

Press Release



FOR IMMEDIATE RELEASE

ArtScience Museum invites visitors to see sound, feel sound and touch sound in *Orchestral Manoeuvres*

A major exhibition marking the Museum's 10th anniversary opens this August

SINGAPORE (2 August 2021) – Sound and art come together at ArtScience Museum's new exhibition, *Orchestral Manoeuvres: See Sound. Feel Sound. Be Sound*. Opening on 28 August, *Orchestral Manoeuvres* features over 32 artists and composers from eight countries, who explore sound through sculpture, installation and music.

Sound has been established as an artistic medium since the beginning of the last century. *Orchestral Manoeuvres*, curated by ArtScience Museum, celebrates this artform through the work of some of the world's leading artists whose explorations of the sonic landscape encourage visitors to listen more closely to the sounds around us.

Orchestral Manoeuvres presents sound art projects, early music notation, experimental scores, noise-making sculptures, video installations and contemporary artworks. One of the key highlights is a presentation of the landmark artwork, *The Forty Part Motet* by Janet Cardiff, which will be showing for the first time in Southeast Asia. Other artists in the exhibition include Song-Ming Ang (Singapore), John Cage (USA), Chen Zhen (China), Phil Collins (UK), Hsiao Sheng-Chien (Taiwan), Jeremy Deller (UK), Zul Mahmod (Singapore), Robert Morris (USA), Carsten Nicolai (Germany), Pauline Oliveros (USA), Yoko Ono (Japan/USA), Hannah Perry (UK), Luigi Russolo (Italy), Christine Sun Kim (USA), Gillian Wearing (UK), and Samson Young (Hong Kong).

"For our tenth anniversary, ArtScience Museum is opening an exhibition developed by our exhibition curators. It explores a topic which has long been a personal passion of mine – sound. We have brought some of the most striking contemporary artworks made over the past two decades to Singapore, including Janet Cardiff's extraordinary installation, *The Forty Part Motet*. The exhibition we have made together will not be a quiet experience. It is not unplugged. It is not a concert. It is not a performance. It is not a lecture. It is instead a complex soundscape, with different stories and voices overlapping as visitors make their way through the galleries. We hope the experience of visiting *Orchestral Manoeuvres* will inspire our visitors to feel differently about sound and music," said Honor Harger, Executive Director of ArtScience Museum, Marina Bay Sands.

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Presented over nine galleries, *Orchestral Manoeuvres* is curated by Adrian George, Director of Exhibitions at ArtScience Museum, with Amita Kirpalani, Curator at ArtScience Museum. It takes visitors on an auditory and visual journey that expands how viewers think about, experience and understand sound. The show invites visitors to tune in, listen deeply, feel the vibrations and create their own personal soundtrack as they journey through a sonic landscape.

“Most of us are swimming in an ocean of sounds that we often disregard or choose to ignore. *Orchestral Manoeuvres* is an intimate reflection on the relationship between art and music. It encourages us to think about the sounds around us and feel them more deeply. Some artists in the exhibition explore silence. You will also encounter singers who don't sing and a choir of people you can't see. This exhibition includes a piano that plays itself and instruments you've never seen or heard before. Try your hand at composing and perhaps take inspiration from a famous composer who suggests you throw your music around before you try to play it. Whatever journey you take through *Orchestral Manoeuvres*, music will never sound the same again,” added Adrian George, Director, Exhibitions, ArtScience Museum, Marina Bay Sands.

Key highlights at *Orchestral Manoeuvres*

The exhibition is divided into nine chapters.

Chapter One: Resonance

The first chapter of the exhibition explores resonance. The sculptural form of British artist Hannah Perry's *Rage Fluids*, 2021, vibrates in response to the deep bass tones played periodically through partially hidden speakers. In turn, the materials of the sculpture vibrate and amplify the sound.



Hannah Perry, *Rage Fluids*, 2021, sound installation.
Courtesy of the artist and Galerie Kandhofer.

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Sound waves are made visible as they bounce off materials and unsettle the surfaces of liquids. German artist Carsten Nicolai's *milch (series of 10)*, 2000 captures the effect that sound waves have on the surface of a container of milk in 10 photographic prints and in so doing lays bare the materiality of sound.

Chapter Two: Performing Objects

The second chapter of the exhibition reveals how an object in the gallery space can behave like a performer. Here, celebrated American Minimalist, Robert Morris' *Box with the Sound of Its Own Making*, 1961, performs, documents and broadcasts the sound of the artist making the artwork.



Ashley Zelinskie, *Cube with the Sound of its own Printing*, 2014/2021, 3D printed wood with sound device.
Courtesy of the artist.

Cube with the Sound of its Own Printing, 2014/2021 by American artist Ashley Zelinskie pays homage to Morris' work. Zelinskie's cube references Morris' box to capturing the role of technology in the 21st century, and the changing role of the artist over time.

Renowned German Conceptualist Timm Ulrichs' concrete box further extends these ideas. Encased within his work titled *Radio*, 1977/2021 is a transistor radio whose antenna picks up analogue radio signals. The crackling sounds emanating from *Radio* refers to the scarcity of radio stations in the age of digital broadcast and streaming services.

Chapter Three: Sounds Around

If the human body is the first musical instrument we own, then the world around us is our first concert and a performance we are always attending.

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Chen Zhen (1955-2000), *Chair of Concentration*, 1999. wooden chair, Chinese chamber pots, sound system, metal wire. © 2021 ADAC – Chen Zhen, courtesy de Sarthe, Hong Kong.

Chair of Concentration, 1999, by Chinese artist Chen Zhen, and a selection of six kinetic sculptures by Taiwanese artist Hsiao Sheng-Chien, record or recreate the soundscapes of their childhoods and familiar environments.

Singapore-based artist Zul Mahmud's work, *Resonance in Frames 2 and 3*, 2018, reveals sound as a connective device. He uses mechanistic and utilitarian objects to depict sound as a system that we might tune into. Chinese-American artist Christine Sun Kim visualises sounds unheard to her as a deaf person – as lyrical and linguistic musical notation – articulating the auditory world through her written gestures.



Christine Sun Kim, *The Sound of Gravity Doing its Thing*, 2017. Courtesy of the artist and WHITE SPACE, BEIJING.



Christine Sun Kim, *The Sound of Obsessing*, 2017. Courtesy of the artist and WHITE SPACE, BEIJING.

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Idris Khan's work is a musical palimpsest where the lines of a piece of music are layered one over the other obscuring the score yet still retaining the potential to communicate music. Khan's work suggests the complexity and fullness of sound in the performance of musical scores.

Chapter Four: Writing Sound

Chapter Four shows how music has been shared and recorded through the ages. A variety of historical and contemporary musical languages, with the oldest known score from Ancient Babylon to 14th Century Vedic chants, to contemporary American interpretations, are showcased here. The way music is shared and communicated is incredibly important and speaks of knowledge and power. If you are not able to read or interpret a score, you cannot recreate the music.

Avant-garde composer John Cage drew inspiration from the I-Ching and Zen Buddhism to revolutionise music composition and performance. Cage's so-called silent work 4'33" is an incredibly influential piece of music and was an inspiration for Mel Brimfield's work of the same title. Works in this exhibition space explore the different ways that music can be written, shared and experienced.

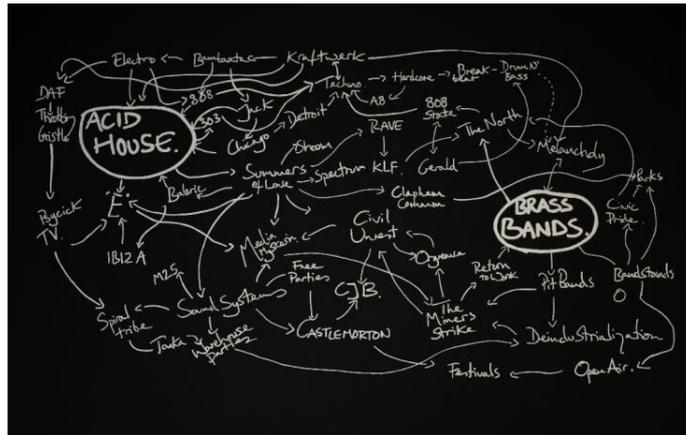


Mel Brimfield, 4' 33" (*Prepared Pianola for Roger Bannister*), 2012, sound installation. Courtesy of the artist.
© Crown copyright: UK Government Art Collection.

Chapter Five: Inner Voice

Chapter Five explores the idea of memory and the phenomenon of the 'inner voice' or the sounds that we can't seem to get out of our heads. Works by British artists Phil Collins and Jeremy Deller, and German artist Peter Weible explore the intimate and emotional nature of sound.

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Jeremy Deller, *History of the World*, 1997-2004, wall painting. Dimensions variable. Courtesy of the artist and The Modern Institute/ Toby Webster Ltd., Glasgow Photo: M HKA.

British artist and Turner Prize winner Jeremy Deller's wall drawing *The History of the World*, 1997 – 2004, maps the historical, political and social confluences between brass band music and acid house. This artwork is a unique composition and a mind-map of Deller's musical influences.



Phil Collins, *dunia tak akan mendengar*, 2007. Part three of *the world won't listen* (2004–2007). Colour video with sound, 56 min. Courtesy of Shady Lane Productions, Berlin.

Part of a larger video installation titled *the world won't listen*, Phil Collins' *dunia tak akan mendengar*, 2007, was filmed in Indonesia and depicts superfans of the British band The Smiths performing specially recorded karaoke versions of the entirety of the 1987 compilation album, *The World Won't Listen*. This project exemplifies how popular music travels and embeds itself across cultures and how a passion for music can transcend skill or ability.

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Chapter Six: Unheard

Chapter Six of the exhibition explores how all musical performances are manipulations or interpretations of some sort.

Pauline Oliveros' *Sonic Meditations*, 1974, is a ground-breaking book of sound exercises or 'recipes for listening' that proposes new ways for experiencing and producing sound, encouraging everyone to make music. An iconic sound pioneer, Oliveros has often been cited as one of the most important figures in electronic music.



Gillian Wearing, *Dancing in Peckham*, 1994, production still. Courtesy of the artist and © Crown Copyright: UK Government Art Collection.



Samson Young, *Muted Situation #5: Muted Chorus*, 2016, production still. Instruction score, single channel video with sound, 9 min 7 sec. Performed by Hong Kong Voices. Image courtesy of the artist and Edouard Malingue Gallery. Photo: Dennis Man Wing Leung.

Dancing in Peckham, 1994, shows artist Gillian Wearing dancing in a busy South London shopping centre to music we can't hear, depicting the gap between a public and a private experience of music.

Samson Young's *Muted Situation #5: Muted Chorus*, 2016, subverts the conventional choral performance. The Hong Kong Voices, a chamber choir established in 2000, suppress the sound-producing parts of a performance of Bach's *Christmas Oratorio Part 5 (Movement 1, Movements 4/11 Chorales)* instead focusing on the breaths they take between what is normally sung.

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Chapter Seven: Choral

A centrepiece to the exhibition is *The Forty Part Motet*, 2001 by Canadian artist Janet Cardiff. On loan from Tate, UK and the Kramlich Collection, USA, this extraordinary feat of artistic innovation, offers a deeply moving 40-part surround-sound experience of a classical choral performance.

Each singer's voice recorded separately and emanating from its own speaker. Listeners are encouraged to move carefully around the work to experience intimate connections with individual and group voices or to bathe in the glorious music and exquisite voices.



Janet Cardiff, *The Forty Part Motet* (A reworking of "Spem in Alium," by Thomas Tallis 1556), 2001. Collection of Pamela and Richard Kramlich. Fractional and Promised Gift to The American Fund for the Tate Gallery. Installation view. Musée d'Art Contemporain, Montreal 2002. Courtesy of the artist and Luhring Augustine, New York.

Chapter Eight: Playlist

Chapter Eight encourages visitors to make their own music using their own imagination, and inspiration and begins to explore how sound/music making can take many different forms.

A selection of posters and documentation of events held at RAW Art Space, a contemporary art gallery and performance venue in Kuala Lumpur, Malaysia is presented in this space capturing the spirit and innovation of these performances, the line-up is an attempt to archive an important ephemeral music, sound and performance series in the region.

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Nevin Aladağ, *Traces*, 2015, 3-channel video installation. © Nevin Aladağ, VG Bild-Kunst. Courtesy of the artist, Wentrup, Berlin and Mangrove Gallery, Shenzhen.

Meanwhile, *Traces*, 2015, by German artist Nevin Aladağ, is a sound and image portrait of Stuttgart, the city where she spent her childhood. Aladağ creates a sonic *mise-en-scène*, where various instruments are played by the city, rather than by musicians. The result is an orchestra of only partially controlled instruments and sounds, where the natural and urban environment serve as both musician and stage.

This gallery also contains interactive sound sculptures or totems, constructed from everyday objects. Visitors can tap pedals to trigger the sculptures, and are encouraged to use the sculptures as instruments, to be played together with other visitors in the gallery to create a unique and impromptu orchestra. Visitors can also write or draw their musical composition ideas with shapes, text and stickers for others to interpret. Finally, *The Stage is Yours* is an opportunity for visitors to perform – run your fingers over a piano keyboard or move your hands gently in the air to make sounds from the Theramin – or clap, click your fingers or stamp your feet to your unique rhythm.

Chapter Nine: Auto-Tune



Cory Arcangel, *Arnold Schoenberg Op 11 – I-III – Cute Kittens*, 2009, 3 YouTube Videos
© Cory Arcangel. Courtesy of the artist and Lisson Gallery.

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The last chapter of *Orchestral Manoeuvres* captures our evolving relationship with music from its creation to the way we interact, manipulate or record it. Cory Arcangel's *Drei Klavierstücke op. 11*, 2009, is a playful re-engineering of Arnold Schoenberg's *op. 11 Drei Klavierstücke (Three Piano Pieces)*, 1909. Using a series of YouTube clips showing cats walking on pianos, the video recreates every note from Schoenberg's avant-garde masterpiece, eschewing traditional harmony and heralding a radical break with classical form.

Tickets and Reservations

Tickets are available for purchase from 10 August at all Marina Bay Sands box offices and website. Guests are strongly encouraged to pre-purchase tickets online prior to their visit, due to limits in venue capacity and timed entry to the exhibition.

Ticket prices as follows:

	STANDARD TICKET (SGD)	SINGAPORE RESIDENT (SGD)
Adult	19	16
Concession	14	12

For more information on *Orchestral Manoeuvres*, visit <https://www.marinabaysands.com/museum/exhibitions/orchestral-manoevres.html>

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About Marina Bay Sands Pte Ltd

Marina Bay Sands is the leading business, leisure and entertainment destination in Asia. It features large and flexible convention and exhibition facilities, more than 2,500 hotel rooms and suites, the rooftop Sands SkyPark, the best shopping mall in Asia, world-class celebrity chef restaurants, a theatre and an outdoor event plaza. Completing the line-up of attractions is ArtScience Museum at Marina Bay Sands which plays host to permanent and marquee exhibitions. 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 and accompanying word document)



Ashley Zelinskie, *Cube with the Sound of its own Printing*, 2014/2021, 3D printed wood with sound device. Courtesy of the artist.

ORCHESTRAL MANOEUVRES

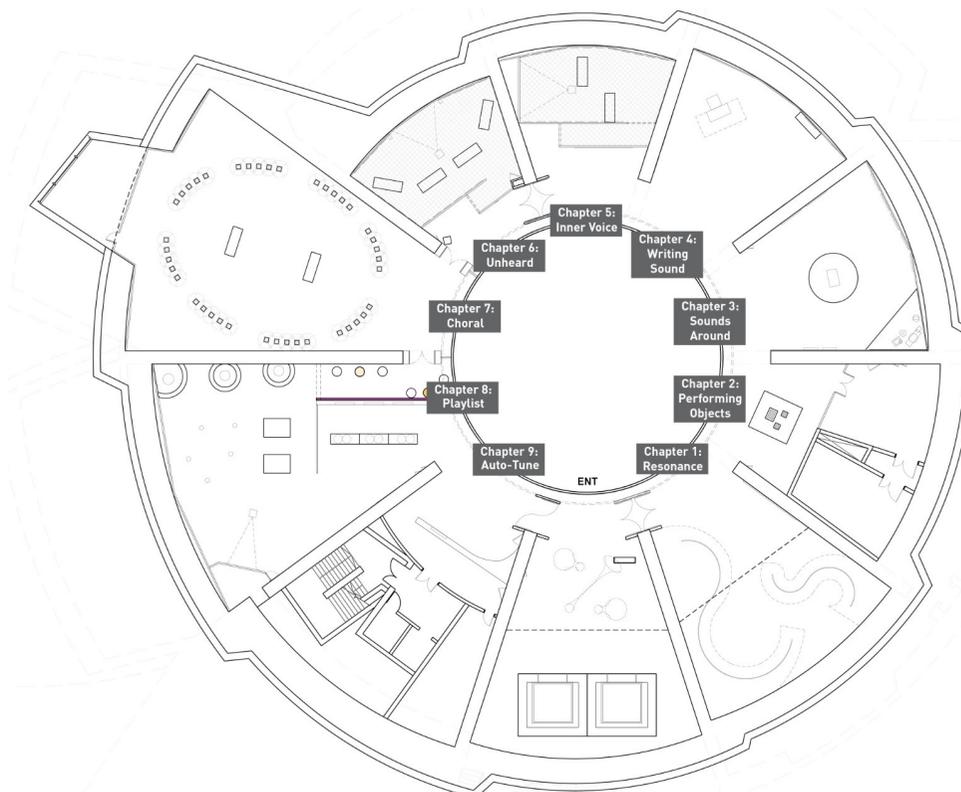
See Sound. Feel Sound. Be Sound.

Curated by ArtScience Museum, this exhibition celebrates sound as an artistic medium.

It features over 32 artists and composers who explore sound through sculpture, installation and music.

From 28 August 2020 to 2 January 2021.

Exhibition Layout



CHAPTER 3: SOUNDS AROUND

If the human body is the first musical instrument we own, then the world around us is our first concert and a performance we are always attending.

Sculptures by Chen Zhen and Hsiao Sheng-Chien are representations of sound-memories from their surrounding environments.

Chapter 3 will also include Zul Mahmud's work, *Resonance in Frames 2 and 3*, 2018, Christine Sun Kim, *The Sound of Gravity Doing its Thing*, 2017 and *The Sound of Obsessing*, 2017, as well as Idris Khan's musical palimpsest.



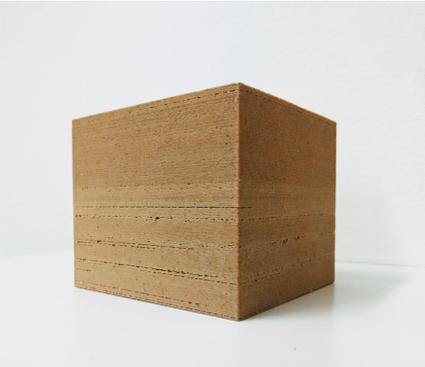
Chen Zhen (1955-2000), *Chair of Concentration*, 1999. wooden chair, Chinese chamber pots, sound system, metal wire. © 2021 ADAC - Chen Zhen, courtesy de Sarthe, Hong Kong.

CHAPTER 2: PERFORMING OBJECTS

The chapter reveals how an object in the gallery space can behave like a performer.

Cube with the Sound of its Own Printing, 2014/2021 by Ashley Zelinskie refers to the changing role of the artist over time.

Robert Morris' *Box with the Sound of Its Own Making*, 1961 and Timm Ulrichs' *Radio*, 1977/2021 will be featured as well.



Ashley Zelinskie. *Cube with the Sound of its own Printing*, 2014/2021. 3D printed wood with sound device. Courtesy of the artist.

CHAPTER 1: RESONANCE

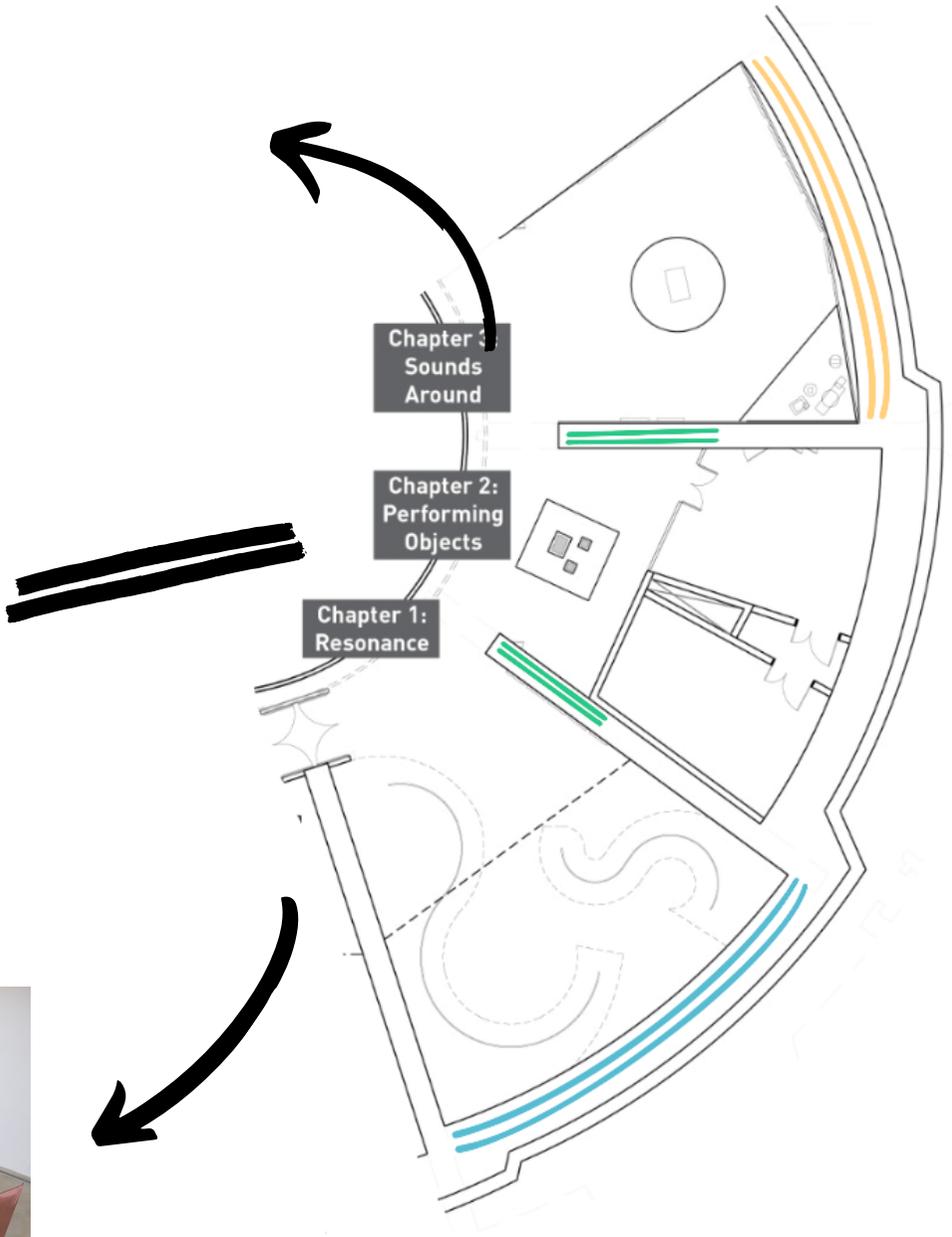
The first chapter of the exhibition explores resonance.

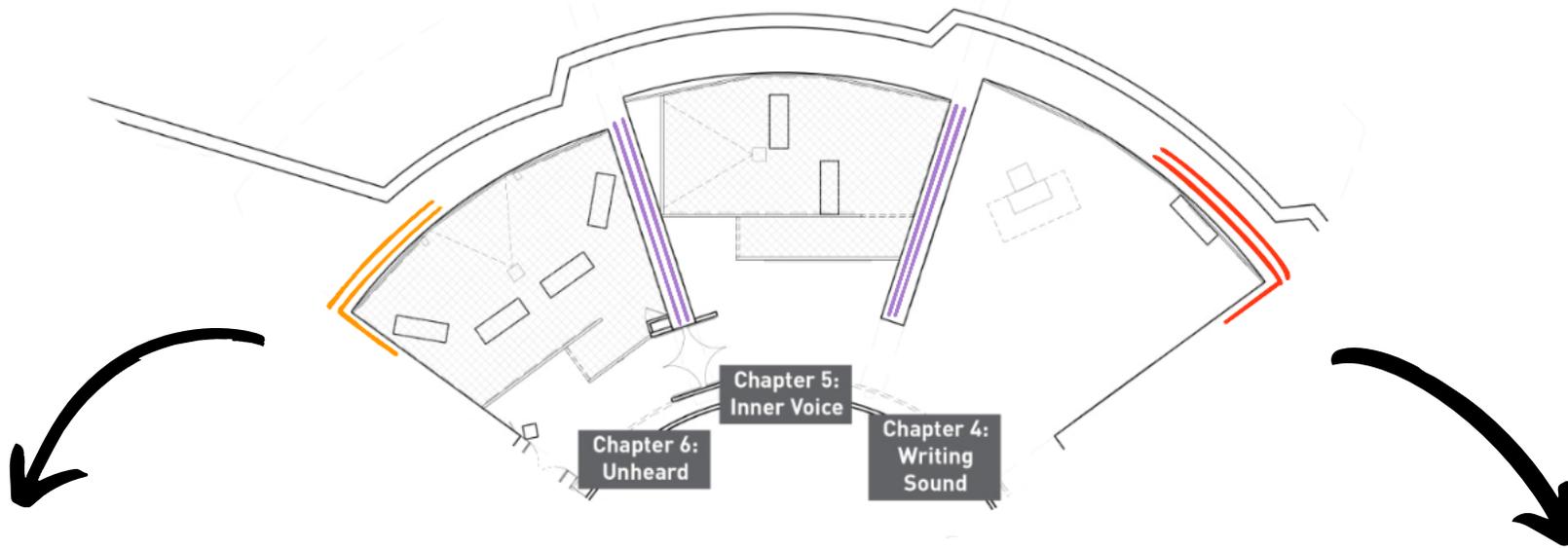
Hannah Perry's *Rage Fluids*, 2021, vibrates in response to the deep bass tones played through hidden speakers.

German artist Carsten Nicolai's *milch (series of 10)*, 2000 will also be showcased.



Hannah Perry. *Rage Fluids*, 2021. sound installation. Courtesy of the artist and Galerie Kandlhofer.

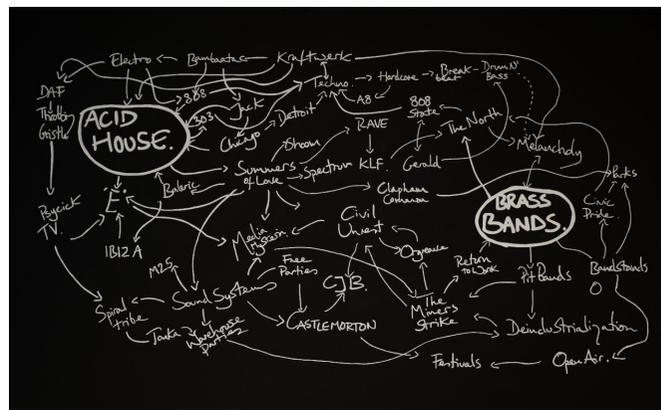




CHAPTER 6: UNHEARD

CHAPTER 5: INNER VOICE

CHAPTER 4: WRITING SOUND



Samson Young, *Muted Situation #5: Muted Chorus*, 2016, production still. Instruction score, single channel video with sound, 9 min 7 sec. Performed by Hong Kong Voices. Image courtesy of the artist and Edouard Malingue Gallery. Photo: Dennis Man Wing Leung.

Jeremy Deller, *History of the World*, 1997-2004, wall painting. Dimensions variable. Courtesy of the artist and The Modern Institute/ Toby Webster Ltd., Glasgow Photo: M HKA.

Mel Brimfield, *4' 33"* (Prepared Pianola for Roger Bannister), 2012, sound installation. Courtesy of the artist. © Crown copyright: UK Government Art Collection.

Chapter Six of the exhibition explores how all musical performances are manipulations or interpretations of some sort.

Chapter Five explores the idea of memory and the phenomenon of the 'inner voice' or the sounds that we can't seem to get out of our heads.

This chapter explores the different ways that music can be written, shared and experienced.

Samson Young's *Muted Situation #5: Muted Chorus*, 2016, subverts the conventional choral performance. The Hong Kong Voices suppress the sound-producing parts of a performance and focuses on the breaths they take between what is normally sung.

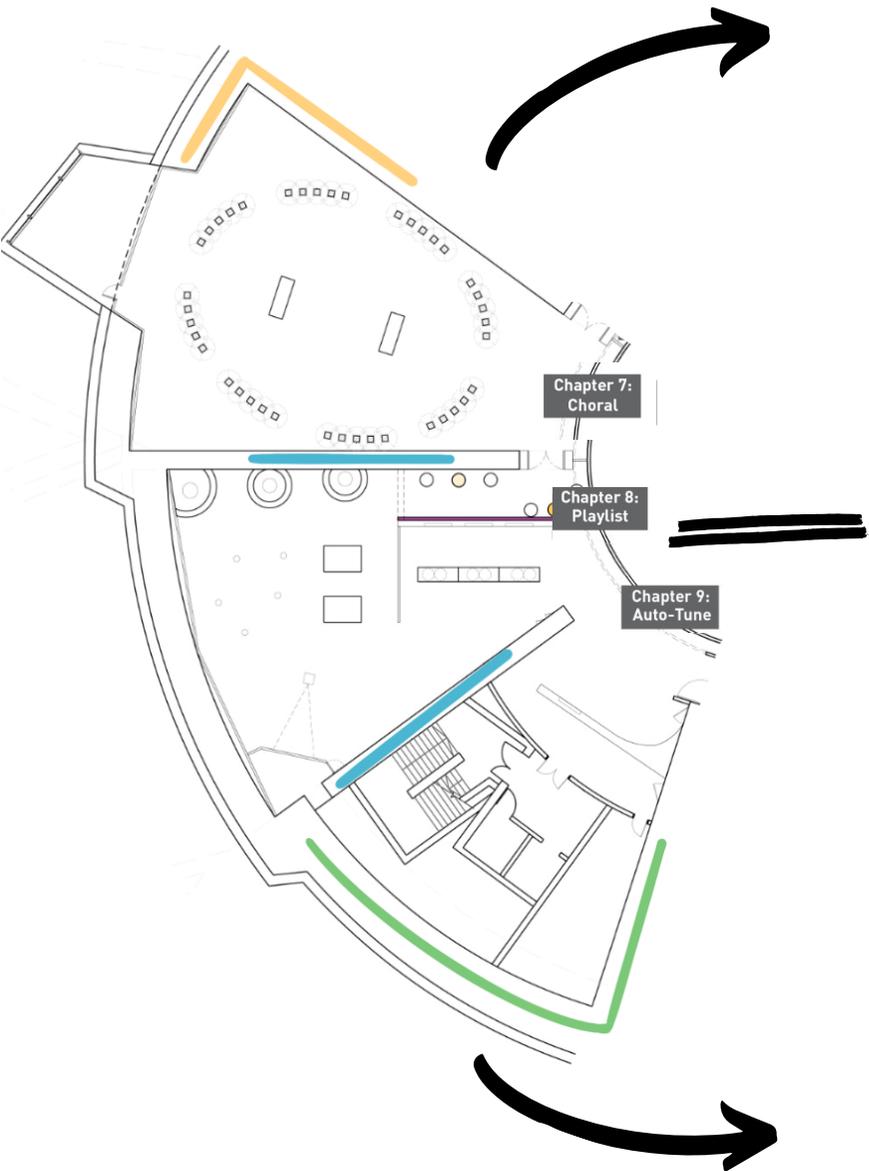
British artist and Turner Prize winner Jeremy Deller's wall drawing *The History of the World*, 1997 - 2004, maps the historical, political and social confluences between brass band music and acid house.

John Cage's silent work *4'33"* is an incredibly influential piece of music and served as an inspiration for Mel Brimfield's work of the same title.

Cillian Wearing's *Dancing in Peckham*, 1994, and Pauline Oliveros' *Sonic Meditations*, 1974 will also be exhibited.

Other works presented include, Phil Collins' *dunia tak akan mendengar*, 2007, and Peter Weible's *Music is a Mirror of the Mind*, 1967.

Works by Song-Ming Ang, Yoko Ono, Toshi Ichiyangi, Luigi Russolo, John Cage as well as a selection of artwork from The Schøyen Collection will be shown in this gallery.



Janet Cardiff, *The Forty Part Motet* (A reworking of "Spem in Alium," by Thomas Tallis 1556), 2001. Collection of Pamela and Richard Kramlich. Fractional and Promised Gift to The American Fund for the Tate Gallery. Installation view. Musée d'Art Contemporain, Montreal 2002. Courtesy of the artist and Luhring Augustine, New York.

CHAPTER 7: CHORAL

The Forty Part Motet, 2001 by Canadian artist Janet Cardiff offers a deeply moving 40-part surround-sound experience of a classical choral performance. Each singer's voice was recorded separately and is emanated from its own speaker.

Listeners are encouraged to move carefully around the work to experience intimate connections with individual and group voices or to bathe in the glorious music and exquisite voices.



Nevin Aladağ, *Traces*, 2015, 3-channel video installation. © Nevin Aladağ, VG Bild-Kunst. Courtesy of the artist, Wentrup, Berlin and Mangrove Gallery, Shenzhen.

CHAPTER 8: PLAYLIST

Chapter Eight encourages visitors to create their own music and explore how sound/music making can take on many different forms.

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Cory Arcangel, *Arnold Schoenberg Op 11 – I-III – Cute Kittens*, 2009, 3 YouTube Videos © Cory Arcangel. Courtesy of the artist and Lisson Gallery.

CHAPTER 9: AUTO-TUNE

The final chapter captures our evolving relationship with music from its creation to the way we interact, manipulate or record it.

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