

articulating our stories

ANNUAL REPORT 2015/16



NATIONAL GALLERY SINGAPORE

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about us

National Gallery Singapore is a visual arts institution which oversees the largest public collection of modern art from Singapore and Southeast Asia. The Gallery is housed in two national monuments—former Supreme Court and City Hall—that have been beautifully restored and transformed into this exciting venue in the heart of the Civic District.

Our mission is to inspire and engage our people and our neighbours, creating a dialogue between the art of Singapore, Southeast Asia and the world. Guided by our twin goals of making artistic and national contributions, we aim to redefine Southeast Asian art in a global context, make art accessible, and position Singapore as an international hub for visual art in the region.

The Gallery is led by a Board of 12 directors and supported by Committees with specific responsibilities. Advisory panels consisting of industry experts provide counsel to the Gallery in the areas of marketing, education, curatorial research and information technology.

chairman's message

2015 was a landmark year for both Singapore and the Gallery. Our nation celebrated its 50th year of independence in August and three months later, National Gallery Singapore opened its doors to the public. We were honoured to have Prime Minister Lee Hsien Loong unveil the Gallery and President Tony Tan Keng Yam launch the Grand Opening.

This marks a vital step forward in our next 50 years of nation building. While we have achieved great economic progress, cultural development is as vital to our lives and society. Our emotions and spirits need to be nurtured. Art has the power to inspire, uplift and enrich. These two monuments house the collective efforts of our artists. As visitors walk through our galleries, we hope that they will have a personal encounter with the art and discover works that resonate and inspire them.

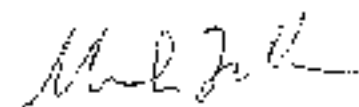
Although the appreciation of art begins at a personal level, the impact of art can reach far beyond the individual experience. Artists are often seen as being separate from

the mainstream or creating their work in a vacuum. In fact, through our exhibitions, visitors will see that artists frequently engage with social, historical and cultural concerns of their time. As we become familiar with these key artists and their artistic expressions, we gain a deeper insight into our shared journey.

The works of art in the Gallery will grow into a part of the national consciousness. Their stories tell *our story*. They shape our sense of connection to our community and tie us together. Looking at art then becomes a way of engaging in local and regional dialogues about identity

and belonging. The value of the arts is indeed multi-faceted and immense.

This is the start of a new chapter. As we open up the conversation on our art, we look forward to the exciting possibilities that lie ahead.



Hsieh Fu Hua, Chairman





review by chief executive officer and director

When National Gallery Singapore finally opened to the public on 24 November 2015, years of planning and hard work culminated in a proud moment shared by our entire nation. The months preceding this occasion were especially hectic for all of us at the Gallery, as we prepared to introduce our building, exhibitions and programmes to audiences. We were encouraged by the warm reception that our opening received and hope that all Singaporeans will come to feel the sense of pride and ownership towards the Gallery that we do.

Within the first seven months of our opening, we welcomed our first millionth visitor. We are delighted that visitors from all over the world have come through our doors. We have organised seven exhibitions including *Siapa Nama Kamu: Art in Singapore since the 19th Century*, *Between Dreams and*

Declarations: Art of Southeast Asia since the 19th Century and *Reframing Modernism: Painting in Southeast Asia, Europe and Beyond*, to name a few. These showcase the richness of our collection and important works of art on loan from other institutions and private collections. For audiences who wanted to explore further, we organised tours, talks and workshops that delved deeper into the themes and ideas behind the shows; and forums and symposiums that gathered international speakers, academics and researchers for illuminating conversations on art in Southeast Asia and the world.

The Gallery is dedicated to advancing art scholarship in Singapore and the region. At the same time, we want it to be a place that engages the community. It is important to us that all visitors—young and old, familiar and new to the world of art—feel welcome and inspired at the Gallery.

Our school and family programmes encourage young ones to learn about art through active play, while our public programmes cut across different art forms from music to film. As advocates for a truly inclusive experience, we also offer guided visits in Singapore Sign Language alongside our daily docent-led tours, and organise regular community festivals and outreach activities.

Our innovative programmes are strengthened by the latest in digital technology. The ground-breaking Gallery Explorer app developed in partnership with Accenture enlivens and transforms visitors' experience with features including intelligent indoor navigation and rich audio content on our exhibitions and building history. This is complemented by key digital touchpoints throughout the Gallery that allow visitors to interact and immerse themselves in the art, as well as share valuable feedback with us so that we can constantly respond to their needs and preferences.

2015/16 has been a year of incredible achievements. We would not have been able to accomplish any of this without the support of our sponsors, partners, donors, volunteers, staff and friends. Thank you for embarking on this exciting journey with us, and supporting us as we continue to grow and share the Gallery's vision with all.



Chong Siak Ching,
Chief Executive Officer



Eugene Tan,
Director

appreciating our partners

Ten years in the making, this has been a personal project for many individuals—from the team behind the ambitious transformation of two historical buildings into a renewed icon, to the partners and donors who have helped to make it a reality. We are deeply grateful to each and every one of them.

FOUNDING PARTNERS



Far East Organization
INSPIRING BETTER LIVES



DEVELOPMENT PARTNER



INNOVATION PARTNER



SUPPORTED BY

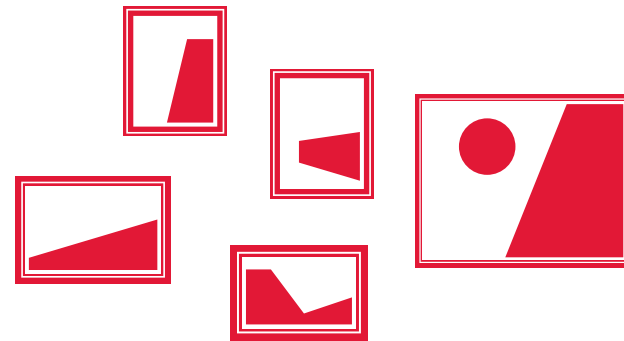




our
journey in numbers



Exhibitions



463,172

visits to our
permanent galleries.



266,899

visits to our
special exhibitions.

Programmes



Public
programmes

182,284
participants

School
programmes

71,176
participants

Family
programmes

44,287
participants

Keppel Centre for Art
Education programmes

141,740
participants

These figures cover the period 1 April 2015 to 31 Mar 2016.

Community
programmes

8,244
participants

26
community group
collaborations

Adult learning
programmes

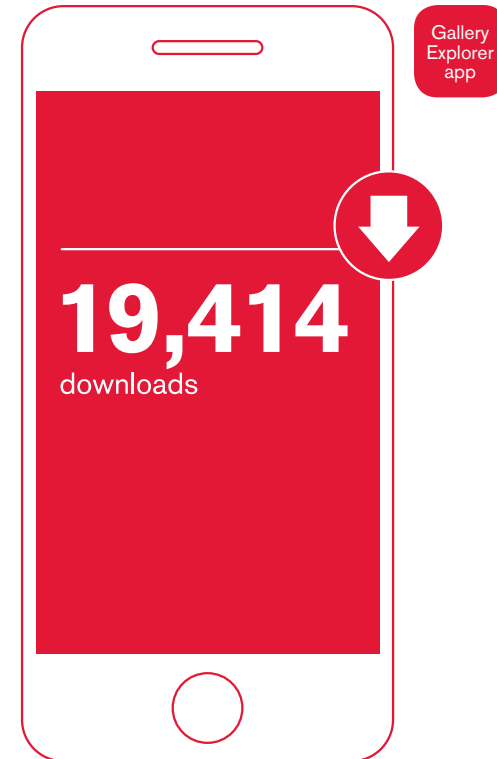
1,689
participants

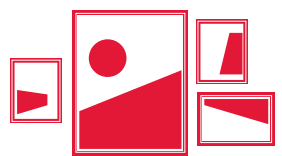
These figures cover the period 24 Nov 2015 (the Gallery's opening) to 31 Mar 2016.

Visitor Experience



735
guided tours for
18,090
participants





228

Collections and Research

new acquisitions



55,847

research materials in our Resource Centre



47,210

digital archive files



131

researchers registered to study our materials

Marketing and Communications

Unique website visits **724,489**

Social media



34,620
followers



7,813
followers



4,895
followers

Press coverage generated

\$15,932,980

in media advertising value

\$47,798,940

in public relations value

2,584

pieces of media coverage



696
international
media pieces



1,888
local
media pieces



360
minutes of
air time



Sponsors & Donors

80

sponsors
and donors



\$69,378,818

tax-deductible donations received



bridging
past and present



bridging **past and present**

When National Gallery Singapore opened its doors to the public this year, it marked a new beginning for Singapore's art landscape. Today, the Gallery is an institution that bridges the past and present through its art and buildings, where everyone can come and experience the art of Singapore and Southeast Asia. Here are the key milestones that paved this historic journey.

2005

Prime Minister Lee Hsien Loong announces that the former Supreme Court and City Hall will be converted into a new national gallery.

2008

studioMilou Architecture and CPG Consultants Pte Ltd are appointed after an international design competition to restore and transform the buildings.

2010

Oct

Minister for Information, Communication and the Arts Lui Tuck Yew officially launches *Open House*. It draws close to 40,000 members of the public, who attend to see the buildings a final time before construction begins.

Dec

Takenaka-Singapore Piling Joint Venture is appointed main construction contractor.



One of the 160 guided tours that took place over two Open House weekends.

2011

Ground-breaking ceremony held. Made possible by a significant contribution of up to \$432 million from Tote Board, this signals the start of construction and restoration of the Gallery.

“Tote Board is pleased to be a Partner and contribute to the development of National Gallery Singapore. Since its opening, the Gallery has grown to be the choice public space for people from all walks of life and across all ages to enjoy, experience and appreciate art.

Fong Yong Kian,
Chief Executive, Tote Board

2013

Aug

Keppel Centre for Art Education named in appreciation of Keppel Corporation's donation of \$12 million.

2014

Apr

DBS Singapore Gallery named in appreciation of DBS Bank's donation of \$25 million.

Nov

Temporary Occupation Permit (TOP) is granted.

Community outreach campaign *Portraits of the People* launches. In celebration of SG50, it invites Singaporeans to sketch self-portraits which will be etched onto the permanent Art Connector walkway linking City Hall MRT station and the Gallery.

Dec

Accenture comes on board as Innovation Partner to digitally transform the Gallery experience.



Members of the public pose proudly with their completed sketches at a *Portraits of the People* event

2015



Visitors admire the newly renovated Singapore Courtyard.

Jan

UOB Southeast Asia Gallery and UOB City Hall Courtyard named in appreciation of United Overseas Bank's generous donation.

Apr-May

Naked Museum tours are held over two weekends, allowing more than 1,500 guests to enjoy sneak previews of the restored buildings.

Jun

Singtel Special Exhibition Gallery named in appreciation of Singtel's donation of \$20 million.

Sep

Ng Teng Fong Roof Garden Gallery and the annual Ng Teng Fong Roof Garden Commission named in appreciation of Far East Organization's donation of \$20 million.



It was a wonderful experience to see the Gallery without any exhibits. I expect it to look even better when it is all dressed up!

Paul Ang, visitor

2015

23 Nov 2015

Prime Minister Lee Hsien Loong launches the Gallery's opening celebrations.



Prime Minister Lee Hsien Loong at the opening celebrations.

“This gallery is a masterpiece. I have been to many galleries overseas but none can compare with this. Home is still the best!

Lena Ng, visitor

24 Nov 2015

Minister for Culture, Community and Youth Grace Fu welcomes the Gallery's first guests.



Minister for Culture, Community and Youth Grace Fu giving out "The Gallery's First Guest" stickers to students.

27 Nov 2015

President Tony Tan Keng Yam officially opens National Gallery Singapore and the Art Connector.



Thousands join President Tony Tan Keng Yam for the launch of the *Share the Hope* façade show generously sponsored by Cartier. (From left: Grace Fu, Minister for Culture, Community and Youth; First Lady Mary Tan; President Tony Tan; Hsieh Fu Hua, Chairman, National Gallery Singapore; Chong Siak Ching, Chief Executive Officer, National Gallery Singapore; Yeoh Chee Yan, Permanent Secretary, Ministry of Culture, Community and Youth).

“We hope that everyone can find something that they like, something to talk about, and share their common experiences at the Gallery. This will be a place for every Singaporean. National Gallery Singapore can offer a lot, not just for art, but also to understand who we are as a people in Southeast Asia.

*Grace Fu,
Minister for Culture, Community and Youth*



leading
through art



leading through art

“ There is no better way to share with others the joy and beauty associated with my family’s artworks than through the grand and prestigious National Gallery Singapore.

Derek Cheong, artwork donor

National Gallery Singapore’s vision is to be a leading visual arts institution that not only showcases the art of Singapore and Southeast Asia from the 19th century to the present day, but also advances the discourse globally. We are continually looking to grow our collection as well as develop art scholarship throughout the region.

BUILDING OUR COLLECTION

The Gallery oversees the world's largest collection of modern art from Southeast Asia. Comprising over 8,000 works today, we aim to further grow the collection to demonstrate the great diversity of art in Southeast Asia by representing all significant movements and developments since the 19th century.

Since 2009, the Gallery has targeted key acquisitions to strengthen the breadth and depth of our National Collection with works from artists across Singapore and the Southeast Asian region. This year, we acquired 228 works across a broad range of media, including paintings, sculptures, photography and installations.

We are grateful to the Ministry of Culture, Community and Youth (MCCY) for their substantial support, as well as to artists, artist estates, collectors and other benefactors for their generous donations of major artworks and gifts that have allowed us to continue building and strengthening our collection.

Our Art Adoption and Acquisition Programme offers individuals and organisations the exciting opportunity to contribute to the development of our collection. In November 2015, we received the largest individual donation to date of \$5 million from Danny Yong, who adopted Raden Saleh's *Forest Fire* in honour of the Yong Hon Kong Foundation, which was established in memory of his late father. BinjaiTree and Lam Soon Cannery Pte Ltd also made significant contributions through their adoption of artworks from the Gallery's collection.



Latiff Mohidin. *Pagodas II, Pogo-Pago Series*. 1964. Oil on canvas. 99.4 x 99.2 cm. Adopted by BinjaiTree in memory of Chia Yew Kay and Tan Kim Siew.



Cheong Soo Pieng. *Fishing Village*. Undated. Ink and pastel on paper. 109 x 58 cm. Adopted by Lam Soon Cannery Pte Ltd.



(From left) Eugene Tan, Director, National Gallery Singapore; Jose Isidro N (Lito) Camacho, Board Member, National Gallery Singapore; Danny Yong, Yong Hon Kong Foundation; Hsieh Fu Hua, Chairman, National Gallery Singapore; Chong Siak Ching, Chief Executive Officer, National Gallery Singapore and Dr Kenson Kwok, Board Member, National Gallery Singapore in front of *Forest Fire* by Raden Saleh

“ Art is an area that has been overlooked in the past in terms of how it can improve the quality of our lives... I hope that more people will find it meaningful to gain deeper insights into our region's art histories via the iconic artworks displayed at the Gallery.

Danny Yong,
Yong Hon Kong Foundation

KEY ACQUISITIONS

Utama: Every Name in History is I

Ho Tzu Nyen

2003, remade 2015

Video and oil on canvas

Dimensions variable

Utama: Every Name in History is I consists of a film and 20 oil paintings that draw upon the legendary tale of Sang Nila Utama, a Srivijayan prince who is said to have founded the Kingdom of “Singapura” in the late 13th century.

The work unfolds as a series of moments accompanied by creative readings of the Malay Annals. These include the Prince sighting a mythical beast, the *singha* (lion) that is believed to be the keeper of the *pura* (town); and throwing his crown overboard to avoid being sunk by a storm en route to Singapore.

By weaving together literary, documentary, historical and imagined sources, Ho challenges the received narrative of Singapore’s founding by Sir Stamford Raffles in 1819, offering a counterpoint to the prevailing discourse of history.



Flamboyance

Lee Hock Moh

1983

Chinese ink and colour on paper

132 x 67.4 cm

Flamboyance won the Excellence Award at the National Day Art Exhibition in 1983, marking an early breakthrough in Lee Hock Moh's artistic career. By adopting the tropical orchid plant as a subject, he injected local sentiment and vitality into the classical *gongbi* style birds-and-flower painting.

This artwork resulted from his intensive observations of his subject. Lee enjoyed planting orchids in his garden and would observe them daily as they developed from seedlings to full bloom. He gave great attention to detailing the intricate anatomy of the orchids, using fine and precise lines. His skillful application of traditional colouring methods enriches the painting, creating a sense of exuberance.



Untitled

J Elizalde Navarro

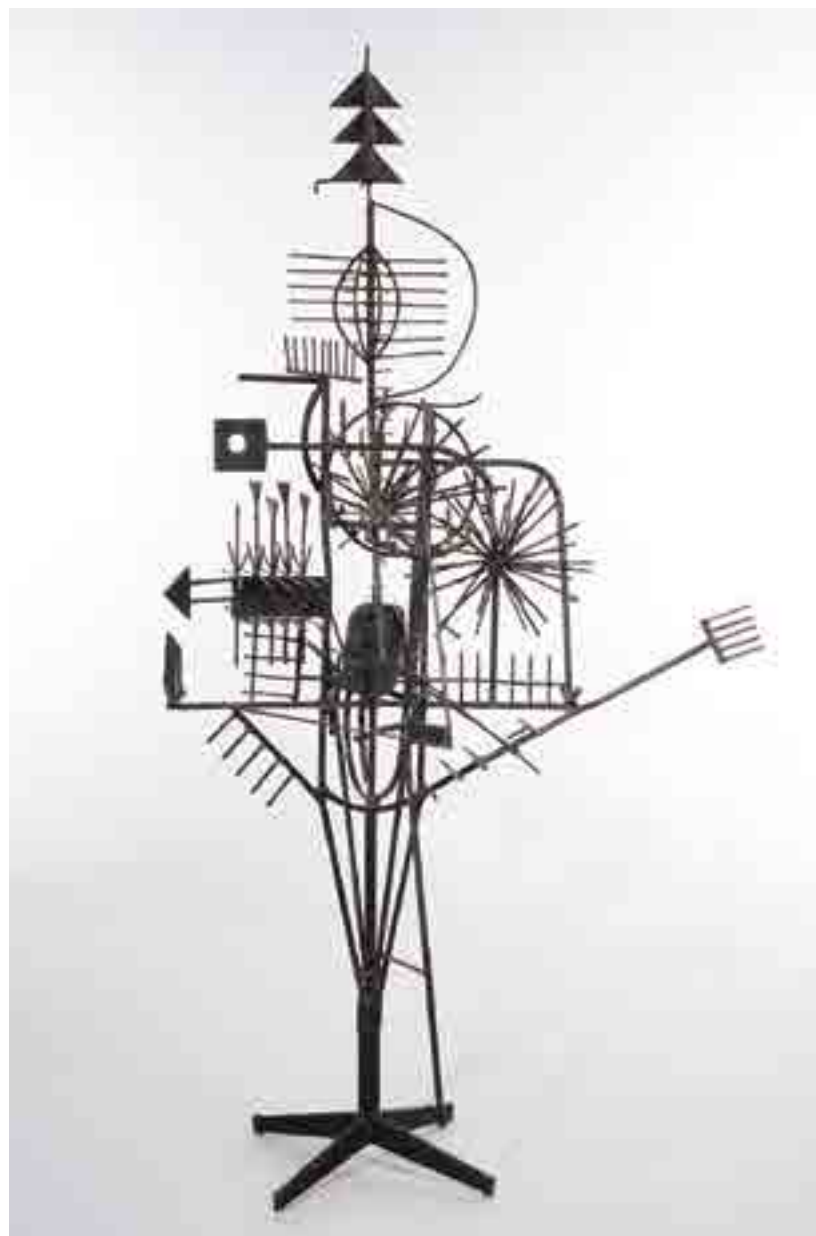
c. 1960s

Welded metal

208 x 113 x 87.5 cm

This sculpture demonstrates J Elizalde Navarro's affinity for abstraction. It also shows his attraction to the linear form: rods bend, crisscross, and splay out in different directions, capped by forks and arrows. Squares punched through with holes balance and emphasise form in three-dimensional space.

Navarro (1924–1999) was an important contributor to modern art in the Philippines. Bestowed the National Artist Award for the Visual Arts shortly after his death, he was among the first generation of modernists to emerge after World War II.



Age of Full Bloom

San Minn

1979

Oil and metal chain on canvas

89 x 59 cm

This work is an early example of the surrealistic expression for which Myanmar artist San Minn is renowned. Minn's work often functions as social commentary, exploring the relationship between artistic practice and political observation. The political undertones in this work are left ambiguous by juxtaposing images from the young nation's flag with symbols of ephemerality and adolescence. The use of everyday materials such as the metal chain necklace sewn onto the canvas demonstrates Minn's interest in experimentation.

Born in Yangon in 1951, San Minn studied under some of Myanmar's most noted art academics and went on to become a pillar of Yangon's modern art movement. A founding member of artistic operatives Gangaw Village and Inya Gallery, he is a key supporter of the development of Yangon's artists.



Cities on the Move 6, Bangkok

Navin Rawanchaikul & Rirkrit Tiravanija

1999

Acrylic on canvas

170 x 120.4 cm

This painting was created for the Bangkok edition of *Cities on the Move*, an exhibition curated by Hou Hanru and Hans Ulrich Obrist which toured the world between 1997 and 1999. It was the first major exhibition of contemporary Asian art to be held in Europe, and launched the international careers of many artists.

Rawanchaikul and Tiravanija responded to the exhibition's theme of Asian urban life by devising an interactive project that incorporated *tuk-tuks* and large paintings created by cinema billboard painters. These were reproduced as posters, which were pasted around the streets of Bangkok.



St. Thomas Walk Campus

Lim Yew Kuan

1952

Oil on canvas

54.7 x 79.7 cm

Gift of Lim Yew Kuan

This painting depicts the Nanyang Academy of Fine Arts (NAFA) Campus at 49 St. Thomas Walk, where it was relocated after World War II. It showcases Lim Yew Kuan's characteristic use of rich colour and textured brushstrokes, and his ability to convey mood and emotion through painting.

Born in 1928 in Xiamen, China, Lim came to Singapore during World War II to join his father Lim Hak Tai, the founding principal of NAFA. A leading second-generation artist and the second principal of NAFA from 1963 to 1979, Lim Yew Kuan received the Cultural Medallion Award in 2011 for his significant contributions to the visual arts in Singapore.



Fire

Lim Hak Tai

1961

Acrylic on board

59 x 75.5 cm

Gift of Mr and Mrs Lim Yew Kuan

This painting depicts the Bukit Ho Swee fire that broke out in a squatter settlement of Singapore on 25 May 1961. It was reported that 16,000 people became homeless and more than 2,000 houses were burnt, making it one of the most devastating fires in Singapore's history.

Lim Hak Tai was a distinguished artist and art educator. He co-founded the Xiamen Academy of Fine Arts in 1923, and later served as the founding principal of the Nanyang Academy of Fine Arts (NAFA) in Singapore.

Lim stressed the importance of "localness" in art, not only through aesthetic expressions inspired by tropical characteristics, but also in works like this, which reflect local social concerns. Many other artists, such as Koeh Sia Yong and Liu Kang, also portrayed this fire and the rebuilding process that went on in its aftermath.



Bamboo and Rock

Zhu Wenyun

1930

Chinese ink on paper

39.5 x 290 cm

Gift of Chua Eik Seng

This work portrays a bamboo grove growing along a stream and surrounded by rocks. Composed in a long horizontal scroll format and executed with skilful and rhythmic brushstrokes, it showcases the artistic maturity reached by Zhu Wenyan in the later years of his life.

Zhu was the nephew and disciple of the Shanghai ink painting master Wu Changshuo. He served as the Head of the Chinese Painting departments at the Shanghai Art College and Shanghai Xin Hua Art College in the 1920s and 1930s and is regarded as an important Shanghai School painter, accomplished in handling a variety of subjects and both *xieyi* and *gongbi* style ink painting.



Old Man of the South Pole

Wang Zhen

1924

Chinese ink and colour on paper

109 x 37.5 cm

Gift of Chua Eik Seng

Old Man of the South Pole is a prime example of the artistic legacy of Shanghai School ink painting adapted to the Singapore context. Wang Zhen was a celebrated Chinese ink painter of the Shanghai school and an influential art patron. His linear strokes in this work maintain a succinct quality and a sense of directness.

He studied painting under Ren Bonian and Wu Changshuo, two painters widely regarded as the leading masters of Shanghai School ink painting. Wang's practice was built on a solid foundation in figure painting and brushwork handling that is largely based on calligraphic and epigraphic qualities.



Tranquility – The Old Sage

Richard Walker

c. 1950s

Oil on canvas

50 x 40 cm

Gift of the family of the late Madam Tan Chwee Neo

English-born Richard Walker was integral to the foundation of art education in Singapore, having been appointed as the Art Master of Government English Schools in 1923. He was a founding member of the Singapore Art Society and taught many prominent teachers, bureaucrats and artists including watercolourist Lim Cheng Hoe. In 1938, Walker also taught art to non-English speakers, mostly Malay teachers, for the first time.

This work, painted not long after Walker returned to England in 1950, demonstrates his interest in combining Asian and European aesthetics. It was featured in the Richard Walker tribute exhibition organised by the Singapore Art Society in 1972.





Assistant Curator Syed Muhammad Hafiz uses one of the Resource Centre's book scanners to digitise research materials.

DRIVING ART RESEARCH

A strong research culture is integral to the Gallery's success as a thought leader. It creates new knowledge about the collections and exhibitions, opens up new fields of enquiry and encourages more people to engage deeply with art.

Our Resource Centre holds a comprehensive collection of over 55,000 research materials relating to Southeast Asian art. These include books on art history and theory, artist monographs, exhibition catalogues, archival materials, and digital collections. Our digital archives consist of over 25,000 files on artists in Singapore and 10,000 on artists from Southeast Asia. Since opening, over 130 researchers from around the world have expressed interest to conduct their research studies with us.

The Gallery's publications are another valuable resource. To date, we have published nine catalogues and albums as companions to our exhibitions. The essays within each publication showcase the research of our curators and external writers, and provide analyses and insights that have advanced art historical scholarship in the region. They also form a lasting record of the Gallery's work and allow visitors to take a piece of the exhibition home with them.



Exhibition catalogues accompanying our long-term exhibitions at the DBS Singapore Gallery and UOB Southeast Asia Gallery.

(left) *Siapa Nama Kamu? Art in Singapore Since the 19th Century*

(right) *Between Declarations and Dreams: Art of Southeast Asia Since the 19th Century*.

FORGING INTERNATIONAL PARTNERSHIPS

The Gallery's partnerships play a crucial role in positioning Singapore as an international and regional hub for Southeast Asian art.

This year, we expanded and deepened our network of institutional partners to facilitate greater exchange of artworks, knowledge and expertise. The Gallery signed a Memoranda of Understanding (MOU) with the Fine Arts Department of the Kingdom of Thailand, the Asia Culture Center (Gwangju), the National Art Museum of China (Beijing), the Cultural Center of the Philippines (Manila) and Centre Pompidou (Paris).

To keep abreast of museological trends around the world, we also participated actively in international organisations and conferences. The Gallery's Director Eugene Tan was invited to join the Bizot Group, a prestigious alliance of directors from the world's most prominent museums, and speak at several leading symposiums and conferences. These included an international symposium organised in support of the Singapore Pavilion at the 56th Venice Art Biennale, and the International Committee for Museums and Collections of Modern Art's 2015 Annual Conference where he presented a lecture on "(Re) Writing National Art History: National Gallery Singapore".

In turn, the Gallery hosted notable arts and culture dignitaries, international and local museum peers on visits including China's Minister of Culture Mr Luo Shugang, Bangladesh's Culture Minister Mr Asaduzzaman Noor, delegates from Thailand's Ministry of Culture, MoMA's International Programmes Director Jay Levenson, Her Royal Highness Princess Maha Chakri Sirindhorn, and Speaker of the Grand National Assembly of Turkey Mr Ismail Kahraman.



Her Royal Highness Princess Maha Chakri Sirindhorn on a private tour of the UOB Southeast Asia Gallery, accompanied by Prime Minister Lee Hsien Loong.




Dr Neil MacGregor (then Director of the British Museum) in conversation with Dr Alan Chong (Dean of the Culture Academy) at the official launch of Culture Academy, hosted at the Gallery's Auditorium. ©Culture Academy.

PIONEERING THOUGHT LEADERSHIP

Our critical research-driven programmes further the discourse on art in the region and its links to the rest of the world.

This year's line-up of symposia, seminars and workshops featuring renowned curators, academics, and budding scholars attracted over 800 participants in total. A key event in support of early career scholars in the field of Southeast Asian art was *Ambitious Alignments: New Histories of Southeast Asian Art*. Jointly developed with the Institut Teknologi Bandung and the Power Institute of the University of Sydney, with funding from the Getty Foundation, it was a research project that culminated in a public symposium at the Gallery. The scholars presented new developments and methodologies which signaled the vitality of research in this area.

We also provided platforms for international thought leaders of the art world to share their insights, often in conjunction with local institutional partners like the Culture Academy and Nobel Prize Series Singapore. Notable speakers included Dr Neil MacGregor (then Director of the British Museum) and Bernard Blistène (Director, Musée National d'art Moderne, Centre Pompidou).



creating
curiosity



creating curiosity

At the heart of the Gallery lies our mission to inspire and engage our people, our neighbours and the world through art.

LONG-TERM EXHIBITIONS: *SIAPA NAMA KAMU?* AND *BETWEEN DECLARATIONS AND DREAMS*

This year, we hosted seven exhibitions—and standing proudly among them were our two long-term exhibitions: *Siapa Nama Kamu?: Art in Singapore since the 19th Century* at the DBS Singapore Gallery, and *Between Declarations and Dreams: Art of Southeast Asia since the 19th Century* at the UOB Southeast Asia Gallery. Both exhibitions feature major works from the Gallery's Collection, accompanied by key loans from across the region. Presented in chronological and thematic narratives, the exhibitions offer for the first time a coherent, long-term display of modern art from across Southeast Asia.

This expansive journey through the art history of Singapore and Southeast Asia provided a rich context for our special exhibitions, which opened up new perspectives on individual artists, historical moments and key developments.



Visitors explore the details in Chen Wen Hsi's *Hérons* on a tour of the DBS Singapore Gallery.

“ My favourite gallery has to be the DBS Singapore Gallery. Knowing that Singapore is still a young nation, I was impressed with the collection of art on display. Some of the works even date back to the 19th century! The Gallery is the place to show the younger generation how art and culture plays an important role in shaping a country.

Tzeko M,
visitor from Singapore



Liu Kang Gallery located within DBS Singapore Gallery 1.



From left: Eugene Tan, Director, National Gallery Singapore; Karen Ngui, Head of Group Strategic Marketing & Comms, DBS Bank; Chong Siak Ching, Chief Executive Officer, National Gallery Singapore, Sim S Lim, Group Executive and Singapore Country Head, DBS Bank at the signing ceremony.

“As Singapore comes of age, we find ourselves at the crossroads of a very vibrant Asia where the visual arts is playing a key role in shaping our identity. We see this partnership with National Gallery Singapore as a rare opportunity to be a part of the Singapore of tomorrow. We look forward to enjoying and appreciating Singapore art with Singaporeans and visitors from all over the world, at Singapore’s largest and most iconic art venue.

Sim S Lim,
Group Executive and
Singapore Country Head, DBS Bank



Kids and families attend a sketch workshop inside the UOB Southeast Asia Gallery.



UOB Southeast Asia Gallery 4.

“ As someone who loves museums, I’ve always admired European paintings but I could never relate to them. When I saw the artworks by Philippine artists in the UOB Southeast Asia Gallery, for the first time, I actually felt connected to the art. Seeing the portraits and thinking, “Wow, this family looks like me!” or “This is how Filipinos used to dress back then... Is that what my ancestors wore?” was like experiencing my heritage for the first time.

Michelle M,
visitor from the Philippines

“ We believe that art can draw together people from different backgrounds and cultures and are honoured to be part of the Gallery’s efforts to showcase Southeast Asian art to the world.

Wee Ee Cheong,
*Deputy Chairman and Chief Executive Officer,
United Overseas Bank*



Wee Ee Cheong, Deputy Chairman and Chief Executive Officer, United Overseas Bank and Chong Siak Ching, Chief Executive Officer, National Gallery Singapore exchange the contract at the official signing ceremony of the UOB and National Gallery Singapore partnership.

SPECIAL EXHIBITION: *REFRAMING MODERNISM*

Artistic dialogue was significantly enhanced by the Gallery's first international show in March 2016. Held at the Singtel Special Exhibition Gallery, this was a groundbreaking collaboration between the Gallery and Centre Pompidou in Paris, where we brought together 217 works from Europe, Southeast Asia and beyond to relook and "reframe" how artists around the world approached modernism in the 20th century.

“*Reframing Modernism* is what art buffs' dreams are made of: a gathering of the world's most celebrated artists' works in one show. Think masterpieces from the likes of Henri Matisse and Pablo Picasso, hanging alongside that of Indonesian painter Affandi and local artist Georgette Chen.

Sara Yap,
Lifestyle Asia



Reframing Modernism at the Singtel Special Exhibition Gallery.



Visitors on a tour of the exhibition with Senior Curator Lisa Horikawa.

“Experiencing such a powerful connection between two previously separate bodies of work [Latiff Mohidin and Jean-Michel Atlan] for the first time is thrilling to say the least.

Kenny Mah,
Malay Mail Online



Chua Sock Koong, Group Chief Executive Officer, Singtel addresses the press at the official signing ceremony.

“ Singtel has always been a keen supporter of the visual arts as we believe that art can connect people regardless of background and culture. We are proud to be able to present homegrown and Southeast Asian art alongside internationally renowned artworks rarely seen in the region at the Singtel Special Exhibition Gallery.

We hope our collaboration with National Gallery Singapore will help to make art more accessible to all and cultivate an appreciation not just for art, but also our identity and history in Southeast Asia.

Chua Sock Koong,
Singtel Group Chief Executive Officer

SPECIAL EXHIBITIONS: *WU GUANZHONG: BEAUTY BEYOND FORM AND CHUA EK KAY: AFTER THE RAIN*

In the Wu Guanzhong Gallery and Level 4 Gallery, two solo exhibitions by leading ink artists, Wu Guanzhong and Chua Ek Kay, drew on major donations to the National Collection and loans from across the region. They traced the development of these two innovative practitioners, who combined traditional Chinese ink and Western techniques to create new artistic languages.

“Many of the works are breathtaking and taken together, reflect a conversation between two Chinese ink masters on how to imbue the traditional form with a modern spirit.

Clarissa Oon,
The Straits Times Life!



Chua Ek Kay: After the Rain at the Level 4 Gallery.



Visitors admire the artworks inside the Wu Guanzhong Gallery.



A visitor takes a photograph of Tan Teng-Kee's artwork in *A Fact Has No Appearance: Art Beyond the Object* at Concourse Gallery 1.



Tang Da Wu: Earth Work 1979 at Concourse Gallery 2.

CONCOURSE GALLERIES: *TANG DA WU: EARTH WORK 1979* AND *A FACT HAS NO APPEARANCE: ART BEYOND THE OBJECT*

In the Concourse Galleries, two complementary exhibitions took a deeper look at themes explored in the permanent galleries, focusing on artistic directions emergent in Southeast Asia during the 1970s. *Tang Da Wu: Earth Work 1979* presented Tang's radical *Earth Works*, last exhibited in Singapore in 1980. *A Fact Has No Appearance: Art Beyond the Object* featured the work of Johnny Manahan, Redza Piyadasa and Tan Teng-Kee, who challenged conventional approaches to photography, painting and sculpture at the time. Both exhibitions have resulted in major acquisitions and donations for the National Collection.

“ If some museums have an uncanny ability to induce a simultaneous melancholy for and joyful discovery of the past, then perhaps no section in the new National Gallery Singapore does this better than its Concourse Galleries ... thanks to National Gallery's efforts, what has long been forgotten and ignored in Southeast Asian art history is now being redeemed.

Helmi Yusof,
The Business Times

NG TENG FONG ROOF GARDEN GALLERY: *SIRA PISANG*

Malaysian artist Roslisham Ismail (aka Ise) was commissioned to create an installation at the Ng Teng Fong Roof Garden Gallery for the Gallery's opening. His colourful floor mural responded to the idea of Southeast Asia as place, history and culture, by depicting the artist's favourite recipe, *sira pisang* (glazed banana), from his home state of Kelantan.



Ise's *Sira Pisang* at the Ng Teng Fong Roof Garden Gallery.



Ng Teng Fong Roof Garden Gallery

“ We are happy to make this gift to the National Gallery Singapore in the name of the Lord Jesus, from whom all good things come. We are grateful to the National Gallery for their naming of the rooftop garden in honor of our late father, Mr Ng Teng Fong. The National Gallery is a precious national heritage site and has become an exciting new icon of Singapore's evolving arts scene. It is our hope that the Ng Teng Fong Roof Garden Gallery and Commission, with its verdant and tranquil environment, will bring art and inspiration to all of its visitors.

Family of the late Mr Ng Teng Fong



building an
eye for art



building an **eye for art**

The Gallery believes in creating a dynamic and expansive environment for all to discover art. This year, we organised a broad spectrum of programmes to reach out to various segments of the community and take art beyond the Gallery's walls.

KEPPEL CENTRE FOR ART EDUCATION

The first dedicated art education facility of its kind in the region, the Keppel Centre for Art Education invites young visitors to discover art through imaginative play.

This year, the Centre collaborated with four artists to create unique spaces inspired by the theme “Home: Present and Future”. Each space had individual learning objectives and approaches, and featured an innovative line-up of programmes to encourage the discovery of art.

“ The Keppel Centre for Art Education aims to provide an artistic environment to entertain, nurture and inspire generations of creative and critical thinkers.

Dr Lee Boon Yang,
Chairman of Keppel Corporation



From left: Loh Chin Hua, Chief Executive Officer, Keppel Corporation; Chong Siak Ching, Chief Executive Officer, National Gallery Singapore; Dr Lee Boon Yang, Chairman, Keppel Corporation watch on as young visitors engage in hands-on activities at the Project Gallery in the Keppel Centre for Art Education.



Visitors to the Keppel Centre admire the intricate details of Xandyr Quek's clay, plasticine and foam model.

The Centre also provides a platform for young artists to showcase their work. This year, we featured a special display by 13-year-old artist Xandyr Quek: a scale model of Woodlands Town created with clay, plasticine and foam. Diagnosed with autism at a young age, Quek showed a talent for art and received strong support from his parents and teachers. Visitors were filled with awe and respect for Quek's self-motivation and the detailed construction of his artwork.

In collaboration with the Ministry of Education, a selection of artworks created by school children in response to pieces in our collection was also displayed at the Children's Gallery.



Inspired by the idea of "entering a painting", Sandra Lee created *The Enchanted Tree House* at Art Playscape depicting forest animals on a search for a new home.



Voyage by Twardzik-Ching Chor Leng at the Art Corridor explores colours, shapes and lines through tactile play.



Hand-written feedback from young visitors who enjoyed their time at the Keppel Centre for Art Education.

EDUCATIONAL PROGRAMMES

A strong emphasis was placed on creating engaging museum education programmes for young visitors, in the belief that encountering arts at a young age can nurture a lifelong love for it.

Our *Family Weekends* series invites families to enjoy enriching art activities developed by Gallery educators in collaboration with artists and art practitioners. In 2015/16, these included facilitated discussions about art, drop-in craft sessions, storytelling and sketching activities that

taught children how to engage with art. We also planned special workshops, such as a collaboration with youth craft movement *Superhero Me*.

We worked closely with local schools to expose students to art from a young age. From November 2015, we conducted guided school tours and workshops with learning objectives tailored to age groups ranging from pre-school to junior college. These programmes support Singapore's national curriculum by introducing visual

literacy, analytical and interpretive skills to students.

Our Gallery's education team also organised lively presentations and workshops for over 53,000 teachers and students to introduce key artworks in the National Collection. Some of these students and educators were even given the opportunity to interact with professional artists such as Tan Wee Lit and Milenko Prvacki through a series of artist-led masterclasses.

“ We were inspired by the various perspectives that can be derived from one single art piece. This has inspired us to look at society from perspectives other than our own.

Student, Ngee Ann Polytechnic



Students from Mayflower Primary School take part in an art quiz at one of the Gallery's school outreach tours.



An actor brings the art in *Siapa Nama Kamu?* at the DBS Singapore Gallery to life through storytelling.



Educators attend an exclusive artist's masterclass with Milenko Prvacki in his studio.



Low Sze Wee, Director, Curatorial & Collections, National Gallery Singapore is joined by a panel of museum directors and specialists from Hong Kong and China to speak on the topic of "Trends and Points of Collaboration Across Museums".



Participants get up close and personal with artist Tan Teng-Kee in a talk organised in conjunction with *A Fact Has No Appearance: Art Beyond the Object*.



Artist Nai Swee Leng, whose work is featured in DBS Singapore Gallery 2, treats participants to a live demonstration of Chinese ink painting at one of this year's *Ink Masters Series* sessions.



Adele Tan, Curator, National Gallery Singapore in conversation with artist Amanda Heng and Russell Storer, Senior Curator, National Gallery Singapore on the stories behind five key artworks in the Gallery.

ADULT LEARNING PROGRAMMES

Our adult learning programmes create different points of entry for audiences to enjoy and explore our exhibitions.

Art talks feature presentations by artists, art collectors and specialists in their respective fields. They are designed to familiarise the public with artists, artworks and the artistic practice in a casual and intimate atmosphere. Our first talk in January 2015 featured an exclusive discussion with artist Tan Teng-Kee in conjunction with the exhibition *A Fact Has No Appearance: Art Beyond the Object*.

Art forums and panel discussions provide a platform for discourse and critical exchange, with in-depth discussions by a panel of experts on Singapore and Southeast Asian art. We presented three panel discussions this year that touched on our long-term exhibitions, the practice of adapting historical buildings into public spaces, and the role of museums in Asia. Key speakers included Singaporean artist and Cultural Medallion recipient Amanda Heng, Director of Hong Kong Museum of Art Eve Tam, Deputy Director of China Art Museum Mao Hong Kun, Director of Zhejiang Art Museum Si Shunwei, Ho Wen Min from studioMilou Singapore and Tan Hooi Chong from CPG consultants.

An *Ink Masters Series* was organised in conjunction with the Wu Guanzhong and Chua Ek Kay exhibitions. It explored the influences that have shaped the development of Chinese ink painting through the centuries. One of the five sessions was led by master ink painter Nai Swee Leng. He spoke on ink development during the Ming and Qing periods in relation to modern Chinese art and gave a live demonstration.

PUBLIC PROGRAMMES

Our opening celebrations in November 2015 provided the ideal platform to showcase the Gallery's innovative public programmes to a wide audience.

Over two weeks, we presented the world premiere of *Memora(film)ia* featuring three specially commissioned short films by local filmmakers, and more than 20 exciting acts inspired by our collections and buildings. These included a participatory performance *National Language Class* by theatre group spell#7, roving skits, dance performances and *Resonates With* musical collaborations. More than 170,000 visited the Gallery during this period and took part in the many activities on offer.

Following our opening, the full play *National Language Class* by spell#7 was presented at the City Hall Chamber. Between 22 and 24 January 2016, visitors from all walks of life attended the play, including prominent local artists Chua Mia Tee and his wife, Alvin Tan, Zai Kuning, Josef Ng, Sherman Ong, Tan Kheng Hua and Janice Koh.



Visitors to the Art Carnival at the Padang enjoy a fascinating storytelling session.



Tay Bee Aye's installation *Draw, Weave, Knot* at the opening celebrations invited visitors to explore the beauty of abstract forms by creating unique knot patterns in space.



The launch of *Singapore Rhapsodies*, a mini concert series inviting school students to perform on the striking red piano at the Singapore Courtyard.



Local group TO Ensemble presents a jazz fusion performance to over 200 visitors at the inaugural *Gallery After Hours*.

“ We remember the past, by exhibiting modern Singapore and Southeast Asian art in two national monuments. We celebrate the present, by screening films and showcasing performances. We imagine the future, by offering learning programmes and hosting symposiums. May National Gallery Singapore continue to chart Singapore’s journey as a cultural melting pot for the region!

Mr and Mrs Lim Yew Kuan,
artwork donors

Resonates With was also developed into a regular music series to build public familiarity and allow for a deeper exploration of its themes. Every week, the Gallery’s public spaces are enlivened through free performances that blend music genres from the classical to contemporary, inspired by our buildings and collections.

The Gallery has also introduced several new series this year. In January 2016, we debuted *Singapore Rhapsodies*. This mini concert series invites school students to showcase original compositions or interpretations of local tunes on the iconic red Steinway & Sons grand piano at the Singapore Courtyard.

In March 2016, we launched two more programmes. The first of these was *Painting with Light*, a monthly film series featuring some of Southeast Asia’s best cinematic stories over the last hundred years. The selection showcases important works from early to present-day cinema by veteran and emerging filmmakers, significant for their observations on art and subjects that matter in this part of the world. The second was *Gallery After Hours*, which presents an invigorating line-up of late night tours, live music performances and speciality food and drinks.



A father bonds with his daughter through art-making at the community open house event *Spectrum*.



Families explore the art in the UOB Southeast Asia Gallery through an intimate and interactive *Art Explorers* tour.

COMMUNITY PROGRAMMES

Festivals and events at the Gallery, as well as community outreach activities, brought art to new audiences by making it fun, engaging and accessible.

Our anchor programme *Spectrum* was launched in March 2016. It invited diverse audiences to experience the Gallery's collection through activities ranging from music performances to conversations about art and mental health.

Furthering our mission to make art accessible for all, monthly *Gallery Signs* tours introduced deaf visitors to the

collection through engaging conversations in Singapore sign language. Led by a docent and sign language interpreter from the Singapore Association for the Deaf, each intimate session discussed themes relating to the exhibitions and artworks.

We also supported the first two editions of the Urban Redevelopment Authority's *Car Free Sunday* initiative in February and March 2016. In an effort to breathe new life into Singapore's Civic District, the initiative sees roads around the Gallery and Padang close on the last Sunday of every month,

with programmes taking place in the buildings and public spaces around. As part of the initiative, the Gallery opened an hour early and offered outdoor Building Highlights tours, public yoga sessions, and an Easter egg hunt.



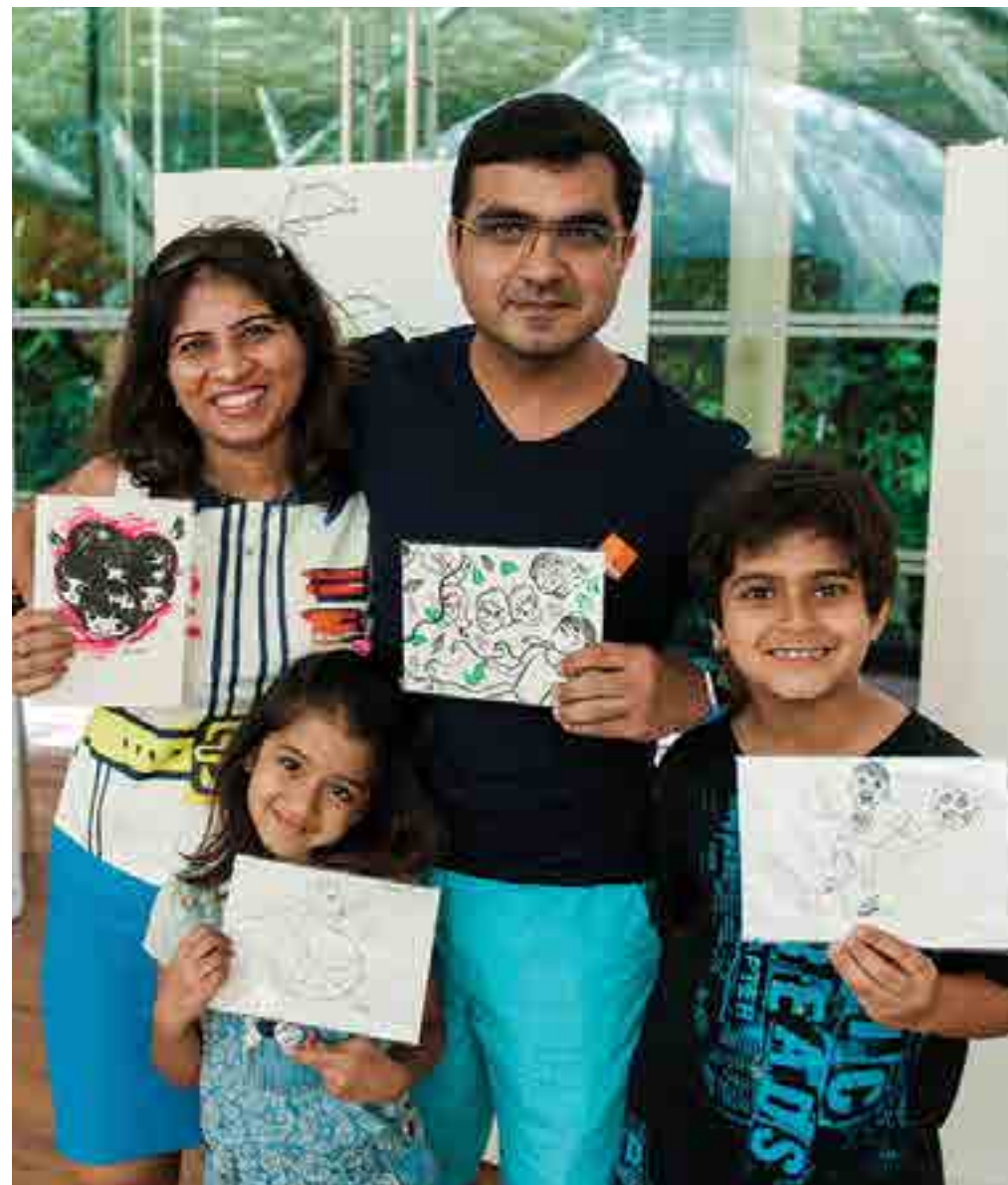
Deaf participants on a *Gallery Signs* tour.



Visitors with their paper silhouettes cut by an artist at *Spectrum*.



Sketching workshops in the Gallery's rooftop studio are a fun way to pick up basic drawing skills.



Visitors with their personalised illustrations, created by artists from the Organisation of Illustrators Council at *Spectrum*.

COLLABORATIONS

The Gallery works closely with partner institutions and festivals to build intersections across different art forms. Two collaborations were launched in November 2015. The first was with the Singapore Writer's Festival (SWF). The *Eye/Feel/Write* project invited ten distinguished local writers, including Alfian Sa'at, Gwee Li Sui, Lee Tzu Pheng and Divya Victor, to compose poetry in response to key artworks in the DBS Singapore Gallery. The writers and Gallery curators subsequently led two sold-out tours for 70 participants and the texts were compiled into the anthology *Experiments in Ekphrasis*.

For the second collaboration, the Gallery teamed up with Singapore International Film Festival 2015 as a partner venue, screening 18 films. The largest and longest-running independent film platform in Singapore, it is widely attended by international film critics, and recognised for its focus on Asian filmmakers and the promotion of Southeast Asian films.



Leong Liew Geok stands in front of her chosen painting *Lotus in a Breeze* by Georgette Chen as she prepares to recite her poem.



Curator Charmaine Toh tells participants more about Chua Mia Tee's *National Language Class*, one of the works selected for the *Eye/Feel/Write* project.



Ann Lee Tzu Pheng recites the poem that she wrote in response to Amanda Heng's *Another Woman*.



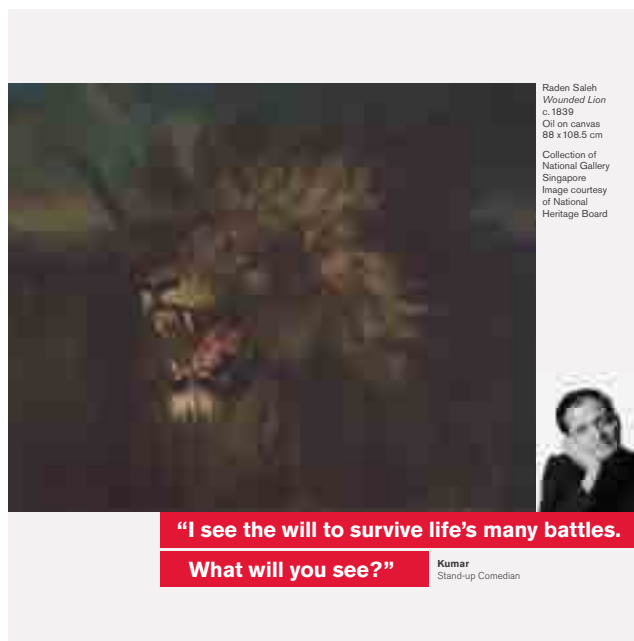
sharing
art



sharing art

As a Gallery for Singapore and the region, we hope to reach out to visitors of all ages, and from all walks of life. Building up to the Gallery's opening, we rolled out a number of innovative marketing initiatives designed to broaden the appeal of Southeast Asian art, and make it accessible to the public.

We opened 2015 with a nationwide campaign titled *My Masterpiece*. Released as a series of 12 short videos over 12 months, each video featured a well-known Singapore personality sharing their personal thoughts and relationship with an artwork in the Gallery's permanent collections that resonated most with them. These advocates were selected from diverse fields and included personalities such as Singaporean actress Joanne Peh, singer JJ Lin, celebrity chef Wilin Low, noted academic Professor Edwin Thumboo, para-equestrian Laurentia Tan, comedian Kumar and fashion designer Ashley Isham. The eclectic mix of these individuals provided relatable touchpoints for members of the public who were new to the world of art and encouraged them to also form their own connections with the works. The campaign garnered over a million views online and increased our social media following by more than two-fold.



Local comedian Kumar Chinnadurai shares his personal reflections on how Raden Saleh's *Wounded Lion* stirs up memories of his past.



A still from Joanne Peh's *My Masterpiece* reflection on Chua Mia Tee's *Epic Poem of Malaya*.



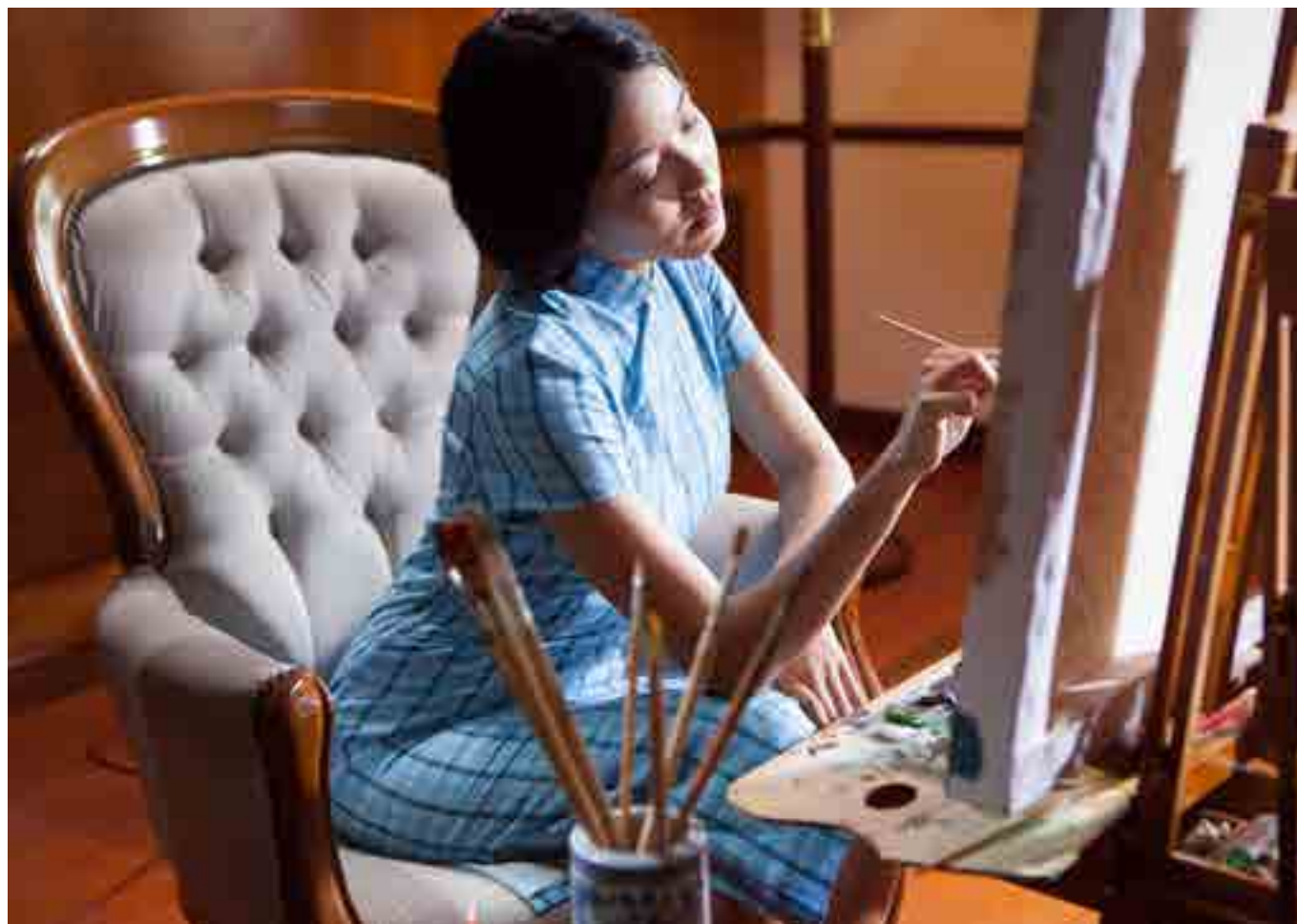
Mandopop star JJ Lin shares his take on how art, like music, allows the expression of contrasting emotions that help to connect people through Lee Wen's *Journey of a Yellow Man*.

On 29 April 2015, *The Worlds of Georgette Chen* premiered on Channel NewsAsia. The Gallery commissioned this three-part docudrama illuminating the life of one of Singapore's most endearing pioneer artists, whose works are currently on display in the DBS Singapore Gallery. A project which took over two years of research and production, it chronicled Chen's cosmopolitan life in

Paris, Shanghai and Singapore over three decades and featured paintings that were completed in each period. While Chen is well-known for her immense contributions to Singapore's art movement, the docudrama with Mediacorp actress Rui En in the lead role brought to life her personal stories and history.



Rui En and Ralph Lee, who plays Georgette's husband Eugene Chen, film a scene set in Paris.



Rui En as Georgette Chen painting in a still from *The Worlds of Georgette Chen*.



Visitors roleplay as students learning Malay in an interactive skit inspired by Chua Mia Tee's *National Language Class*.



Actors interact with visitors against a backdrop of Liu Kang's iconic *Life by the River* at the DBS Marina Regatta.

In June 2015, we launched the *Living Art Series* at the DBS Marina Regatta. A unique showcase that invites visitors to engage with artworks in exciting new ways, our first installation featured performers posing as subjects in Liu Kang's *Life by the River*. Visitors were encouraged to join the interactive skits and play games from the era in which the painting was set. The second installation at the Istana Art Event in August 2015 invited visitors to "enter" Chua Mia Tee's iconic painting *National Language Class* and role-play as students learning Malay.

The Gallery ended the year with one of our most inclusive initiatives to date—*Portraits of the People*. Organised in celebration of Singapore's 50th birthday, this community engagement programme travelled to 60 locations islandwide from November 2014 to May 2015, rallying the public to contribute their self-portraits and personal reflections on the National Pledge. Out of 25,000 self-portraits that were submitted, a selection was curated and etched onto copper panels displayed along the Art Connector walkway linking City Hall MRT to the Gallery's entrance. The Art Connector, officially opened on 27 November 2015 by President Tony Tan, forms a lasting tribute to the diversity of Singapore's society and their enduring promise to build a happy and progressive nation.



Members of the public display their self-portraits at one of the *Portraits of the People* events.



Members of the public display their self-portraits at one of the *Portraits of the People* events.

“National Gallery Singapore holds a special place in my heart. The former Supreme Court was where I started my career as a lawyer and I have now come full circle by becoming a Gallery Patron. As a gallerist, I strongly believe that art should speak to every man on the street and not be an elitist concept. We need to make the Gallery a place for and of the People and I am proud to be a supporter in its journey.

Valerie Cheah, Patron



a moving
experience



a moving experience

More than the sum of its art, the Gallery is as much about unique dining concepts, digital innovation and welcoming front of house staff. Our Gallery Insider programme invites visitors to join a community of art-loving individuals. These create an engaging experience that positions the Gallery as both a leading visual arts institution, and a vibrant and inviting lifestyle destination.



A visitor using the *Gallery Explorer* to listen to audio commentary on Louis Rollet's *Market at Marmot*.

BUILDING A GALLERY OF THE FUTURE

The Gallery draws on the power of digital technology to create a dynamic experience for our visitors and engage a young generation of museum goers.

In November 2015, we launched our state-of-the-art *Gallery Explorer* mobile app designed in collaboration with our innovation partner, Accenture. Superseding the traditional audio guide, the *Gallery Explorer* features groundbreaking indoor wayfinding and personalisation capabilities. Visitors can discover rich audio-visual material on our collections and buildings, curate their own tours, like and comment on artworks within a private social network of Gallery visitors, as well as share them on social media.

At our *Social Table*, visitors can explore close to 200 artworks in the DBS Singapore Gallery, and select and share their favourite artworks with friends and other visitors across the table. And just by accessing the artists' profiles, visitors are also able to discover over 3,000 ways by which Singapore artists are connected to one another through their travels and exhibitions.

“Accenture is delighted to collaborate with National Gallery Singapore to deliver a unique Gallery experience that is powered by innovative digital technologies, and extends the reach of art far beyond the Gallery's walls.

Teo Lay Lim, Senior Managing Director,
ASEAN and Country Managing Director, Singapore



A young visitor listens to a *Gallery Explorer* audio commentary on Raden Saleh's *Forest Fire*.



A visitor explores artworks in the DBS Singapore Gallery at the multi-touch *Social Table*.

Who's In the Woods invites young visitors to create an imaginary animal out of patterns and colours and watch as these come to life in the digital forest-scape. They can share what they have created with their friends and family via email, extending their experience beyond the Gallery's walls.



Who's in the Woods invites children to create fantastical hybrid animals.

THE ART OF SERVICE

Providing exceptional customer service and imparting positive experiences is crucial to ensuring that our visitors have a seamless and memorable time at the Gallery.

Prior to our grand opening, our pioneer batch of front-of-house (FOH) staff underwent practical, on-the-ground training to learn how to engage with visitors and embrace the Gallery's service vision.

Our trained staff are always ready to assist and guide our visitors at various touchpoints throughout the Gallery. We have also set up an off-site helpdesk which attends to public enquiries and emails, and digital screens informing visitors of programmes and information desks in public spaces. Digital kiosks were also installed throughout the Gallery to collect visitor feedback, enabling us to respond quickly to visitors' needs and understand their preferences and desires.



Front-of-house staff at information desks help visitors navigate the Gallery with tips on exhibitions and tours.

GALLERY INSIDERS

Visitors who wish to make the most of their experience at the Gallery can join a circle of like-minded art enthusiasts by becoming a Gallery Insider. To date, we have over 3,000 members who have signed up to be part of this programme.

Gallery Insiders enjoy unlimited access to all exhibitions alongside exclusive discounts at all shopping and dining outlets in the Gallery. They are also invited to a wide range of programmes designed especially for them.

The first annual Gallery Insider Night was held at the Supreme Court Terrace in February 2016. Members were treated to an after-hours performance by jazz vocalist Karen Xavier and a private tour of the UOB Southeast Asia Gallery.



“Being a Gallery Insider allows me unrestricted access to incredible works of art in the Gallery’s permanent and special exhibitions. These captivating masterpieces have truly been presented with respect for the rich history that inspired them, and the talented artists responsible for creating them.

Mohamed Hanif, *Gallery Insider*

BEYOND ART

We curated a suite of unique dining concepts, as well as a museum store with bespoke merchandise to complement the encounter with art in the galleries.

Each space was crafted to reflect the rich heritage of the Gallery's buildings with menus that are inspired by the collections on display.



Gallery & Co.

“As the first museum shop in the world to house a bookstore, dining establishments and retail store in one space, we hope to create a dynamic visitor experience that not only bookends a visit to National Gallery Singapore but is also a destination in its own right.

Arthur Chin, Co-Founder, Gallery & Co

“ Violet Oon has spent 50 years—from 1965 when she first learnt to cook heritage foods of her own Peranakan culture—chronicling, recording and celebrating all that is Singapore food. National Kitchen marries this rich culinary journey with the deep sense of history and tradition tied to the National Gallery Singapore building.

Yiming Tay, Co-founder and Director, Violet Oon Inc



National Kitchen by Violet Oon.



Aura Sky Lounge.

“ Everything that we’re doing at Aura is different. It’s nothing that has been seen or done in Singapore to date.

Beppe De Vito, Owner, Aura by iLido Group



Odette.

“National Gallery Singapore is a museum with a beautiful heritage, and I am honoured to open my first restaurant here with The Lo & Behold Group. Odette presents honest, produce-driven cuisine that showcases and respects the integrity of fine ingredients.

Julien Royer, Chef-Owner, Odette



Yan.

“Yàn and Smoke & Mirrors are Park Hotel Group's first foray outside our hotels. Befitting their location in the iconic National Gallery Singapore, we took the opportunity to be creative in the design of the spaces by infusing elements of art.

Allen Law, Chief Executive, Park Hotel Group



SAHA.

“SAHA at National Gallery Singapore is not just another Indian restaurant, but an experience for all the senses. After being treated to a visual feast of highly prized artworks in the galleries, visitors and guests can come to our restaurant to indulge in modernist cuisine inspired by regional Indian cuisine.

Abhijit Saha, Chef Patron, SAHA



a
people's museum

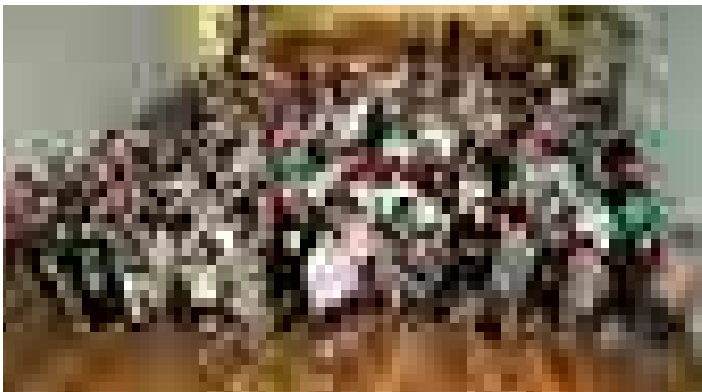


a people's museum

Volunteers play a vital role in helping visitors to have a fun and inspiring time at the Gallery. Through our Best Friends of the Gallery (BFG) programme, passionate individuals can train to become our ambassadors based on their interests and commitment levels.



A docent tells visitors about the Foundation Stone at the Historical Lobby of the former Supreme Court on a building history tour.



Our pioneer batch of BFGs at a Volunteer Appreciation event.

The programme offers volunteers the chance to contribute meaningfully to the Gallery, and gain exposure to the workings of a major visual arts institution in a range of roles. These include engaging with visitors as hosts and event assistants, helping our Resource Centre with the digitisation of archival materials and supporting our analytics team to collect and interpret visitor feedback. Volunteers who are dedicated to sharing art with the public can also apply to become docents. Our extensive docent training programme introduces them to our collection and equips them with the presentation skills to lead daily guided tours.

“Being a docent has provided me with a platform to gain new knowledge, specifically in visual arts. There is never a dull moment in my volunteer work as I meet and interact with visitors from all walks of life and so many different countries, sharing with them about the artworks and history of two national monuments. I consider it a privilege to be an ambassador of the Gallery

Tan Li Ling, docent

This year, the Gallery recruited 150 BFGs and 221 docents. To show our appreciation for their invaluable contributions, we organised two volunteer appreciation events in January 2016 to present them with Certificates of Appreciation. Our BFGs enjoyed an afternoon of fun at Aura Sky Lounge, while our docents had a chance to take photographs against a specially created backdrop of Raden Saleh's *Forest Fire*.

We also provide special opportunities for our volunteers to enrich their understanding of art. We organised a number of field trips to Heritage Conservation Centre to give volunteers the rare chance to see how our collections are conserved. The Gallery is also the first museum in Singapore to develop a Learning Portal for our volunteers to access resources online, and a Volunteer Management System that helps organise their schedules.



board
of directors



Hsieh Fu Hua

Chairman
National Gallery Singapore



Chong Siak Ching

Chief Executive Officer
National Gallery Singapore



Jose Isidro N (Lito) Camacho

Managing Director and Vice Chairman
Asia Pacific & Country Chief Executive Officer
Singapore Credit Suisse



Rosa Daniel

Deputy Secretary (Culture)
Ministry of Culture, Community & Youth



Chew Choon Seng

Chairman
Singapore Exchange Ltd. &
Singapore Tourism Board



Jane Ittogi

Chair
Singapore Art Museum



Kwee Liong Seen
Executive Director
Pontiac Land Pte Ltd



Benson Puah
Chief Executive Officer
The Esplanade Co. Ltd.



Dr Kenson Kwok
Founding Director (Honorary)
Asian Civilisations Museum &
Peranakan Museum



Dr Suriani Suratman
Senior Lecturer
Department of Malay Studies
National University of Singapore



Kathy Lai
Chief Executive Officer
National Arts Council



Wee Sin Tho
Senior Advisor
Office of the President
National University of Singapore



senior
management



(from left)

Katharyn Peh

*Head
Visitor Experience*

Kola Luu

*Director
Business Development
& Corporate Strategy*

Mark Chee

*Deputy Director
Projects & Facilities
Management*

Clarence Tan

Chief Information Officer

Chong Siak Ching

Chief Executive Officer

Eugene Tan

Director

Suenne Megan Tan

*Director
Education & Programmes*

Toh Wee Cheng

*Head
Finance*

Albert Seah

*Deputy Director
Human Resource*

(not pictured)

Low Sze Wee

*Director
Curatorial & Collections*

Sushma Goh

*Director
Projects & Facilities
Management*

Vivian Sim

Chief Marketing Officer



financial
review

NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT

For the financial year ended 31 March 2016

CORPORATE INFORMATION

National Gallery Singapore (the “Gallery”) was incorporated under the Companies Act, Cap 50 on 16 January 2009 and is a public company limited by guarantee, and a registered Charity with Institution of a Public Character (IPC) status, governed by its own Memorandum and Articles of Association (the “M&AA”). As a large IPC, the Gallery complies with the Basic II, Enhanced and Advanced guidelines of the Code of Governance (the “Code”) issued by the Charity Council. The Gallery will submit the online Governance Evaluation checklist together with the audited accounts for the year to the Charity Portal (www.charities.gov.sg).

MEMBERS OF THE GALLERY

Prof Tommy Koh
Ms Yeoh Chee Yan
Mr Koh Seow Chuan

EXTERNAL AUDITORS

PricewaterhouseCoopers LLP

INTERNAL AUDITORS

Ernst & Young Advisory Pte Ltd

PANEL OF LEGAL ADVISORS

Hin Tat Augustine & Partners
Infinitus Law Corporation (term ended in Dec 2015)
RHT Law Taylor Wessing
Samuel Seow Law Corporation (term ended in Dec 2015)
Wong Partnership

PRINCIPAL BANKER

DBS Bank Limited

COMPANY SECRETARY

Ms Claire Tham Li Mei, Hin Tat Augustine & Partners (with effect from 1 April 2014)

CHARITY STATUS

Charity Registration No.
200900977G

Charity Registration Date:
7 January 2010

COMPANY STATUS:

Company limited by guarantee

Incorporation Date:
16 January 2009

UEN:
200900977G

NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT

For the financial year ended 31 March 2016

IPC STATUS

Effective Period:

14 November 2015 to 30 November 2018

REGISTERED ADDRESS

1 St. Andrew's Road #01-01 Singapore 178957 (with effect from 17 November 2014)

Tel: (65) 6690 9401 Fax: (65) 6690 9404

Email: info@nationalgallery.sg

Website: www.nationalgallery.sg

1. BOARD GOVERNANCE

1.1 Board Composition and Roles

The Board of Directors (the "Board") comprises twelve directors, one of whom is an executive director and one of whom is a representative from MCCY. The Board members, except for the executive director who is the CEO of the Gallery, do not receive any remuneration for their services.

The Gallery's Board of Directors has collective responsibility for the following:

- a. provide advice on strategic directions;
- b. establish a corporate governance framework that ensures optimal use of public funds allocated to the Gallery and proper review of relevant policies and procedures to safeguard the tangible and intangible assets of the Gallery; and
- c. review Management's overall performance.

The roles of the Chairman and CEO are separate and the Chairman is responsible for leading the Board and facilitating its effectiveness. He promotes high standards of governance and is free to act independently in the best interests of the Gallery. The CEO is responsible for the business direction and operational decisions of the Gallery. The Board has ready access to CEO and the Management team, as well as the Gallery's internal and external auditors.

The Board's term is reviewed every two years and directors are appointed by the Minister. A formal letter is given to each director upon his appointment. The Gallery conducts Board induction for new directors to familiarise them with the business activities, strategic direction and governance of the Gallery. Each director is given a copy of the Gallery's M&AA, which sets the directors' duties and obligations, and a Board handbook that contains the organisation structure, board governance and code of ethics, is also provided to every director. A tour of the Gallery's exhibitions is also arranged to enable the directors to have a better understanding of the Gallery's core activities.

The Board brings with them a broad range of key competencies in the areas of strategic planning, investment, banking, legal, arts management, tourism, real estate, academia and fundraising. The Nomination and Remuneration Committee (NRC) reviews and makes recommendations to the Board on any other competencies which it thinks are necessary to have on the Board. The list of Board members is as follows:

NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT*For the financial year ended 31 March 2016***1.1 Board Composition and Roles** *(continued)*

Name	Designation	Date of First Appointment	Date of Last Re-Appointment
Hsieh Fu Hua Chairman United Overseas Bank Limited (UOB)	Chairman	1 Apr 2009	1 Jul 2015
Jose Isidro Navato Camacho Vice Chairman Asia Pacific & Country Chief Executive Officer Singapore Credit Suisse AG	Member	1 Jul 2013	1 Jul 2015
Chen Huey Rosa Deputy Secretary (Culture) Ministry of Culture, Community and Youth (MCCY)	Member	1 Mar 2013	1 Jul 2015
Chew Choon Seng Chairman Singapore Exchange Limited	Member	1 Jan 2015	1 Jul 2015
Chong Siak Ching Chief Executive Officer National Gallery Singapore	Member	15 Oct 2012	1 Jul 2015
Jane Ittogi Chair Singapore Art Museum	Member	1 Apr 2009	1 Jul 2015

NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT

For the financial year ended 31 March 2016

1.1 Board Composition and Roles *(continued)*

Kwee Liong Seen Executive Director Pontiac Land Pte Ltd	Member	1 Jul 2011	1 Jul 2015
Kwok Kenson Founding Director (Honorary) Asian Civilisations Museum and Peranakan Museum	Member	1 Jul 2013	1 Jul 2015
Kathy Lai Sou Tien Chief Executive Officer National Arts Council	Member	1 Dec 2013	1 Jul 2015
Puah Tuan Soon Benson Chief Executive Officer The Esplanade Co Ltd	Member	1 Aug 2009	1 Jul 2015
Suriani Bte Suratman Senior Lecturer National University of Singapore	Member	1 Jul 2011	1 Jul 2015
Wee Sin Tho Senior Advisor Office of the President National University of Singapore	Member	1 Jul 2013	1 Jul 2015

1.2 Board Committees

The Board has delegated specific responsibilities to seven committees and each committee has its own terms of reference which are approved by the Board. The composition of the committees is structured to ensure an equitable distribution of responsibilities among directors. Decisions made at the committees' meetings are updated at Board meetings by the respective Chairmen of the committees. Minutes of these meetings are also circulated at every Board meeting.

NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT

For the financial year ended 31 March 2016

1.2.1 Executive Committee (EXCO)

The EXCO assists the Board in the stewardship and oversight of the Gallery and exercises such powers and/or functions on behalf of the Board on matters that have been specifically delegated to the EXCO. The EXCO identifies and drives strategic issues for the Board, working closely with the Management team, including approval of annual corporate strategy and budget allocation.

Committee members in office as at the date of this report are listed as follows:

Name	Designation	Date of Re-Appointment
Hsieh Fu Hua	Chairman	1 Jul 2015
Jose Isidro Navato Camacho	Member	1 Jul 2015
Chong Siak Ching	Member	1 Jul 2015
Jane Ittogi	Member	1 Jul 2015
Kwee Liong Seen	Member	1 Jul 2015
Puah Tuan Soon Benson	Member	1 Jul 2015

1.2.2 Nomination and Remuneration Committee (NRC)

The NRC comprises five non-executive and independent directors. The NRC makes recommendations to the Board and management on all appointments and reappointments of the Board, as well as reviews and endorses the remuneration policy of the Gallery and the appointment and remuneration of key positions.

Committee members in office as at the date of this report are listed as follows:

Name	Designation	Date of Re-Appointment
Hsieh Fu Hua	Chairman	1 Jul 2015
Jose Isidro Navato Camacho	Member	1 Jul 2015
Jane Ittogi	Member	1 Jul 2015
Kwee Liong Seen	Member	1 Jul 2015
Puah Tuan Soon Benson	Member	1 Jul 2015

NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT

For the financial year ended 31 March 2016

1.2.3 Audit Committee (AC)

The AC assists the Board in fulfilling its oversight responsibilities in the Gallery's system of internal controls, financial reporting processes, the internal and external audit processes and the Enterprise Risk Management Framework.

Committee members in office as at the date of this report are listed as follows:

Name	Designation	Date of Re-Appointment	Date of Retirement
Puah Tuan Soon Benson	Chairman	1 Jul 2015	
Chen Huey Rosa	Member	1 Jul 2015	
Kathy Lai Sou Tien	Member	1 Jul 2015	
Kyle Lee Director Great Eastern Holdings Limited	Member	1 Jul 2015	4 July 2016
Wee Sin Tho	Member	1 Jul 2015	
Yeo Lian Sim Special Advisor Singapore Exchange	Member	1 Jul 2015	

The AC reviews the system of internal control, management of business risks and the audit process. The committee has full access to and cooperation of the Gallery management, as well as direct access to the external and internal auditors in investigation of any matter within the terms of reference.

The AC reviews and approves the audit plans of the external and internal auditors to ensure sufficient resources are allocated to address the key business risk areas.

The AC also addresses all whistle-blowing feedback and ensures prompt investigation and follow-up by management.

Internal controls, both operational and compliance, as well as business and financial risks management policies, are reviewed annually to ensure their effectiveness. The reviews, which may be carried out by the external and/or internal auditors, are conducted at least annually. The AC appraises and reports to the Board on the audits undertaken by the external and internal auditors, and advises the Board on the adequacy of disclosure of information as well as the appropriateness and quality of the system of management and internal controls.

NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT

For the financial year ended 31 March 2016

1.2.3 Audit Committee (AC) (continued)

The Gallery adopts a strategic Enterprise Risk Management (ERM) process that includes an annual exercise to identify the organization's key risks. Top-tier risks, guided by the Gallery's risk appetites, are captured and monitored through an updated risk register by the ERM Committee and Risk Champions. The Gallery's broad risk areas cover strategy, operations, finance and compliance. Quarterly risk reviews are conducted and updated to the AC.

The ERM Committee, together with the Risk Champions and Control Owners, play a critical role in managing the organization's risks. Controls are updated regularly to ensure that they address the keys risks to an appropriate level. For example, during the pre-opening phase, much emphasis was on the controls in place to ensure building and operational readiness.

Members of the AC are appointed for a period of two years, unless otherwise determined by the Board. All members, including the Chairman, can serve a maximum term of four consecutive years. Further reappointment to the AC can be considered after a lapse of at least one year.

1.2.4 Project Development Committee (PDC)

The PDC assists the Board in reviewing and providing guidance on all matters relating to the Development Project, such as its construction progress, contract administration, project and exhibition planning and design, project-financial matters, and the system of audits and risk management.

The PDC held its final meeting on 12 July 2016 to discuss the final accounts of the Development Project. The Committee was dissolved after the meeting. Committee members in office prior to the dissolution are listed as follows:

Name	Designation	Date of Re-Appointment
Koh Seow Chuan Founding Chairman National Gallery Singapore	Chairman	1 Jul 2015
Chong Siak Ching	Deputy Chairman	1 Jul 2015
Lee Chuan Seng Chairman Beca Asia	Member	1 Jul 2015
Seah Choo Meng Director Langdon & Seah Singapore Pte Ltd	Member	1 Jul 2015

NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT*For the financial year ended 31 March 2016***1.2.4 Project Development Committee (PDC) (continued)**

Tan Kian Huay Executive Director NTUC Choice Homes Cooperative Ltd	Member	1 Jul 2015
Teh Hee Seang Chairman TY Lin International Pte Ltd	Member	1 Jul 2015
Raymond Woo Principal Architect Raymond Woo & Associates Architects	Member	1 Jul 2015

1.2.5 Acquisition Committee

The Acquisition Committee advises on matters relating to artwork purchase and donation, as well as the Gallery's collection strategy, in line with the Gallery's policies and overall priorities. The Committee provides advice on the Gallery's collection strategy and on how to strengthen the Gallery's collection, as well as to ensure that procedures established by the National Collection Division under the National Heritage Board, are adhered to.

For good governance, the Committee does not include officers or management of the NHB or the relevant museums, so that the Committee can give independent advice.

Proposed acquisition will be presented to the Acquisition Committee members at the meeting through photographs, photocopies or other forms of illustrations, and decisions are made by all members present at the meeting. There is a protocol for any conflict of interest relating to the proposed acquisition where the Committee member in question must excuse himself from deliberating on that particular acquisition.

Committee members in office as at the date of this report are listed as follows:

Name	Designation	Date of Re-Appointment
Jose Isidro Navato Camacho	Chairman	1 Jul 2015
Kwok Kenson	Member	1 Jul 2015
Shareen Khattar-Harrison Founder & Director Platform Projects Limited	Member	1 Jul 2015

NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT

For the financial year ended 31 March 2016

1.2.5 Acquisition Committee (continued)

Ahmad Mashadi Head NUS Museum	Member	1 Jul 2015
Suriani Bte Suratman	Member	1 Jul 2015
Teo Han Wue Independent Curator, Art Writer and Editor	Member	1 Jul 2015
Professor Somporn Rodboon Senior Lecturer at the Faculty of Fine Art, Chiang Mai University	Member	1 Jul 2015

1.2.6 Development Committee (DC)

The DC assists the Board in overseeing and providing strategic direction in the Gallery's fundraising activities and in ensuring that good governance is in place in respect of all fundraising activities, particularly with regards to transparency, ethics and upholding public's confidence in the cause of the Gallery.

Committee members in office as at the date of this report are listed as follows:

Name	Designation	Date of Re-Appointment
Kwee Liong Seen	Chairman	1 Jul 2015
Jose Isidro Navato Camacho	Member	1 Jul 2015
Chong Siak Ching	Member	1 Jul 2015
Kwok Kenson	Member	1 Jul 2015
Wee Sin Tho	Member	1 Jul 2015

NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT

For the financial year ended 31 March 2016

1.2.6 Development Committee (DC) *(continued)*

In the financial year ended 31 March 2016, DC has reviewed the following key Development Policies and Programmes:

- Gallery Donor Stewardship Programme
- Gallery Sponsorship Programme
- Gallery Patron Programme
- Art Adoption Program
- Gallery Fund Raising Gala
- Gallery Fund Raising Roadmap for the financial year ended 31 March 2017

1.2.7 Investment Committee (IC)

The IC assists the Board to guide the management in setting the investment strategy of the Gallery Funds and monitoring the performance of the investment portfolio relative to benchmarks. After shortlisting several investment and fund managers through a Request for Proposal Process (RFP), the Gallery is in the process of awarding the investment mandate to a fund manager. The money will be invested according to Gallery's investment objectives and guidelines.

Committee members in office as at the date of this report are listed as follows:

Name	Designation	Date of Appointment
Wee Sin Tho	Chairman	16 Jul 2015
Jose Isidro Navato Camacho	Member	16 Jul 2015
Phoon Chiong Tuck Head of Fixed Income Lion Global Investors	Member	16 Jul 2015
Nicolas Kong Chief Investment Officer Investment Office National University Singapore	Member	16 Jul 2015

NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT

For the financial year ended 31 March 2016

1.3 Board and Board Committees Meetings

The matrix on the number of Board and Board Committees Meetings held in the financial year and the attendance of directors and co-opted members during these meetings is as follows:

Attendance at Board and Board Committees Meetings for Financial Year ended 31 Mar 2016																		
	Date of First Appointment	Date of Last Re-Appointment	Board		Executive Committee		Nomination & Remuneration Committee		Audit Committee		Development Committee		Acquisition Committee		Investment Committee		Project Development Committee	
			Number of Meetings															
Board Directors			Held	Attended	Held	Attended	Held	Attended	Held	Attended	Held	Attended	Held	Attended	Held	Attended	Held	Attended
Hsieh Fu Hua	01 Apr 2009	01 Jul 2015	3	3	4	4	4	4	-	-	-	-	-	-	-	-	-	-
Jose Isidro Navato Camacho	01 Jul 2013	01 Jul 2015	3	1	4	3	4	3	-	-	3	2	2	2	1	1	-	-
Chen Huey Rosa	01 Mar 2013	01 Jul 2015	3	1	-	-	-	-	4	2	-	-	-	-	-	-	-	-
Chew Choon Seng	01 Jan 2015	01 Jul 2015	3	3	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Chong Siak Ching	15 Oct 2012	01 Jul 2015	3	3	4	4	-	-	-	-	3	3	-	-	-	-	1	1
Jane Ittogi	01 Apr 2009	01 Jul 2015	3	3	4	2	4	2	-	-	-	-	-	-	-	-	-	-
Kwee Liong Seen	01 Jul 2011	01 Jul 2015	3	2	4	3	4	3	-	-	3	2	-	-	-	-	-	-
Kwok Kenson	01 Jul 2013	01 Jul 2015	3	2	-	-	-	-	-	-	3	2	2	2	-	-	-	-
Kathy Lai Sou Tien	01 Dec 2013	01 Jul 2015	3	3	-	-	-	-	4	3	-	-	-	-	-	-	-	-
Puah Tuan Soon Benson	01 Aug 2009	01 Jul 2015	3	3	4	4	4	4	4	4	-	-	-	-	-	-	-	-
Suriani Bte Suratman	01 Jul 2011	01 Jul 2015	3	1	-	-	-	-	-	-	-	-	2	2	-	-	-	-
Wee Sin Tho	01 Jul 2013	01 Jul 2015	3	2	-	-	-	-	4	3	3	3	-	-	1	1	-	-

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NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT

For the financial year ended 31 March 2016

2. CONFLICT OF INTEREST

The Gallery's Memorandum and Articles of Association state that a Director should ensure he does not place himself in a position whereby, directly or indirectly his duties or interests might be in conflict with his duties or interests as a Director. Disclosure of interests is required should a Director be in conflict with his duties and interests as a Director. He should not participate or vote on the matter.

The Gallery has put in place a Conflict of Interest Policy for Staff and a Code of Ethics for Board Directors and Board Committee Members.

3. STRATEGIC PLANNING

The vision and mission of the Gallery are clearly articulated, reviewed and approved by the Board. They are also shared on the Charity Portal for public viewing. The Board has endorsed the Gallery's corporate strategy for the short-term till year 2020 ("Vision 2020") which is supporting the Gallery's vision and mission. The Gallery uses the Balanced Scorecard as a strategic development and management framework.

4. PROGRAMME MANAGEMENT

The Gallery plans its public programme in line with the mission and vision of the Gallery. Programmes are planned closely with the exhibition themes with the aim to increase audience engagement. Participants' feedback from programmes is collected through feedback forms at end of the programmes for learning and improvement.

5. HUMAN RESOURCE MANAGEMENT

The Gallery's approach towards human capital is guided by the Gallery's Vision 2020. The Gallery seeks to attract and compete for top talents across all markets, retain them through a fair and competitive pay package, and provide career progression through a structured developmental programme so as to ensure a pipeline of competent successors who are passionate about the arts.

The Gallery has committed to create a fair and inclusive workplace through its pledge with the Tripartite Alliance for Fair & Progressive Employment Practices (TAFEP). In addition, the Human Resource Philosophy, Appraisal and Rewards Framework, and appointment of key management positions are guided by the Nomination & Remuneration Committee.

The Gallery recognizes and promotes increasing diversity in the workplace. In line with the Gallery's commitment to strive towards creating a favourable working environment, the Grievance Handling Procedure aims to provide an avenue for employees to raise concerns and grievances and offer reassurance that equality and fairness would be safeguarded in the mediation process. For more serious observations, there is an additional feedback channel via the Whistleblowing policy.

NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT

For the financial year ended 31 March 2016

5. HUMAN RESOURCE MANAGEMENT *(continued)*

The Gallery is committed to a high standard of ethical conduct and adopts a zero-tolerance approach to fraud. As part of good governance, the Gallery has put in place a Gift Declaration Policy which provides employees with clear and defined guidelines on the acceptance of gifts and hospitality. The Gallery also sends out half yearly reminders to all employees on the Conflict of Interest (COI) Policy and the need to make a declaration should a potential COI situation arises. In addition, the Gallery takes a stringent view on all external engagements, outside employment and business interests that may directly or indirectly result in a conflict of interest situation.

6. FINANCIAL MANAGEMENT AND CONTROLS

6.1 Operational Controls

The Gallery has, in place, a set of internal controls in the key operational areas. These controls are reviewed from time to time to assess their effectiveness and relevance.

6.2 Budget Planning and Monitoring

The Board approves the annual budget for the Gallery and is updated quarterly on the financial status of the Gallery.

6.3 Capital Asset Management

A fixed assets register is maintained to account for the acquisition, use and disposal of fixed assets. The assets are tagged, and physical confirmation of the assets is performed periodically.

6.4 Reserves Management

The Gallery has a Reserve Management Policy to ensure adequate reserves for long-term financial sustainability and to meet unexpected contingency funding needs. Reserve is the part of the Gallery's income funds that is freely available for its operating purposes. Over time, there could be cumulative surplus reserves being built up when grant and operating revenues exceed the Gallery's annual expenditure. The cumulative reserves together with the interest and investment income generated can be drawn upon for operating purposes such as to fund any deficit or the Board can designate reserves to be used for non-operating purposes including special projects that further the Gallery's organisational goals, vision and mission. The Board or a committee appointed by the Board has to approve the utilisation of reserves and designation for special projects.

Reserves are placed in short term bank deposits with financial institutions which have good credit rating and that are incorporated in Singapore. Placement in fixed deposits is approved by CEO. Any proposed investments other than placement in fixed deposits, must be approved by the Board or a committee appointed by the Board.

NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT

For the financial year ended 31 March 2016

7. FUNDRAISING PRACTICES

The Gallery does not actively pursue fund raising from the general public. The Gallery seeks the help of corporations, foundations and individuals to support the Gallery in carrying out our mission. With the generous support from our donors, we are able to collect, research and present art from Southeast Asia to our audience. Donors have also supported us by making art education and programming accessible to the general public.

Through our partnership and sponsorship programme, art acquisition and adoption programme and patron programme, donors can either make an unrestricted donation to support the Gallery's mission generally or a restricted donation to fund selected exhibitions, programming and artwork acquisition.

All donations and sponsorships are cultivated by and channelled through the Partnership Development Division with strategic guidance provided by DC. Our fund raising policies are developed to be in line with best practices promoted by the office of the Commissioner of Charities. We are careful to ensure that support from donors and sponsors does not compromise the independence and integrity of our exhibitions and programmes. We also caution that any products and services provided by sponsors on an in-kind basis are not seen as endorsement by the Gallery.

The impact of the donors' support is shared and peppered throughout relevant sections of the Annual Report.

8. DISCLOSURE AND TRANSPARENCY

The Annual Report of the Gallery is published on our website at www.nationalgallery.sg. Non-executive directors do not receive any remuneration.

9. PUBLIC IMAGE

The Gallery's exhibitions, programmes and activities are published on our various online and offline media platforms including our website, monthly electronic direct mailer, quarterly Gallery guide, marketing brochures, on-site posters and multimedia screens, indoor and outdoor banners, press and out-of-home advertisements, corporate collaterals and social media pages such as Facebook, Instagram and Twitter. The Gallery's Marketing & Media department also covers the Gallery's broad government and stakeholder relations, media relations, board communications, issues management, crisis communications, development of corporate collaterals such as our annual report, corporate kit, public and media feedback channels/inbox and coordination and management of filming and photography requests. The department also actively tracks the Gallery's online and offline press coverage and social media traction, overall coverage tonality and spread of coverage (e.g. international, local, programme-specific).

NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT

For the financial year ended 31 March 2016

The directors present their statement to the members together with the audited financial statements for the financial year ended 31 March 2016.

In the opinion of the directors,

- (a) the financial statements as set out on pages 108 to 130 are drawn up so as to give a true and fair view of the financial position of the Company as at 31 March 2016 and the financial performance, changes in equity and cash flows of the Company for the financial year covered by the financial statements; and
- (b) at the date of this statement, there are reasonable grounds to believe that the Company will be able to pay its debts as and when they fall due.

Directors

The directors in office at the date of this statement are as follows:

Hsieh Fu Hua
Jose Isidro Navato Camacho
Chen Huey Rosa
Chew Choon Seng
Chong Siak Ching
Jane Ittogi
Kwee Liong Seen
Kwok Kenson
Kathy Lai Sou Tien
Puah Tuan Soon Benson
Suriani Bte Suratman
Wee Sin Tho

NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT

For the financial year ended 31 March 2016

Principal activities

The Company is registered as a charity under the Charities Act, Chapter 37.

The objectives of the charity are to research and exhibit Southeast Asian artworks and promote Southeast Asian art, including Singapore art, for the enjoyment of all. The Company will play an active role in driving, developing and fostering visual arts development in Singapore and the larger Southeast Asian region and establish its function as a regional connecting hub and knowledge centre.

The Company has a Board comprising twelve (12) Directors. The Board has delegated specific responsibilities to seven (7) committees, namely the Executive Committee, Nomination & Remuneration Committee, Project Development Committee, Acquisition Committee, Audit Committee, Development Committee and Investment Committee.

The assets of the charity consists mainly cash held as working capital of the Company. The charity will utilise the cash to develop exciting content and programmes in preparation for the opening of the Gallery. National Gallery Singapore aims to capture the artistic spirit of Singapore and Southeast Asia. By sharing stories of our region's unique art within the global context, the Gallery seeks to be a leading visual arts institution that inspires and engages our people and our neighbours, creating a dialogue between the art of Singapore, Southeast Asia and the world. At the same time, the Gallery will partner reputable institutions, collectors and artists from all over the world to co-curate exhibitions, co-develop programmes, and develop joint research projects.

Review of activities during the financial year

In the financial year from 1 April 2015 to 31 March 2016, the Company (herein known as "the Gallery") oversaw the successful completion of the building and Grand Opening of National Gallery Singapore on 27 November 2015.

A series of events and activities were organised to generate interest in the Gallery in the months leading up to its grand opening.

Over the weekends from 25 April to 3 May 2015, the Gallery unveiled its restored building for the first time to 1,500 guests through 72 *Naked Museum* tours. Guests included students, teachers, community leaders, media and members of the public who won an online contest, as well as dignitaries such as former Ministers George Yeo and Dr Lee Boon Yang who played an instrumental role in the conception of National Gallery Singapore.

The Worlds of Georgette Chen, a three-part docudrama presented by the Gallery, aired on Channel NewsAsia on 29 April 2015. This important initiative portrayed the life of one of Singapore's most prominent pioneer artists and raised awareness of her works on display in the DBS Singapore Gallery. It also educated the public on Singapore's art history in an engaging and accessible way.

On 16 September 2015, the Gallery confirmed the family of the late Ng Teng Fong, founder of the Far East Organization, as its fifth founding partner. The Ng family's S\$20 million donation will contribute to the Gallery's general mission, with a focus on outdoor presentations of commissioned art. To commemorate the partnership, the Gallery's roof garden exhibition space at Level 5 of the City Hall Wing was named Ng Teng Fong Roof Garden Gallery. This Gallery will feature the annual Ng Teng Fong Roof Garden Commission series.

On 3 November 2015, the Gallery and Innovation Partner Accenture launched the Gallery Explorer, a ground-breaking mobile application designed to enhance the art experience for visitors. The Gallery Explorer's features include audio guided tours of the Gallery's exhibitions and building history, as well as content on 100 key artworks in the National Collection.

NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT

For the financial year ended 31 March 2016

Review of activities during the financial year (continued)

National Gallery Singapore officially opened in November 2015. This milestone was celebrated with events including the following:

On 23 November 2015, Prime Minister Lee Hsien Loong unveiled the new National Gallery Singapore at a celebration attended by delegates, artists, donors, partners and others who contributed to the making of the Gallery over the past 10 years. The Prime Minister toured the DBS Singapore Gallery, UOB Southeast Asia Gallery and Keppel Centre for Art Education, where he viewed iconic works and interacted with artists including Singapore's Cultural Medallion recipients Chua Mia Tee and Iskandar Jalil. The following day, Minister for Culture, Community and Youth Grace Fu welcomed the Gallery's first visitors at 10am. These included over 50 children and community volunteers invited as part of *50 experiences for 500 Kids*, an initiative by social enterprise The Collective Effort.

On 26 November 2015, the Wu Guanzhong Gallery and a special exhibition on the works of Singaporean artist Chua Ek Kay were launched by Minister of State in the Prime Minister's Office and Ministry of Manpower Sam Tan. The depth and breadth of these displays invite visitors to explore the significance and development of modern ink painting. *Wu Guanzhong: Beauty Beyond Form* showcases donations by the artist and his family as well as key loans from major museums in China and private collections. *Chua Ek Kay: After the Rain* is the first major survey of Chua's practice and commemorates the significant donation of 38 works by the artist's family to the National Collection in 2010-2011.

On 27 November 2015, President Tony Tan Keng Yam officially opened National Gallery Singapore. As part of the Gallery's Grand Opening, the President launched the Art Connector, a 290-metre permanent sheltered walkway linking City Hall MRT to the Gallery's entrance at Coleman Street, and inaugurated the *Share the Hope* art carnival at the Padang.

The *Share the Hope* art carnival featured 20 free events and activities over two weeks, extending the art experience for the community at large. The *Share the Hope* façade show, exclusively sponsored by Cartier, was a major highlight. This stunning display of light and sound—set against the Gallery's building exterior and inspired by key artworks

in the collection—attracted more than 86,000 visitors to the Padang and into the Gallery.

Over the two-week opening celebrations, more than 170,000 visitors viewed the Gallery's exhibitions and participated in art-related activities. Visitorship exceeded initial expectations by more than 40%.

On 21 January 2016, the Gallery inaugurated its Concourse Galleries with two concurrent exhibitions that presented artists renowned for breaking new ground in the 1970s, and included works not seen by the public for more than 30 years. *A Fact Has No Appearance: Art Beyond the Object* brought together three key artists: Tan Teng-Kee (Singapore/Malaysia), Redza Piyadasa (Malaysia) and Johnny Manahan (Philippines) for the first time, while *Earth Work 1979* recreated the original exhibition of Tang Da Wu (Singapore) at National Museum Art Gallery in 1980.

In February 2016, the Gallery launched the Art Adoption and Acquisition Programme. Through this initiative, donors are invited to make a cash donation to adopt an artwork from the National Gallery Singapore Collection or to support the general mission of the Gallery. To date, the programme has garnered approximately S\$9 million in donations from organisations and individuals including Yong Hon Kong Foundation, Lam Soon Cannery, BinjaiTree, among others.

On 31 March 2016, the Gallery opened its first international special exhibition at the Singtel Special Exhibition Gallery. *Reframing Modernism*, co-curated with the Centre Pompidou, Paris, was a landmark show that displayed more than 200 works from European masters such as Picasso, Kandinsky and Matisse alongside Southeast Asian ones like Le Pho, Georgette Chen and Affandi.

The Gallery has continued to expand its outreach efforts over the course of the year. To develop a personal connection and an appreciation for our artists and artworks, the Gallery's education team conducted a range of master classes for over 300 teachers and students. These provided an opportunity for close interaction and dialogue between local artists, teachers and students.

NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT

For the financial year ended 31 March 2016

Since opening in November 2015, the Keppel Centre for Art Education has also welcomed close to 117,000 visitors. Families, students and teachers have participated in self-guided art activities and free guided exhibition tours that have allowed them to explore art and art making in fun ways.

The Gallery continued to build its talent pool. Staff strength increased from 127 as at 31 March 2015 to 190 as at 31 March 2016.

Arrangements to enable directors to acquire shares and debentures

Neither at the end of nor at any time during the financial year was the Company a party to any arrangement whose object was to enable the directors of the Company to acquire benefits by means of the acquisition of shares in, or debentures of, the Company or any other body corporate.

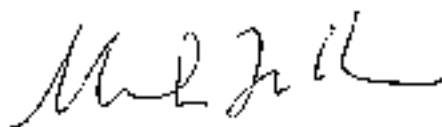
Directors' interests in shares or debentures

The Company is a company limited by guarantee and has no share capital or debentures. Therefore, there are no matters to be disclosed under Section 9, Twelfth Schedule of the Companies Act, Cap 50.

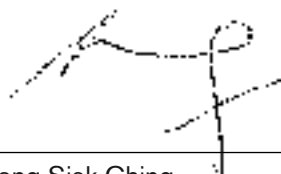
Independent auditor

The independent auditor, PricewaterhouseCoopers LLP, has expressed its willingness to accept re-appointment.

On behalf of the Board of Directors



Hsieh Fu Hua
Chairman



Chong Siak Ching
Director

NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT

For the financial year ended 31 March 2016

Report on the Financial Statements

We have audited the accompanying financial statements of National Gallery Singapore set out on pages 108 to 130, which comprise the balance sheet as at 31 March 2016, and the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation of financial statements that give a true and fair view in accordance with the provisions of the Singapore Companies Act (the "Act"), the Singapore Charities Act, Chapter 37 (the "Charities Act") and Singapore Financial Reporting Standards, and for devising and maintaining a system of internal accounting controls sufficient to provide a reasonable assurance that assets are safeguarded against loss from unauthorised use or disposition; and transactions are properly authorised and that they are recorded as necessary to permit the preparation of true and fair financial statements and to maintain accountability of assets.

Auditor's Responsibility

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with Singapore Standards on Auditing. Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation of financial statements that give a true and fair view in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Opinion

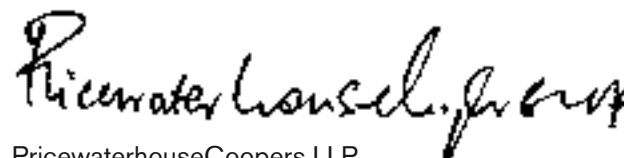
In our opinion, the financial statements of the Company are properly drawn up in accordance with the provisions of the Act, the Charities Act and Singapore Financial Reporting Standards so as to give a true and fair view of the financial position of the Company as at 31 March 2016 and the financial performance, changes in equity and cash flows of the Company for the year ended on that date.

Report on Other Legal and Regulatory Requirements

In our opinion, the accounting and other records required by the Act to be kept by the Company have been properly kept in accordance with the provisions of the Act.

During the course of our audit, nothing has come to our attention that causes us to believe that during the year:

- (a) the use of the donation moneys was not in accordance with the objectives of the Company as required under regulation 16 of the Charities (Institutions of a Public Character) Regulations; and
- (b) The Company has not complied with the requirements of regulation 15 (Fund-raising expenses) of the Charities (Institutions of a Public Character) Regulations.



PricewaterhouseCoopers LLP
Public Accountants and Chartered Accountants
Singapore

NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT*For the financial year ended 31 March 2016*

	Note	2016 \$	2015 \$
Income			
Contribution and cash donations		55,682,839	17,560,372
Rental income		1,857,610	-
Admission fees		885,855	-
Interest income		417,936	38,407
Carpark collection		240,357	-
Other income		601,982	10,828
		59,686,579	17,609,607
Expenditure			
- Employee compensation	4	(16,466,916)	(11,128,988)
- Depreciation of property, plant and equipment	8	(292,798)	(160,451)
- Rental on operating leases		(7,795,452)	(5,309,901)
- Utilities		(1,560,702)	(105,384)
- Exhibition expenses		(2,237,269)	(208,789)
- Repairs and maintenance		(2,963,224)	(750,878)
- Recruitment expenses		(63,049)	(150,783)
- Other services and fees		(4,486,679)	(186,771)
- Consultancy and professional fees		(3,925,563)	(1,874,474)
- IT expenses		(1,517,767)	(1,138,976)
- Art handling services		(3,003,574)	(233,948)
- Supplies and materials		(917,716)	(317,782)
- Publicity and public relations		(2,584,380)	(1,481,039)
- Programme expenses		(4,120,793)	(1,853,989)
- Staff welfare and development		(741,840)	(457,808)
- Travel, transport, postages and communications		(614,619)	(412,851)
- Publication expenses		(216,458)	(42,200)
- Security services		(1,872,750)	(350,203)

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NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT*For the financial year ended 31 March 2016*

- GST input tax		(1,427,965)	-
Total expenditure		(56,809,514)	(26,165,215)
Surplus/(deficit) before grants		2,877,065	(8,555,608)
Grants			
- Deferred capital grants amortised	12	292,798	160,451
- Grants received from Government	10	54,962,468	26,004,764
		55,255,266	26,165,215
Net surplus and total comprehensive income		58,132,331	17,609,607

NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT*For the financial year ended 31 March 2016*

	Note	2016 \$	2015 \$
ASSETS			
Current assets			
Cash and cash equivalents	6	113,238,049	32,389,774
Other receivables	7	5,443,510	297,055
		118,681,559	32,686,829
Non-current assets			
Plant and equipment	8	1,028,438	321,872
Other receivables	7	350,000	-
		1,378,438	321,872
Total assets		120,059,997	33,008,701
LIABILITIES			
Current liabilities			
Other payables	9	9,678,402	5,634,609
Grants received in advance	10	15,042,109	4,943,930
Deferred donations	11	18,131,402	4,060,975
		42,851,913	14,639,514
Non-current liability			
Deferred capital grants	12	1,028,438	321,872
		1,028,438	321,872
Total liabilities		43,880,351	14,961,386

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NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT*For the financial year ended 31 March 2016***NET ASSETS**

76,179,646	18,047,315
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EQUITY

Accumulated surplus

76,179,646	18,047,315
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Total equity

76,179,646	18,047,315
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NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT*For the financial year ended 31 March 2016*

	Accumulated surplus \$
2016	
Beginning of financial year	18,047,315
Total comprehensive income	<u>58,132,331</u>
End of financial year	<u>76,179,646</u>
2015	
Beginning of financial year	437,708
Total comprehensive income	<u>17,609,607</u>
End of financial year	<u>18,047,315</u>

NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT*For the financial year ended 31 March 2016*

	Note	2016 \$	2015 \$
Cash flows from operating activities			
Surplus/(deficit) before grants		2,877,065	(8,555,608)
Adjustments for:			
- Depreciation		292,798	160,451
- Donations income		(55,682,839)	(17,560,372)
- Interest income		(417,936)	(38,407)
		(52,930,912)	(25,993,936)
Changes in working capital:			
- Other receivables		(5,026,455)	622,079
- Other payables		4,043,793	3,849,431
Net cash used in operating activities		(53,913,574)	(21,522,426)
Cash flows from investing activities			
Interest received		417,936	38,407
Product development loan	7(b)	(470,000)	-
Additions to plant and equipment		(570,406)	(278,316)
Net cash used in investing activities		(622,470)	(239,909)
Cash flows from financing activities			
Grants received		67,005,772	22,335,732
Grants utilised for the building of Art Connector	10	(1,374,719)	-
Cash donations received		69,753,266	19,610,372
Net cash provided by financing activities		135,384,319	41,946,104
Net increase in cash and cash equivalents		80,848,275	20,183,769
Cash and cash equivalents at beginning of financial year		32,389,774	12,206,005
Cash and cash equivalents at end of financial year	6	113,238,049	32,389,774

NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT

For the financial year ended 31 March 2016

These notes form an integral part of and should be read in conjunction with the accompanying financial statements.

1. General information

National Gallery Singapore (the “Company”) is incorporated in the Republic of Singapore. The address of the registered office is 1 St. Andrew’s Road, #01-01, Singapore 178957.

The principal activities of the Company are to contribute to building Singapore as a regional hub for visual arts and to focus on the display, promotion, research and study of Southeast Asian art, including Singapore art.

The Company is registered as a charity under the Singapore Charities Act, Chapter 37. With effect from 14 November 2013, the Company has obtained Institute of a Public Character (IPC) status.

2. Significant accounting policies

2.1 Basis of preparation

These financial statements have been prepared in accordance with Singapore Financial Reporting Standards (“FRS”) under the historical cost convention except as disclosed in the accounting policies below.

The preparation of these financial statements in conformity with FRS requires management to exercise its judgement in the process of applying the Company’s accounting policies. It also requires the use of certain critical accounting estimates and assumptions. Management has assessed that there are no estimates or judgements used that have a significant risk of causing a material adjustment to the Company’s assets and liabilities in these financial statements.

Interpretations and amendments to published standards effective in 2016

On 1 April 2015, the Company adopted the new or amended FRS and Interpretations to FRS (“INT FRS”) that are mandatory for application for the financial year. Changes to the Company’s accounting policies have been made as required, in accordance with the transitional provisions in the respective FRS and INT FRS.

The adoption of these new or amended FRS and INT FRS did not result in substantial changes to the Company’s accounting policies and had no material effect on the amounts reported for the current or prior financial years.

NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT

For the financial year ended 31 March 2016

2.2 Revenue recognition

Revenue is recognised to the extent that it is probable that the economic benefits will flow to the Company and the revenue can be reliably measured. Revenue is measured at the fair value of the consideration received or receivable.

(i) Contributions and other sponsorships

Contributions and other sponsorships (other than those for capital expenditure), are recognised as income when the right to receive the contributions and other sponsorships has been established.

(ii) Donations

Donations, whether of cash or assets, shall be recognised as income in the period it is received or receivable when the Company has obtained control of the donation or the right to receive the donation, the amount of the donation can be measured reliably and it is probable that the economic benefits comprising the donation will flow to the Company.

Donations with restriction and/or conditions attached shall be recognised as surplus if the restrictions and conditions are under the Company's purview and it is probable that these restrictions and conditions would be met. Otherwise, these donations are recognised and taken to the "deferred donations" account until the above criteria are fulfilled or when the restrictions and/or conditions are met.

(iii) Rental income

Rental income is recognised on a straight-line basis over the lease and service period.

(iv) Admission fees

Admission fees are recognised upon the sale of tickets to visitors at the Gallery.

(v) Interest income

Interest income is recognised using the effective interest method.

(vi) Income from rendering of services

Income from rendering of services are recognised when the services have been rendered.

NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT

For the financial year ended 31 March 2016

2.3 Employee compensation

(a) *Defined contribution plans*

The Company's contributions to defined contribution plans are recognised as employee compensation expense when the contributions are due.

(b) *Employee leave entitlement*

Employee entitlements to annual leave are recognised when they accrue to employees. A provision is made for the estimated liability for annual leave as a result of services rendered by employees up to the balance sheet date.

2.4 Operating lease payments

Payments made under operating leases (net of any incentives received from the lessors) are recognised in profit or loss on a straight-line basis over the period of the lease.

2.5 Plant and equipment

Plant and equipment are recognised at cost less accumulated depreciation and accumulated impairment losses.

Subsequent expenditure relating to plant and equipment that has already been recognised is added to the carrying amount of the asset only when it is probable that future economic benefits associated with the item will flow to the Company and the cost of the item can be measured reliably. Depreciation is calculated using the straight-line method to allocate depreciable amounts over their estimated useful lives. The estimated useful lives are as follows:

	<u>Useful lives</u>
Leasehold improvements	3 years
Computers	3 years
Office equipment	6 years
Audio visual equipment	5 years
Furniture & Fittings	8 years
Mechanical and electrical equipment	8 years

The residual values, estimated useful lives and depreciation method of plant and equipment are reviewed, and adjusted as appropriate, at each balance sheet date. The effects of any revision are recognised in profit or loss when the changes arise. No depreciation is provided for assets under construction-in-progress until construction is completed and the asset is transferred to its appropriate category.

NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT

For the financial year ended 31 March 2016

2.6 Impairment of non-financial assets

Plant and equipment are tested for impairment whenever there is any objective evidence or indication that these assets may be impaired.

If the recoverable amount of the asset is estimated to be less than its carrying amount, the carrying amount of the asset is reduced to its recoverable amount. The difference between the carrying amount and recoverable amount is recognised as an impairment loss in profit or loss.

An impairment loss for an asset is reversed if, and only if, there has been a change in the estimates used to determine the asset's recoverable amount since the last impairment loss was recognised. The carrying amount of this asset is increased to its revised recoverable amount, provided that this amount does not exceed the carrying amount that would have been determined (net of accumulated depreciation) had no impairment loss been recognised for the asset in prior years.

A reversal of impairment loss for an asset is recognised in profit or loss.

2.7 Cash and cash equivalents and other receivables

Cash and cash equivalents and other receivables are initially recognised at their fair values plus transaction costs and subsequently carried at amortised cost using the effective interest method, less accumulated impairment losses.

The Company assesses at each balance sheet date whether there is objective evidence that these financial assets are impaired and recognises an allowance for impairment when such evidence exists. Significant financial difficulties of the debtor, probability that the debtor will enter bankruptcy and default or significant delay in payments are objective evidence that these financial assets are impaired.

The carrying amount of these assets is reduced through the use of an impairment allowance account which is calculated as the difference between the carrying amount and the present value of estimated future cash flows, discounted at the original effective interest rate.

These assets are presented as current assets except for those that are expected to be realised later than 12 months after the balance sheet date, which are presented as noncurrent assets.

NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT

For the financial year ended 31 March 2016

2.8 Grants

Government grants are recognised at their fair value where there is reasonable assurance that the grant will be received and all required conditions will be complied with.

Government grants for the purchase of depreciable assets are taken to the deferred capital grant account. The deferred capital grants are recognised in the profit or loss over the periods necessary to match the depreciation of the related assets purchased with the grants. Upon the disposal of the assets, the balance of the related deferred capital grants is recognised in profit or loss to match the net book value of the assets written off.

Government grants in respect of the current year's operating expenses are recognised in the same year.

Other government grants are recognised as income over the period necessary to match the intended costs. Such grants which are received but not utilised are included in the grants received in advance account.

2.9 Other payables

Other payables represent liabilities for goods and services provided to the Company prior to the end of financial year which are unpaid. They are classified as current liabilities if payment is due within one year or less (or in the normal operating cycle of the business, if longer). If not, they are presented as non-current liabilities.

Other payables are initially recognised at fair value, and subsequently carried at amortised cost using the effective interest method.

2.10 Provisions

A provision is recognised if, as a result of a past event, the Company has a present legal or constructive obligation that can be estimated reliably, and it is probable that an outflow of economic benefits will be required to settle the obligation. Provisions are determined by discounting the expected future cash flows at a pre-tax rate that reflects current market assessments of the time value of money and the risks specific to the liability. The unwinding of the discount is recognised as accretion expense in profit or loss.

NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT

For the financial year ended 31 March 2016

2.11 Currency translation

The financial statements are presented in Singapore Dollar, which is the functional currency of the Company.

Transactions in a currency other than Singapore Dollar ("foreign currency") are translated into Singapore Dollar using the exchange rates at the dates of the transactions. Currency translation differences resulting from the settlement of such transactions and from the translation of monetary assets and liabilities denominated in foreign currencies at the closing rates at the balance sheet date are recognised in profit or loss.

3. **Members' guarantee**

The Company is limited by guarantee whereby each member of the Company undertakes to meet the debts and liabilities of the Company, in the event of its liquidation, to an amount not exceeding \$10 per member.

As at 31 March 2016, the Company has 3 members (2015: 3 members).

4. **Employee compensation**

	2016	2015
	\$	\$
Wages and salaries	14,879,227	9,882,110
Employer's contribution to Central Provident Fund	1,587,689	1,246,878
	16,466,916	11,128,988

5. **Income tax expense**

The Company is registered as a charity under the Singapore Charities Act. With effect from Year of Assessment 2008, all registered charities will enjoy automatic income tax exemption and the Company is exempted from filing income tax returns.

NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT*For the financial year ended 31 March 2016***6. Cash and cash equivalents**

	2016 \$	2015 \$
Cash and bank balances	15,738,049	12,859,367
Fixed deposit	97,500,000	19,530,407
	113,238,049	32,389,774

The weighted average effective interest rate for fixed deposits for the Company at the reporting date was 1.00% (2015: 0.75%) per annum.

7. Other receivables

	2016 \$	2015 \$
Current		
Amount due from supervisory ministry (Note a)	3,427,967	3,718
Deposits	3,390	1,240
Other receivables	1,791,996	84,856
Amount due from third party (Note b)	120,000	-
Prepayment	100,157	207,241
	5,443,510	297,055
Non-current		
Amount due from third party (Note b)	350,000	-

(a) The amount due from the supervisory ministry is unsecured, interest-free and repayable on demand.

(b) The amount due from third party is a loan for product development of the Gallery proprietary products for the museum shop. The loan is interest-free and repayable through monthly instalments up to 30 September 2018.

NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT*For the financial year ended 31 March 2016***8. Plant and equipment**

	<u>Leasehold improvement</u>	<u>Computers</u>	<u>Office equipment</u>	<u>Audio visual equipment</u>	<u>Furniture & Fittings</u>	<u>Mechanical & Electrical equipment</u>	<u>Construction in-progress</u>	<u>Total</u>
	\$	\$	\$	\$	\$	\$	\$	\$
2016								
<u>Cost</u>								
Beginning of financial year	1,284	619,638	27,575	2,952	-	-	89,098	740,547
Additions	-	317,900	11,071	141,358	79,147	20,930	-	570,406
Transfer from MCCY	-	-	-	117,908	311,050	-	-	428,958
Reclassification	-	-	-	89,098	-	-	(89,098)	-
End of financial year	1,284	937,538	38,646	351,316	390,197	20,930	-	1,739,911
<u>Accumulated depreciation</u>								
Beginning of financial year	1,284	409,077	6,051	2,263	-	-	-	418,675
Depreciation charge	-	180,933	6,113	20,262	7,090	2,444	-	216,842
Transfer from MCCY	-	-	-	28,570	47,386	-	-	75,956
End of financial year	1,284	590,010	12,164	51,095	54,476	2,444	-	711,473
<u>Net book value</u>								
End of financial year	-	347,528	26,482	300,221	335,721	18,486	-	1,028,438

NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT*For the financial year ended 31 March 2016***8. Plant and equipment (continued)**

	<u>Leasehold improvement</u>	<u>Computers</u>	<u>Office equipment</u>	<u>Audio visual equipment</u>	<u>Construction in-progress</u>	<u>Total</u>
	\$	\$	\$	\$	\$	\$
2015						
<u>Cost</u>						
Beginning of financial year	284,566	456,797	-	2,952	-	744,315
Additions	-	173,038	16,180	-	89,098	278,316
Disposals	(282,084)	-	-	-	-	(282,084)
Reclassification	(1,198)	(10,197)	11,395	-	-	-
End of financial year	1,284	619,638	27,575	2,952	89,098	740,547
<u>Accumulated depreciation</u>						
Beginning of financial year	284,481	254,154	-	1,673	-	540,308
Depreciation charge	85	155,442	4,334	590	-	160,451
Disposals	(282,084)	-	-	-	-	(282,084)
Reclassification	(1,198)	(519)	1,717	-	-	-
End of financial year	1,284	409,077	6,051	2,263	-	418,675
<u>Net book value</u>						
End of financial year	-	210,561	21,524	689	89,098	321,872

NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT*For the financial year ended 31 March 2016***9. Other payables**

	2016 \$	2015 \$
Other payables	4,487,859	2,831,320
Deposits	625,122	-
Amount due to supervisory ministry	-	9,389
Advances received	331,563	-
Accrued operating expenses	4,233,858	2,793,900
	9,678,402	5,634,609

10. Grants received in advance

	2016 \$	2015 \$
Beginning of financial year	4,943,930	8,891,278
Grants received during the year	67,005,772	22,335,732
Transferred to deferred capital grants (Note 12)	(570,406)	(278,316)
Transferred to Art Connector on behalf of MCCY (Note a)	(1,374,719)	-
Transferred to income statement	(54,962,468)	(26,004,764)
End of financial year	15,042,109	4,943,930

- (a) Funds of \$1,374,719 were received from MCCY in the prior financial year. These funds were used for payments of the building of the Art Connector, on behalf of MCCY during the financial year ended 31 March 2016.

NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT*For the financial year ended 31 March 2016***11. Deferred donations**

	2016	2015
	\$	\$
Beginning of financial year	4,060,975	2,010,975
Additions	15,451,250	2,050,000
Transferred to income statement	(1,380,823)	-
End of financial year	18,131,402	4,060,975

12. Deferred capital grants

	2016	2015
	\$	\$
Beginning of financial year	321,872	204,007
Transferred from Government grants (Note 10)	570,406	278,316
Assets transferred from MCCY	428,958	-
Amortised to income statement	(292,798)	(160,451)
End of financial year	1,028,438	321,872

NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT*For the financial year ended 31 March 2016***13. Net assets of trust fund**

The trust fund of the Company relates to the National Gallery Singapore Development Fund that is held on behalf of the Ministry of Culture, Community and Youth (MCCY) for the use in the development of the National Gallery Singapore project. The Company oversees the development of the National Gallery Singapore project until its completion and acts as an agent to MCCY to operate the funds from Singapore Totalisator Board in relation to the development of the National Gallery Singapore project.

The following details of the assets and liabilities of the trust fund have been prepared from the records of the trust fund held by the Company.

	2016	2015
	\$	\$
Assets		
Cash and cash equivalents	35,443,233	38,288,937
Liabilities		
Grants received in advance	35,443,233	38,288,937
Net assets	-	-

14. Charities Act and Regulations

As required for disclosure under regulation 17 of the Charities (Institutions of Public Character) Regulations, the Company has received tax deductible donations of \$69,378,818 (2015: \$19,610,000) in the current financial year.

NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT*For the financial year ended 31 March 2016***15. Commitments**

Operating lease commitments – where the Company is a lessee

The Company leases state land, buildings, office and storage premises under operating lease agreements.

The future minimum lease payables under non-cancellable operating leases contracted for at the balance sheet date but not recognised as liabilities, are as follow:

	2016 \$	2015 \$
Not later than one year	4,539,669	4,440,000
Between one and five years	-	2,590,000
	<u>4,539,669</u>	<u>7,030,000</u>

NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT*For the financial year ended 31 March 2016***16. Related party transactions****(i) Key management personnel compensation**

Key management personnel of the Company are those persons having the authority and responsibility for planning, directing and controlling the activities of the Company. The Chief Executive Officer and senior management are considered key management personnel of the Company.

Key management personnel compensation is as follows:

	2016	2015
	\$	\$
Short-term employee benefits	2,815,704	2,377,673
Post-employment benefits	139,027	105,801
	2,954,731	2,483,474

Number of key management who each receives remuneration exceeding \$100,000 by remuneration bands, excluding 11 (2015: 11) directors who do not receive remuneration from the Company, is as follows:

	2016	2015
\$800,000 and above	1	-
\$700,000 to below \$800,000	-	1
\$400,000 to below \$500,000	1	1
\$300,000 to below \$400,000	2	-
\$200,000 to below \$300,000	4	3
\$100,000 to below \$200,000	-	3
	8	8

NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT

For the financial year ended 31 March 2016

17. Financial risk management

Financial risk factors

The Company has a system of controls in place to create an acceptable balance between the cost of risks occurring and the cost of managing the risks. Management continually monitors the Company's risk management process to ensure that an appropriate balance between risk and control is achieved.

The information presented below is based on information received by the management team.

(a) Market risk

(i) *Currency risk*

The Company's operations is not exposed to significant foreign currency risks as it has no significant transactions denominated in foreign currencies.

(ii) *Interest rate risk*

The Company has interest-bearing assets in cash at bank. These interest bearing assets are short-term in nature, therefore, any future variations in interest rates will not have a material impact on the results of the Company.

(b) Credit risk

Credit risk refers to the risk that a counterparty will default on its contractual obligations resulting in financial loss to the Company.

The maximum exposure to credit risk for each class of financial assets is the carrying amount of that class of financial asset presented on the statement of financial position. The Company's major classes of financial assets are cash at bank and other receivables. These classes of financial assets are neither past due nor impaired.

The Company places its cash with a reputable financial institution which is regulated. For other receivables, the Company adopts the policy of dealing with other counterparties with high credit ratings.

NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT*For the financial year ended 31 March 2016***(b) Credit risk (continued)**

The ageing of other receivables (excluding prepayments) is as follows:

	2016	2015
	\$	\$
Past due 0 - 3 months	629,431	-
Past due 3 to 6 months	63,892	-
Past due over 6 months	45,590	-
	738,913	-

(c) Liquidity risk

There is minimal liquidity risk as the Company maintains an adequate level of highly liquid assets in the form of cash at bank.

The table below analyses the Company's liabilities based on contractual undiscounted cash flows.

	Less than 1 year \$
At 31 March 2016	
Other payables	9,678,402
At 31 March 2015	
Other payables	5,634,609

NATIONAL GALLERY SINGAPORE CORPORATE GOVERNANCE REPORT*For the financial year ended 31 March 2016***(d) Capital risk**

The Company is limited by guarantee with no share capital and is funded by government grants. The Company is not subject to any externally imposed capital requirements.

(e) Financial instruments by category

The aggregate carrying amounts of loans and receivables and financial liabilities at amortised cost are as follows:

	2016	2015
	\$	\$
Loans and receivables	118,931,40	32,479,588
Financial liabilities at amortised cost	9,678,402	5,634,609

18. New or revised accounting standards and interpretations

Certain new accounting standards, amendments and interpretations to existing standards have been published that are mandatory for accounting periods beginning on or after 1 April 2016. The Company does not expect that the adoption of these accounting standards or interpretations will have a material impact on the Company's financial statements.

19. Authorisation of financial statements

These financial statements were authorised for issue in accordance with a resolution of the Board of Directors of the Company on 16 August 2016.



annex

GALLERY ADVISORY PANELS

Research Panel

T K Sabapathy (Chairman)

Adjunct Professor, Department of Architecture, National University of Singapore

Ahmad Mashadi

Head of NUS Museum

Daniel Goh

Associate Professor, Department of Sociology, Faculty of Arts and Social Sciences, National University of Singapore

Kwa Chong Guan

Adjunct Associate Professor (Honorary), Department of History, Faculty of Arts and Social Sciences, National University of Singapore

Ute Meta Bauer

Founding Director, Nanyang Technological University Centre for Contemporary Art

Patrick Flores

Professor, Art Studies at the Department of Art Studies, University of the Philippines; and Curator, Vargas Museum, Manila

The role of the Research Panel is to:

- provide advice on research directions for the Gallery in terms of its collections development, exhibitions, publications, archival resources and other curatorial programmes
- provide advice on museological issues related to collections and exhibitions
- work with the Gallery's curators on research projects
- facilitate access to international networks of artists, curators, researchers, collectors and relevant institutions to further the Gallery's vision and mission

Marketing Advisory Panel

Chew Choon Seng (Chairman)

Chairman, Singapore Exchange Limited

Mike Amour

President, Starcom MediaVest Group APAC

Goh Shu Fen

Principal of R3

Kathy Lai

Chief Executive Officer, National Arts Council

Lynette Pang

Assistant Chief Executive, Marketing Group, Singapore Tourism Board

Tom Doctoroff

Chief Executive Officer, J Walter Thompson Asia Pacific

Michelle Sassoon

Chief Operating Officer, Rubina Watch Company

Paul Soon

Chief Executive Officer, APAC, Possible

Roxanne Taylor

Chief Marketing & Communications Officer, Accenture

The role of the Marketing Advisory Panel is to:

- provide advice, support and recommendations on the development and implementation of innovative marketing strategies and initiatives
- provide ideas and advice to ensure the Gallery's brand is protected, managed and marketed globally in a consistent "best-in-class" approach
- provide regional and global perspectives on trends and new developments in the marketing of museums or attractions, especially on the digital front
- facilitate access to industry networks that can help promote the Gallery and its objectives

Information Technology & Digital Advisory Panel (ITDAP)

Yap Chee Yuen (Chairman)

Executive Vice President, Corporate Services, Genting Singapore PLC

Amit Sood

Director, Google Cultural Institute

Loo Cheng Chuan

Vice President, Amobee, Group Digital Life, Singtel

Dr Ng See-Kiong

Director, Strategic Alliances; and Science and Engineering Research Council (SERC) Programme Director, Urban Systems Initiative

Jane Alexander

Chief Information Officer, The Cleveland Museum of Art

Deepak S Lyer

Managing Director, APAC Lead – Applications Services, Accenture Singapore

The role of the ITDAP is to:

- provide advice on the strategic development and implementation of the Gallery's IT master plan and digital strategy
- provide advice on strategic partnerships and opportunities
- assist in identifying, monitoring and addressing risks related to the overall IT & digital strategy
- provide technical advice in the assessment of the Gallery's technical choices and planning

ARTWORK DONORS

2009

Ho Chee Lick
Mr & Mrs Tan Kuan Ern

2010

Ang Hiong Chiok
Chang Kwang Wee
Family of Cheong Soo Pieng
Chia Wai Hon
Choy Weng Yang
Chua Ek Kay
Chuan Keng Boon
Eng Siak Loy
Fan Shao Hua
Fern Min Eng
Foo Chee San
Goh Beng Kwan
Ho Kah Leong
William Hsiong
Huang Fong
Hwang Fwee Yuh
Keng Tiang Tee
Koe Seow Ching
The late Koh Beng Chee
Family of the late Koh Cheng Foo (Marco Hsu)
Koh Seow Chuan
Kwan Siu Kam
Kwok Kian Woon
Lau Shih Hor

Lee Choon Kee
Lee Soo Chee
Leo Hee Tong
Leong Chun Hong (Stephen)
Lim Choon Jin
Lim Eng Hiong
Lim Hock Ann
Lim Hwee Tiong
Lim Tze Peng
Lim Yew Kuan
Low Puay Hua
Ng Peng Yew
Phua Cheng Phue
Poon Keng Cheong
Private Collector
George Quek Meng Tong
Seah Kang Chui
Soon Chin Tuan
Tan Choo Kuan
Tan Kee Sek
Tan Khim Ser
Tan Oe Pang
Tan Pek Cheng
Tay Chee Toh
Sandy Teng
Terence Teo Chin Keong [donated twice in 2010]
United World College South East Asia
Wang Shuping
Wee Aik Chuan
Nancy Wong
Fanny, Jenny & Alice Yap

Yau Tian Yau, BBM
Family of Mr Yeh Chi Wei
Yong Cheong Thye

2011

Granddaughter of Gerard Pieter Adolfs
Anonymous
Chan Kok Hua
Chua Ek Kay
Dr Leon KL Chew
Fan Shao Hua
See Chak Mun
Tan Sik Yaw
Sandy Teng

2012

Bugis Junction MCST Plan No. 2137
DBS Bank
Teo Eng Seng
Teo Teck Weng & Dana Lam

2013

Chua Soo Bin
Lee Soo Chee
Dr Winston Oh
Yeap Lam Yang

2014

Hong Sek Chern
John Koh
Kwok Kian Woon
Kola Luu
Oh Keh Chai Benny
Family of Tan Yueh Goh
Wu Guanzhong & Family

2015

Chua Eik Seng
Family of the late Tan Chwee Neo
Lim Jen Howe
Lim Yew Kuan
Yu-Chee Chong

Development Partner

Tote Board

Innovation Partner

Accenture

Supported by

Ministry of Culture, Communication and Youth

Art Adoption and Acquisition

BinjaiTree
Emma & Joseph Cherian
Lam Soon Cannery Pte Ltd
Yong Hon Kong Foundation

Gallery's Circle

Seah & Siak
Tan Ean Kiam Foundation
Hugh Young

Collector's Circle

Anonymous
Jazz Chong
Choo Oi Yee
Hwang Yee Cheau & Teoh Teik Kee
Leong Wah Kheong & Tina Leong
Alan Lim Choi Hwee
Pierre & Bolor Lorinet
Ode to Art
Jackson & Diana See
Sotheby's

Associate

@twostylishguys
Allen & Gledhill LLP
BinjaiTree
Vivian and Sharon Chandran
Angeline Chan & Nick Davies
Egon Zehnder International Pte Ltd
Alan Goei
Goldbell Engineering Pte Ltd
David Heng
Winston & Valerie Kwek
Edmund & Trina Lin
Edwin Low
Bharat & Eulalia Masso
Raj & Mary Rajkumar
RHTLaw Taylor Wessing
Jeanette Tan Ai Lin

DONORS

Founding Partners

DBS Bank
Far East Organization
Keppel Corporation
Singtel
United Overseas Bank

Friends

Anonymous
AR43 Architects Pte Ltd
Hiroko Seki Arahari
AXA Art
Lawrence & Celeste Basapa
Chan Lawrence Benjamin
Pauline Chan
C C K Chan
Sandra Chang
Chinese Women's Association
Chong Huai Seng
Francis Choo Y H
Ken Chua
Stephanie Fong
Geh Min
Goh Shuet-Li
Serene Keng
Ashok & Garima Lalwani
Lau How Sin Howie
Terence C W Lim
Lim Saw Chin
Low Chin Loo
Adam A Lyle
Elizabeth Marie Nair
Adeline Ng
Masya S Ong
Doina Palici-Chehab & Mohand Chehab
Susan Peh
Bernadette A Rankine

Sarah & Ben Teh
Charmaine Wai
Woon Wui Jin
Ron Yeoh

Sponsors

Cartier
Perrier Jouet (Official Champagne)

Supporters

The Fullerton Hotel
Graffigna
Grand Park City Hotel
Rendezvous Hotel

ACQUISITIONS

Purchases

Tan Kian Por
Red Jade Vine
1987
Chinese ink and colour on paper
176 x 96 cm

Tan Kian Por
Life
1982
Chinese ink and colour on paper
149 x 82 cm

Tumadi Patri
Memburu Gajah di Hutan Batik
1988
Mixed media on board
86 x 75.5 cm

Zai Kuning
Installing Memory (Box Number 12 of 12)
1992
Mixed media
46.5 x 67.8 x 45 cm

Tan Teo Kwang
Patacasso
1972
Acrylic and ink on rice paper
140.5 x 153 cm

Tan Teo Kwang
Calligraphy or Paintings
1967
Chinese ink on rice paper
235 x 136 cm

Tan Teo Kwang
Wondering Words I
1968
Acrylic and ink on rice paper
40 x 60 cm

Tan Teo Kwang
Wondering Words 2
1968
Acrylic and ink on rice paper
46 x 72 cm

Tan Teo Kwang
Wondering Words 3
1968
Acrylic and ink on rice paper
46 x 100 cm

Yip Cheong Fun
Morning Round
1949
Gelatin silver print
37.4 x 27 cm

Yip Cheong Fun
Homeward Bound
c. 1960s
Gelatin silver print
43 x 35 cm

Yip Cheong Fun
Amidst the Nets
c. 1940s
Gelatin silver print
43 x 36 cm

Yip Cheong Fun
The Fishermen's Daughter
late 1950s
Gelatin silver print
42.6 x 35.5 cm

Yip Cheong Fun
Untitled
Undated
Gelatin silver print
37.8 x 30.6 cm

Yip Cheong Fun
Net Arranging
Undated
Gelatin silver print
37.8 x 30.6 cm

Yip Cheong Fun
Ebb Tide
c. 1950s
Gelatin silver print
37.5 x 43 cm

Yip Cheong Fun
Tropical Scene
undated
Gelatin silver print
38 x 46.5 cm

Yip Cheong Fun
The First Cast
 c. 1968
 Gelatin silver print
 35.5 x 43 cm

Yip Cheong Fun
Rowing at Dawn
 1955
 Gelatin silver print
 30.5 x 39 cm

Yip Cheong Fun
Dawn Break
 c. 1950s
 Gelatin silver print
 42.6 x 35.4 cm

Yip Cheong Fun
Lunchtime
 1950
 Gelatin silver print
 30 x 37.5 cm

Yip Cheong Fun
Laundry
 1940
 Gelatin silver print
 39.2 x 49.2 cm

Yip Cheong Fun
Tough Job II
 1948
 Gelatin silver print
 37.5 x 44.5 cm

Yip Cheong Fun
An Old Chinatown Teacher
 c. 1950s
 Gelatin silver print

Yip Cheong Fun
Anxiety
 c. 1960s
 Gelatin silver print
 38.5 x 17 cm

Yip Cheong Fun
Scolding/ Anguish
 late 1960s
 Gelatin silver print
 42 x 33 cm

Yip Cheong Fun
Long Hair
 1960
 Gelatin silver print
 45 x 35.2 cm

Yip Cheong Fun
Untitled
 Undated
 Gelatin silver print
 44 x 34.5 cm

Yip Cheong Fun
Forbidden Apple
 Undated
 Gelatin silver print
 44 x 34.5 cm

Cheo Chai Hiang
5' X 5' (Inched Deep)
 1972, remade for display in 2015
 Mixed media
 150 x 150 cm

Lee Hock Moh
Flamboyance
 1983
 Chinese ink and colour on paper
 132 x 67 cm

Simryn Gill
Standing Still
 2000-2003
 C-print
 31.4 x 31.4 cm

Tan Oe Pang
Han Acrobatics
 1983
 Chinese ink and colour on paper
 141.6 x 74.5 cm

Tang Da Wu
Don't Give Money to the Arts
 1995
 Mixed media
 78 x 45 cm

Ang Ah Tee
Alley- Chinatown
 1983
 Acrylic on paper
 43 x 43 cm

Ang Ah Tee
Telok Ayer Temple
 1983
 Watercolour on paper
 43 x 43 cm

Ang Ah Tee
Robertson Quay
 1983
 Acrylic on paper
 46 x 61 cm

Ang Ah Tee
Little India
 1977
 Acrylic on paper
 38 x 48 cm

Ang Ah Tee
Teochew Street
 1980
 Acrylic on paper
 38 x 48 cm

Ang Ah Tee
Mama Stall (Sophia Road)
 1986
 Oil on canvas
 60 x 76 cm

Ang Ah Tee
Raffles Primary School
 1971
 Oil on canvas
 76 x 52 cm

Chong Fah Cheong
Woodscape I
 1981
 Chengal wood
 133 x 39 x 14 cm

Chong Fah Cheong
Cube Gate
 2012
 Teak wood
 190 x 120 x 90 cm

Lee Boon Ngan
Singapore Breakfast
 1973
 Oil on canvas
 37.5 x 48 cm

Lee Boon Ngan
Laundry
 1964
 Oil on canvas
 63 x 48 cm

Hua Chai Yong
Portrait 1
 1964
 Watercolour on paper
 38 x 27 cm

Hua Chai Yong
Portrait 2
 1964
 Watercolour on paper
 38 x 27 cm

Tay Boon Pin
Three Quarter View- Old Man
 1959
 Pencil on paper
 49 x 32 cm

Tay Boon Pin
Study of Face- Boy 2
 1962
 Pencil on paper
 49 x 32 cm

Tay Boon Pin
Three Quarter View- Girl with curly hair
 1962
 Pencil on paper
 49 x 32 cm

Tay Boon Pin
Seated Man 4
 1969
 Pencil on paper
 49 x 32 cm

Tay Boon Pin
Seated Boy 2
 1962
 Pencil on paper
 49 x 32 cm

Lee Boon Wang
Seated Man 1
 1963
 Pencil on paper
 42 x 30 cm

Lee Boon Wang
Seated Boy 1
 1962
 Pencil on paper
 30 x 44 cm

Lee Boon Wang
Seated Boy 2
 1962
 Pencil on paper
 30 x 44 cm

Lee Boon Wang
Three Quarter View- Girl with ribbon
 1962
 Pencil on paper
 45 x 30 cm

Lee Boon Wang
Figure Drawing- Sleeping Boy
 1962
 Pencil on paper
 45 x 30 cm

Lee Boon Wang
Front View- Man
 1953
 Pencil on paper
 31 x 23 cm

Lee Boon Wang
Figure Drawing- Seated Man 2
 1962
 Pencil on paper
 44 x 30 cm

Lee Boon Wang
Figure Drawing- Seated Man 3
 1963
 Pencil on paper
 45 x 30 cm

Lee Boon Wang
Three Quarter View- Man 1
 1961
 Pencil on paper
 46 x 32 cm

Ong Tian Soo
Three Quarter View- Man 1
 1960
 Pencil on paper
 43 x 29 cm

Ong Tian Soo
Profile- Boy with Glasses
 1961
 Pencil on paper
 43 x 29 cm

Ong Tian Soo
Three Quarter View- Man 2
 1962
 Pencil on paper
 43 x 29 cm

Ong Tian Soo
Figure Drawing- Seated Boy
 1962
 Pencil on paper
 43 x 29 cm

Ong Tian Soo
Three Quarter View- Man 3
 1960
 Pencil on paper
 48 x 32 cm

Ong Tian Soo
Figure Drawing- Standing Man
 1962
 Pencil on paper
 48 x 32 cm

Tay Boon Pin
Profile- Girl with ribbon
 1963
 Pencil on paper
 49 x 32 cm

Tay Boon Pin
Figure Drawing- Seated Boy 1
 1961
 Pencil on paper
 56 x 47 cm

Tay Boon Pin
Figure Drawing- Seated Man 1
 1959
 Pencil on paper
 49 x 32 cm

Tay Boon Pin
Figure Drawing- Seated Man 2
 1963
 Pencil on paper
 49 x 32 cm

Tay Boon Pin
Figure Drawing- Seated Man 3
 1963
 Pencil on paper
 49 x 32 cm

Tay Boon Pin
Figure Drawing- Seated Old Man 1
 1963
 Pencil on paper
 49 x 32 cm

Tay Boon Pin
Figure Drawing- Seated Old Man 2
 1972
 Pencil on paper
 62 x 45 cm

Tay Boon Pin
Study of Face- Boy 1
 1962
 Pencil on paper
 32 x 49 cm

Tay Boon Pin
Three Quarter View- Old Lady
 1963
 Pencil on paper
 32 x 49 cm

Tay Boon Pin
Figure Drawing- Seated Old Man 3
 1971
 Pencil on paper
 59 x 47 cm

Chen Wen Hsi
Gibbons
 1977
 Ink and colour on paper
 190 x 488 cm

Kim Lim
A Minor
 1979
 Woodcut (Silver on brown)
 48 x 48 cm

Kim Lim
C Major
 1979
 Woodcut (Silver on brown)
 48 x 48 cm

Kim Lim
Gate
 1974
 Woodcut (Blue on white)
 46.5 x 62 cm

Kim Lim
Gate
 1974
 Woodcut (White on white)
 46.5 x 62 cm

Kim Lim
Gate
 1974
 Woodcut (White on japanese paper)
 41 x 53 cm

Kim Lim
Stack
 1975
 Woodcut (Silver on white)
 43 x 60.5 cm

Kim Lim
Stack
 1975
 Woodcut (Silver on beige)
 43 x 60.5 cm

Kim Lim
Jaune Fonce
 1972
 Aquatint
 44 x 44 cm

Kim Lim
Brown Aquatint
 1972
 Aquatint on paper
 44.5 x 43.8 cm

Kim Lim
Ladder Series
 1972
 Ink on paper
 59 x 45 cm

Kim Lim
Ladder Series V
 1972
 Ink on paper
 58 x 45 cm

Kim Lim
Time Shift 3
 1993
 Screenprint
 39 x 52 cm

Kim Lim
Time Shift D
 1993
 Screenprint
 39 x 52 cm

Kim Lim
BX Series
 1975
 Relief print on paper
 40.5 x 50.5 cm

Kim Lim
BX
 1975
 Relief print on paper
 19.7 x 23.2 cm

Kim Lim
Abacus
 1959
 Plaster and wood
 44.4 x 55.9 x 5.1 cm

Kim Lim
Pegasus
 1962
 Wood
 106.7 cm

Kim Lim
Column 1971-72
 1971-1972
 Stainless steel
 190.5 x 50.8 x 22.2 cm

Kim Lim
Intervals II
 1973
 Wood
 182.8 cm height

Kim Lim
Interstices III
 1977
 Wood- mahogany
 289.5 cm height

Kim Lim
Irrawaddy
 1979
 Wood- pine
 81.3 x 10.2 x 5.1 cm

Kim Lim
Long Wall Piece
 1987
 Marble- Churinsa
 95 x 7 cm

Kim Lim
River- Run
 1992-1993
 Hoptonwood Stone
 47.6 x 115.57 x 15.24 cm

Kim Lim
Naga
 1984
 Portland Stone
 20 cm each section

S. Mohidir
Dalam
 1975
 Acrylic on canvas
 66 x 92 cm

Ho Tzu Nyen
Utama: Every Name in History is I
 2003/2015
 Video and oil on canvas
 Variable dimensions

Lim Yew Kuan
Young Teacher
 1963
 Oil on canvas
 76 x 61 cm

Lim Yew Kuan
Celebrities in Strathmore
 1958
 Oil on canvas
 42 x 50 cm

Lim Yew Kuan
Ether
 1959
 Oil on board
 28 x 60 cm

Lim Yew Kuan
See Hear Speak
 1955
 Oil on board
 66 x 40.5 cm

Lim Yew Kuan
Malay Boy
 1957
 Oil on canvas
 66 x 40.5 cm

Lim Yew Kuan
Docking
 1957
 Oil on canvas
 41 x 71 cm

Lim Yew Kuan
Blocks and Rose
 1959
 Oil on canvas
 85.5 x 53 cm

Lim Yew Kuan
Monday Blues
 1959
 Oil on canvas
 68.5 x 101.5 cm

Lim Yew Kuan
Nude- The Back
 1960
 Oil on canvas
 66.5 x 101 cm

Lim Yew Kuan
Self Portrait
 1959
 Oil on canvas
 76 x 50.5 cm

Lim Yew Kuan
FN- 017
 1960
 Pencil on paper
 42 x 29 cm

Lim Yew Kuan
Young Lady
 1963
 Oil on canvas
 74 x 60 cm

Lim Hak Tai
Hill
 1955
 Oil on board
 41 x 51 cm

Lim Hak Tai
Shipyards
 1956
 Oil on board

Lim Hak Tai
Tanjong Rhu
 1952
 Oil on board
 40.5 x 50.5 cm

Lim Hak Tai
Still Life Flowers
 1938
 Oil on canvas
 40.5 x 30.5 cm

Lim Hak Tai
Malay Wedding
 1952
 Acrylic on board
 70.5 x 96 cm

Lim Hak Tai
Woes of the Poor
 1953
 Collage
 17.5 x 15 cm

Li Dezhuang
Water Margin I
 1980s
 Chinese ink and acrylic on paper
 240 x 120 cm

Charles Henry Cazalet
Title not known (View of Penang Hill)
 1856
 Watercolour laid down on card
 34.8 x 24.5 cm

Charles Henry Cazalet
Rock on the road to Western Hill
 1856
 Watercolour laid down on card
 34.8 x 24.5 cm

William Daniell
View of the Great Tree, Prince of Wales Island
 1821
 Aquatint engraving on paper
 58.5 x 43 cm

William Daniell
View of Glugor House and the Spice Plantations
 1821
 Aquatint engraving on paper
 71 x 46 cm

William Daniell
View from Halliburton's Hill
 1821
 Aquatint engraving on paper
 71 x 46 cm

San Minn
Age of Full Bloom
 1979
 Oil and metal chain on canvas
 89 x 59 cm

San Minn
The Drunkard
 1971-1979
 Pastel and enamel on paper
 60 x 76 cm

San Minn
Building
 1979
 Oil on canvas
 116 x 61 cm

San Minn
Agony
 1983
 Oil on canvas
 36 x 153 cm

Michael Shaowanasai
Exotic 101
 1997
 Metal pole, circular platform and performance video

Svay Ken
Monthly Mandatory Meeting, 1975- 1979
 1994
 Oil on canvas
 70 x 130 cm

Fua Haribhitak
Face
 c. 1956
 Oil on canvas
 65 x 55 cm

Chamruang Vichienket
Group
 1965
 Bronze
 147 x 33 cm

Sompot Upa-In
Mother
 1961
 Bronze
 65 x 35 x 30 cm

Melati Suryodarmo
Der Sekundentraum
 1998-1999
 Lambda prints, video and used clothes

Tran Trung Tin
You, Hanoi
 1973
 Oil on newsprint
 54.9 x 38.7 cm

Tran Trung Tin
Naivety
 1973
 Oil on newsprint
 55.6 x 39.4 cm

Tran Trung Tin
People of Hanoi
 1972
 Oil on newsprint
 39.3 x 56 cm

Tran Trung Tin
Questions Amidst Life
 1973
 Oil on newsprint
 54.7 x 38.3 cm

Tran Trung Tin
Untitled (Abstract)
 1972
 Oil on newsprint
 56.2 x 38.9 cm

Tran Trung Tin
Untitled (Abstract)
 1971
 Oil on newsprint
 55.1 x 39.2 cm

Tran Trung Tin
Untitled (Abstract)
 1971
 Oil on newsprint
 54.5 x 39.2 cm

Tran Trung Tin
Untitled (Abstract)
 1972
 Oil on newsprint
 54.2 x 39 cm

Krisna Murti
12 Hours in the Life of Agung Rai, the Dancer
 1993, reconstructed in 2014
 Video installation, white images, tree branches and
 rice husks
 13 x 18 cm

Nirmala Dutt Shanmughalingam
Your Beautiful Home
 1975
 Collage and acrylic on board
 76.6 x 61 cm

Nirmala Dutt Shanmughalingam
Vietnamese Refugees, Cycle I, Vietnamese Refugees
 1979
 Collage and acrylic on board
 132 x 81 cm

Nirmala Dutt Shanmughalingam
Kampong Polo I
 1981
 Silkscreen and acrylic on canvas
 122 x 122 cm

Nirmala Dutt Shanmughalingam
Self Portrait
 1999
 Collage and acrylic on canvas
 101.5 x 91.5 cm

Hernando R. Ocampo
Scrapbook
 1999
 Scrapbook containing various papers
 42 x 33 x 14 cm

J. Elizalde Navarro
Untitled (Sculpture)
 c. 1960s
 Welded Metal
 208 x 113 x 87.5 cm

Ismail Zain
Phantom
 1988
 B/W digital prints
 55 x 47.5 cm

Ismail Zain
The Eye has a Veil
 1988
 B/W digital prints
 55 x 47.5 cm

Ismail Zain
Lalat Makan Hati Siti Mastura
 1988
 B/W digital prints
 55 x 47.5 cm

Ismail Zain
Bruce Springteen
 1988
 B/W digital prints
 55 x 47.5 cm

Navin Rawanchaikul & Rikrit Tiravanija
Cities on the Move 6, Bangkok
 1999
 Acrylic on canvas
 170 x 120 cm

Albert Hahn. Sr
Poster for Colonial Exhibition, Semarang
 1912
 Lithograph on paper mounted on linen
 108.5 x 82.5 cm

Kassian Cephas
Untitled (Woman Working)
 c. 1990
 Photography (Albumen Prints)
 9.8 x 13.9 cm

Kassian Cephas
Untitled (Steaming rice in bamboo baskets)
 c. 1990
 Photography (Albumen Prints)
 10 x 14.1 cm

Kassian Cephas
Untitled (Weaving cotton cloth for sarong)
 c. 1990
 Photography (Albumen Prints)
 10 x 14.1 cm

Kassian Cephas
Untitled (Grating coconut for tiffin)
 c. 1990
 Photography (Albumen Prints)
 9.8 x 14 cm

Kassian Cephas
Untitled (Javanese selling native drink)
 c. 1990
 Photography (Albumen Prints)
 9.8 x 13.9 cm

Kassian Cephas
Untitled (Playing cards)
 c. 1990
 Photography (Albumen Prints)
 10.1 x 13.9 cm

Kassian Cephas
Untitled (Spinning cotton)
 c. 1990
 Photography (Albumen Prints)
 10.1 x 14.1 cm

Kassian Cephas
Untitled (Javanese smoking)
 c. 1990
 Photography (Albumen Prints)
 10 x 14.1 cm

Kassian Cephas
Untitled (Selling fruit)
 c. 1990
 Photography (Albumen Prints)
 9.8 x 14 cm

Kassian Cephas
Untitled (Water carrier)
 c. 1990
 Photography (Albumen Prints)
 9.9 x 14.1 cm

Kassian Cephas
Untitled (Caboe, Servant Maid)
 c. 1990
 Photography (Albumen Prints)
 10.1 x 14 cm

Kassian Cephas
Untitled (Girls dressing their hair)
 c. 1990
 Photography (Albumen Prints)
 13.9 x 9.8 cm

Kassian Cephas
Untitled (Portrait of a Javanese girl)
 c. 1990
 Photography (Albumen Prints)
 13.8 x 9.8 cm

Kassian Cephas
Untitled (Over the balcony)
 c. 1990
 Photography (Albumen Prints)
 9.9 x 14 cm

Kassian Cephas
Untitled (Javanese lady)
 c. 1990
 Photography (Albumen Prints)
 10 x 14 cm

Kassian Cephas
Untitled (Girls in sarong)
 c. 1990
 Photography (Albumen Prints)
 9.9 x 14 cm

Kassian Cephas
Untitled (Javanese massage)
 c. 1990
 Photography (Albumen Prints)
 9.7 x 14.1 cm

Kassian Cephas
Untitled (Girl in sarong)
 c. 1990
 Photography (Albumen Prints)
 9.9 x 14 cm

Donations

Fan Chang Tien
Bamboo and Rock
 1983
 Chinese ink on paper
 179 x 95 cm
 Gift of Chua Eik Seng

Wang Zhen
Old Man of the South Pole
 1924
 Chinese ink and colour on paper
 110 x 38 cm
 Gift of Chua Eik Seng

Zhu Wenyun
Bamboo and Rock
 1930
 Chinese ink on paper
 39.5 x 289.5 cm
 Gift of Chua Eik Seng

Lim Hak Tai
Seal Stamps of Lim Hak Tai with Calligraphy by Tan Tee Chie
 1991
 Ink
 69 x 38 cm
 Gift of Mr Lim Yew Kuan

Lim Hak Tai
Calligraphy Couplet in Clerical Script
 Undated
 Ink on rice paper
 108 x 22 cm
 Gift of Mr Lim Yew Kuan

Lim Hak Tai
Calligraphy Couplet in Clerical Script
 Undated
 Ink on rice paper
 132 x 40 cm
 Gift of Mr Lim Yew Kuan

Lim Hak Tai
Seal Stamps of Lim Hak Tai with Calligraphy by Tan Kian Por
 2011
 Ink on rice paper
 90 x 34 cm
 Gift of Mr Lim Yew Kuan

Lim Hak Tai
Peony
 1947
 Ink and colour on rice paper
 141 x 34 cm
 Gift of Mr Lim Yew Kuan

Lim Hak Tai
Calligraphy in Clerical Script
 Undated
 Ink on rice paper
 78.5 x 35.5 cm
 Gift of Mr Lim Yew Kuan

Lim Hak Tai
Bamboo 6
 1959
 Ink on rice paper
 130 x 29 cm
 Gift of Mr Lim Yew Kuan

Lim Hak Tai
Plum Blossoms
 Undated
 Ink on rice paper
 65 x 25 cm
 Gift of Mr Lim Yew Kuan

Lim Hak Tai
Fire
 1961
 Acrylic on board
 59 x 75.5 cm
 Gift of Mr Lim Yew Kuan

Lim Hak Tai
Bamboo 4
 1952
 Ink on rice paper
 107 x 37 cm
 Gift of Mr Lim Yew Kuan

Lim Yew Kuan
FN1958-013
 1958
 Pencil on paper
 30.5 x 21 cm
 Gift of Mr Lim Yew Kuan

Lim Yew Kuan
MN1959-030
 1959
 Pencil on paper
 37 x 21 cm
 Gift of Mr Lim Yew Kuan

Lim Yew Kuan
Nanyang University
 1956
 Oil on canvas
 48 x 68 cm
 Gift of Mr Lim Yew Kuan

Lim Yew Kuan
St. Thomas Walk Campus
 1952
 Oil on canvas
 61.5 x 76.5 cm
 Gift of Mr Lim Yew Kuan

Lim Yew Kuan
For the Future Generation II
 1954
 Etching
 20.5 x 18.5 cm
 Gift of Mr Lim Yew Kuan

Lim Yew Kuan
Vagrant
 1954
 Etching
 13.5 x 9.5 cm
 Gift of Mr Lim Yew Kuan

Lim Yew Kuan
SK1954-07
 1954
 Pencil
 36.5 x 55 cm
 Gift of Mr Lim Yew Kuan

Lim Yew Kuan
SK1954-22
 1954
 Pencil
 33 x 55 cm
 Gift of Mr Lim Yew Kuan

Lim Yew Kuan
By the Rail 1
 1961
 Etching
 29.5 x 25 cm
 Gift of Mr Lim Yew Kuan

Lim Yew Kuan
By the Rail 2
 1961
 Etching
 29.5 x 25 cm
 Gift of Mr Lim Yew Kuan

Lim Yew Kuan
Winter in London
 1961
 Litography
 35 x 24 cm
 Gift of Mr Lim Yew Kuan

Lim Yew Kuan
Hyde Park
 1961
 Oil on canvas
 51 x 76 cm
 Gift of Mr Lim Yew Kuan

Lim Yew Kuan
Symphony 3
 1965
 Etching
 15 x 10.2 cm
 Gift of Mr Lim Yew Kuan

Lim Yew Kuan
Place Vendome 1
 1961
 Etching
 28.3 x 18 cm
 Gift of Mr Lim Yew Kuan

Lim Yew Kuan
Place Vendome 3
 1961
 Etching
 28.3 x 18 cm
 Gift of Mr Lim Yew Kuan

Lim Yew Kuan
Place Vendome 5
 1961
 Etching
 28.3 x 18 cm
 Gift of Mr Lim Yew Kuan

Lim Yew Kuan
Place Vendome 7
 1961
 Etching
 28.3 x 18 cm
 Gift of Mr Lim Yew Kuan

Kim Lim
Woodcut 'A Minor'
 1979
 Woodcut on hand-made Japanese paper
 58 x 57.3 cm
 Gift of Lim Jen Howe

Kim Lim
Woodcut 'C Major'
 1979
 Woodcut on hand-made Japanese paper
 58 x 57.3 cm
 Gift of Lim Jen Howe

Kim Lim
A
 1995
 Screenprint
 50.5 x 57.5 cm
 Gift of Ms Yu-Chee Chong

Richard Walker
Tranquility - The Old Sage
 c. 1950s
 Oil on canvas
 50 x 40 cm
 Gift of the family of the late Madam Tan Chwee Neo

Richard Walker
Where East Meets West
 1952
 Oil on canvas
 50 x 60 cm
 Gift of the family of the late Madam Tan Chwee Neo

Richard Walker
Hari Raya - Gathering at the Ferry
 c. 1940s - 50s
 Oil on canvas
 60 x 40 cm
 Gift of the family of the late Madam Tan Chwee Neo

Richard Walker
Anak Laut
 c. 1940s - 50s
 Oil on canvas
 60 x 40 cm
 Gift of the family of the late Madam Tan Chwee Neo

Richard Walker
The Madonna
 c. 1940s - 50s
 Oil on canvas
 45 x 30 cm
 Gift of the family of the late Madam Tan Chwee Neo

Richard Walker
Duck
 1957
 Ink and watercolour on paper
 50 x 30 cm
 Gift of the family of the late Madam Tan Chwee Neo

Richard Walker
Cockere!
 1959
 Ink and watercolour on paper
 50 x 30 cm
 Gift of the family of the late Madam Tan Chwee Neo

Richard Walker
Rabbit
 1957
 Ink and watercolour on paper
 50 x 30 cm
 Gift of the family of the late Madam Tan Chwee Neo

Richard Walker
Cockatoo
 1957
 Ink and watercolour on paper
 50 x 30 cm
 Gift of the family of the late Madam Tan Chwee Neo

