



SURPRISE YOU

TRA

LET *Art* SURPRISE YOU

Olafur Eliasson. *Room
for one colour.* 1997.
Monofrequency lamps,
dimensions variable
© Olafur Eliasson

589

NANOMETRES

of yellow light are all that's needed to
transform the way we see the world:
from full colour to monochrome.



5, 000, 000

VISITORS

have been surprised, moved and inspired
by the Gallery since we opened.



1,
137,
100

CURIOUS CLICKS

from visitors who engaged with us digitally.



Tatsuo Miyajima. *Mega Death.*
1999/2016. LED, IC, electric wire
and infrared sensor, dimensions
variable. Domus Collection.
© Domus Collection and Tatsuo
Miyajima

Figure for 1 April 2018 to
31 March 2019, rounded off
to the nearest hundred.

436, 000

CHILDREN

whose imaginations took flight at
the Keppel Centre for Art Education.

Figure for 1 April 2018 to
31 March 2019, rounded off
to the nearest hundred.

29

COLLABORATIONS

with the world's leading museums put
us in good company to advance new
perspectives on Southeast Asian art.

Artist Latiff Mohidin addresses
the audience at *Latiff Mohidin:
Pago Pago (1960-1969)*, ILHAM
Gallery, Kuala Lumpur. Image
courtesy of ILHAM Gallery.

Figure for 1 April 2018 to
31 March 2019.

I MAY MAKE SOMETHING OF A PAINTER...

In 1930, an 18-year-old Lim, a student at Raffles Institution, was overjoyed when he received a prize from his art teacher Richard Walker, who later became the Superintendent of Art for schools in Singapore. He declared that he had fallen in love with art, and believed that he had the confidence, talent and industry to "make something of a painter."

Unfortunately, Lim's family could not afford to send him to art school, and he had to find employment after graduating from Raffles Institution in 1932. However, Lim persevered with art and maintained a life-long friendship with Walker, who was an important early influence. Walker emphasised close observation, draughtsmanship, and technical proficiency, which complemented the school's curricular focus on watercolour. As a result, Lim gained a strong foundation in painting and drawing landscapes, portraits and still-lives in various media.

Over time, Lim came to focus on painting landscapes in watercolour. This choice of medium is understandable. Oil paint was relatively more expensive, and there was no space for Lim to set up a studio for oil painting. Lim also loved nature and taking long walks; and given watercolour's portability, luminosity and fast-drying properties, he likely felt it better suited for capturing the transience of nature with directness and immediacy.

NO.

MUSEUM

in Southeast Asia.

Guests at the exhibition opening of
Lim Cheng Hoe: Painting Singapore.

Based on *The Art Newspaper's*
2018 annual survey on museum
attendance worldwide.

Contents

14 CHAIRMAN'S
REFLECTIONS

16 CEO AND
DIRECTOR'S
REVIEW

18 THE WEIGHT
OF NUMBERS

20 ART SPARKS
CURIOSITY

32 ART CREATES
CONNECTIONS

44 ART ADVANCES
KNOWLEDGE

58 ART IGNITES
POTENTIAL

64 ART PAYS IT
FORWARD

72 BOARD OF
DIRECTORS AND
MANAGEMENT

76 WE ARE
THE GALLERY

OUR MISSION

A progressive art museum that fosters and inspires a thoughtful, creative and inclusive society.

OUR VISION

We create dialogues between the art of Singapore, Southeast Asia and the world through collaborative research, education and exhibitions.

We provide a memorable experience through outstanding collections and innovative programming in a historical landmark.

Latiff Mohidin. *Mindscape 17*. 1983.
Oil on canvas. 82 x 64 cm. Gift of
BinjaiTree in memory of Chia Yew
Kay and Tan Kim Siew. Collection
of National Gallery Singapore.



“Art’s influence lies at the heart of the Gallery’s purpose. It has the power to move us to be more tolerant of differences.”

Chairman’s Reflections

We live in a turbulent world today amidst cultural, political, social and economic conflicts. The unprecedented use of social media that has both rallied and divided us magnifies these moments of discord. It heightens raw emotions, revealing the animal spirit in mankind. How can we tame such charged feelings? More than ever, art has a civilising role to play.

Art’s influence lies at the heart of the Gallery’s purpose. It has the power to move us to be more tolerant of differences. Personal encounters with artworks inspire self-reflection and compassion. As we see and understand the world through different eyes, it expands our notion of “we.” In this way, art invites us to participate in social and political discussions with greater sensitivity, restraining our untamed reactions in the face of discord.

An early exposure to art helps our future generations to be better at negotiating differences and finding their equilibrium in complexities. The Gallery’s mission to nurture openness in our young begins with our programmes at the Keppel Centre for Art Education and the *Children’s Biennale*. These draw on a pedagogy of listening where teachers actively listen to children. A stimulating and affirming rapport is established between child and educator. Both are co-creators in the learning journey. Children grow in confidence and as individuals able to respond to diverse and even opposing ideas with empathy and creativity.

We are mindful of our role as a civic space where perspectives are shaped. Let us be attuned to the needs of our diverse communities and draw on the transformative power of art.

HSIEH FU HUA
Chairman



SIK
CHING

CEO and Director's Review

"Three continents, two world wars, summed up in one arresting gaze," announces one of many empty picture frames we hung around the city. It makes an enigmatic reference to Georgette Chen's *Self-Portrait*. A foremost artist of her time, Chen (1906 or 1907–1993) witnessed wars and revolutions, and studied in leading cultural capitals: Paris, New York and Shanghai. Her sumptuous oils, which are on display in our DBS Singapore Gallery, are windows into her remarkable story. These stories that art tells, unite us across time and space. They fill our galleries with the tenor of life and have delighted the five million (and counting) visitors who came this year. Ranked at 32nd place, we are the only museum in Southeast Asia to qualify for *The Art Newspaper's* annual global survey of museum attendance. This spurs us to continually evolve in the ways we connect with our visitors.

If the magic of storytelling is shared by all, how can our exhibitions and programmes add to, adapt or remake age-old tales? The answer is in collaboration: to harness the power of diversity and improve accessibility. From academics to the common person, everyone participates in creating this cultural space and are in turn shaped by it. Our partnerships with institutions such as ArtScience Museum, Centre Pompidou, Museum of Modern Art Tokyo, and Museum of Modern and Contemporary Art Korea have placed Southeast Asian art into new contexts. Our "Art in ASEAN" audio tour, created in the eight major Southeast Asian languages, celebrates the region as a melting pot of cultures as well as announces Singapore's ASEAN chairmanship.

**"If the magic of storytelling
is shared by all, how can our
exhibitions and programmes
add to, adapt or remake age-
old tales?"**

In the midst of a year brimming with activity, we connected with migrant workers and caregivers through experiential tours and talks focused on art's uplifting and empowering qualities. This is a sampling of our pluralistic approach to programming, and we look forward to sharing art's many surprising joys with more.

The moments of jubilation in a year of inspiration, captured in this album, have been possible through the solid foundation of support we receive. We express deep appreciation to our partners, donors, patrons, artists, front-of-house, back-of-house, docents and volunteers who have worked with us. Together, we champion a future filled with art, one that surprises and moves us at every turn.

"One man started a fire that travelled 10,915 km," another picture frame waxes poetic. Who might this trailblazer be? The answer to that awaits you at our UOB Southeast Asia Gallery. Let art surprise.

CHONG SIAK CHING
Chief Executive Officer

EUGENE TAN
Director



EUGENE

The Weight of Numbers

78
%

Brand awareness*

The Gallery is the most preferred museum in Singapore*

21,400

Visitors who enjoyed our daily guided tours

135,400

Social media followers

1,121,900

Visitors who participated in our festivals and public programmes

1,370,400

Visitors to our exhibitions

1,779,600

Visitors to the Gallery

Le principe d'incertitude, *Learning*, 2019, performed at National Gallery Singapore in collaboration with T.H.E Company and T.H.E Second Company.

These figures cover the period 1 April 2018 to 31 March 2019, rounded off to the nearest hundred.

*Results based on a survey conducted by Ipsos in February 2019.

44

THREE-METRE LONG BARBED WIRE RODS

make up Mona Hatoum's artwork, lending a menacing twist to its delicate appearance.

Mona Hatoum. *Impenetrable.*
2009. Black finished steel and
fishing wire. 300 x 300 x 300 cm.
Collection of Yuz Foundation.
© Mona Hatoum

"The art collection is fascinating ...
each artwork speaks differently."
—Gallery visitor

What can art be? What forms can it take? With
our ambitious exhibitions and programmes,
we challenge your understanding of art and
open you up to its vast possibilities.

ART SPARKS CURIOSITY

Minimalism: Space. Light. Object.

Minimalism: Space. Light. Object. was an exhibition so ambitious in scale and scope that it took not one, but two museums to stage. This unprecedented global survey of Minimalism, shown in the Gallery's Singtel Special Exhibition Gallery and also ArtScience Museum, addressed the blind spots in the history of the movement from an Asian perspective.

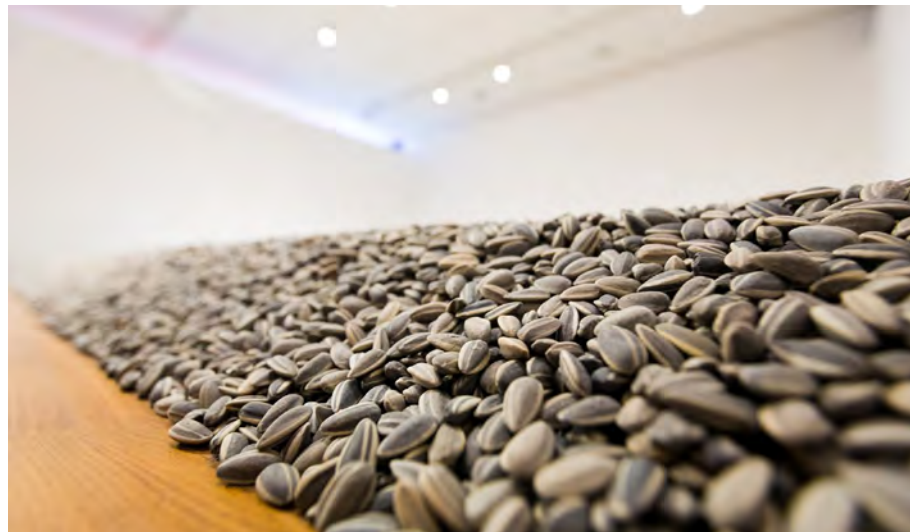


From top:

Peter Kennedy. *Neon Light Installations.* 1970–2002. Neon, composition board and synthetic polymer paint. 235 x 1192.2 x 8.6 cm. Purchased 2004. Collection of Museum of Contemporary Art Australia, Sydney. © Peter Kennedy

Ai Weiwei. *Sunflower Seeds.* 2010. Porcelain. Display dimensions variable. Purchased with assistance from Tate International Council, the American Patrons of Tate, the Art Fund, and Stephen and Yana Peel 2012. Collection of Tate. © Ai Weiwei

Charlotte Posenenske. *Series D (Square Tubes),* reproduction. 1967/2018. Cardboard. Display dimensions variable. Collection of Mehdi Chouakri Gallery, Berlin. © Burkhard Brunn (Estate of Charlotte Posenenske)



9,700
KILOGRAMS

The massive weight of Ai Weiwei's *Sunflower Seeds* installation in *Minimalism: Space. Light. Object.* The thousands of intricately handcrafted ceramic seeds form a huge carpet on the floor, commenting on the “made-in-China” phenomenon of mass production through references to ancient craftsmanship, contemporary symbolism and personal memory.

Charlotte Posenenske asked the question: **HOW CAN ART BE MADE AS SIMPLE AS POSSIBLE?** Her *Series D (Square Tubes)* uses corrugated cardboard because it is light and inexpensive, challenging the production of art as an elite commodity. She invited collaborators to participate in the production of the work by assembling the pieces to respond to and alter the architecture of the space.



(Re)collect: The making of our art collection

Did you know that we have works whose creators' mysterious identities may remain forever unknown? In *(Re)collect: The making of our art collection*, we revealed the untold stories and curious cases behind our national heritage and its key architects. From visionary philanthropists to institutional forerunners, this show at the Singtel Special Exhibition Gallery brought our past to life.



11,000 OLD MEDICINE BOTTLES

filled with black-and-white photographs of elderly villagers are stacked in towers in Thai artist Navin Rawanchaikul's *Asking for Nothingness*. The countless images of individuals documented painstakingly by the artist shed light on the lives of those who are marginalised by the rapid urbanisation of society.



From left:

Cheo Chai-Hiang. *And Miles to Go before I Sleep.* 1975. Wood, metal and ink. 90 x 54 x 40 cm. Gift of the artist. Collection of National Gallery Singapore.

Navin Rawanchaikul. *Asking for Nothingness.* 1995–1997. Glass bottles with cork stoppers, photographs and wooden columns. Approx. 244 x 393 x 393 cm. Collection of National Gallery Singapore.

8,630
ARTWORKS
(AND COUNTING) IN
OUR COLLECTION.

As the world's largest institutional collection of modern and contemporary Southeast Asian art, we are a treasury of memories, captivating stories and challenging ideas.*

*Figure is based on statistics at time of the exhibition.



Lim Cheng Hoe: Painting Singapore

A clerk at the Public Works Department, Lim Cheng Hoe was also one of Singapore's leading watercolourists. To understand his artistic motivations, we delved into his rich interior life, with quotes from his diaries displayed alongside his delicate renderings of light and life. This unprecedented access to the artist's thinking was made possible through the digitisation of 22 of his personal diaries, shared by his family and archived by the Gallery's Resource Centre.



Lim Cheng Hoe: Painting Singapore was visitors' **LAST CHANCE TO SEE LIM'S SINGAPORE RIVER MASTERPIECE**, before it was "laid to rest." Why? That's because paper works need to "rest" under strict light and temperature control for extended periods after display for preservation.



Wu Guanzhong: Expressions of Pen & Palette

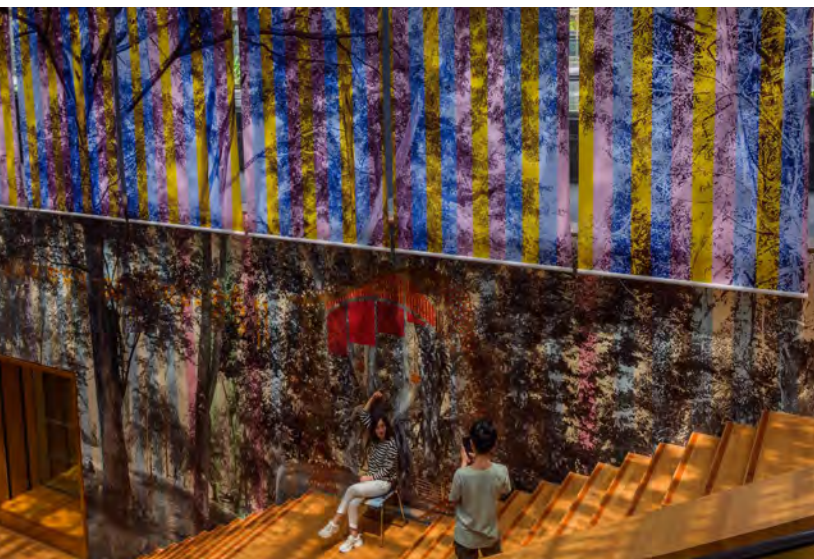
Acclaimed for his deft brushstroke, Wu Guanzhong is less well-known for wielding a sharp pen. *Wu Guanzhong: Expressions of Pen & Palette* explores this 20th-century artistic giant's prose. Sparkling with wit and verve, his writings offer piquant counterpoints to his exquisite modern paintings.



"I WRITE IN BETWEEN PAINTING, conveying emotions and thoughts which cannot be expressed in my paintings [...] I think there must be people who are in tune with my work, and can uncover the path to view the two banks [literature and painting]; together, they are part of the same landscape."
– Wu Guanzhong

OUTBOUND

Chance upon art where you least expect it. Our *OUTBOUND* series of contemporary commissions activates public spaces outside of our galleries, enticing inquisitive minds and playful wanderers.



Gary Carsley and Jeremy Chu. *The Regency Made Me Blind*. 2018. Digital print on coloured photocopier paper, vinyl stickers and backlit film, mechanised blind rollers, IKEA Gilbert chair.

See yourself reflected in the 11,050 acrylic mirror panels that make up Jane Lee's installation *Nowhere*. Its **KALEIDOSCOPE OF FITTING REFLECTIONS** is a reminder that the only certainty in life is the fleeting present.



5,000 SHEETS

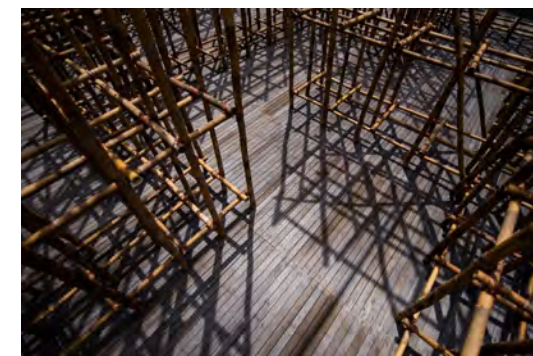
of individually printed A4-sized photocopier paper were pasted on our walls to form a digitally composited image of Southeast Asian botanical gardens for Gary Carsley and Jeremy Chu's *The Regency Made Me Blind*.

Ng Teng Fong Roof Garden Commission

The world's leading artists take over our roof garden with stunning new installations, offering unique perspectives on our locality, culture and history.



"It is not what you see that is important but **WHAT TAKES PLACE BETWEEN PEOPLE**": these words by Rirkrit Tiravanija encapsulate the experience of 38,800 people who explored his immersive installation *untitled 2018 (the infinite dimensions of smallness)* at this year's Ng Teng Fong Roof Garden Commission, made possible by Far East Organization.



Rirkrit Tiravanija. *untitled 2018 (the infinite dimensions of smallness)*. 2018. Installation view at the Ng Teng Fong Roof Garden Gallery.

Siapa Nama Kamu? Art in Singapore since the 19th Century



Our permanent galleries breathe life into Singapore and Southeast Asian art and its histories, illuminated by the region's most compelling artistic practices and most significant works. The heart and soul of the Gallery, the DBS Singapore Gallery and UOB Southeast Asia Gallery connect our art and our stories with those of the region and the world.

At the DBS Singapore Gallery, over 300 works of art in an impressive array of mediums (from natural history drawings to sculpture and video) chronicle the development of Singapore's art in vivid detail.

Key artworks recently added to the Gallery's collection include this striking radial composition by Filipino artist Pacita Abad and unposed yet captivating photos by Singapore artist Lim Kwong Ling shot in the 1970s.



Pacita Abad. *Evil Eye*. 1983. Acrylic, plastic buttons and ribbons on stitched and padded canvas. 132.5 x 263.5 cm. Gift of Jack and Kristiyani Garrity. Collection of National Gallery Singapore.

Between Declarations & Dreams: Art of Southeast Asia since the 19th Century

Situated in the Former Supreme Court building, the UOB Southeast Asia Gallery retains many elements of the original architecture, such as the panelled wooden-ceiling shown here, adding a historical layer to the museum experience.



Did you know that our long-term exhibitions in the DBS Singapore Gallery and UOB Southeast Asia Gallery **NEVER REMAIN STATIC?** Artworks are regularly added and removed throughout the year!



Lim Kwong Ling. *Hawkers* (马来儿童在马琳百列叫). 1970. Gelatin silver print on paper. 40.4 x 50.8 cm. Gift of the artist and his family.



800,
000
PEOPLE

came to revel in diverse artistic expressions and reconnect with their cultural heritage in *Light to Night 2019: Traces and Echoes*, made possible with the support of the Tote Board and neighbours in the Civic District.

“I think it is a very special experience gained, even if you are not into arts—there are still things for you to see.”
—Gallery visitor

Some like it artful, some like it charged; some like it full of fun, come day or night. Offering different strokes for different folks, our programmes found resonance with the full spectrum of our audiences.

ART CREATIONS
CONNECTIONS

With brio and flair, our festivals reach out to wider audiences through electrifying and original experiences of art beyond our walls.

With music for the soul and feasts for the senses, we doubled the extravaganza of our annual *Light to Night Festival* with two editions over six weekends, transforming the Civic District into a playground of imagination and carnival of wonder.



The **CMC DISTRICT** is an arts and cultural precinct where grand colonial buildings stand alongside modern architectural feats. These include: National Gallery Singapore, Asian Civilisations Museum, St Andrew's Cathedral, Esplanade – Theatres on the Bay, The Arts House, and Victoria Theatre and Victoria Concert Hall.

In the Singapore Art Week edition of the festival, we harnessed our innate invisible powers—our five senses—to deliver heady sensorial experiences. Installations and performances with intriguing smells, sounds and textures triggered surprising sensory connections in our visitors.

With the City Hall and Former Supreme Court buildings as setting, **FORGOTTEN FIGURES AND SOCIAL MEMORY** underpinning key moments in Singapore's history were brought out of the shadows in Ground Z-0's night-time experiential theatre.



French artist Tal Isaac Hadad's *Recital for Masseur* installation considers the relationship between the voice and the body.

Our bodily scents are unique to us, just as our fingerprints are. Renowned smell researcher and artist Sissel Tolaas revealed this to us in *eau d'you Who Am I* where she distilled our smell profiles to uncover the layers of our identity that have been sanitised and deodorised.



War, surrender and proclamations: these are but a few sights the Civic District has witnessed over Singapore's 700-year history. The special Bicentennial edition of the *Light to Night Festival* journeys back to where Singapore's historical, architectural and cultural heritage began.



Lim Kwong Ling. [Not titled]. c. 1970s. Gelatin silver print on paper. 48.5 x 39 cm. Gift of the artist and his family. Collection of National Gallery Singapore.

CLOSE
TO
500

photographs with the Civic District as backdrop were contributed by the public to *Our Memories of the Civic District*.

We play a medley of beats and strike different chords with our varied visitors. Dance, music, literature and film are set in counterpoint to art, evoking surprising responses to the visual.

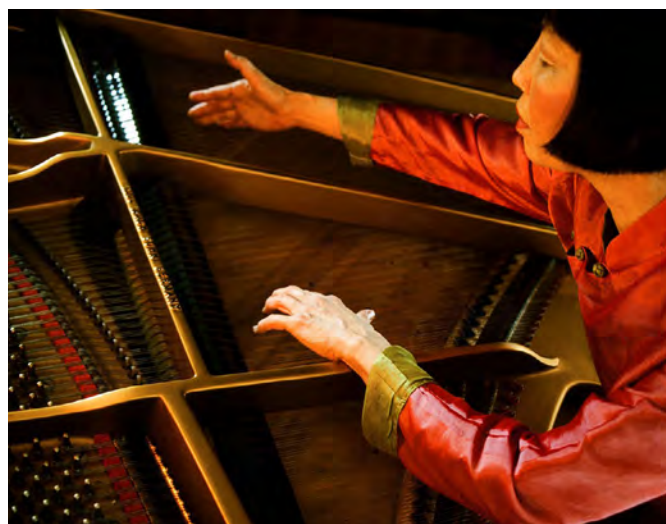


An unlikely link between movement and syntax is explored through *Learning*. Liz Santoro and Pierre Godard's extraordinary choreography was performed all across our buildings in five-hour durational performances by their dance company Le principe d'incertitude (France) in collaboration with T.H.E Company and T.H.E. Second Company (Singapore).

Our *Performing Spaces* programme explores the museum space as a living organism, instigating encounters between performers and the public that allow sparks to fly.

Have a swinging good time with us every last Saturday of the month: *Resonates With* fills our spaces with eclectic tempos inspired by our long-term exhibitions.

The *New York Times* has hailed Margaret Leng Tan “**QUEEN OF THE TOY PIANO.**”



Singapore's foremost experimental musician Margaret Leng Tan's *MINIMALISM REDUX: Minimalist Music from Its Antecedents to Its Offshoots* showed how minimal approaches to music can yield unexpected harmonic complexities, changing the very way we think about music.



Our acclaimed film series *Painting with Light: Festival of International Films on Art* explores the dramatic impact of art on society. With this and through other international film festivals, such as the European Union Film Festival, we bring cinematic breakthroughs from all over the world to our audiences. Above: The Gallery's film programmer, Pauline Soh (left), in conversation with Ramona S. Diaz, director of *Motherland (Bayang Ina Mo, 2017)*.



Over 30 thought-provoking films from 25 countries brought to light the reality and experience of displacement, a central issue in **TODAY'S MOST CRITICAL GLOBAL DEBATES.**

4,806 CULTURALLY CURIOUS

people ventured to new frontiers
of knowledge at our talks, tours,
lectures and panel discussions.



Ink masters Liu Kuo-Sung (pictured here), Zhuang Shengtao and Hong Sek Chern held court in our *Ink Masters Series*. This wildly successful series is in its third edition.



Theatre practitioner Danny Yeo's stirring reading of Wu Guanzhong's prose, the strains of a guitar, and Gallery curator Cai Heng's formal analysis came together in a mesmerising interplay with Wu's expressions of pen and palette.



Hear from the movers and shakers of the art world at The Ngee Ann Kongsi Auditorium, and hear from them first-hand. Last year, Sir Nicholas Serota, the longest-serving director of Tate, captivated the audience with insights on museums in civil society.



In *Art in Singapore: Evoking a National Art* and *Art in Southeast Asia: In Transition*, visitors tackled thorny themes and landmark events in art history.

Pull up a chair to key works in our permanent exhibitions. Artists and curators reveal narratives behind artworks in these spontaneous sessions.



We extended the art experience by pairing radical art and robust programmes with life-affirming pleasures.

124,929 ARTWORKS

have been taken home by visitors through our Social Table. This multi-touch table allows visitors to explore over 170 artworks from our collection and share digital posters of their favourite pieces with their families and friends!

More than 100,000 visitors to date have **UNLOCKED THE FULL DIGITAL EXPERIENCE** of our exhibitions using the Gallery Explorer app developed with our Innovation Partner Accenture.



WORK NO. 1,343

Martin Creed's first Asian edition of *Work No. 1343* turned Gallery & Co's café on its head—everything inside was replaced by over 1,000 crowdsourced items like furniture, crockery, utensils and bric-a-brac. Diners became actors in the installation's shifting dynamics between object and viewer.

Our pot is brimming over with award-winning restaurants. This year, French fine dining destination Odette achieved a hat trick: scoring two Michelin Stars. It also came in at **NO. 1 OF ASIA'S 50 BEST RESTAURANTS**, and won Best Dining Experience at the Singapore Tourism Board 2019 award.



The doyenne of National Kitchen by Violet Oon (who needs no further introduction) was conferred **TWO LIFETIME ACHIEVEMENT AWARDS**—one by the World Gourmet Summit and another by the Asian Masters organised by *The Straits Times* and *Lianhe Zaobao*.



4

EXHIBITIONS TOOK 6 CITIES BY STORM

this year as part of our **GLOBAL TRAVELLING-EXHIBITIONS** programme. With openings in Kuala Lumpur, Jakarta, Gwacheon, Tokyo, Dresden and Paris, we are on a mission to chart new paths of inquiry into Southeast Asian art.

“This may not be the first time Asian artists have featured in surveys of Minimalist art, but never have they been given such prominence. Neither has there been a show that has gone to such lengths to draw connections between Minimalism, Eastern religion and philosophy, or between art and science.”

—John McDonald, art critic, *Sydney Morning Herald*

We make history by writing it to give Southeast Asian art the attention it deserves. When Asian perspectives are cross-pollinated with the Western canon, the world suddenly appears bigger than we thought. Take up a ringside seat as we shake up global art history!

ART ADVANCES KNOWLEDGE

Our major international exhibitions are bold ventures to re-vision art history through a contemporary regional prism. We go the extra mile with leading institutions, deep-diving into Southeast Asian art to expand knowledge in the field.

For the first time, we collaborated with The National Museum of Modern Art, Tokyo, National Museum of Modern and Contemporary Art, Korea, and The Japan Foundation Asia Center. *Awakenings: Art in Society in Asia 1960s–1990s* investigates the legacies of trailblazing artists who catalysed change during one of Asia's most turbulent periods.



Image courtesy of National Museum of Modern and Contemporary Art, Korea.



We teamed up with Centre Pompidou, Paris, for *Latiff Mohidin: Pago Pago (1960–1969)*: it was the French museum's first solo exhibition of a Southeast Asian artist. Latiff Mohidin's prolific output of paintings, sculptures, prints and writing then travelled to ILHAM Gallery in Kuala Lumpur. Placement into these global contexts provided new insights into his artistic achievements.

We showed the littlest ones (and their parents) in Dresden, Germany, what fun (and how educational) it is to learn about art! The Staatliche Kunstsammlungen Dresden, one of the country's foremost institutions, was so enchanted with the *Gallery Children's Biennale 2017*, they collaborated with us to organise the *Kinderbiennale 2018* in Dresden.

Mark Justiniani, *Well*, 2018.
Image courtesy of Staatliche Kunstsammlungen Dresden.





Liu Kang. *Artist and Model*. 1954. Oil on canvas. 84 x 124. Gift of Shell Companies in Singapore. Collection of National Gallery Singapore.

66 WORKS FEATURED

in external exhibitions, publications and other platforms this year are testament to our collection's strength and the growing interest in Southeast Asian art.

We welcomed opportunities to display our strong collection and promote Southeast Asian art outside of the Gallery. This year, Lucy Davis's *The Migrant Ecologies Project* travelled to the 11th Taipei Biennial; masterpieces by Liu Kang, Ahmad Sadali and Yeh Chi Wei were featured in an exhibition catalogue published by the Asia Society Museum, New York.

Lucy Davis's *The Migrant Ecologies Project* at the 11th Taipei Biennial.



Yeh Chi Wei. *Drummer*. Oil on canvas. 104.5 x 91.5 cm. Collection of National Gallery Singapore. © Yeh Toh Yen



Our curators are invited to contribute to the global discourse on art at international platforms. Some examples in the past year include Russell Storer presenting on our Minimalism exhibition at a symposium at the National Gallery of Australia and Lim Qinyi moderating a panel at Art Basel Hong Kong. Closer to home, Adele Tan (pictured here with Professor Patrick D. Flores) was part of the curatorial team for the inaugural *Bangkok Art Biennale*.

Above: image courtesy of the Bangkok Art Biennale.

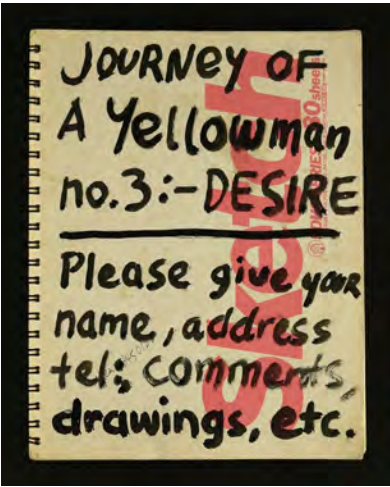


Ahmad Sadali. *Skyline of New York*. Oil on canvas. 47 x 75 cm. Collection of National Gallery Singapore.

22,000

NEW RESEARCH MATERIALS

have been archived by our Resource Centre since 2015. We were visited by more than 400 international researchers in this year alone, each seeking historical references on Singapore and Southeast Asian art.



In this photo, Lee Wen performs *Yellow Flux* at St Mary's Park, London, 1991. Through archival materials such as this and the diary pictured here, we appreciate the beginnings of Lee Wen's iconic yellow man persona.

We partner artists' estates in digitisation projects, building a treasure trove on Southeast Asian art which has spurred new scholarship. The digital archives of artists Kim Lim, Richard Walker, Bagyi Aung Soe and the former president of Singapore Art Society, Ho Kok Hoe, are now freely available to the public. This year, in recognition of Lee Wen's artistic achievements, we also teamed up with Asia Art Archive, Hong Kong, and NTU Centre for Contemporary Art Singapore to digitise his extensive archives.

Photos such as this, which shows Kim Lim in her Central Saint Martins studio in 1959 during her studies in London, offer rare glimpses into the creative lives of artists.



Our highly anticipated co-publication with the Power Institute at the University of Sydney, *Ambitious Alignments: New Histories of Southeast Asian Art (1945-1990)* was launched this year. Supported by Getty Foundation's Connecting Art Histories initiative, ten emerging scholars drew upon post-war archives and works of art, bearing witness to rich local histories and uncovering complex artistic traditions in Southeast Asia and beyond.

47 EXHIBITION CATALOGUES AND RESEARCH TITLES

as well as children's books have been published by the Gallery to date. These are distributed worldwide, sharing our **THOUGHT-PROVOKING PERSPECTIVES** and heart-warming stories with readers across the globe.

OUR BOOKS WENT DIGITAL. We established a licensing agreement with JSTOR (a leading online library with holdings spanning 75 disciplines), giving readers access to our content worldwide.

Key Acquisitions

Our collection of art
has grown by

177
NEW
WORKS

including 60 purchases
and 117 donations this year.

Here we share a selection
of masterpieces that we are
most excited about.



In *Shipwreck in Storm*, the ship splinters as it crashes through tempestuous waves. A barrel has also been thrown overboard—an intriguing detail common among Raden Saleh's series of maritime paintings completed between 1836 and 1839. Born around 1811, Saleh is widely regarded as the first modern Indonesian artist and among the earliest from Southeast Asia to have gained recognition and patronage in European art circles. Here, he demonstrates his virtuosity in a subject that had been part of the Dutch painting tradition since the Golden Age.

Raden Saleh. *Shipwreck in Storm*. 1839. Oil on canvas. 40 x 50 cm. Gift of David Salman and Walter Jared Frost.

Ships with unfurled sails and fishing boats cruise along the river in this rare view of 19th-century life in Singapore. Amid godowns and shophouses in the background, spot the rising spire of St Andrew's Church and the stately Raffles Institution. This is a painting by the artist-draughtsman John Turnbull Thomson, a government surveyor and engineer of the Eastern Straits Settlement (present-day Singapore) who played an instrumental role in our nation's early infrastructure. During his 12-year tenure, Thomson surveyed the Singapore Straits and the east coast of peninsular Malaysia, creating invaluable maps and records of the tropics.



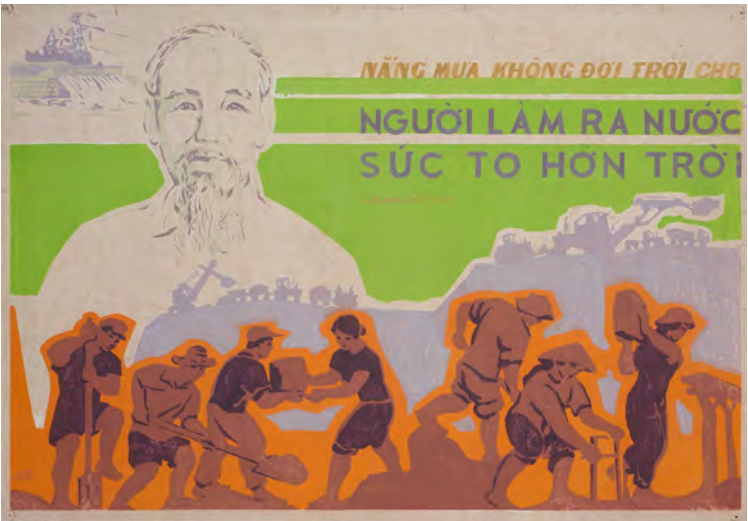
John Turnbull Thomson. *Singapore*. 1851. Oil on canvas. 57.3 x 88 cm.



George Groslier. *The Buddhism, Cortège Before One of the Fours Faces of Bayon*. Oil on canvas without stretcher. c. 1917. 180 x 100.2 cm.

This cinematic painting of a religious procession is one of the few surviving works by Cambodian-born French artist, architect and historian George Groslier. Its generous size suggests that it was commissioned for display at a location of royal prestige. The work demonstrates Groslier's drive to preserve Cambodian traditional and decorative arts—he was the founding director of the School of Cambodian Arts and the National Museum of Cambodia. This rare find will soon go on display after extensive restoration.

Artworks featured on pages 52 to 57 are in
the collection of National Gallery Singapore.



Clockwise, from top-left:

Minh Phuong. *Not Waiting for the Sun to Shine or the Rain to Fall, We Humans Make the Water, Our Strength Is Greater than Nature's.* c. 1970s. Gouache on paper. 51.9 x 76.4 cm.

Viet Doan. *Peace and Friendship.* 1960. Gouache on paper. 68.7 x 45.4 cm.

Nguyen Tien Canh. *Ensure Good Traffic to Fight Against America and Save Our Country.* 1968. Gouache on paper. 48.5 x 71.9 cm.

These three propaganda posters reflect North Vietnam's sociopolitical climate of the 1960s, set against a backdrop of war. Nguyen's poster promotes wartime efforts in engineering and transport, Phuong's poster praises the collective strength of the Vietnamese people, while Duong's expresses the spirit of friendship and cooperation between socialist nations. The bold, graphic styles of the three posters are reminiscent of Soviet Socialist Realism, revealing the wider educational exchanges between North Vietnam and other socialist countries during this pivotal moment in history.



"The images I create are my response to the world around me. These images are to provoke people," Vincent Leow once said, a year before he painted *Rooster*. The brutally emotional temperament simmering beneath the densely worked surface of this painting leads us to wonder just what this provocation might mean. A central figure in the evolution of Singapore's alternative art scene, Leow has consistently addressed issues such as identity and the limits of liberty and expression in a wide range of artistic mediums, including performance.

Vincent Leow. *Rooster.* 1990. Oil on canvas. 176 x 258 cm.



Semsar Siahaan. *Olympia (Identitas Ibu dan Anak, Identity with Mother and Child).* 1987. Oil on canvas. 158 x 307 cm.

"My art is the art of freedom," declares Semsar Siahaan, an icon of art activism in Indonesia, in his manifesto. This very spirit underpins Siahaan's monumental painting here, featuring protagonists (such as a labourer, fisherman, bureaucrat and businessman) of a collective "Indonesian soul" carefully arranged around a reclining blonde Olympia.



These three etchings by Cambodian artist Sam Yoeun highlight important cultural interchanges during the Cold War. In [Not Titled] (*U.S. Go Home*), a crowd points accusatorily, while a sign in the corner states: “U.S. go home.” The works were exhibited in Berlin in 1965 and given to Lea Grundig, a prominent German artist and unionist. They offer insights into a pertinent topic in recent scholarship: How did the Cold War impact Southeast Asian art?

Clockwise, from top-left:

Sam Yoeun. [Not titled] (*U.S. Go Home*). c. 1963–1965. Etching on paper. 29.5 x 41.2 cm. Gift of Dr Maria Heiner, Dresden, Germany.

Sam Yoeun. [Not Titled] (*Harvesting Rice*). c. 1963–1965. Etching on paper. 29.5 x 40.8 cm. Gift of Dr Maria Heiner, Dresden, Germany.

Sam Yoeun. [Not titled] (*Three Women*). c. 1963–1965. Etching on paper. 39.7 x 28.5 cm. Gift of Dr Maria Heiner, Dresden, Germany.



Landscape is Zhuang Shengtao's painterly paeon to Yunnan Gardens situated at his alma mater, Nanyang University (present-day Nanyang Technological University) in Singapore. It is also exemplary of his early works. Later on in his career, Zhuang became renowned for bringing together Eastern and Western pictorial idioms, using Chinese ink to explore structure, space, texture, scale and volume in radically altered ways.

Zhuang Shengtao. *Landscape*. 1975–1980. Chinese ink and colour on paper. 179 x 90.5 cm.

Relationships between industry and everyday people are explored in Tan Choon Ghee's watercolour and ink paintings. A key second-generation Malaysian artist, Tan was drawn towards the bustling activity that surrounded the port of Singapore. In this series, intimate details of ordinary labour and life are brought to life in vivid brushstrokes.

Tan Choon Ghee. [Not titled] (*Singapore, 1959*). 1959. Watercolour on paper. 32 x 24 cm. Gift of Madam Kam Hye Sin.



A photograph of two young boys looking up at a ceiling filled with hundreds of red Chinese lanterns. The boy on the left is wearing a blue t-shirt and glasses, and the boy on the right is wearing a black t-shirt with a white pattern and glasses. They are both reaching up towards the lanterns. The lanterns are red with gold tassels and are hanging from the ceiling. The background is a warm, orange-red color.

300 RED CHINESE LANTERNS

were displayed in an immersive installation for our inaugural *Children's Festival*, paying homage to Singapore's performance art pioneer Lee Wen and his *Strange Fruit* series.

"We kept coming back because of that element of art and education ... It's very different from other spaces in that it is not just focused on play, but also incorporates creativity and arts for the kids."
—Parent of two

The power of imagination can propel you to unexpected heights. Regardless of age, the sky is the limit for everyone's flights of imagination: our diverse programmes support the development of a creative society that is open and resilient.

ART IGNITES POTENTIAL

Kindle a love for art through a wide range of activities at the Keppel Centre for Art Education. From active play to family-centred bonding activities, our inventive programmes ignite children's curiosity and imagination all year round.



We were the first museum in Asia to be awarded the **CHILDREN IN MUSEUMS AWARD** by the European Museum Academy and Hands On! International Association of Children in Museums.

"Keppel Centre is an excellent example of a dynamic 21st-century education centre within an art gallery, introducing children to art at an early age."
—Children in Museums Award judging panel



The winning museum gets to look after this bronze statue of Miffy the rabbit for a year!



59,200

students from pre-schools to polytechnics were astounded by the "powerful powers" of art at the Gallery, in the words of Kyfer Ng, age 10.

This year, the Ministry of Education's Primary 4 Museum-Based Learning School Programme saw 22,400 students come to us. Through story-telling, role-playing and group discussion, they developed art appreciation and visual inquiry skills.

Kyfer Ng Teng Hong (25) 1.4.19
P4 Inn Rosyth
I used to think that art was just for fun so I started drawing.
Now I think that art have powerful powers and I will continue to draw.



Access creative inner worlds with our lavishly illustrated children's art books. *Awesome Art: The Next 20 Works from Southeast Asia Everyone Should Know* was shortlisted for Best Middle Grade and Young Adult Title at the Singapore Book Awards. *Koko The Great* and *Drying Salted Fish* were published on the Ministry of Education's Student Learning Portal, expanding our readership to local primary school students. It's never too young to start!

Do you dream, dare, do? Our *Children's Festival* is inspired by key Singapore artists who overcame staggering odds to achieve artistic excellence. This first edition, *Small Big Dreamers*, celebrated the late pioneering performance artist and Cultural Medallion winner Lee Wen.



Lee Wen at the opening of *Small Big Dreamers*.



A rope maze provides unlimited thrills for kinesthetic learners.



Children play up a storm in this inventive orchestra of everyday household items. Familiar objects around us can be used to create art too!

THE 400 VOLUNTEERS

in our Best Friends of the Gallery initiative are the heartbeat of the Gallery, working hand-in-hand with us to power our programmes.



“As a docent, I meet and interact with visitors of different nationalities and walks of life during my tours. It is especially rewarding when I have visitors from non-Southeast Asian countries who appreciate and enjoy viewing our wide collection of Southeast Asian art.”

—Li Ling, Gallery docent

Cultural patronage pays dividends that go beyond dollars and cents: art is exceptional in its ability to affect and connect people. The generosity of our supporters enable us to build and shape a museum for the people. We are deeply grateful to these passionate individuals and organisations who have stood alongside us.

ART PAYS IT FORWARD

AT LAST COUNT, THERE WERE 55,000 MUSEUMS in the world. Museums come in all sorts of shapes and sizes, credos and creeds. As for us, we envision **A PEOPLE'S MUSEUM** that empowers and builds an inclusive community, celebrating diversity.

Art makes a difference; so can we. We serve the elderly, children, persons with varied abilities and underserved communities, sharing art's therapeutic wonders with more.



61,300 PEOPLE

participated in our Community and Access programmes this year,* many of whom were visiting an art museum for the first time.

We celebrate migrant workers. 143 workers from Indonesia, Philippines, Sri Lanka, India and Myanmar forged connections through an empowering programme. Joan Pabona shared her experiences as a photographer and domestic worker, then domestic workers from Humanitarian Organisation for Migration Economics led a tour of our Southeast Asia galleries in Tagalog and Bahasa Indonesia.



We open doors for creativity and community spirit for all who contributed to the community art installation at the Istana Art Event.

All aboard the Deutsche Bank Art Bus! This programme provides access to beneficiaries, fostering an appreciation for art in society.



The pioneering performance artist Lee Wen challenged 20 School of the Arts students to think outside the box at a rare masterclass made possible by the Tote Board's generosity. Lee shared his unconventional artistic philosophies then invited the students to compose their own performances using cardboard boxes of different sizes.

*Figure for 1 April 2018 to 31 March 2019, rounded off to the nearest hundred.

\$1.54
MILLION

was raised to support the Gallery's exhibitions and programmes.

Our biennial fundraiser, the Gallery Gala, was an epicurean feast for all the senses. Guests were brought on a gastronomic odyssey by Julien Royer of Odette and enjoyed an exclusive preview of our Minimalism exhibition.

The immense support of the 198 guests, 46 auction donors and 10 sponsors made the event a great success.



Donors generously put up prized works for auction, giving a part of themselves for a worthy cause.



The Gallery Gala's Supporters and Donors

Lead Sponsor

Far East Organization

Supporters

Christie's
Edipresse Media Singapore Pte Ltd
Gallery & Co.
The Glenrothes
National Kitchen by Violet Oon Singapore
Odette
Print Lab Pte Ltd
Rhema Events and Arts Services
Smoke & Mirrors

Auction Donors

Erizal As
Aura
Laila Azra
Ashley Bickerton
Namiko Chan Takahashi
Charlie Co
Jigger Cruz
Indra Dodi
Gajah Gallery
Goh Beng Kwan
Neeraj Goswami
Adi Gunawan
Hachi Restaurant
Ho Chee Lick
Hong Zhu An
Ran Hwang
Jada Art Gallery
Mark Justiniani
Yayoi Kusama
Jane Lee
Lee Jung Woong
Lindy Lee
Zac Lee
Alex Leong
Vincent Leow
Lim Tze Peng
Paresh Maity
David Medalla
Ode to Art

Manuel Ocampo
Family of Romulo Olazo
Jimmy Ong
Family of Anthony Poon
Milenko and Delia Prvacki
Mangu Putra
Norberto Roldan
Sarkasi Said
Sanchit Art
Gillie and Marc Schattner
Jeremy Sharma
Silverlens
Dedy Sufriadi
Sullivan+Strumpf Singapore Pte Ltd
Hiromi Tango
Made Wianta
Yàn

Gala Committee

Chair

Chong Siak Ching

Art and Auction

Kim Camacho (Co-Chair)
Valerie Cheah
Jazz Chong
Choo Oi Yee
Junie Foo
T.K. Quek
Rajul Mehta
Henny Scott

Event Management

Celeste Basapa (Co-Chair)
Pauline Chan
June Goh

Sponsorship

Paige Parker (Co-Chair)
Brittany Levinson
Cheryl Y.C. Ong
Mary Rajkumar
Clarinda Tjia-Dharmadi

The Gallery's Donors

Development Partner



Giving Hope
Improving Lives

Founding Partners



Partner



Innovation Partner



Strategic Partners



Art Adopters and Major Donors

BinjaiTree
Emma and Joseph Cherian
Lam Soon Cannery Pte Ltd
Seah and Siak
Tsai family
Yong Hon Kong Foundation

Gallery's Circle

Avarga Limited
Bloomberg L.P.
Adam and Brittany Levinson
Mingxin Foundation
RHT Rajan Menon Foundation
Paige Parker and Jim Rogers
Stephen Riady Foundation
Irene Tedja
Tow Heng Tan

Collectors' Circle

Vivian and Sharon Chandran
Kwai Fong and Raymond Goh
Cheryl Ong and Robert Huray
Japfa Ltd
Bob Kwan and Family
Pierre and Bolor Lorinet
Marina Bay Sands
Clarinda Tjia-Dharmadi and
Christopher D. Martin
Lauren and Richard Nijkerk
Ode to Art
Victor and Michelle Sassoon

Associates

Anonymous
Cartier
Usha Chandradas
Chew Gek Khim
Christie's
Colette and Jean-Pierre Felenbok
Helu-Trans (S) Pte Ltd
Ho Bee Foundation
Holywell Foundation
Hong Leong Foundation
Shruti Lohia Hora
Hwang Yee Cheau and
Teoh Teik Kee

Winston and Valerie Kwek
Leong Wah Kheong and
Tina Leong
Sheila Lim Siok Keng
Benny Oh
Phillips Auctioneers
Vemala Rajamanickam
Raj and Mary Rajkumar
Dr Grlaf Sieghold
Steven So
Kenneth Tan
Teo Lay Lim
Thio Syn Pyn
Vertex Venture Management
Pte Ltd
Wilmar International Limited
Wing Tai Foundation
Yeap Lam Yang

Benefactors

Anonymous
Brand Cellar Pte Ltd
Lito and Kim Camacho
Certis Group
Pauline Chan
Angeline Chin
David Chong
Choo Oi Yee
Junie Foo
Dr June Goh
Goh Kok Huat
Rico and Melannie Hizon
Abha and Ajai Kaul
Kathy Lai
Family of Lee Boon Ngan
Leong Wai Leng
Chase Ma
Rose Anne de Pampelonne
Perennial Real Estate
Holdings Limited
Bernadette A. Rankine
Maria Elena Rudolf
Guy and Henny Scott
Jackson and Diana See
Jeanette Tan
Susan Teh
Toh Han Li
Allan Zacarias

Friends

Allen & Gledhill LLP
Anonymous
Lawrence and Celeste Basapa
Chin Loo and Rohit Bhattacharjee
Lorraine Boon
Bynd Artisan
Chang Hwee Nee
Cheah Sui Ling
Jeffrey and Valerie Cheng
Chong Huai Seng
Patrick Chong
Francis Choo Y.H.
Chou and Sherrie Chong
Rosa Daniel
Mark D'Oliveira
Eng and Co. LLC
Estima Consultings (Singapore)
Pte Ltd
Tricia Feng
Christopher Franck
Ho Kee Sin
Tarun Kataria
Serene Keng
Professor Tommy Koh
Melanie Kong
Kris Foundation Fund
Kenson Kwok
Ashok and Garima Lalwani
Chris Lee
Lim Khey Hau
Gretchen Liu
Low How Sin Howie
Kola Luu
Karina and Nicolas Marsac
Johanes Oeni
Laura Peh
Prosec Services Pte Ltd
Dick Quan
Diana Quek
T.K. Quek
Sam Kok Weng
Schroder Investment Management
(Singapore) Ltd
Seck Lye Kean
Sotheby's
Sullivan+Strumpf Singapore
Pte Ltd

Tan Chuan Yong
Suenne Megan Tan
The Gallery Docents
Kris Wiluan
Woon Wui Jin
Mr Yuelin Yang
Yeo Yang Kwee
Ron Yeoh
Catherine Poyen Zemans

Sponsors

88.3Jia FM and Power 98FM
Changi Airport Group
Coca-Cola Singapore
Lee Foundation
Terra Foundation for American Art

Supporters

Applied Materials
(South East Asia)
Deutsche Bank AG,
Filale Singapur
Goethe-Institut Singapore
Hitachi Home Electronics
One2Ten Customer Satisfaction
Rating System
U.S. Embassy Singapore

Board of Directors



HSIEH FU HUA

Chairman
National Gallery Singapore

National University of
Singapore Board of Trustees



**JOSE ISIDRO N.
(LITO) CAMACHO**

Managing Director and
Vice Chairman Asia Pacific
Credit Suisse AG



ROSA DANIEL

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

Chief Executive Officer
National Arts Council



CHONG SIAK CHING

Chief Executive Officer
National Gallery Singapore



CHANG HWEE NEE

Chief Executive Officer
National Heritage Board



**CHEW
SOON CHENG**

Board Member
GIC Pte Ltd

Former Chairman
Singapore Exchange Limited
and Singapore Tourism Board



**PROFESSOR TAN
CHORH CHUAN**

Chief Health Scientist
and Executive Director
Office for Healthcare
Transformation
Ministry of Health



SHAREEN KHATTAR

Director
Khattar Holdings Pte Ltd



**DR
KENSON KWOK**

Founding Director
Asian Civilisations Museum
and The Peranakan Museum



**WHANG
SHANG YING**

Executive Director
Lam Soon Singapore Pte Ltd



JENNIE CHUA

Chairman
Vanguard Healthcare



**PROFESSOR
DR APINAN
POSHYANANDA**

Chief Executive and
Artistic Director
Bangkok Art Biennale



WEE SIN THO

Board Member
National Gallery Singapore

Our Management

HORIKAWA LISA
Deputy Director
(Collections
Development)



YE SHUFANG
Deputy Director
(Education)

HO KEE SIN
Director
(Facilities
Management
& Operations)



EUGENE TAN
Director



ONG ZHEN MIN
Deputy Director
(Artwork &
Exhibition
Management)

VICTOR TONG
Chief Digital
& Information
Officer



CHONG SIAK CHING
Chief Executive
Officer

MICHELLE GOH
Deputy Director
(Strategic
Development
& International
Partnerships)

KOLA LUU
Director
(Partnership
Development)



THOMAS WAI
Chief People
Officer

ELAINE EE
Deputy Director
(Content
Publishing)



CHRIS LEE
Chief Marketing
Officer



RUSSELL STORER
Deputy Director
(Curatorial
& Research)



SUENNE MEGAN TAN
Director
(Audience
Development &
Engagement)

KEVIN LIM
Deputy Director
(Co:Lab X)

Not pictured:
Katharyn Peh, Former Head
(Visitor Experience)

Albert Seah, Former Deputy
Director (Human Resources
& Admin)

Toh Wee Cheng, Former
Head (Finance)

We Are the Gallery

The Gallery team comes together every day to deliver the most memorable, and engaging exhibitions and programmes. We put our visitors' experience first so that each visit to the Gallery is unique, and each encounter with art is inspiring.



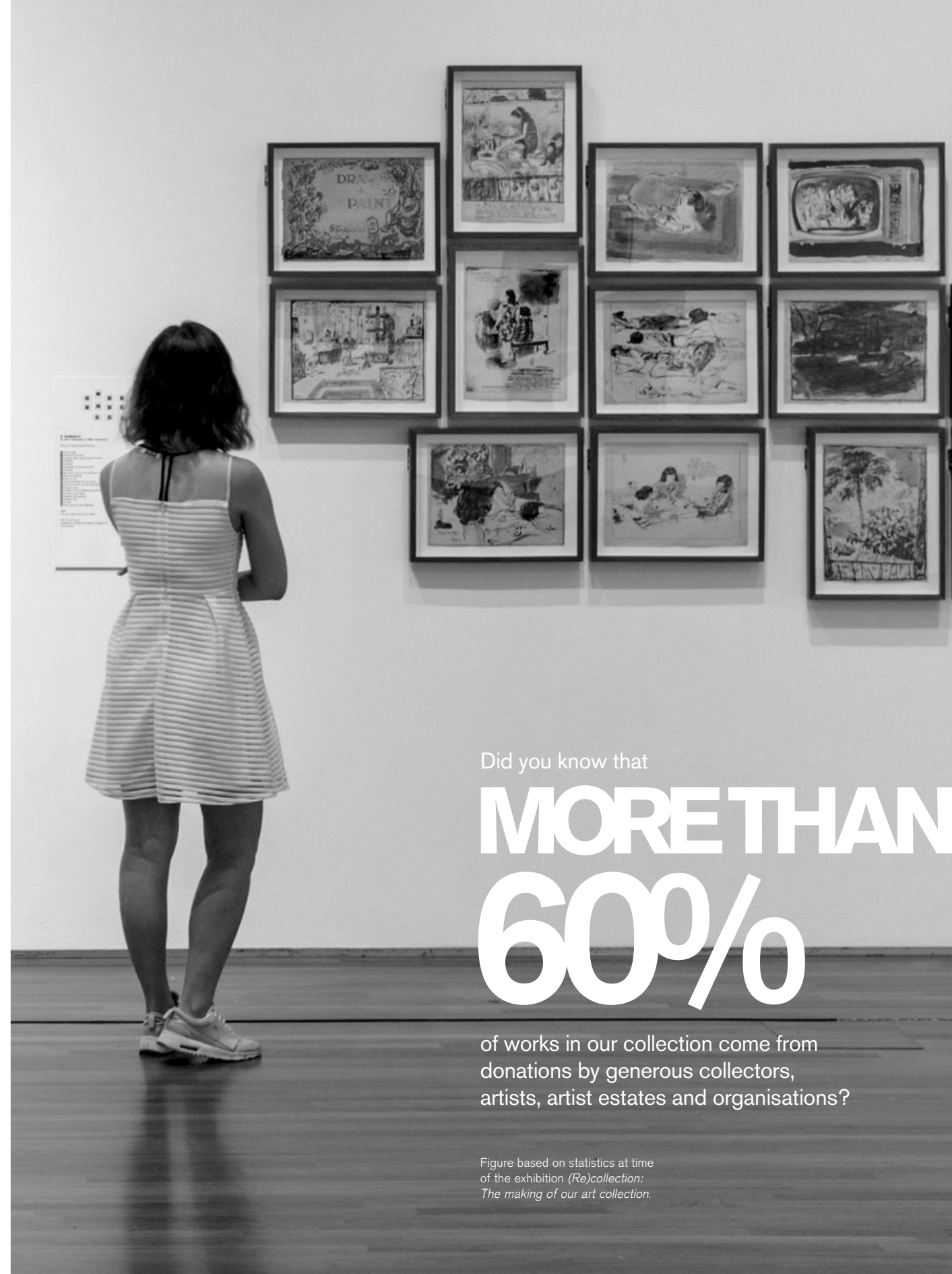
All round beaming smiles from our dedicated staff of the Gallery.



Our amazing and friendly front-of-house, security and cleaning staff ensure that visitors have the best experience at the Gallery.



LET SURPRISE YOU



Did you know that

**MORE THAN
60%**

of works in our collection come from
donations by generous collectors,
artists, artist estates and organisations?

Figure based on statistics at time
of the exhibition *(Re)collection:
The making of our art collection.*

Financial Review

CORPORATE GOVERNANCE REPORT

For the financial year ending 31 March 2019

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, governed by its Constitution (previously known as Memorandum and Articles of Association or “M&AA”), set up under its parent ministry, the Ministry of Culture, Community and Youth (“MCCY”). The Gallery is also a Charity and Institution of a Public Character (IPC), registered under the Charities Act, Cap 37. As a large IPC, the Gallery complies with the guidelines for Basic, Intermediate, Enhanced and Advanced tiers of the Code of Governance (the “Code”) issued by the Charity Council.

MEMBERS OF THE GALLERY

Prof Tommy Koh
Ms Tan Gee Keow
Mr Koh Seow Chuan

EXTERNAL AUDITORS

PricewaterhouseCoopers LLP

INTERNAL AUDITORS

Ernst & Young Advisory Pte Ltd

PANEL OF LEGAL ADVISORS

Hin Tat Augustine & Partners
RHT Law Taylor Wessing
Wong Partnership

PRINCIPAL BANKER

DBS Bank Limited

COMPANY SECRETARY

Ms Claire Tham Li Mei,
Hin Tat Augustine & Partners

CHARITY STATUS

Charity Registration No.:
200900977G

Charity Registration Date:
7 January 2010

IPC STATUS

Effective Period:
1 December 2018 to 30 November 2021

Constitution:
Company limited by guarantee

Incorporation Date:
16 January 2009

UEN: 200900977G

REGISTERED ADDRESS

1 St Andrew's Road #01-01 Singapore 178957
Tel: (65) 6690 9401 Fax: (65) 6690 9404
Email: info@nationalgallery.sg
Website: www.nationalgallery.sg

81 CORPORATE
GOVERNANCE
REPORT

104 BALANCE
SHEET

96 DIRECTORS'
STATEMENT

105 STATEMENT
OF CHANGES
IN EQUITY

100 INDEPENDENT
AUDITOR'S
REPORT

106 STATEMENT
OF CASH
FLOWS

103 STATEMENT OF
COMPREHENSIVE
INCOME

107 NOTES TO
THE FINANCIAL
STATEMENTS

1. BOARD GOVERNANCE

1.1 Composition and Roles of the Board

The Board of Directors (the “Board”) comprises thirteen directors: one is an executive director and two are representatives from MCCY, National Arts Council (the “NAC”) and National Heritage Board (the “NHB”). The directors, except for the executive director who is Chief Executive Officer (the “CEO”) of the Gallery, do not receive any remuneration for their services.

The Gallery’s Board has collective responsibility for the following:

- a. advise on strategic direction;
- b. establish a corporate governance framework that ensures optimal use of public funds allocated to the Gallery, as well as proper review of relevant policies and procedures to safeguard the tangible and intangible assets of the Gallery; and
- c. review the management team’s overall performance.

The roles of the Chairperson and CEO are separate, and the Chairperson is responsible for leading the Board and facilitating its effectiveness. The Chairperson 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 the CEO and 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/her appointment. The Gallery conducts an induction for new directors to familiarise them with its business activities, strategic direction and governance. Each director is given a copy of the Gallery’s Constitution, which sets out the directors’ duties and obligations, and a Board handbook containing the organisational structure, board governance and code of ethics. 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.

Directors bring a broad range of key competencies to the table, covering the areas of strategic planning, investment, banking, legal, arts management, tourism, real estate, academia, public administration and fundraising. The Nomination and Remuneration Committee (the “NRC”) reviews and makes recommendations to the Board on any other competencies which it thinks are necessary for the Gallery.

The current Board was appointed on 1 July 2017 for a two-year term ending 30 June 2019, except for Whang Shang Ying and Tan Chorh Chuan who were appointed on 1 July 2018 and 1 January 2019 respectively, with the same term-end date as the rest of Board. Kwee Liong Seen and Suriani binti Suratman retired on 30 June 2018.

Directors in office (as at date of this report) are as follows:

Name	Designation	Date
Hsieh Fu Hua	Chairperson	Reappointed on 1 Jul 2017
Jose Isidro N. (Lito) Camacho	Director	Reappointed on 1 Jul 2017
Chang Hwee Nee	Director	Appointed on 1 Jul 2017
Chew Choon Seng	Director	Reappointed on 1 Jul 2017
Chong Siak Ching	Director	Reappointed on 1 Jul 2017
Jennie Chua	Director	Appointed on 1 Jul 2017
Rosa Daniel	Director	Reappointed on 1 Jul 2017
Shareen Khattar	Director	Appointed on 1 Jul 2017
Kenson Kwok	Director	Reappointed on 1 Jul 2017
Apinan Poshyananda	Director	Appointed on 1 Jul 2017
Tan Chorh Chuan	Director	Appointed on 1 Jan 2019
Wee Sin Tho	Director	Reappointed on 1 Jul 2017
Whang Shang Ying	Director	Appointed on 1 Jul 2018

Hsieh Fu Hua was appointed to the Board in April 2009. He assumed the chairmanship of the Board on 1 July 2013. Prior to his appointment as Chairperson, he was Deputy Chairperson from May 2012. Hsieh guides the management team on the Gallery’s strategic directions, and his leadership has seen the Gallery through a successful opening and the delivery of its major exhibitions, including two permanent exhibitions and several collaborations with international museums. For his distinguished and long-serving contributions as Chairperson, Hsieh was conferred the Meritorious Service Medal in 2018.

1.2 Board Committees

The Board has delegated specific responsibilities to Board committees, and each committee has its own terms of reference approved by the Board. Board committees support the functions of the Board, ensuring that good governance is upheld and strategic priorities are met across all areas of work. The committees are structured to ensure an equitable distribution of responsibilities among directors. Decisions made at the committees’ meetings are updated at board meetings by the respective chairpersons of the committees. Minutes of these meetings are also circulated at every board meeting.

The remits of Board committees are detailed in the following sub-sections.

1.2.1 Executive Committee (EXCO)

The EXCO assists the Board in the stewardship and oversight of the Gallery. The EXCO identifies and drives strategic issues delegated by the Board. Working closely with the Gallery's management, the EXCO reviews the Gallery's operations and supervises its financial matters. This entails endorsing and monitoring financial budgets and guidelines, as well as reporting to the Board on any financial irregularities and concerns.

Kwee Liong Seen retired as an EXCO member on 30 June 2018.

Incumbent EXCO members (as at date of this report):

Name	Designation	Date
Hsieh Fu Hua	Chairperson	Reappointed on 1 Jul 2017
Jose Isidro N. (Lito) Camacho	Member	Reappointed on 1 Jul 2017
Chew Choon Seng	Member	Appointed on 1 Jul 2017
Chong Siak Ching	Member	Reappointed on 1 Jul 2017
Jennie Chua	Member	Appointed on 1 Jul 2018

1.2.2 Nomination and Remuneration Committee (NRC)

The NRC comprises four non-executive and independent directors. The NRC makes recommendations to the Board and management team on all appointments and re-appointments of the Board; it also reviews and endorses the Gallery's remuneration policy, and the appointment and remuneration of key positions in the Gallery.

Kwee Liong Seen retired as an NRC member on 30 June 2018. NRC members in office (as at date of this report) are as listed:

Name	Designation	Date
Hsieh Fu Hua	Chairperson	Reappointed on 1 Jul 2017
Jose Isidro N. (Lito) Camacho	Member	Reappointed on 1 Jul 2017
Chew Choon Seng	Member	Appointed on 1 Jul 2017
Jennie Chua	Member	Appointed on 1 Jul 2018

1.2.3 Audit Committee (AC)

The AC assists the Board in reviewing the Gallery's system of internal controls, financial reporting processes, internal and external audit processes, as well as its enterprise risk management (ERM).

Existing AC members (as at date of this report) are as follows:

Name	Designation	Date
Wee Sin Tho	Chairperson	Appointed on 1 Jul 2017 (member since 1 Aug 2014)
Chang Hwee Nee	Member	Appointed on 1 Jul 2017
Chew Choon Seng	Member	Appointed on 1 Jan 2019
Jennie Chua	Member	Appointed on 1 Jul 2017
Rosa Daniel	Member	Reappointed on 1 Jul 2017
Yeo Lian Sim	Member	Reappointed on 1 Jul 2017
<i>Special Advisor, Diversity, Singapore Exchange</i>		

To fulfil its aforementioned responsibilities, the AC has full access to and the cooperation of the Gallery's management team; it also has direct access to external and internal auditors investigating any matter within the AC's terms of reference.

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

Internal controls (both operational and compliance), as well as business and financial risk management policies, are regularly reviewed for their efficacy. These reviews, which may be carried out by external and/or internal auditors, are conducted at least once annually. The AC appraises and reports these audits to the Board, advising the Board on the adequacy of disclosure of information, as well as the appropriateness and quality of the system of management and internal controls.

The Gallery adopts a strategic ERM process that includes an annual analysis of its top-tier risks. These are identified and assessed against the Gallery's risk appetite. In FY2018, the Gallery's top-tier risks are identified to be in the areas of strategy, operations and financials. With the support of Risk Champions and Control Owners, the ERM Committee plays a critical role in managing the organisation's risks. Controls are updated regularly to ensure that they appropriately address the top-tier risks. Quarterly risk monitoring reviews are conducted and reported to the AC.

Additionally, the AC attends to all whistle-blowing feedback, seeing to their prompt investigation and follow-up by the management team.

1.2.4 Acquisition Committee

The Acquisition Committee advises on the Gallery's collections strategy, including artwork purchases and donations. The Committee seeks to strengthen the Gallery's holdings, keeping in line with the Gallery's collection policies and overall priorities. The Committee ensures that the Gallery adheres to procedures established by the National Collection Division, under the NHB.

To uphold good governance and to safeguard the Committee's independence, officers from NHB and relevant museums are excluded from its constitution.

Proposed acquisitions supported with curatorial research and illustrations are presented to Committee members for deliberation at meetings. Should a conflict of interest arise, protocol stipulates that the Committee member involved must excuse him/herself from decision-making.

Incumbent committee members (as at date of this report) are as follows:

Name	Designation	Date
Jose Isidro N. (Lito) Camacho	Chairperson	Reappointed on 1 Jul 2017
Ahmad Mashadi	Member	Reappointed on 1 Jul 2017
<i>Head of NUS Museum, Singapore</i>		
Joselina Cruz	Member	Appointed on 1 Jul 2017
<i>Director and curator of Museum of Contemporary Art and Design (MCAD), De La Salle-College of Saint Benilde, Manila</i>		
Shareen Khattar	Member	Reappointed on 1 Jul 2017
Kenson Kwok	Member	Reappointed on 1 Jul 2017
Apinan Poshyananda	Member	Appointed on 1 Jan 2018
Mikke Susanto	Member	Appointed on 1 Jul 2017
<i>Lecturer, independent curator and curatorial consultant for the Republic of Indonesia Presidential Palace Art Collections</i>		
Teo Han Wue	Member	Reappointed on 1 Jul 2017
<i>Independent curator, art writer and editor</i>		
Whang Shang Ying	Member	Appointed on 1 Jan 2018

1.2.5 Development Committee (DC)

The DC charts the strategic direction of the Gallery's fundraising activities. It ensures that good governance, transparency and a strong code of ethics are in place in respect of all fundraising activities, so as to uphold public confidence in the cause of the Gallery. Key developmental policies and programmes reviewed by the DC include policies addressing the ethics of fundraising, sponsorship, and naming opportunities and acknowledgements; a framework of privileges for artwork adoptions, acquisitions and donations; and a fundraising gala.

Kwee Liong Seen chaired the DC from 1 April 2018 until his retirement on 30 June 2018. Committee members in office as at date of this report are as follows:

Name	Designation	Date
Jennie Chua	Chairperson	Appointed on 1 Jul 2018
Jose Isidro N. (Lito) Camacho	Member	Reappointed on 1 Jul 2017
Chong Siak Ching	Member	Reappointed on 1 Jul 2017
Shareen Khattar	Member	Appointed on 1 Jul 2017
Kenson Kwok	Member	Reappointed on 1 Jul 2017
Wee Sin Tho	Member	Reappointed on 1 Jul 2017

1.2.6 Investment Committee (IC)

The IC guides the management team in setting the Gallery's investment strategy and in monitoring the performance of its investment portfolio relative to benchmarks. The money is invested via a fund manager according to the Gallery's investment objectives and guidelines.

As at March 2019, Fullerton Fund Management Company Ltd ("Fullerton") manages the Gallery's investment portfolio of S\$63,556,421.

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

Name	Designation	Date
Wee Sin Tho	Chairperson	Reappointed on 1 Jul 2017
Jose Isidro N. (Lito) Camacho	Member	Reappointed on 1 Jul 2017
Nicholas Kong	Member	Reappointed on 1 Jul 2017
<i>Chief Investment Officer, Investment Office, National University of Singapore</i>		
Phoon Chiong Tuck	Member	Reappointed on 1 Jul 2017

1.3 Board and Board Committee Meetings

The following matrices show the number of Board and Board Committee meetings held in FY2018, and the attendance of directors and co-opted members.

Directors' Attendance

Directors	Date of First Appointment to Committee	Date of Last Re-appointment	Date of Retirement	Board		Executive Committee		Nomination and Remuneration Committee		Audit Committee		Development Committee		Acquisition Committee		Investment Committee	
Number of Meetings																	
				Held	Attended	Held	Attended	Held	Attended	Held	Attended	Held	Attended	Held	Attended	Held	Attended
Hsieh Fu Hua	01 Apr 2009	01 Jul 2017	–	4	4	4	4	5	5	–	–	–	–	–	–	–	–
Jose Isidro N. (Lito) Camacho	01 Jul 2013	01 Jul 2017	–	4	2	4	2	5	3	–	–	4	3	1	1	1	–
Chang Hwee Nee	01 Jul 2017	–	–	4	3	–	–	–	–	3	3	–	–	–	–	–	–
Chew Choon Seng	01 Jan 2015	01 Jul 2017	–	4	3	4	4	5	5	1	1	–	–	–	–	–	–
Chong Siak Ching	15 Oct 2012	01 Jul 2017	–	4	4	4	4	–	–	–	–	4	4	–	–	–	–
Jennie Chua	01 Jul 2017	–	–	4	2	3	2	3	2	3	1	4	3	–	–	–	–
Rosa Daniel	01 Mar 2013	01 Jul 2017	–	4	4	–	–	–	–	3	–	–	–	–	–	–	–
Shareen Khattar	01 Jul 2017	–	–	4	2	–	–	–	–	–	–	4	4	1	1	–	–
Kwee Liong Seen	01 Jul 2011	01 Jul 2017	30 Jun 2018	1	–	1	–	2	–	–	–	1	–	–	–	–	–
Kenson Kwok	01 Jul 2013	01 Jul 2017	–	4	1	–	–	–	–	–	–	4	3	1	1	–	–
Apinan Poshyananda	01 Jul 2017	–	–	4	1	–	–	–	–	–	–	–	–	1	–	–	–
Suriani binte Suratman	01 Jul 2011	01 Jul 2017	30 Jun 2018	1	–	–	–	–	–	–	–	–	–	–	–	–	–
Tan Chorh Chuan	01 Jan 2019	–	–	1	1	–	–	–	–	–	–	–	–	–	–	–	–
Whang Shang Ying	01 Jul 2018	–	–	3	3	–	–	–	–	–	–	–	–	1	1	–	–
Wee Sin Tho	01 Jul 2013	01 Jul 2017	–	4	3	–	–	–	–	3	3	4	2	–	–	1	1

1.3 Board and Board Committee Meetings (continued)

Co-Opted Members' Attendance

Co-Opted Members	Date of First Appointment to Committee	Date of Last Re-appointment	Date of Retirement	Audit Committee		Acquisition Committee		Investment Committee	
				Number of Meetings					
				Held	Attended	Held	Attended	Held	Attended
Yeo Lian Sim	25 Jul 2013	01 Jul 2017	–	3	3	–	–	–	–
Joselina Cruz	01 Jul 2017	–	–	–	–	1	1	–	–
Ahmad Mashadi	25 Jul 2013	01 Jul 2017	–	–	–	1	–	–	–
Mikke Susanto	01 Jul 2017	–	–	–	–	1	1	–	–
Teo Han Wue	16 Jan 2009	01 Jul 2017	–	–	–	1	1	–	–
Nicholas Kong	16 Jul 2015	01 Jul 2017	–	–	–	–	–	1	1
Phoon Chiong Tuck	16 Jul 2015	01 Jul 2017	–	–	–	–	–	1	1

2. CONFLICT OF INTEREST (COI)

The Gallery's Constitution states that directors should ensure they are not placed in positions in which, directly or indirectly, their duties or interests might be in conflict with that of the Gallery's. Should such conflicts arise, the director is required to disclose his/her interests and abstain from participating in the matter. Furthermore, directors and members of Board Committees are bound by a code of ethics set by the Gallery.

The Gallery has put in place a COI policy for its staff, requiring staff to make an annual declaration of potential COI situations. The Gallery takes a stringent view towards all external engagements, employment and business interests that may directly or indirectly result in a conflict of interest.

3. STRATEGIC PLANNING

In FY2018, the management team reviewed the Gallery's key organisation statements, and refined the vision and mission of the Gallery. Following the Board's approval, the revised vision and mission statements have been published on the Charity Portal (a website maintained by the Charities Unit).

The Board has also endorsed the Gallery's strategic plan for financial years 2018-2022, charting the Gallery's focus for the next five years towards achieving its long-term goals.

4. PROGRAMME MANAGEMENT

We plan exhibitions and programmes that are in line with the Gallery's vision and mission. Exhibitions are aligned with the Gallery's curatorial strategy, while programmes are aimed at increasing audience engagement. The latter is developed along two trajectories: to enhance the experience and appreciation of art and the Gallery's architecture, as well as to further exhibition themes.

We conduct market tests to better understand how major planned exhibitions appeal to audiences. Completed approximately one to two years before an exhibition opens to the public, such tests enable us to refine our presentation and communication of exhibitions to be more relevant to target audiences. We also seek visitors' feedback on current exhibitions and programmes through surveys, for learning and improvement. These audience-reception reports, along with performance monitoring and post-implementation reviews of exhibitions and programmes, are reported to the Board at quarterly Board meetings.

5. HUMAN RESOURCE AND VOLUNTEER MANAGEMENT

The Gallery's Human Capital Strategy aims to create an inspiring workplace with people-centric policies. We seek to identify and attract the right talent, retain our people through a comprehensive and competitive total-compensation plan, and develop them into cultural leaders. The overall Strategy, a complementary appraisal and rewards framework, as well as the appointment and development of key management positions are guided by the NRC.

The Gallery seeks to provide a fair and inclusive workplace. As such, we have pledged our commitment with the Tripartite Alliance for Fair & Progressive Employment Practices (TAFEP).

At the Gallery, we believe that everyone has talent and ability. However, we understand that the expression of which depends on opportunity. Therefore, it is our goal to identify our people's strengths and areas for improvement, and to enable our staff to reach their full potential.

A foundational aspect of the Gallery's talent development framework is a Career Investment Discussion between employees and their supervisors to set key performance indicators and to identify learning needs and opportunities. This dialogue is held at the start of each year. Throughout the year, employees meet their respective supervisors regularly for progress and performance reviews.

Each staff is a valued asset of the organisation, bringing diverse perspectives to the table. A collaborative work environment and culture of open dialogue will enhance the working environment. To foster this, we have established a range of communication platforms, ranging from regular social gatherings and tea sessions to formal reviews. Grievance Handling and Whistle-Blowing Policies are also in place to ensure that complaints and grievances are duly addressed.

Finally, to complement our staff (at a strength of 219 as of 31 March 2019), we engage volunteers to contribute their time towards our public outreach and engagement activities. We ensure that staff and volunteers work synergistically by briefing them on our mission, visions, values and business practices. Additionally, handbooks issued to staff and volunteers detail guidelines, procedures, systems and communication channels, among other matters.

6. FINANCIAL MANAGEMENT AND CONTROLS

6.1 Operational Controls

The Gallery has, in place, a set of internal controls in 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 verification of the assets is performed periodically.

6.4 Reserves Management

The Gallery has a Reserve Management Policy to ensure adequate reserves are held for long-term financial sustainability and to meet contingency funding needs. The Gallery holds its annual net income—a surplus that occurs when its operating grant and revenue exceed expenditure—in reserve. The Board, or a committee appointed by the Board, must approve the utilisation of these reserves. These reserves, plus interest and the Gallery's investment income, may be drawn upon for operating purposes, such as to fund deficits (if any), or for non-operating purposes, including special projects that further the Gallery's organisational goals, vision and mission.

Reserves are placed as short-term bank deposits with financial institutions of good credit rating that are incorporated in Singapore. The placement of reserves in fixed deposits is approved by the CEO, while any proposed investments, other than placement in fixed deposits, must be approved by the Board or a committee appointed by the Board.

In October 2016, the Board appointed Fullerton Fund Management Company Ltd as the Gallery's fund manager and approved the investment of a part of the Gallery's reserves. The initial investment amount was S\$40 million; this was subsequently increased to S\$60 million in FY 2018.

7. FUNDRAISING PRACTICES

The Gallery does not actively approach the general public for fundraising. Instead, it seeks philanthropic support from corporations, foundations and individuals to supplement a government grant for its annual operating expenses. It is through the generous gifts from our donors that we have been able to further the Gallery's mission: to be a museum that creates dialogues between the art of Singapore, Southeast Asia and the world through collaborative research, education and exhibitions; a museum that provides memorable experiences through outstanding collections and innovative programming in a historically significant landmark.

Through a partnership and sponsorship programme, an art acquisition and adoption programme and a patron programme, donors can make either an unrestricted donation towards the Gallery's mission and its long-term financial sustainability, or a restricted donation for specific uses, such as artwork acquisitions, exhibitions, endowed curatorial positions, educational and curatorial programmes, and community outreach and festivals.

All donations and sponsorships are managed by and/or channelled through the Partnership Development division. The DC provides strategic guidance to Partnership Development. The Gallery's fundraising policies are developed in accordance with the best practices recommended by the office of the Commissioner of Charities. We seek to ensure that support from donors and sponsors does not compromise the integrity and artistic excellence of our exhibitions and programmes, and products and services provided by in-kind sponsors are not seen as endorsement by the Gallery.

The impact of our donors' support extends over a wide range of programmes and activities at the Gallery, and can be seen in earlier sections of the Annual Report.

8. DISCLOSURE AND TRANSPARENCY

The Gallery's Annual Report is published on our website at www.nationalgallery.sg. Non-executive directors do not receive any remuneration. In accordance with the Code, the remuneration of key management staff is disclosed, starting from a base of S\$100,000 and in incremental bands of S\$100,000 thereafter. The number of staff who are close family members of directors, and whose remuneration each exceeds S\$50,000 during the year, is also disclosed. These disclosures are reported in Note 18 of the Financial Statements, which also discloses the remuneration of the entire key management team, beyond the Gallery's three highest-paid staff as required by the Code.

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 Integrated Marketing department covers the Gallery's media relations, issues management and crisis communications; the department also develops the Gallery's corporate collaterals (such as annual reports, corporate kits, public and media feedback channels/inbox), and coordinates and manages film and photography requests. Additionally, the department actively tracks the Gallery's online and offline press coverage and social media traction, taking into consideration the overall tonality and spread (e.g. international, local, programme-specific) of coverage.

DIRECTORS' STATEMENT

For the financial year ending 31 March 2019

The directors present their statement to the members together with the audited financial statements for the financial year ending 31 March 2019.

In the opinion of the directors,

- a) the financial statements as set out on pages 100 to 127 are drawn up so as to give a true and fair view of the financial position of the Gallery as at 31 March 2019 and the financial performance, changes in equity and cash flows of the Gallery 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 Gallery 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 N. (Lito) Camacho
Chang Hwee Nee
Chew Choon Seng
Chong Siak Ching
Jennie Chua
Rosa Daniel
Shareen Khattar
Kenson Kwok
Apinan Poshyananda
Tan Chorh Chuan
Wee Sin Tho
Whang Shang Ying

PRINCIPAL ACTIVITIES

As a visual arts institution that oversees the largest public collection of Singapore and Southeast Asian modern art, the Gallery seeks to be a progressive art museum that fosters and inspires a thoughtful, creative and inclusive society. It aims to provide a memorable experience for visitors through its outstanding collections and innovative programming in a historical landmark.

As at the date of this report, the Gallery has a Board comprising thirteen (13) directors. The Board has delegated specific responsibilities to six (6) committees, namely the Executive Committee, Nomination and Remuneration Committee, Acquisition Committee, Audit Committee, Development Committee and Investment Committee.

The assets of the charity consist mainly of cash held as working capital of the Gallery. The charity utilises the cash for collaborative research, education and exhibitions that create dialogues between the art of Singapore, Southeast Asia and the world.

REVIEW OF ACTIVITIES DURING THE FINANCIAL YEAR

In the financial year from 1 April 2018 to 31 March 2019, the Gallery continued in its mission to engage audiences at all levels to foster a museum-going culture in Singapore through a myriad of carefully curated exhibitions and programmes. During this period, the Gallery was ranked 38th in *The Art Newspaper's* annual global survey of museum attendance rates. The Gallery was the only museum in Southeast Asia that qualified for the ranking during this period. It was also the first museum in Asia to receive the Children in Museums Award by the European Museum Academy and Hands On! International Association of Children in Museums. In addition, the Gallery was awarded TripAdvisor's Traveller's Choice 2018.

On 10 May 2018, the Gallery announced that Dr Ng Eng Teng's family donated the late artist's iconic *Mother and Child* sculpture to the state. In recognition of Dr Ng's contributions to Singapore through his public commissions, the sculpture would be accessioned into the National Collection, joining seminal works by other pioneering artists, such as Liu Kang and Georgette Chen.

On 11 May 2018, *(Re)collect: The making of our art collection* opened to the public. The exhibition chronicled the stories and legacy of the world's largest institutional collection of Singapore and Southeast Asian art. Featuring over 120 works from the National Collection, the exhibition recounted the dynamic evolution of the Gallery's collection and showed how its acquisition practices continue to shape the collection two years after its opening. Featured artists in *(Re)collect* include Affandi, Georgette Chen, Latiff Mohidin, Lim Hak Tai, Lim Yew Kuan, Navin Rawanchaikul and S. Sudjojono.

On 9 June 2018, the Gallery launched its inaugural *Gallery Children's Festival*. Titled *Small Big Dreamers*, the festival featured interactive installations that taught children about passion, confidence, creativity and other values. Through experiential art and active play, children learnt about themselves and the world around them. Each edition is inspired by a Singaporean artist from the National Collection—a dreamer with big aspirations—whose story exemplifies that anything is possible, regardless of the challenges we face. This first edition of the festival was inspired by the late Lee Wen, a pioneer of Singapore's performance art and Cultural Medallion recipient.

On 2 August 2018, a solo exhibition of Lim Cheng Hoe, a leading watercolourist of his generation, was launched. Titled *Lim Cheng Hoe: Painting Singapore*, the exhibition features more than 60 artworks, sketches and archival materials, chronicling the breadth of Lim's oeuvre, beginning with the early days of his practice in the 1930s, until the 1970s. In this exhibition, visitors are invited to journey back in time and experience four decades of Singapore's changing landscapes and populace through Lim's vivid portrayals.

On 4 August 2018, *Art in Singapore: Evoking a National Art* took place at various locations within the Gallery. The day of programmes examined major figures and critical moments that have shaped the development of art in Singapore. *The Second Liu Kang Annual Lecture* was held on the same day. Titled *The Scent of Soil*, the opening lecture of the day studied how key geographical contexts might have influenced pioneer artist Liu Kang and his work. This was followed by a panel discussion wherein second-generation artists from Nanyang Academy of Fine Arts reflected upon their time at the institution. The day closed with a talk by artist Cheo Chai-Hiang entitled *To Singapore River with Love* which explored how his bond with his homeland influenced his practice.

On 12 August 2018, *Latiff Mohidin: Pago Pago 1960–1969*, which was first exhibited at Centre Pompidou, Paris, in February 2018, travelled to Kuala Lumpur's ILHAM Gallery. The exhibition traced a formative period in the artist's practice in the 1960s as he journeyed across Europe and Southeast Asia. In conjunction with the exhibition, the Gallery's first overseas symposium was held at the ILHAM Gallery on 3 December 2018. The symposium explored different tangents of Latiff Mohidin's life and practice, ending with a reading by Latiff Mohidin himself and a poignant summary by art historian T.K. Sabapathy on the writer Ismail Zain.

On 31 August 2018, the Gallery launched a third exhibition at its Wu Guanzhong Gallery. *Wu Guanzhong: Expressions of Pen & Palette*, which continues in the new financial year, explores the relationships between Wu's artistic creations and literary writings by bringing together significant works from the National Collection and major Southeast Asia private collections.

On 1 and 8 September 2018, the annual *Ink Masters Series* invited modern ink masters Zhuang Shengtao, Liu Kuo-Song and Hong Sek Chern to share their views on art and life. Liu Kuo-Song spoke about his close friendship with Wu Guanzhong, whose works are on display at the Wu Guanzhong Gallery.

In October 2018, *OUTBOUND* was launched at various spaces around the Gallery. *OUTBOUND* is a series of artwork commissions aimed to trigger unexpected and meaningful art encounters for visitors beyond the exhibition galleries. As visitors wander around the building, they are greeted by these unique commissions, which are designed to provoke critical reflection, spark curiosity and a sense of play. The first works presented to the public were Jane Lee's *Nowhere*, and Gary Carsley and Jeremy Chu's *The Regency Made Me Blind*. An ongoing series, *OUTBOUND* progressively unveils artworks in the Gallery's public spaces over a period of three years.

From 5–28 October 2018, *Painting with Light: Festival of International Films on Art* was held, addressing questions on the role of art in society and the relevance of museums in dealing with the key issues shaping our world today.

On 6 October, the Gallery organised *Art in Southeast Asia*, a series of panel discussions that expanded on what it meant to be in transition. Artist and political cartoonist Jose Tence Ruiz talked about his artistic practice, while Vietnamese artist Nguyen Thi Thanh Mai and Dr Carl Grundy-Warr examined the broader issue of stateless communities in the region. A screening of the film *The Seen and Unseen* was held, followed by a panel discussion on death and spirituality among John Clang, Dr Mohamed Effendy and Kamila Andini, moderated by Zarina Muhammad.

The Gallery's biennial fundraising gala was held on 8 November 2018. Guests were given a preview of *Minimalism: Space. Light. Object.* and treated to an exclusive dinner curated by chef-owner Julien Royer of the two-Michelin-starred restaurant Odette. Through the tireless canvassing of the gala's 13 organising committee members, renowned international and local artists donated 35 artworks to be auctioned at the dinner. With the support of the Gala's Lead Sponsor, Far East Organization, 83 cash donors and 9 additional sponsors, the Gallery raised a total of S\$1.54 million. About S\$235,000 went towards the organising of the gala.

On 16 November 2018, the first exhibition on Minimalism in Southeast Asia was launched across two venues: National Gallery Singapore and ArtScience Museum. Led by the Gallery, the exhibition *Minimalism: Space. Light. Object.* explored the history and legacies of the groundbreaking art movement, which continues to influence a wide range of art forms and lifestyles across the world today. The exhibition considered how artists in Asia, the United States and Europe explored concepts of presence and absence, often informed by Asian philosophies such as Zen Buddhism. Over 150 significant works by more than 60 artists, including Donald Judd, Mark Rothko, Mona Hatoum, Anish Kapoor, Ai Weiwei, Olafur Eliasson and Haegue Yang were featured in the exhibition.

In conjunction with the Minimalism exhibition, performances, talks and a symposium were held during the exhibition period. Highlights included performances by Margaret Leng Tan, a renowned classical-music artist known for her work as a professional toy pianist, and a symposium featuring speakers such as Alexandra Munroe (Samsung Senior Curator of Asian Art and Senior Advisor of Global Arts at the Solomon R. Guggenheim Museum) and Lynn Zelevansky (former Henry J. Heinz II Director of Carnegie Museum of Art).

The Keppel Centre for Art Education remained a popular space for children and families with its playscape designed to encourage imagination, creativity and self-led discovery. The Centre also staged a lively line-up of programmes for youth, children and families all year round. The number of students on school visits reached a new high this financial year, with 50% more students coming to the Gallery to learn about art as compared to the previous year. This can be attributed to a successful museum-based learning programme designed for Primary 4 students. This programme was organised in conjunction with Ministry of Education (MOE) and its participation rate surpassed projections by MOE and the Gallery.

Throughout the year, the Gallery held numerous talks, seminars and film screenings for different audiences. In-gallery talks and art talks were conceptualised to introduce the public to artists, artworks and the nature of artistic practice in an intimate setting, while seminars and lectures provide larger platforms for discourse and critical exchange. Artists, art historians, experts and curators such as Teo Eng Seng, Cheo Chai-Hiang, Rirkrit Tiravanija, Elmgreen & Dragset, and Sir Nicholas Serota were invited to discuss topics germane to the Gallery's exhibitions, collection and the art world.

The Gallery's permanent exhibitions of Singapore and Southeast Asian art continued the museum's aim of deepening the understanding and appreciation of art from the region. Displayed in the DBS Singapore Gallery and UOB Southeast Asia Gallery respectively, visitors were able to learn about the key artists and artistic developments of our region since the 19th century. The rotation of artworks also continued throughout the year for conservation reasons and for refreshing the hang with new acquisitions or other works from the National Collection. Daily guided tours to the permanent galleries and artist talks sited within exhibition spaces also boosted appreciation of this core aspect of the Gallery's mandate.

To complete their museum experience, visitors can now dine at Hachi Restaurant, a new dining establishment that has opened its flagship restaurant at the Gallery. Hachi continues its 20-year tradition of offering Japanese seasonal omakase dining menus. This is complemented by The Public 8, an adjoining izakaya offering a selection of Japanese whiskies and spirits, highball cocktails and fresh beer on tap, to be paired with modern Japanese delights.

ARRANGEMENTS TO ENABLE DIRECTORS TO ACQUIRE SHARES AND DEBENTURES

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

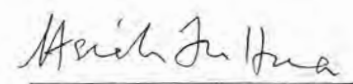
DIRECTORS' INTERESTS IN SHARES OR DEBENTURES

The Gallery 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
Chairperson



Chong Siak Ching
Director

10 June 2019

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF NATIONAL GALLERY SINGAPORE

For the financial year ending 31 March 2019

REPORT ON THE AUDIT OF THE FINANCIAL STATEMENTS

OUR OPINION

In our opinion, the accompanying financial statements of National Gallery Singapore (the "Gallery") are properly drawn up in accordance with the provisions of the Companies Act, Chapter 50 (the "Companies Act"), the Charities Act, Chapter 37 and other relevant regulations (the "Charities Act and Regulations") and Financial Reporting Standards in Singapore ("FRS"), so as to give a true and fair view of the financial position of the Gallery as at 31 March 2019 and of the financial performance, changes in equity and cash flows of the Gallery for the year that ended on that date.

What we have audited

The financial statements of the Gallery comprise:

- the statement of comprehensive income for the year ended 31 March 2019;
- the balance sheet as at 31 March 2019;
- the statement of changes in equity for the year then ended;
- the statement of cash flows for the year then ended; and
- the notes to the financial statements, including a summary of significant accounting policies.

BASIS FOR OPINION

We conducted our audit in accordance with Singapore Standards on Auditing (SSAs). Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Statements section of our report.

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

Independence

We are independent of the Gallery in accordance with the Accounting and Corporate Regulatory Authority Code of Professional Conduct and Ethics for Public Accountants and Accounting Entities ("ACRA Code") together with the ethical requirements that are relevant to our audit of the financial statements in Singapore, and we have fulfilled our other ethical responsibilities in accordance with these requirements and the ACRA Code.

OTHER INFORMATION

Management is responsible for the other information. The other information comprises the Corporate Governance Report and Directors' Statement (but does not include the financial statement and auditor's report thereon), which we obtained at the date of this auditor's report.

Our opinion on the financial statements does not cover the other information and we do not and will not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated.

If, based on the work we have performed on the other information that we obtained at the date of this auditor's report, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

RESPONSIBILITIES OF MANAGEMENT AND DIRECTORS 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 Companies Act, Charities Act and Regulations and FRSs, 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.

In preparing the financial statements, management is responsible for assessing the Gallery's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Gallery or to cease operations, or has no realistic alternative but to do so.

The directors' responsibilities include overseeing the Gallery's financial reporting process.

AUDITOR'S RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL STATEMENTS

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with SSAs will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with SSAs, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- obtain an understanding of internal control relevant to the audit 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 Gallery's internal control.
- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Gallery's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Gallery to cease to continue as a going concern.
- evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the directors regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

REPORT ON OTHER LEGAL AND REGULATORY REQUIREMENTS

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

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

- (a) the Gallery has not used the donation moneys in accordance with its objectives as required under Regulation 11 of the Charities (Institutions of a Public Character) Regulations; and
- (b) the Gallery has not complied with the requirements of Regulation 15 of the Charities (Institutions of a Public Character) Regulations.



PricewaterhouseCoopers LLP
Public Accountants and Chartered Accountants
Singapore, 10 June 2019

STATEMENT OF
COMPREHENSIVE INCOME

For the financial year ending 31 March 2019

	Note	2019 \$	2018 \$
Income			
Contribution and cash donations		4,383,426	11,633,478
Donations-in-kind		3,256,284	3,952,761
Rental income		4,011,820	3,925,511
Admission fees		2,724,742	5,680,098
Interest income		506,113	319,874
Carpark collection		501,779	634,760
Other income	4	882,918	912,020
		16,267,082	27,058,502
Expenditure			
- Employee compensation	5	(18,041,247)	(18,550,264)
- Staff welfare and development		(1,007,576)	(1,292,332)
- Recruitment expenses		(13,496)	(3,874)
- Exhibition expenses		(3,189,905)	(1,919,726)
- Art handling services		(4,226,924)	(5,542,307)
- Art acquisition expenses		(1,584,641)	(1,258,041)
- Supplies and materials		(283,021)	(781,104)
- Programme expenses		(3,791,390)	(4,910,711)
- Publication expenses		(359,201)	(305,890)
- Consultancy and professional fees		(503,439)	(2,300,296)
- Visitor experience expenses		(5,722,732)	(6,206,774)
- Publicity and public relations		(2,603,232)	(5,045,047)
- Repairs and maintenance		(6,935,360)	(6,352,572)
- Utilities		(1,235,374)	(1,816,032)
- Security services		(2,048,981)	(2,157,440)
- IT expenses		(5,527,500)	(4,366,706)
- Travel, transport, postages and communications		(876,713)	(1,004,860)
- Other services and fees		(2,616,081)	(3,661,830)
- Rental on operating leases		(8,423,040)	(8,423,040)
- Depreciation of plant and equipment	10	(3,054,376)	(2,936,434)
- GST input tax		(1,862,606)	(2,376,689)
- Others		(316,368)	(455,307)
Total expenditure		(74,223,203)	(81,667,276)
- Fair value gain on financial assets at fair value through profit or loss	9	1,488,630	1,445,253
Deficit before grants		(56,467,491)	(53,163,521)
Grants			
- Deferred capital grants amortised	14	414,178	296,236
- Grants received from Government	12	49,388,284	52,089,984
- Grants received from others	12	1,417,713	395,830
		51,220,175	52,782,050
Net deficit and total comprehensive loss		(5,247,316)	(381,471)

BALANCE SHEET

As at 31 March 2019

	Note	2019 \$	2018 \$
ASSETS			
Current assets			
Cash and cash equivalents	7	79,009,271	70,578,341
Other receivables	8	2,829,814	3,492,654
Financial assets at fair value through profit or loss	9	63,556,421	61,357,791
		<u>145,395,506</u>	<u>135,428,786</u>
Non-current assets			
Plant and equipment	10	13,464,783	15,178,857
Other receivables	8	3,878,751	3,732,554
		<u>17,343,534</u>	<u>18,911,411</u>
Total assets		<u>162,739,040</u>	<u>154,340,197</u>
LIABILITIES			
Current liabilities			
Other payables	11	10,354,272	9,503,582
Grants received in advance	12	29,961,010	16,510,189
Deferred donations	13	21,190,349	22,345,221
		<u>61,505,631</u>	<u>48,358,992</u>
Non-current liabilities			
Deferred capital grants	14	966,705	899,127
Other payables	11	491,075	59,133
		<u>1,457,780</u>	<u>958,260</u>
Total liabilities		<u>62,963,411</u>	<u>49,317,252</u>
NET ASSETS		<u>99,775,629</u>	<u>105,022,945</u>
EQUITY			
Accumulated surplus		99,775,629	105,022,945
Total equity		<u>99,775,629</u>	<u>105,022,945</u>

The accompanying notes form an integral part of these financial statements.

STATEMENT OF CHANGES IN EQUITY

For the financial year ending 31 March 2019

	Accumulated surplus \$
2019	
Beginning of financial year	105,022,945
Total comprehensive loss	<u>(5,247,316)</u>
End of financial year	<u>99,775,629</u>
2018	
Beginning of financial year	105,404,416
Total comprehensive income	<u>(381,471)</u>
End of financial year	<u>105,022,945</u>

The accompanying notes form an integral part of these financial statements.

STATEMENT OF CASH FLOWS

For the financial year ending 31 March 2019

Note	2019 \$	2018 \$
Cash flows from operating activities		
Deficit before grants	(56,467,491)	(53,163,521)
Adjustments for:		
- Depreciation of plant and equipment	3,054,376	2,936,434
- Donations income	(4,383,426)	(11,633,478)
- Interest income	(506,113)	(319,874)
- Fair value gain on financial assets at fair value through profit or loss	(1,488,630)	(1,445,253)
	(59,791,284)	(63,625,692)
Changes in working capital:		
- Other receivables	496,643	(3,745,415)
- Other payables	1,282,632	1,160,853
Net cash used in operating activities	58,012,009	(66,210,254)
Cash flows from investing activities		
Interest received	681,089	319,874
Product development loan repaid by third party	20,000	120,000
Additions to plant and equipment	(1,340,302)	(592,208)
Purchase of financial assets at fair value through profit or loss	(710,000)	(19,012,000)
Net cash used in investing activities	(1,349,213)	(19,234,334)
Cash flows from financing activities		
Grants received	64,563,598	53,640,590
Grants utilised for the building of Art Connector	-	(331,376)
Cash donations received	3,228,554	11,046,906
Net cash provided by financing activities	67,792,152	64,356,120
Net (decrease)/increase in cash and cash equivalents	8,430,930	(21,018,468)
Cash and cash equivalents at beginning of financial year	70,578,341	91,596,809
Cash and cash equivalents at end of financial year	79,009,271	70,578,341

7

NOTES TO THE FINANCIAL STATEMENTS

For the financial year ending 31 March 2019

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 "Gallery") 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 Gallery 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 Gallery is registered as a charity under the Singapore Charities Act, Chapter 37. With effect from 14 November 2013, the Gallery 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 Gallery'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 Gallery's assets and liabilities in these financial statements.

Interpretations and amendments to published standards effective in 2018

On 1 April 2018, the Gallery adopted the new or amended FRS and Interpretations to FRS ("INT FRS") that are mandatory for application for the financial year. Changes to the Gallery'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 Gallery's accounting policies and had no material effect on the amounts reported for the current or prior financial years except for the following:

2.1 Basis of preparation (continued)

Interpretations and amendments to published standards effective in 2018 (continued)

(a) Adoption of FRS 115 *Revenue from contracts with customers*

FRS 115 establishes a single comprehensive model for entities to use in accounting for revenue arising from contracts with customer. Under FRS 115, an entity recognises revenue when (or as) a performance obligation is satisfied, i.e. when 'control' of the goods or services underlying the particular performance obligation is transferred to the customers.

The Gallery has adopted the new standard using the modified retrospective approach. The Gallery has assessed that there is no material impact on the financial statements in the year of initial application.

The accounting policies for revenue from contracts with customers under FRS 115 are disclosed in Note 2.2.

(b) Adoption of FRS 109 *Financial Instruments*

(i) *Classification and measurement of financial assets*

There are no material changes to the classification and measurement of its financial assets and financial liabilities.

(ii) *Impairment of financial assets*

FRS 109 replaces the 'incurred loss model' in FRS 39 with an 'expected credit loss' model. The new impairment model applies to financial assets measured at amortised cost. The application of FRS 109 impairment requirements at 1 April 2018 did not result in additional allowances of impairment for the financial assets held by the Gallery.

The accounting policies for financial instruments under FRS 109 are disclosed in Note 2.8.

2.2 Revenue recognition

Revenue is recognised to the extent that it is probable that the economic benefits will flow to the Gallery 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 Gallery 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 Gallery.

Donations with restriction and/or conditions attached shall be recognised as surplus if the restrictions and conditions are under the Gallery'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 at a point in time upon the sale of tickets to visitors at the Gallery.

(v) *Interest income*

Interest income is recognised using the effective interest method.

(vi) *Carpark collection*

Carpark revenue is recognised at the point of payment upon exit of the vehicle. For seasoned parking, carpark revenue is recognised on a straight-line basis over the validity period of the season parking ticket.

(vii) *Income from rendering of services*

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

2.3 Employee compensation

(a) *Defined contribution plans*

The Gallery'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 Leases

(a) *When the Gallery is the lessee – Operating leases*

Leases where substantially all risks and rewards incidental to ownership are retained by the lessors are classified as operating leases. 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.

(b) *When the Gallery is the lessor – Operating leases*

Leases where the Gallery retains substantially all risks and rewards incidental to ownership are classified as operating leases. Rental income from operating leases (net of any incentives given to the lessees) is recognised in profit or loss on a straight-line basis over the lease term.

Initial direct costs incurred by the Gallery in negotiating and arranging operating leases are added to the carrying amount of the leased assets and recognised as an expense in profit or loss over the lease term on the same basis as the lease income.

Contingent rents are recognised as income in profit or loss when earned.

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 Gallery and the cost of the item can be measured reliably. All other repair and maintenance expenses are recognised in profit or loss when incurred.

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 & electrical equipment	8 years
Machinery & equipment	8 years
Health & safety equipment	5 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.

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.

For the purpose of impairment testing of assets, if the recoverable amount (i.e. the higher of the fair value less cost to sell and the value-in-use) 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

For the purpose of presentation in the statement of cash flows, cash and cash equivalents include cash on hand and deposits with financial institutions which are subject to an insignificant risk of change in value.

2.8 Financial assets

The accounting for financial assets before 1 January 2018 under FRS 39 are as follows:

(a) *Classification*

The Gallery classifies its financial assets in the following categories: financial assets at fair value through profit or loss and loans and receivables. The classification depends on the purpose for which the assets are acquired. Management determines the classification of its financial assets at initial recognition.

(i) *Financial assets at fair value through profit or loss*

This category has two sub-categories: financial assets held for trading, and those designated at fair value through profit or loss at inception. A financial asset is classified as held for trading if it is acquired principally for the purpose of selling in the short term.

Financial assets designated as fair value through profit or loss at inception are those that are managed and their performances are evaluated on a fair value basis. Assets in this category are presented as current assets if they are either held for trading or are expected to be realised within 12 months after the balance sheet date.

The Gallery's investments in marketable securities managed by professional fund managers are designated at fair value through profit or loss. The investments are managed under a mandate approved by the Board and in accordance with MCCY's investment guidelines.

2.8 Financial assets (continued)(a) *Classification (continued)*(ii) *Loans and receivables*

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. They are presented as current assets, except for those expected to be realised later than 12 months after the balance sheet date which are presented as non-current assets. Loans and receivables are presented as “other receivables” (Note 8) and “cash and cash equivalents” (Note 7) on the balance sheet.

(b) *Recognition and derecognition*

Regular way purchases and sales of financial assets are recognised on trade date – the date on which the Gallery commits to purchase or sell the asset.

Financial assets are derecognised when the rights to receive cash flows from the financial assets have expired or have been transferred and the Gallery has transferred substantially all risks and rewards of ownership. On disposal of a financial asset, the difference between the carrying amount and the sale proceeds is recognised in profit or loss.

(c) *Initial measurement*

Financial assets are initially recognised at fair value plus transaction costs except for financial assets at fair value through profit or loss, which are recognised at fair value. Transaction costs for financial assets at fair value through profit or loss are recognised immediately as expenses.

(d) *Subsequent measurement*

Financial assets at fair value through profit or loss are subsequently carried at fair value. Loans and receivables are subsequently carried at amortised cost using the effective interest method.

Changes in the fair values of financial assets at fair value through profit or loss including the effects of currency translation, interest and dividends, are recognised in profit or loss when the changes arise.

(e) *Impairment*

The Gallery assesses at each balance sheet date whether there is objective evidence that a financial asset or a group of financial assets is impaired and recognises an allowance for impairment when such evidence exists.

(i) *Loans and receivables*

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. When the asset becomes uncollectible, it is written off against the allowance account. Subsequent recoveries of amounts previously written off are recognised against the same line item in profit or loss.

The impairment allowance is reduced through profit or loss in a subsequent period when the amount of impairment loss decreases and the related decrease can be objectively measured. The carrying amount of the asset previously impaired is increased to the extent that the new carrying amount does not exceed the amortised cost had no impairment been recognised in prior periods.

The accounting for financial assets from 1 January 2018 under FRS 109 are as follows:

(f) *Classification and measurement*

The Gallery classifies its financial assets in the following measurement categories:

- Amortised cost; and
- Fair value through profit or loss (FVPL).

The classification depends on the Gallery's business model for managing the financial assets as well as the contractual terms of the cash flows of the financial assets.

The Gallery reclassifies debt instruments when and only when its business model for managing those assets changes.

At initial recognition

At initial recognition, the Gallery measures a financial asset at its fair value plus, in the case of a financial asset not at fair value through profit or loss, transaction costs that are directly attributable to the acquisition of the financial assets. Transaction costs of financial assets carried at fair value through profit or loss are expensed in profit or loss.

At subsequent measurement(i) *Debt instrument*

Debt instruments mainly comprise of cash and cash equivalents and other receivables.

There are two subsequent measurement categories, depending on the Gallery's business model for managing the assets and the cash flow characteristic of the assets:

- Amortised cost: Debt instruments that are held for collection of contractual cash flows where those cash flows represent solely payments of principal and interest are measured at amortised cost. A gain or loss on a debt instrument that is subsequently measured at amortised cost and is not part of a hedging relationship is recognised in profit or loss when the asset is derecognised or impaired. Interest income from these financial assets is included in interest income using the effective interest rate method.
- FVPL: Debt instruments that are held for trading as well as those that do not meet the criteria for classification as amortised cost or FVOCI are classified as FVPL. Movement in fair values and interest income is recognised in profit or loss in the period in which it arises and presented in “other income”.

(g) *Impairment*

The Gallery assesses on a forward looking basis the expected credit losses associated with its debt financial assets carried at amortised cost. The impairment methodology applied depends on whether there has been a significant increase in credit risk. Note 19 details how the Gallery determines whether there has been a significant increase in credit risk.

For other receivables, the Gallery applies the simplified approach permitted by the FRS 109, which requires expected lifetime losses to be recognised from initial recognition of the receivables.

2.8 Financial assets (continued)(h) *Recognition and derecognition*

Regular way purchases and sales of financial assets are recognised on trade date – the date on which the Gallery commits to purchase or sell the asset.

Financial assets are derecognised when the rights to receive cash flows from the financial assets have expired or have been transferred and the Gallery has transferred substantially all risks and rewards of ownership.

On disposal of a debt instrument, the difference between the carrying amount and the sale proceeds is recognised in profit or loss. Any amount previously recognised in other comprehensive income relating to that asset is reclassified to profit or loss.

Trade receivables that are factored out to banks and other financial institutions with recourse to the Group are not derecognised until the recourse period has expired and the risks and rewards of the receivables have been fully transferred. The corresponding cash received from the financial institutions is recorded as borrowings.

2.9 Government 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.

2.10 Other payables

Other payables represent liabilities for goods and services provided to the Gallery 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.

2.11 Provisions

Provisions are recognised when the Gallery has a present legal or constructive obligation as a result of past events, it is more likely than not that an outflow of resources will be required to settle the obligation and the amount has been reliably estimated.

Provisions are reviewed at the end of each reporting period and adjusted to reflect the current best estimate. If it is no longer probable that an outflow of economic resources will be required to settle the obligation, the provisions are reversed.

2.12 Currency translation

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

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

As at 31 March 2019, the Gallery has 3 (2018: 3) members.

4. **OTHER INCOME**

	2019 \$	2018 \$
Miscellaneous income from tenants	593,751	417,049
Government subsidies – wage credit scheme	123,297	210,574
Publication income	150,423	184,911
Others	15,447	99,486
	882,918	912,020

The wage credit scheme was introduced in 2013 in which the government will cofund part of wage increase to Singapore Citizen employees. The scheme has been extended to 3 years, from 1 January 2018 to 31 December 2020, and the entitlement would depend on fulfilment of conditions stated in the scheme.

5. EMPLOYEE COMPENSATION

	2019 \$	2018 \$
Wages and salaries	16,021,267	16,408,280
Employer's contribution to Central Provident Fund	2,019,980	2,141,984
	<u>18,041,247</u>	<u>18,550,264</u>

6. INCOME TAX EXPENSE

The Gallery 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 Gallery is exempted from filing income tax returns.

7. CASH AND CASH EQUIVALENTS

	2019 \$	2018 \$
Cash and bank balances	33,009,271	12,078,341
Short-term bank deposits	46,000,000	58,500,000
	<u>79,009,271</u>	<u>70,578,341</u>

Short-term bank deposits as at 31 March 2019 will mature on varying dates within 3 months (2018: 3 months) from the financial year end. The weighted average effective interest rate of these deposits for the Gallery at the balance sheet date was 1.53% (2018: 1.08%) per annum.

8. OTHER RECEIVABLES

	2019 \$	2018 \$
Current		
Other receivables	1,594,782	2,237,968
Amount due from supervisory ministry (Note a)	691,750	184,009
Amount due from third party (Note b)	120,000	300,000
Deposits	11,910	13,140
Prepayments	411,372	757,537
	<u>2,829,814</u>	<u>3,492,654</u>
Non-current		
Amount due from third party (Note b)	160,000	-
Other receivables	3,718,751	3,732,554
	<u>3,878,751</u>	<u>3,732,554</u>

The carrying amount of non-current amount due from third party and other receivables approximate their fair values.

- (a) The amount due from the supervisory ministry is unsecured and interest-free.
- (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 1 January 2021.

9. FINANCIAL ASSETS AT FAIR VALUE THROUGH PROFIT OR LOSS

	2019 \$	2018 \$
<i>Designated at fair value on initial recognition</i>		
- Fixed income funds	<u>63,556,421</u>	<u>61,357,791</u>

The financial assets designated as at fair value through profit or loss are managed by an external fund manager in accordance with a documented and approved investment mandate.

As at the end of the financial year, the fair value gain on the financial assets at fair value through profit or loss was \$1,488,630 (2018: \$1,445,253).

10. 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>Machinery & equipment</u>	<u>Health and safety equipment</u>	<u>Total</u>
	\$	\$	\$	\$	\$	\$	\$	\$	\$
2019									
<i>Cost</i>									
Beginning of financial year	12,078	1,394,252	52,983	2,499,969	16,893,326	115,140	527,138	187,164	21,682,050
Additions	245,300	338,297	7,619	71,684	385,230	292,172	-	-	1,340,302
Disposal	-	(202,252)	-	-	-	-	-	-	(202,252)
End of financial year	257,378	1,530,297	60,602	2,571,653	17,278,556	407,312	527,138	187,164	22,820,010
<i>Accumulated depreciation</i>									
Beginning of financial year	8,960	1,111,659	27,588	971,410	4,225,808	18,242	131,459	8,067	6,503,193
Depreciation charge	75,720	220,031	9,008	503,281	2,116,431	25,645	65,892	38,368	3,054,376
Disposal	-	(202,252)	-	-	-	-	-	-	(202,252)
End of financial year	84,680	1,129,438	36,596	1,474,691	6,342,239	43,887	197,351	46,435	9,355,317
<i>Net book value</i>									
End of financial year	172,698	400,859	24,006	1,096,962	10,936,317	363,425	329,787	140,729	13,464,783
2018									
<i>Cost</i>									
Beginning of financial year	12,078	1,210,186	42,674	2,338,406	16,888,026	61,880	527,138	9,454	21,089,842
Additions	-	184,066	10,309	161,563	5,300	53,260	-	177,710	592,208
End of financial year	12,078	1,394,252	52,983	2,499,969	16,893,326	115,140	527,138	187,164	21,682,050
<i>Accumulated depreciation</i>									
Beginning of financial year	5,122	864,267	19,508	489,714	2,113,596	7,252	65,567	1,733	3,566,759
Depreciation charge	3,838	247,392	8,080	481,696	2,112,212	10,990	65,892	6,334	2,936,434
End of financial year	8,960	1,111,659	27,588	971,410	4,225,808	18,242	131,459	8,067	6,503,193
<i>Net book value</i>									
End of financial year	3,118	282,593	25,395	1,528,559	12,667,518	96,898	395,679	179,097	15,178,857

11. OTHER PAYABLES

	2019 \$	2018 \$
Current		
Other payables	2,495,989	4,121,228
Deposits from tenants	424,299	668,314
Advances received	409,360	501,494
Accrued operating expenses	7,024,624	4,212,546
	<u>10,354,272</u>	<u>9,503,582</u>
Non-current		
Deposits from tenants	<u>491,075</u>	<u>59,133</u>

The carrying amount of non-current deposits from tenants approximate their fair values.

12. GRANTS RECEIVED IN ADVANCE

	2019 \$	2018 \$
Beginning of financial year	16,510,189	16,278,997
Grants received during the year	64,738,574	53,640,590
Transferred to deferred capital grants (Note 14)	(481,756)	(592,208)
Transferred to Art Connector on behalf of MCCY (Note a)	-	(331,376)
Transferred to income statement	(50,805,997)	(52,485,814)
End of financial year	<u>29,961,010</u>	<u>16,510,189</u>

- (a) Funds of \$331,376 were received from MCCY in FY2017. These funds were used for payments of the building of the Art Connector, on behalf of MCCY during the financial year ended 31 March 2018.

13. DEFERRED DONATIONS

	2019 \$	2018 \$
Beginning of financial year	22,345,221	22,931,793
Additions	1,346,600	2,563,300
Transferred to income statement	(2,501,472)	(3,149,872)
End of financial year	<u>21,190,349</u>	<u>22,345,221</u>

14. DEFERRED CAPITAL GRANTS

	2019 \$	2018 \$
Beginning of financial year	899,127	603,155
Transferred from Government grants (Note 12)	481,756	592,208
Amortised to income statement	(414,178)	(296,236)
End of financial year	<u>966,705</u>	<u>899,127</u>

15. NET ASSETS OF TRUST FUND

The trust fund of the Gallery 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 Gallery oversees the development of the National Gallery Singapore project until its completion and operates the funds from Singapore Totalisator Board ("Tote 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 Gallery.

	2019 \$	2018 \$
Assets		
Cash and cash equivalents	<u>3,059,611</u>	<u>5,123,666</u>
Liabilities		
Grants received in advance	<u>3,059,611</u>	<u>5,123,666</u>
Net assets	<u>-</u>	<u>-</u>

16. CHARITIES ACT AND REGULATIONS

As required for disclosure under regulation 17 of the Charities (Institutions of Public Character) Regulations, the Gallery has received tax deductible donations of \$2,589,188 (2018: \$11,088,775) in the current financial year. As at 31 March 2017, the tax deductible donations were revised from \$16,809,764 to \$14,768,764.

During the year, the Gallery had a fund raising Gala dinner which raised \$1,541,300 and total expenses incurred was S\$235,000. Unrestricted funds raised at the Gala will be used to support the general mission of the Gallery.

17. COMMITMENTS

(a) Operating lease commitments – where the Gallery is a lessor

The Gallery leases out retail space to non-related parties under non-cancellable operating leases.

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

	2019 \$	2018 \$
Not later than one year	2,577,179	1,336,816
Between one and five years	3,883,175	600,000
	<u>6,460,354</u>	<u>1,936,816</u>

(b) Operating lease commitments – where the Gallery is a lessee

The Gallery 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 follows:

	2019 \$	2018 \$
Not later than one year	4,620,764	7,907,436
Between one and five years ⁽¹⁾	5,397	4,626,161
	<u>4,626,161</u>	<u>12,533,597</u>

(1) Tenancy agreement with the Ministry expires on 31 October 2019 and is subject to renewal.

18. RELATED PARTY TRANSACTIONS

(a) The Gallery does not have any significant transactions with related parties during the year.

(b) Key management personnel compensation

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

Key management personnel compensation is as follows:

	2019 \$	2018 \$
Short-term employee benefits	2,644,968	2,122,706
Post-employment benefits	105,440	122,106
	<u>2,750,408</u>	<u>2,244,812</u>

Number of key managements who each receives remuneration exceeding \$100,000 by remuneration bands, excluding 12 (2018: 12) directors who do not receive remuneration from the Gallery, is as follows:

	2019	2018
\$800,000 and above	1	-
\$600,000 to below \$700,000	-	1
\$400,000 to below \$500,000	1	-
\$300,000 to below \$400,000	-	2
\$200,000 to below \$300,000	4	3
\$100,000 to below \$200,000	2	1
	<u>8</u>	<u>7</u>

During the year, there is one staff who is related to Rosa Daniel, a Director of the Gallery. The staff's remuneration is between S\$50,000 to S\$100,000.

19. FINANCIAL RISK MANAGEMENT

Financial risk factors

The Gallery 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 Gallery'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 Gallery does not have material exposure to foreign exchange risks.

(ii) *Price risk*

The Gallery is exposed to fixed income funds price risk arising from the investments held by the Gallery which are classified on the balance sheet as fair value through profit or loss. An external fund manager manages the investments for the Gallery in accordance with a documented and approved investment mandate.

If prices of the fixed income funds had changed by 3% (2018: 3%) with all other variables including tax rate being held constant, the effects on deficit before grants would have varied by \$1,906,693 (2018: \$1,840,734) for the financial year ended 31 March 2019.

(b) Credit risk

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

The Gallery adopts the following policy to mitigate the credit risk.

For banks and financial institutions, the Gallery mitigates its credit risks by transacting only with counterparties who are rated "A" and above by independent rating agencies.

For other receivables, the management will perform credit reviews on new customers before acceptance and an annual review for existing customers. Credit reviews take into account credit ratings by, evaluation of financial strength, the Gallery's past experiences with the customers and other relevant factors. The management will set credit limits (amount and period) by individual counterparty and groups of related counterparties which are required to be within the limits set by the board of directors.

The maximum exposure to credit risk is the carrying amount of the class of financial assets presented on the balance sheet.

In calculating the expected credit loss rates, the Gallery considers historical loss rates for each category of customers and adjusts to reflect current and forward-looking macroeconomic factors affecting the ability of the customers to settle the receivables.

Receivables are written off when there is no reasonable expectation of recovery, such as a debtor failing to engage in a repayment plan with the Company. Where receivables have been written off, the Company continues to engage in enforcement activity to attempt to recover the receivables due. Where recoveries are made, these are recognised in profit or loss.

The Gallery's credit risk exposure in relation to other receivables as at 31 March 2019 and 31 March 2018 are set out as follows:

	2019 \$	2018 \$
Current	6,444,289	7,042,805
Past due < 3 months	212,331	145,062
Past due 3 to 6 months	7,692	-
Past due over 6 months	44,253	37,341
	6,708,565	7,225,208

The carrying amount of other receivables individually determined to be impaired and the movement in the related allowance for impairment are as follows:

	2019 \$	2018 \$
Past due over 6 months	-	18,355
	-	18,355
Less: Allowance for impairment	-	(18,355)
	-	-
Beginning of financial year	-	(479,459)
Allowance made	-	(18,355)
Write-off doubtful debt	-	497,814
End of financial year	-	-

Other than the above, other receivables are substantially due from companies with good collection track records with the Gallery. Therefore, no significant credit loss is expected.

Cash and cash equivalents are subject to immaterial credit loss as at 31 March 2019 because these are deposits with reputable financial institutions.

Financial assets that are neither past due nor impaired

In FY2018, the impairment of the financial assets was assessed based on the incurred loss impairment model. Individual receivables which were known to be uncollectible were written off by reducing the carrying amount directly. The other receivables were assessed collectively, to determine whether there was objective evidence that an impairment had been incurred but not yet identified.

The Gallery considered that there was evidence if any of the following indicators were present:

- There is significant difficulty of the debtor.
- Breach of contract, such as default or past due event
- It is becoming probable that the debtor will enter bankruptcy or other financial reorganisation

Bank deposits that are neither past due nor impaired are mainly deposits with banks with high credit-ratings as assigned by international credit-rating agencies. Other receivables that are neither past due nor impaired are with counterparties with a good collection track record with the Gallery.

(b) Credit risk (continued)

Other than the above, there are no credit loss allowance for other financial asset at amortised cost as at 31 December 2017.

(c) Liquidity risk

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

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

	Less than 1 year	Between 1 and 5 years
	\$	\$
At 31 March 2019		
Other payables	10,354,272	491,075
At 31 March 2018		
Other payables	9,503,582	59,133

(d) Capital risk

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

(e) Fair value measurements

The following table presents assets and liabilities measured and carried at fair value and classified by level of the following fair value measurement hierarchy:

- quoted prices (unadjusted) in active markets for identical assets or liabilities (Level 1);
- inputs other than quoted prices included within Level 1 that are observable for the asset or liability, either directly (i.e. as prices) or indirectly (i.e. derived from prices) (Level 2); and
- inputs for the asset or liability that are not based on observable market data (unobservable inputs) (Level 3).

	<u>Level 1</u> \$	<u>Level 2</u> \$
2019		
Financial assets at fair value through profit or loss	-	63,556,421
2018		
Financial assets at fair value through profit or loss	-	61,357,791

The fair value of financial instruments that are not traded in active markets is determined on information provided by financial institutions and issuers using valuation techniques with observable inputs that are based on market information existing as at each reporting date. These financial instruments are included in Level 2 fair value measurement hierarchy.

(f) Financial instruments by category

The aggregate carrying amounts of financial assets at fair value through profit or loss, loans and receivables, financial assets and financial liabilities at amortised cost are as follows:

	2019 \$
Financial assets at fair value through profit or loss	63,556,421
Financial assets at amortised cost	85,306,464
Financial liabilities at amortised cost	10,845,347
	2018 \$
Financial assets at fair value through profit or loss	61,357,791
Loans and receivables	74,894,525
Financial liabilities at amortised cost	9,562,715

20. NEW OR REVISED ACCOUNTING STANDARDS AND INTERPRETATIONS

Below are the mandatory standards, amendments and interpretations to existing standards that have been published, and are relevant for the Gallery's accounting periods beginning on or after 1 April 2019 and which the Gallery has not early adopted:

- FRS 116 Leases (effective for annual periods beginning on or after 1 January 2019)

FRS 116 will result in almost all leases being recognised on the balance sheet, as the distinction between operating and finance leases is removed. Under the new standard, an asset (the right to use the leased item) and a financial liability to pay rentals are recognised. The only exceptions are short-term and low-value leases. The accounting for lessors will not change significantly.

The Gallery intends to apply the simplified transition approach, and will not restate comparative amounts for the year prior to first adoption.

The standard will affect primarily the accounting for the Gallery's operating leases. As at the reporting date, the Gallery has non-cancellable operating lease commitments of \$4,626,161 (Note 17 (b)) that may result in the recognition of an asset and a liability for future payments.

The Gallery is currently finalising the transition adjustments.

21. AUTHORISATION OF FINANCIAL STATEMENTS

These financial statements were authorised for issue in accordance with a resolution of the Board of Directors of the Gallery on 10 June 2019.

IT & DIGITAL
ADVISORY PANEL

Appointment term: 1 November 2018–30 June 2021

Yap Chee Yuen (Chair)	<i>Former Executive Vice President, Corporate Services, Genting Singapore PLC</i>
Jane Alexander	<i>Chief Information Officer, The Cleveland Museum of Art</i>
Eddie Chau	<i>Co-founding Partner, TNF Ventures</i>
Martin Geh	<i>Managing Director, Google Asia Pacific Hardware Partnerships</i>
Ho Tzu Nyen	<i>Artist</i>
Rosina Howe-Teo	<i>Former Group Director, Innovation and InfoComm Technology, Land Transport Authority of Singapore</i>
Lee Han Boon	<i>Senior Vice-President, Commercialisation Division, A*ccelerate, Agency for Science, Technology and Research</i>
Steve Lee	<i>Chief Information Officer / Group Senior Vice-President, Technology, Changi Airport Group</i>
Jacqueline Poh	<i>Deputy Secretary, Strategy Group, Prime Minister's Office</i>
Teo Lay Lim	<i>Senior Managing Director, Accenture Pte Ltd</i>

The role of the IT & Digital Advisory Panel is to provide visionary, strategic advice and counsel to the Visual Arts Cluster (VAC) comprising the National Gallery Singapore, Singapore Art Museum and Singapore Tyler Print Institute on:

- The adoption of new technology and digital initiatives that enhance VAC's visitor experience as well as productivity, to ensure VAC stays ahead of the curve in terms of technology advancement;
- Strategic development and implementation of the VAC's IT master plan and digital strategy;
- Strategic partnerships and opportunities;
- Identifying, monitoring and addressing risks related to the overall IT & digital strategy; and
- Technical advice on assessment of technical choices and planning.

MARKETING ADVISORY PANEL

Appointment term: 1 November 2018–30 Jun 2021

Chew Choon Seng (Chair)	<i>Board Member, GIC Private Limited Chairman, Singapore Exchange (2011–2016) & Chairman, Singapore Tourism Board (2011–2016)</i>
Goh Shu Fen	<i>Principal, R3 Singapore</i>
Kathy Lai	<i>Deputy Chief Executive Officer, Enterprise Singapore</i>
Lynette Pang	<i>Assistant Chief Executive, Marketing Group, Singapore Tourism Board</i>
Paul Soon	<i>Chief Executive Officer, Southeast Asia, MullenLowe Group</i>
Wang Look Fung	<i>Consultant, Keppel Corporation</i>
Rudy Tseng	<i>Former Managing Director, Disney Taiwan</i>

The role of the Marketing Advisory Panel is to:

- Provide advice, support and recommendations to the management in the development of innovative marketing strategies;
- Provide the management with ideas and advice to ensure that the Gallery's brand is protected, managed and marketed to the world in a consistent "best-in-class" approach;
- Provide the management with regional and global perspectives on trends and new developments in the marketing of museums or attractions, especially on the digital front;
- Act as a sounding board to the management in the development of new marketing initiatives or programmes;
- Link the management to networks or contacts in the industry that can help promote the Gallery and its objectives.

MUSEUM EDUCATION ADVISORY PANEL

Appointment term: 1 July 2018–30 June 2020

Dr Suriani Suratman (Chair)	<i>Senior Lecturer, National University of Singapore</i>
Valarie Wilson	<i>Director, Arts Education, Ministry of Education (MOE)</i>
Dr Ian Woo	<i>Programme Leader for Postgraduate Studies, LASALLE College of the Arts</i>
Dr Joyce Koh	<i>Vice Dean (Interdisciplinary Unit), Nanyang Academy of Fine Arts</i>
Dr Winston Ang Wee Kern	<i>Campus Head, National Institute of Early Childhood Development, Temasek Polytechnic</i>
Emily Lim	<i>Author of children's books</i>

Appointment term: 1 April 2018–30 June 2018

Rebecca Chew	<i>Academy Principal, Singapore Teachers' Academy for the Arts</i>
Dr Myra Bacsal	<i>Assistant Professor, National Institute of Education</i>
Beth Fredericks	<i>Executive Director, Wheelock College, Singapore</i>
Don Bosco	<i>Founder, Super Cool Books</i>
Rupa Natarajan	<i>Founder, Singapore Indian Fine Arts Society, Children and Adults Art School</i>

The role of the Museum Education Advisory Panel is to:

- Advise on the development of art and museum education pedagogies;
- Review and advise on education resources and programmes;
- Advise on the training of docents and school facilitators on learning about, through and beyond the visual arts;
- Advise and facilitate partnerships for educative research projects.

RESEARCH ADVISORY PANEL

Appointment term: 1 July 2017–30 June 2019

T.K. Sabapathy (Chair)	<i>Adjunct Professor, Department of Architecture, National University of Singapore</i>
Ute Meta Bauer	<i>Founding Director, NTU Centre for Contemporary Art Singapore</i>
Kwa Chong Guan	<i>Adjunct Associate Professor (Honorary), Department of History, Faculty of Arts and Social Sciences, National University of Singapore</i>
Ahmad Mashadi	<i>Head, NUS Museum</i>
Patrick D. Flores	<i>Professor, Department of Art Studies, University of the Philippines; Curator, Vargas Museum, Manila</i>

The role of the Research Panel is to:

- Advise on research directions for the Gallery in terms of its collections development, exhibition publications, archival resources and other curatorial programmes;
- Advise 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.

ACQUISITIONS

Purchases

Idris Ali

Tanjung Rhu Singapore
1963
Watercolour and gouache on paper
31 x 24 cm
2018-00633

Kampong Pasir Panjang
1965
Watercolour and gouache on paper
35.5 x 26 cm
2018-00634

Kallang River
1968
Watercolour on paper
46 x 36 cm
2018-00635

A.D. Pirous

Epitaph IV
1972
Oil on canvas
165 x 115 cm
2018-00645

But Mochtar

Perempuan (Girl)
1954
Oil on canvas
60 x 47.5 cm
2018-00646

Cesare Syjuco

Mythology: Return History's Whore, His Mother
1984
Mixed media
92 x 92 cm
2018-00742

John Turnbull Thomson

Singapore
1851
Oil on canvas
57.3 x 88 cm
2018-00743

Aw Eng Kwang

Horse Drinking Water
Early 1970s
Stoneware clay
61 x 60 x 21.5 cm
2018-00769

Minh Phuong

Not Waiting for the Sun to Shine or the Rain to Fall, We Humans Make the Water, Our Strength Is Greater Than Nature's
c. 1970s
Gouache on paper
51.9 x 76.4 cm
2018-01075

Le M. Son

Everyone, Let's Protect Our Children
c. 1957
Gouache on paper
68.2 x 54 cm
2018-01076

Quang Lac

Advance Speedily, Advance Vigorously, Advance Steadily
c. 1960
Gouache on paper
102.6 x 68.3 cm
2018-01077

Artist unknown

Follow Uncle Ho's Teachings – Study Hard and Work Hard
c. 1970s
Gouache on paper
50.2 x 38.1 cm
2018-01078

Nguyen Tien Canh

Ensure Good Traffic to Fight Against America and Save Our Country
1968
Gouache on paper
48.5 x 71.9 cm
2018-01079

Artist unknown

Uphold the National Independence Flag, Fight Hard to Defeat the American Invaders, Liberate the South, Protect the North, Unify the Country to Fulfill His (Ho Chi Minh's) Hopes
1969
Gouache and ink on paper
75.1 x 53.4 cm
2018-01080

Van Tho

Celebrate the Anniversary of the People's Army of Vietnam
Undated
Gouache on paper
80.3 x 56.9 cm
2018-01081

Viet Doan

Peace and Friendship
1960
Gouache on paper
68.7 x 45.4 cm
2018-01082

Artist unknown

Mom, It's Pronounced Ga-Ga-Rin
c. 1961
Gouache on paper
83.7 x 69.6 cm
2018-01083

Hong Ngoc

Celebrating the Party's Birthday. Five-Year Plan to Multiply Food Production.
1970
Gouache on paper
54.3 x 74.6 cm
2018-01084

Purchases (continued)

Pham <i>Beautiful Friendship Flowers in Every Corner of the Nation</i> c. 1979 Gouache on paper 105.2 x 70.3 cm 2018-01085	<i>A Leisurely Chinatown</i> 1989, printed in 1991 Cibachrome print on paper 62.5 x 44.5 cm 2018-01120
Hi Than <i>Northern Husband and Southern Wife Strive Together for the Sake of Reunification</i> c. 1970s Gouache on paper 78.6 x 54.2 cm 2018-01086	<i>Untitled (Chinatown)</i> c. late 1980s, printed in 1990 Cibachrome print on paper 63.1 x 44.3 cm 2018-01121
Vincent Leow <i>Rooster</i> 1990 Oil on canvas 176 x 258 cm 2018-01115	Danh Vo <i>May 2015</i> 2015 Ink and colour on silk 165 x 111 cm 2018-01243
<i>Meat Shop</i> 1989 Oil on canvas 257 x 168 cm 2018-01116	George Groslier <i>The Buddhism, Cortege Before One of the Fours Faces of Bayon</i> Oil on canvas without stretcher c. 1917 180 x 100.2 cm 2018-01258
Lee Sow Lim <i>New Life</i> 1955, printed in 1983 Gelatin silver print on paper 80.5 x 60.3 cm 2018-01117	<i>Brahmanism, Forest Hermit in Meditation in Front of a Linga</i> Oil on canvas without stretcher c. 1917 180 x 100.2 cm 2018-01259
<i>Struggle</i> 1956, printed in c. 1980s Gelatin silver print on paper 80.6 x 61.8 cm 2018-01118	Zhuang Shengtao <i>Landscape</i> c. 1960s–1970s Chinese ink and colour on paper 30 x 121 cm 2019-00084
<i>Blossoming</i> 1959, printed in 2011 Gelatin silver print on paper 46.7 x 44.3 cm 2018-01119	

<i>Flower</i> 1970 Chinese ink and colour on paper 136 x 29 cm 2019-00085	<i>Landscape</i> 1975–1980 Chinese ink and colour on paper 179 x 90.5 cm 2019-00086
<i>Landscape</i> 1982 Chinese ink and colour on paper 68 x 135 cm 2019-00087	Huang Pao Fang <i>Osmanthus and Chrysanthemum</i> Undated Chinese ink on paper 135 x 34 cm 2019-00113
Lee Choon Kee <i>Chinatown</i> 1965 Watercolour on paper 52 x 73 cm 2019-00114	<i>Singapore Riverside</i> 1969 Watercolour on paper 36 x 55 cm 2019-00115
<i>North Bridge Road</i> 1969 Watercolour on paper 36 x 56 cm 2019-00116	<i>Emerald Hill</i> 1989 Watercolour on paper 52 x 73 cm 2019-00117

Ho Yee Ping <i>Chinatown</i> 1989 Watercolour on paper 35 x 51 cm 2019-00118	Semsar Siahaan <i>Olympia (Identitas Ibu dan Anak, Identity with Mother and Child)</i> 1987 Oil on canvas 158 x 307 cm 2019-00142
<i>Timur Rumit</i> (The Complication of East Timor) 1987–1990 Oil on canvas 100 x 75 cm 2019-00143	<i>Ibu dan Anak</i> (Mother and Child) 1982 Wood 149 x 53 x 40 cm 2019-00144
Eduardo Masferré <i>Man with Turban</i> 1953 Hand-tinted gelatin silver print on paper 28 x 22.8 cm 2019-00151	<i>Young Man from Maledkong</i> 1953 Gelatin silver print on paper 33.8 x 26.8 cm 2019-00152
<i>Banaue</i> 1947 Gelatin silver print on paper 33.8 x 26.8 cm 2019-00153	

<i>Butbut Man</i> 1949 Gelatin silver print on paper 33.8 x 26.8 cm 2019-00154	<i>Tinglayan</i> 1957 Gelatin silver print on paper 33.8 x 26.8 cm 2019-00155
<i>Calaccad, Kalinga</i> 1953 Gelatin silver print on paper 33.8 x 26.8 cm 2019-00156	<i>Butbut</i> 1953 Gelatin silver print on paper 33.8 x 26.8 cm 2019-00157
Margarethe Mathilde Weissenborn <i>Sangsit Tempel</i> (Sangsit Temple) c. 1920s–1930s Gelatin silver print on paper 21.8 x 16 cm 2019-00158	<i>Balinesische Typen</i> (Balinese Types) c. 1920s–1930s Gelatin silver print on paper 21.8 x 16 cm 2019-00159
<i>Goesti-Bagoes met vrouw en Dochter</i> (Goesti-Bagoes with Wife and Daughter) c. 1920s–1930s Gelatin silver print on paper 21.8 x 16 cm 2019-00160	

<i>Goesti-Bagoes</i> c. 1920s–1930s Gelatin silver print on paper 21.8 x 16 cm 2019-00161	<i>Paddi-Snijden</i> (Cut Padi) c. 1920s–1930s Gelatin silver print on paper 21.8 x 16 cm 2019-00162
<i>Jonge maagden op een offer-feest</i> (Young Virgins at a Sacrificial Feast) c. 1920s–1930s Gelatin silver print on paper 20 x 25.1 cm 2019-00163	<i>Noordkust van Bali</i> (Northern Coast of Bali) c. 1920s–1930s Gelatin silver print on paper 20 x 25.1 cm 2019-00164
[Not titled] c. 1910s Gelatin silver print on paper 17.5 x 23.2 cm 2019-00165	[Not titled] c. 1910s Gelatin silver print on paper 17.5 x 24 cm 2019-00166

Donations

Pacita Abad

Evil Eye
1983
Acrylic, plastic buttons and ribbons
on stitched and padded canvas
132.5 x 263.5 cm
Gift of Jack and Kristiyani Garrity
2018-00416

Tan Choon Ghee

[Not titled] (*Singapore, 1959*)
1959
Watercolour on paper
32 x 24 cm
Gift of Madam Kam Hye Sin
2018-00462

[Not titled] (*Singapore, Malay
Television Celebrity*)
1963
Felt pen on paper
27 x 35.5 cm
Gift of Madam Kam Hye Sin
2018-00463

[Not titled] (*Elizabeth Walk,
Singapore*)
1963
Felt pen on paper
36.5 x 41 cm
Gift of Madam Kam Hye Sin
2018-00464

[Not titled] (*Singapore, 1963*)
1963
Watercolour and felt pen on paper
35 x 25 cm
Gift of Madam Kam Hye Sin
2018-00465

[Not titled] (*Singapore, 1963*)
1963
Ink on paper
46.5 x 32 cm
Gift of Madam Kam Hye Sin
2018-00466

[Not titled] (*Singapore River Bank*)
1964
Ink on rice paper
35 x 45 cm
Gift of Madam Kam Hye Sin
2018-00467

[Not titled] (*Kallang Basin
Singapore*)
1964
Ink on paper
40 x 32 cm
Gift of Madam Kam Hye Sin
2018-00468

[Not titled] (*Clifford Pier,
Singapore*)
1964
Watercolour and ink on paper
42 x 28.5 cm
Gift of Madam Kam Hye Sin
2018-00469

[Not titled] (*Singapore, 1977*)
1977
Ink and watercolour on paper
58 x 39.5 cm
Gift of Madam Kam Hye Sin
2018-00470

[Not titled] (*Singapore, 1979*)
1979
Ink on paper
45 x 68 cm
Gift of Madam Kam Hye Sin
2018-00471

[Not titled] (*Penang, 1982*)
1982
Ink on paper
45 x 69 cm
Gift of Madam Kam Hye Sin
2018-00472

[Not titled] (*Venice, Plaza San
Marco*)
1958

Ink on paper
40 x 27.5 cm
Gift of Madam Kam Hye Sin
2018-00473

[Not titled] (*Venice*)
1960
Watercolour on paper
31 x 41 cm
Gift of Madam Kam Hye Sin
2018-00474

[Not titled] (*Rotterdam*)
1960
Watercolour on paper
22 x 29.5 cm
Gift of Madam Kam Hye Sin
2018-00475

[Not titled] (*London*)
1960
Watercolour on paper
45 x 30 cm
Gift of Madam Kam Hye Sin
2018-00476

[Not titled] (*Sydney*)
1963
Felt pen on paper
31 x 38.5 cm
Gift of Madam Kam Hye Sin
2018-00477

[Not titled] (*Self-Portrait*)
1961
Pencil on paper
41 x 26.5 cm
Gift of Madam Kam Hye Sin
2018-00478

[Not titled] (*Accommodation in
London*)
1960
Pen on paper
30.5 x 45 cm
Gift of Madam Kam Hye Sin
2018-00479

Goh Beng Kwan

In the Clouds There Are Dwellings
1985
Mixed media on canvas
122 x 183 cm
Gift of Teresa Koh and Howie Lau
2018-00460

Raden Saleh

Shipwreck in Storm
1839
Oil on canvas
40 x 50 cm
Gift of David Salman and
Walter Jared Frost
2018-00461

Fan Zeng

Laozi Exiting the Pass
2009
Chinese ink and colour on paper
137.5 x 69.5 cm
Gift of Prime Minister's Office
2018-00919

Iskandar Jalil

Untitled
Undated
Clay, copper and cobalt oxide
28 x 79 cm
Gift of Prime Minister's Office
2018-00920

Untitled
Undated
Clay, copper and cobalt oxide
28 x 79 cm
Gift of Prime Minister's Office
2018-00920

Phi Phi Oanh

Pro Se (Mapping Series)—
[*Nguyen Gia Tri's painting at
the National Gallery Singapore*]
2018-00921
Pro Se (Mapping Series)—
[*Map of Hanoi*]
2018-00922
Pro Se (Mapping Series)—
[*Map of Singapore*]
2018-00923

2016–2017
Lacquer on metal
3 pieces, 18.5 x 24 x 0.5 cm each
Gift of the artist, in memory of
Nguyen Duy Tu

Lee Sow Lim

Silver Tree
c. 1970s
Gelatin silver print on paper,
iron-toned
58.6 x 47.4 cm
Gift of the artist
2018-01090

Yan Fook Leun

Old Woman with Pipe
1954
Gelatin silver print on paper
43 x 32.6 cm
Gift of Lee Sow Lim in honour
of the artist
2018-01087

Dawn of Spring

1955
Gelatin silver print on paper
29.8 x 40 cm
Gift of Lee Sow Lim in honour
of the artist
2018-01088

Loke Loh Hong

The Nuns' Luncheon
c. 1959
Gelatin silver print on paper
28.6 x 35.7 cm
Gift of Lee Sow Lim in honour
of the artist
2018-01089

Tong Koon Hung

Kweilin Ferry
Undated
Gelatin silver print on paper
25.5 x 35.6 cm
Gift of Lee Sow Lim in honour of
the artist
2018-01091

Lang Jingshan

[Not titled]
Undated
Gelatin silver print on paper
32.8 x 25.5 cm
2018-01097

Ong Seng Chew

Intersections
Undated
Gelatin silver print on paper
36.5 x 29.7 cm
2018-01098

Majestic Bloom
Undated
Gelatin silver print on paper
36.5 x 29.2 cm
2018-01099

The Passing Years
Undated
Gelatin silver print on paper
36.5 x 29.2 cm
2018-01100

Ah, What a Roar!
Undated
Gelatin silver print on paper
40.6 x 30.5 cm
2018-01101

The Talking Trio
Undated
Gelatin silver print on paper
37.8 x 31 cm
2018-01102

Congregation
Undated
Gelatin silver print on paper
40.6 x 30.5 cm
2018-01114

[Not titled]
Undated
Gelatin silver print on paper
31 x 37.9 cm
2018-01103

Romantic Mood
Undated
Gelatin silver print on paper
29.1 x 37 cm
2018-01104

Threesome
Undated
Gelatin silver print on paper
37.9 x 31 cm
2018-01105

Umbrella
Undated
Gelatin silver print on paper
38 x 28.9 cm
2018-01106

Donations (continued)

Twin
Undated
Gelatin silver print on paper
31 x 37.9 cm
2018-01107

Seclusion
Undated
Gelatin silver print on paper
37.8 x 30.4 cm
2018-01108

Digging for Shells
Undated
Gelatin silver print on paper
37.9 x 27.4 cm
2018-01109

Placidity
Undated
Gelatin silver print on paper
37.2 x 28.6 cm
2018-01110

Scooping for Shrimps
Undated
Gelatin silver print on paper
37.5 x 30 cm
2018-01111

Converging Lines
Undated
Gelatin silver print on paper
37.4 x 14.5 cm
2018-01112

Take Two
Undated
Gelatin silver print on paper
50.9 x 40.3 cm
2018-01113

Chua Mia Tee
Hong Kong Scene
1980
Oil on canvas
78 x 100 cm
Gift of Chung Khin Chun Kathleen
2018-01242

Sam Yoeun
[Not titled] (*The Artist Lea Grundig Drawing, Surrounded by Children in a Village*)
1963
Indian ink on paper
38 x 25.4 cm
Gift of Dr Maria Heiner, Dresden, Germany
2018-01260

[Not titled] (*Threshing Rice*)
1963
Indian ink on paper
45.8 x 35.2 cm
Gift of Dr Maria Heiner, Dresden, Germany
2018-01261

[Not titled] (*Village by a River*)
1963
Indian ink on paper
25.6 x 33.5 cm
Gift of Dr Maria Heiner, Dresden, Germany
2018-01262

[Not titled] (*Beach Scene*)
c. 1963–1965
Etching on paper
13.4 x 24.4 cm
Gift of Dr Maria Heiner, Dresden, Germany
2018-01263

[Not titled] (*Riverside Village*)
c. 1963–1965
Etching on paper
13.5 x 25.8 cm
Gift of Dr Maria Heiner, Dresden, Germany
2018-01264

[Not titled] (*Vendors*)
c. 1963–1965
Etching on paper
29.3 x 41 cm
Gift of Dr Maria Heiner, Dresden, Germany
2018-01265

[Not titled] (*Harvesting Rice*)
c. 1963–1965
Etching on paper
29.5 x 40.8 cm
Gift of Dr Maria Heiner, Dresden, Germany
2018-01266

[Not titled] (*Three Women*)
c. 1963–1965
Etching on paper
39.7 x 28.5 cm
Gift of Dr Maria Heiner, Dresden, Germany
2018-01267

[Not titled] (*Tragedy*)
c. 1963–1965
Etching on paper
29.6 x 41.4 cm
Gift of Dr Maria Heiner, Dresden, Germany
2018-01268

[Not titled] (*Three Men with Rifle*)
c. 1963–1965
Etching on paper
39.8 x 29 cm
Gift of Dr Maria Heiner, Dresden, Germany
2018-01269

[Not titled] (*U.S. Go Home*)
c. 1963–1965
Etching on paper
29.5 x 41.2 cm
Gift of Dr Maria Heiner, Dresden, Germany
2018-01270

Männer mit Trommeln
(Men with Drums)
1960
Watercolour on paper
50 x 32 cm
Gift of Dr Maria Heiner, Dresden, Germany
2018-01271

Lea Grundig
Für Vietnam!
(For Vietnam!)
1967
Lithograph on paper
48.5 x 36 cm
Gift of Dr Maria Heiner, Dresden, Germany
2018-01272

Für Vietnam!
(For Vietnam!)
1967
Lithograph on paper
49 x 36 cm
Gift of Dr Maria Heiner, Dresden, Germany
2018-01273

Für Vietnam!
(For Vietnam!)
1968
Lithograph on paper
48.5 x 36 cm
Gift of Dr Maria Heiner, Dresden, Germany
2018-01274

Motoyodore Winigaratue
Unter dem Stiefel des Kapitalismus
(Under the Boot of Capitalism)
1962
Watercolour with pen and ink on paper
48.2 x 35.6 cm
Gift of Dr Maria Heiner, Dresden, Germany
2018-01275

N. Bich
[Not titled] (*Portrait of Lea Grundig*)
1971
Pen on paper
43.5 x 30 cm
Gift of Dr Maria Heiner, Dresden, Germany
2018-01276

Artist unknown
[Not titled] (*Portrait of Lea Grundig*)
1971
Pen on paper
32.6 x 22.8 cm
Gift of Dr Maria Heiner, Dresden, Germany
2018-01277

Lim Kwong Ling
[Not titled]
c. 1970s
Gelatin silver print on paper
50.7 x 40.6 cm
Gift of the artist and his family
2019-00001

[Not titled]
c. 1970s
Gelatin silver print on paper
40 x 48.8 cm
Gift of the artist and his family
2019-00002

Out with the Old in with the New (拆屋)
1970
Gelatin silver print on paper
40.3 x 50 cm
Gift of the artist and his family
2019-00003

[Not titled]
c. 1970
Gelatin silver print on paper
40.6 x 50.2 cm
Gift of the artist and his family
2019-00004

[Not titled]
c. 1960
Gelatin silver print on paper
40.6 x 50.5 cm
Gift of the artist and his family
2019-00005

Fruitful Catch (捕鱼归来) – Mata Ikan
1960
Gelatin silver print on paper
40.6 x 50.5 cm
Gift of the artist and his family
2019-00006

[Not titled]
c. 1970s
Gelatin silver print on paper
40.6 x 50.6 cm
Gift of the artist and his family
2019-00007

[Not titled]
c. 1970s
Gelatin silver print on paper
40.7 x 50.6 cm
Gift of the artist and his family
2019-00008

[Not titled]
c. 1970s
Gelatin silver print on paper
48.7 x 39.3 cm
Gift of the artist and his family
2019-00009

Marine Parade in the Past (马琳百列初期时)
1970
Gelatin silver print on paper
60 x 50 cm
Gift of the artist and his family
2019-00010

[Not titled]
c. 1960
Gelatin silver print on paper
49.1 x 39.5 cm
Gift of the artist and his family
2019-00011

[Not titled]
c. 1960s
Gelatin silver print on paper
39.4 x 49.8 cm
Gift of the artist and his family
2019-00012

Donations (continued)

[Not titled]
c. 1970s
Gelatin silver print on paper
40.7 x 50.6 cm
Gift of the artist and his family
2019-00013

[Not titled]
1970
Gelatin silver print on paper
50.8 x 40.3 cm
Gift of the artist and his family
2019-00014

Drying Vermicelli (晒米粉)
c. 1970s
Gelatin silver print on paper
40.6 x 49.5 cm
Gift of the artist and his family
2019-00015

[Not titled]
c. 1970s
Gelatin silver print on paper
60 x 50 cm
Gift of the artist and his family
2019-00016

Driver (司机)
c. 1970s
Gelatin silver print on paper
49.8 x 40.2 cm
Gift of the artist and his family
2019-00017

Finishing the Day's Work (河上的捕鱼人家) – Kallang
1960
Gelatin silver print on paper
29 x 39.3 cm
Gift of the artist and his family
2019-00018

Going Home (Also Known as Kelong, Kukoh, Malaysia)
1960
Gelatin silver print on paper
50.1 x 40.5 cm
Gift of the artist and his family
2019-00019

[Not titled]
c. 1970s
Gelatin silver print on paper
36.6 x 50.3 cm
Gift of the artist and his family
2019-00020

[Not titled]
c. 1970s
Gelatin silver print on paper
60.9 x 50.9 cm
Gift of the artist and his family
2019-00021

Mata Ikan (海滨) – Joy of the sea (渔民子女)
1960
Gelatin silver print on paper
29 x 39 cm
Gift of the artist and his family
2019-00022

[Not titled]
c. 1970
50.6 x 40.6 cm
Gift of the artist and his family
2019-00023

Vegetable Garden (菜园) – Potong Pasir
1970
Gelatin silver print on paper
38.1 x 50.8 cm
Gift of the artist and his family
2019-00024

Relaxation (在康乐亭海滨休闲)
1970
Gelatin silver print on paper
29 x 39 cm
Gift of the artist and his family
2019-00025

Sportsgirl
1960
Gelatin silver print on paper
39 x 49 cm
Gift of the artist and his family
2019-00026

[Not titled]
c. 1970
Gelatin silver print on paper
39.9 x 50.9 cm
Gift of the artist and his family
2019-00027

Unemployed
c. 1970s
Gelatin silver print on paper
49.8 x 37.5 cm
Gift of the artist and his family
2019-00028

[Not titled]
c. 1970s
Gelatin silver print on paper
50.7 x 40.2 cm
Gift of the artist and his family
2019-00029

[Not titled]
c. 1970s
Gelatin silver print on paper
41 x 50.6 cm
Gift of the artist and his family
2019-00030

[Not titled]
c. 1970s
Gelatin silver print on paper
28.2 x 53.2 cm
Gift of the artist and his family
2019-00031

Determination and Foresight (印度族髯翁)
1970s
Gelatin silver print on paper
46.1 x 35 cm
Gift of the artist and his family
2019-00032

Old Lady Smoking (烟女)
c. 1970s
Gelatin silver print on paper
50.6 x 41.3 cm
Gift of the artist and his family
2019-00033

Talking
c. 1970s
Gelatin silver print on paper
39 x 47.2 cm
Gift of the artist and his family
2019-00034

Vegetable Seller at the Market (巴刹菜贩)
c. 1970s
Gelatin silver print on paper
50.4 x 39.7 cm
Gift of the artist and his family
2019-00035

[Not titled]
c. 1970s
Gelatin silver print on paper
27.1 x 50.9 cm
Gift of the artist and his family
2019-00036

Racing at the National Stadium (劳动公园体育场一角)
1970
Gelatin silver print on paper
49.3 x 20.6 cm
Gift of the artist and his family
2019-00037

Hawkers (马来儿童在马琳百列叫)
1970
Gelatin silver print on paper
40.4 x 50.8 cm
Gift of the artist and his family
2019-00038

[Not titled]
c. 1970s
Gelatin silver print on paper
34.2 x 49.6 cm
Gift of the artist and his family
2019-00039

Spring Time (郊游)
c. 1970s
Gelatin silver print on paper
48.5 x 39 cm
Gift of the artist and his family
2019-00040

[Not titled]
c. 1970s
Gelatin silver print on paper
48.5 x 36.8 cm
Gift of the artist and his family
2019-00041

[Not titled]
c. 1970
Gelatin silver print on paper
50.5 x 40.5 cm
Gift of the artist and his family
2019-00042

[Not titled]
c. 1970s
Gelatin silver print on paper
50.4 x 40.2 cm
Gift of the artist and his family
2019-00043

[Not titled]
c. 1970
Gelatin silver print on paper
50.8 x 40.3 cm
Gift of the artist and his family
2019-00044

[Not titled]
c. 1970s
Gelatin silver print on paper
50.5 x 40.5 cm
Gift of the artist and his family
2019-00045

Where is My Home (我家不见了)
1970
Gelatin silver print on paper
50.8 x 40.4 cm
Gift of the artist and his family
2019-00046

Arthur de Carvalho
Indonesian with Bouquet of Flower
c. 1930s
Gelatin silver print on paper
28.3 x 35 cm
Gift of Gael Newton AM and Paul Costigan, Canberra
2019-00107

[Not titled]
c. 1930s
Gelatin silver print on paper
28.3 x 35 cm
Gift of Gael Newton AM and Paul Costigan, Canberra
2019-00108

[Not titled]
c. 1930s
Gelatin silver print on paper
28.3 x 35 cm
Gift of Gael Newton AM and Paul Costigan, Canberra
2019-00109

EXTERNAL REQUESTS TO FEATURE NATIONAL COLLECTION WORKS

Moving Visuals

Filmat36, Eric Lim, *Memories of Singapore River*, 40 mins, Mandarin with English subtitles, 2019.

- Tan Choh Tee, *Amoy Street* (1981) **2004-00615**
- Tan Choh Tee, *Cheong Hong Lim Street* (1987) **GI-0555-(PC)**
- Tan Choh Tee, *Chin Nam Street* (1973) **2004-00616**
- Tan Choh Tee, *The Thieves' Market* (1980) **P-0734**

Education

Anderson Primary School, *Art Trail – Local Artist Corner* wall display, 2018.

- Chua Mia Tee, *National Language Class* (1959) **P-0145**
- Georgette Chen, *Self-Portrait* (c. 1946) **P-0817**
- Jaafar Latiff, *Wandering Series* (1976) **P-0151**
- Liu Kang, *National Day* (1969) **2003-03280**

Ai Tong School, learning wall display, 2018.

- Chen Wen Hsi, *Playful Gibbons* (c. 1980s) **P-0560**
- Chen Wen Hsi, *Two Figures* (c. 1950) **2002-00414**
- Cheong Soo Pieng, *Drying Salted Fish* (1978) **1991-00343**
- Cheong Soo Pieng, *Fishing Village* (1968) **1991-00257**
- Cheong Soo Pieng, *Weavers* (1981) **1991-00253**
- Chua Mia Tee, *Epic Poem of Malaya* (1955) **2006-01219**
- Chua Mia Tee, *National Language Class* (1959) **P-0145**
- Chua Mia Tee, *Workers in a Canteen* (1974) **2006-01219**
- Han Sai Por, *Growth* (1985) **ASB-0062**
- Han Sai Por, *Tropical Life* (1989) **ASB-0092**
- Tang Da Wu, *Don't Give Money to the Arts* (1995) **2015-01976**
- Tang Da Wu, *My Lucky Year* (1987) **P-1076**
- Teo Eng Seng, *The Net: Most Definitely the Singapore River* (1986) **ASB-0043**

Education (continued)

Ministry of Education. Textbooks and Learning Resource Portal. Singapore: Student Development and Curriculum Division (SDCD), Arts Education Branch (Primary), 2018.

- Anthony Poon, *Black and White* (1970s) **1992-00372**
- Chen Wen Hsi, *Two Figures* (c. 1950) **2002-00414**
- Cheong Soo Pieng, *Drying Salted Fish* (1978) **1991-00343**
- Georgette Chen, *Self-Portrait* (c. 1946) **P-0817**
- Jaafar Latiff, *Wandering Series 8/79* (1979) **P-0151**
- Lim Cheng Hoe, *Singapore River* (1962) **P-0450**
- Lim Yew Kuan, *Painting Class* (1957) **P-0424**
- Liu Kang, *Life by the River* (1975) **P-0521**
- Tan Tee Chie, *On Strike* (1955) **1997-02074**
- Tang Da Wu, *Don't Give Money to the Arts* (1995) **2015-01976**
- Teo Eng Seng, *The Net: Most Definitely the Singapore River* (1986) **ASB-0043**

Watercolour World.

<https://www.watercolourworld.org/>

- Charles Henry Cazalet, *View from Penang Hill* (1856) **2016-00002**
- Conway Mordaunt Shipley, *Singapore from Signal Hill* (1854) **2014-01376**
- Conway Mordaunt Shipley, *View from the back of Government House Hill, Singapore* (1854) **2014-01375**
- James George, *Chinese and Western Ships in Singapore Harbour* (1854) **2014-01377**
- James George, *Gunung Ledang (Mount Ophir)* (1815) **2014-01424**
- James George, *Town of Malacca in 1811* (1818) **2014-01378**
- Robert Wilson Wiber, *Panoramic View of Singapore from the Harbour* (c. 1849) **2011-01580**

External Exhibitions

Asian Film Archive, *State of Motion 2019: A Fear of Monsters Exhibition*, Jan – Feb 2019.

- Hernando R. Ocampo, *Dancing Mutants* (1965) **1996-00542**

Singlit Station, *Any Anything Also Can Exhibition*, Mar 2019.

- Chua Mia Tee, *National Language Class* (1959) **P-0145**

Publications

Asia Society Museum. *The Progressive Revolution: Modern Art for a New India. Exhibition Catalogue*. Edited by Boon Hui Tan and Zehra Jumabhoy. New York: Asia Society, Sep 2018 – Jan 2019.

- Ahmad Sadali, *Skyline of New York* (1957) **2005-00464**
- Liu Kang, *Artist and Model* (1954) **P-1070**
- Yeh Chi Wei, *Drummer* (c. 1965) **P-0754**

Kwok, Kian-Woon, and Siao See Teng. *Singapore Chronicles: Chinese*. Singapore: Institute of Policy Studies and Straits Times Press, 2019.

- Chua Mia Tee, *National Language Class* (1959) **P-0145**

Leong, Weng Kam. *Art and soul : 80 years of the Nanyang Academy of Fine Arts*. Singapore: Epigram Books, 2018.

- Lim Yew Kuan, *Painting Class* (1957) **P-0424**

Seng, Yu Jin, and Shabbir Hussain Mustafa. *Singapore Chronicles: Art*. Singapore: Institute of Policy Studies and Straits Times Press, 2019.

- Chen Wen Hsi, *The Ferry* (c. 1952) **2005-01286**
- Cheong Soo Pieng, *Abstract I* (1968) **ASB-0025**
- Cheong Soo Pieng, *Bali Beach* (1955) **P-0027**
- Cheong Soo Pieng, *Drying Salted Fish* (1978) **1991-00343**
- Cheong Soo Pieng, *Untitled (A Rubbish Dump)* (undated) **2009-03213**
- Cheong Soo Pieng, *Untitled (Backyard View)* (1951) **2009-03411**
- Cheong Soo Pieng, *Untitled (Hawker)* (1949) **2009-03319**
- Cheong Soo Pieng, *Untitled (Sketches of Masks)* (1959) **2009-03385**
- Chua Mia Tee, *Epic Poem of Malaya* (1955) **2006-01219**
- Chua Mia Tee, *National Language Class* (1959) **P-0145**
- Eng Tow, *Bowls* (1979) **2002-00778**
- Georgette Chen, *Self Portrait* (c. 1946) **P-0817**
- Henri Chen Kezhan, *Self Portrait I* (1989) **GI-0272**
- Henri Chen Kezhan, *Self Portrait II* (1989) **GI-0273**
- Ho Ho Ying, *Untitled* (1964) **2013-00595**
- Kim Lim, *Day* (1966) **ASB-0037**
- Kim Lim, *Naga* (1984) **2015-00425**
- Lee Boon Wang, *Potong Pasir Dairy Farmer* (1958) **2014-01441**
- Lim Cheng Hoe, *Fort Canning Gateway* (1959) **P-0927**
- Lim Cheng Hoe, *Singapore River* (1962) **P-0450**
- Lim Yew Kuan, *Painting Class* (1957) **P-0424**
- Liu Kang, *Malay Man* (1942) **2003-03244**
- Ong Kim Seng, *Wharf* (1974) **2009-01618**
- Richard Walker, *Epiphany* (1942) **1995-03869**
- Suri Mohyani, *Kampung Kuchan (Lorong 3, Geylang)* (1951) **2014-01432**

Ting, Kennie. *Singapore 1819: A Living Legacy*. Singapore: Talisman Publishing, 2018.

- Cheong Soo Pieng, *Returning from Market* (c. 1975) **2012-00743**
- Georgette Chen, *Self-Portrait* (c. 1934) **P-0818**
- Liu Kang, *Life by the River* (1975) **P-0521**

Newspapers and Periodicals

Barton, Keith C. "Historical Sources in the Classroom: Purpose and Use." *HSSE Online* 7 (2) (2018). Singapore: National Institute of Education, Humanities and Social Studies Education (HSSE) Academic Group.

- Chua Mia Tee, *National Language Class* (1959) **P-0145**
- Tay Kok Wee, *Picking* (1955) **2014-01329**

Chew, Shirley. "Postcolonial Cities – Southeast Asia." *Moving Worlds: A Journal of Transcultural Writings* 18 (2) (2018): Cover. Leeds: University of Leeds with Nanyang Technological University.

- Cheong Soo Pieng, *A Vision* (1962) **1999-00294**

Jit, Krishen, Sulaiman Esa, and Redza Piyadasa. "Towards a Mystical Reality: Documentation of Jointly Initiated Experiences." *Podium* (2: Objects) (2018). Hong Kong: M+. <https://stories.mplus.org.hk/en/podium/issue-2/towards-a-mystical-reality-documentation-of-jointly-initiated-experiences>.

- Sulaiman Esa, *The Mystical Reality Reinvented – Hua* (2016) **2017-00533**

Kubota, Naoko. *Nikkei Newspaper*.

- Nguyen Gia Tri, *Landscape of Vietnam* (c. 1940) **2000-05908**
- Tran Trung Tin, *Mother Holds Her Child's Hand* (1972) **2002-00295**

Nimura, Junko. 17 December 2018. *Nikkei Newspaper*: 36.

- Vu Cao Dam, *Portrait of a Young Girl* (c. 1940) **2011-02254**

Tanaka, Juri. "Women's art, Living in Art!" *Geijutsu Shincho*, Tokyo: Shinchosha. March 2019.

- Georgette Chen, *Still Life (Moon Festival Table)* (c. 1965–1968) **P-0805**

This Annual Report is published in June 2019 by National Gallery Singapore.
Materials in this report may not be reproduced in part or in whole without written consent
of the Gallery. All information is correct at time of publishing. All rights reserved.

1 St Andrew's Road Singapore 178957 | www.nationalgallery.sg | 6271 7000 | info@nationalgallery.sg



[nationalgallerysg](https://www.facebook.com/nationalgallerysg)



[nationalgallerysingapore](https://www.instagram.com/nationalgallerysingapore)



[natgallerysg](https://twitter.com/natgallerysg)



[nationalgallerysg](https://www.youtube.com/nationalgallerysg)