtScience Museum, the symposium explores the screen goddess as a complex archetype that transcends gender binaries and continues to evolve.</p> <p>The programme engages with curators, archivists and artists to consider developing debates and inclusive narratives in gender, media and culture. It also spotlights the articulate, powerful and generous vision of women directors in Singapore, bringing them into a conversation on redefining representation in filmmaking.</p> <p>Speakers include Bethan Johnson (Curator at ACMI), Russel Wong (Photographer), Sufiyanto Amat Sopingi (Fashion Designer and Couturier), Viknesh Kobinathan (Film Programmer at Asian Film Archive) as well as filmmakers Tan Pin Pin, Eva Tang, Li Lin Wee, Wong Chen-Hsi and Olivia Griselda.</p> <p>The symposium is limited in capacity and ticketed at \$10 per participant. To register, please visit this link.</p>
From 1 April, Various Timings	ArtScience Cinema, Level 4	<p>Film Screenings</p> <p>Expanding on the exhibition themes from <i>Goddess: Brave. Bold. Beautiful.</i>, ArtScience Cinema celebrates the extraordinary leading ladies of old Hollywood and</p>

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		<p>contemporary cinema through free screenings and film programmes across the exhibition's run.</p> <p>Spotlighting the trailblazers who have left their indelible mark on the silver screen, the line-up in April and May includes films featuring Taiwanese box-office and arthouse star Shu Qi (<i>Millennium Mambo</i>), Hollywood rebel Anna May Wong (<i>Piccadilly</i>), and industry-defining icon Michelle Yeoh (<i>Crouching Tiger, Hidden Dragon</i>).</p>
28 April, 2:30 – 5.30pm	Rainbow Room, Basement 2	<p>Take Your Skills High-ya! <i>A Stunt Masterclass</i></p> <p>Ticketed admission: \$68/pax or \$120/pair</p> <p>In this three-hour session taught by stunt professionals from Ronin Action Group, learn the tricks of the trade as a professional stunt performer teaches you how to pose, strike and guard!</p> <p>At the end of the session, put your acting chops to the test and execute a choreographed stunt sequence.</p> <p>Purchase of masterclass ticket is inclusive of entry to the <i>Goddess</i> exhibition after.</p>
8 Apr – 3 May	Basement 2, Circulation Space	<p>Sarong Styles <i>Drop-in</i> Complimentary</p> <p>Find out more about the Malay sarong and the different ways it can be personalised to suit your style in this drop-in activity. Try your hand at tying a sarong with the simple instructions provided.</p>
Weekly, 4pm	Level 3, exhibition entrance	<p>Public Guided Tours</p> <p>Ticketed admission: \$5/pax</p> <p>A picture speaks a thousand words, while a thread tells a thousand tales.</p>

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		<p>In this tour, be prepared to be starstruck as you step into <i>Goddess</i> with our Education Specialist to learn about how iconic costumes and artefacts defined and defied the history of women in film.</p> <p>Please note that a same-day exhibition ticket to <i>Goddess</i> is required for this tour. <i>Goddess: Brave. Bold. Beautiful.</i> tickets sold separately.</p>
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Goddess: Brave. Bold. Beautiful. will run from 6 April to 11 August 2024.

Tickets and Reservations

For more details on *Goddess*, please visit

<https://www.marinabaysands.com/museum/exhibitions/goddess.html>

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About Marina Bay Sands Pte Ltd

Marina Bay Sands is Asia's leading business, leisure and entertainment destination. The integrated resort features Singapore's largest hotel with approximately 1,850 luxurious rooms and suites, crowned by the spectacular Sands SkyPark and iconic infinity pool. Its stunning architecture and compelling programming, including state-of-the-art convention and exhibition facilities, Asia's best luxury shopping mall, world-class dining and entertainment, as well as cutting-edge exhibitions at ArtScience Museum, have transformed the country's skyline and tourism landscape since it opened in 2010.

Marina Bay Sands is dedicated to being a good corporate citizen to serve its people, communities and environment. As one of the largest players in hospitality, it employs more than 11,500 Team Members across the property. It drives social impact through its community engagement programme, Sands Cares, and leads environmental stewardship through its global sustainability programme, Sands ECO360.

For more information, please visit www.marinabaysands.com

About ArtScience Museum

ArtScience Museum is a major cultural institution in Singapore that explores the intersection between art, science, technology and culture. It is the cultural component of Marina Bay Sands. Since its opening in February 2011, ArtScience Museum has staged large-scale exhibitions by some of the world's major artists, including Leonardo da Vinci, M.C. Escher, Salvador Dalí, Andy Warhol and Vincent Van Gogh, as well as exhibitions that explore aspects of science and technology – including particle physics, big data, robotics, palaeontology, marine biology and space science. For more information, please visit www.marinabaysands.com/museum.html

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For hi-res images, please click [here](#). (Credit images as indicated in the captions)