

NATIONAL GALLERY SINGAPORE



Khoo Sui Hoe. Detail of *Children of the Sun.* 1965. Oil on canvas, 230 x 230 cm. Acquired with the support of an individual in honour of the memory of the late June Tan Poh Hah, and the support of Soo Khim, Daniel Teo and Heritage Research Sdn Bhd, Penang. Collection of National Gallery Singapore. Featured in the Gallery's exhibition *Suddenly Turning Visible: Art and Architecture in Southeast Asia (1969–1989).* 





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# S OUR I V I S I V I S I O

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1 A progressive art museum that fosters and inspires a thoughtful, creative and inclusive society. 2 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.

> Vasan Sitthiket. Sickness Age. 1985, reconstructed 2019. Plywood and nails, dimensions variable. Collection of National Gallery Singapore. (\*recent acquisition) Featured in the Gallery's exhibition Suddenly Turning Visible: Art and Architecture in Southeast Asia (1969–1989).

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#### CHAIRMAN'S

#### REFLECTIONS

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The Gallery, along with other museums across the globe, is coming to terms with how the COVID-19 pandemic will change our lives both in the short and long term. 90% of the world's museums have had to close temporarily because of lockdowns; for some, these closures may be permanent. We are fortunate enough to have the support of our Ministry and other generous benefactors to keep us going.

It is precisely in moments like this when people need inspiration that we need to relook how best to advance the role of art and that of a national institution like the Gallery. I am reminded of how the National Gallery in London continued to display artworks in their building during World War II amidst air raids and widespread destruction. Or how arts and culture practitioners came together in the aftermath of the 2011 Great East Japan Earthquake to offer artistic activities in schools and evacuation centres, supporting the healing and revitalisation of affected communities. During bleak times, art has boosted morale and is still essential to life.

Now, more than ever, museums must move beyond being temples for celebrity works and become places where art comes alive for everyone. This year's report has highlighted how the Gallery's exhibitions and programmes have reached out to as many people as possible—including the elderly, guest workers and those who communicate in Hokkien, Cantonese and Singapore Sign Language. For the Gallery, the value of art is in its ability to create a sense of connection and community.

We must continue to harness this ability as we press towards the digital realm alongside everyone else. It is not enough to replicate the experience of visiting our galleries. Instead, visitors will have the opportunity to craft their own unique museum experience through modes of online engagement centred on interaction. Through video tutorials, games and livestreams, individuals can query artists; children can make art with their parents; and students can tour our exhibitions with their teachers.

The COVID-19 pandemic has taught us that we need to emphasise the Gallery's role as a hub of education, learning and information-sharing. We will continue to rally our community—including artists, art spaces, educational institutions, as well as friends and family—ensuring that art remains a space for dialogue, discussion and connection.

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HSIEH FU HUA Chairman

#### & D 1 R *C* R 5 *C* 0 E T 0 E MESSAGE

We celebrated the end of 2019 with the unveiling of Khoo Sui Hoe's monumental Children of the Sun at the Gallery. This historical painting was made accessible to the public again for the first time in decades. This work finds new resonance today as we write this message during the COVID-19 pandemic-with two figures embracing, another leaning on a leafy plant, and the central figure reaching skywards towards the sun, all of them seem to be searching for connection. Similarly, people are now discovering new and unexpected ways to connect with themselves, each other and the world around them as they navigate this global crisis.

While a piece of art is often deeply personal, its stories and messages have the transcendental ability to speak to viewers across time and space. Acquiring key works like Children of the Sun-a feat made possible with contributions from friends of the Galleryis just one of the many ways that the Gallery enriches our National Collection, the enduring narratives surrounding our artworks, and the experiences of our audiences.

Enrichment can happen in the most unexpected places, which is why we employ our works in intriguing exhibitions and programmes that create a myriad of ways to connect with art. Collaborations with a wide range of partners allow us to design programmes that encourage visitors to

#### become active participants. This year,

we pioneered Sister Guides, created together with HOME for the domestic worker community in Singapore: we trained six volunteers to guide art tours for their communities in their home languages of Burmese, Tagalog and Bahasa Indonesia. Beyond our borders, we worked with Tsinghua University, Beijing to celebrate the centennial of Chinese artist Wu Guanzhong's birth with the exhibition Art Nurtures Life, and inked an agreement with Groninger Museum in the Netherlands to present a version of our Children's Biennale there.

More importantly, such programmes ensure that people from all walks of life are able to access art and its power to heal and provide respite. This year, we concluded our first Accessibility Audit with the Disabled People's Association to better inform our plans on making our facilities and offerings welcoming for individuals of all abilities, and launched our new Online Collections Search Portal to make our artwork, library and archival collections available to everyone, no matter where they are.

We would not have been able to accomplish any of this without the team at the Gallery, and our partners, patrons, donors, artists, volunteers, donors and supporters. Together, we share in the incredible gift of being able to create a holding space for our visitors to pause, think and feel, bringing solace while building resilience. Let art enrich us, as we come together to face the challenges that lie ahead.

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EUGENE TAN **Chief Executive Officer** Director

**CHONG SIAK CHING** 





#### ACROSS

- 1 Brand Awareness\*
- 2 Number of people who have enjoyed our docent-led tours through the Gallery
- 3 Number of people we have welcomed to the Gallery
- 4 Number of people who have experienced our exhibitions

#### DOWN

- 5 Number of people who have stepped through the doors of the Keppel Centre for Art Education
- 6 Number of people who have been engaged by our festivals and public programmes



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#### Let Art Challenge You

The world, the societies around us, and even the details of our daily lives are continually evolving.

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Our exhibitions seek to question and challenge existing historical narratives, uncovering links between artworks to illuminate untold stories across genres, generations, communities and even continents.

Billboards by United Artists' Front of Thailand. Exhibition view: Awakenings: Art in Society in Asia 1960s–1990s, National Gallery Singapore. R

#### IN SOCIETY IN ASIA 1960s-1990s

Turbulent times often inspire provocative art. Held in our Singtel Special Exhibition Gallery, *Awakenings: Art in Society in Asia 1960s–1990s* brought together experimental artworks from across the continent to reveal how artists responded to social and political change and catalysed new forms of art-making over these three decades.

> Art is a powerful platform for ideas, and it is the role and responsibility of artists **to question norms, to provoke new ways of thinking, to help us experience the world** from a very different perspective.

 Janice Koh, actress and former nominated Member of Parliament



F.X. Harsono. What Would You Do If These Crackers Were Real Pistols? 1977–2018. Crackers, wooden table, chair, book, pen and instructions, dimensions variable. Collection of National Gallery Singapore. (\*recent acquisition) In *Manipesto* (Manifesto) by Pablo Baens Santos, an artist is depicted running towards his country, taking a leading role in society for the struggle for freedom, the search for a national identity and improving the lives of people in the Philippines.



Arresting artworks asserted the power of art to challenge the status quo as well as galvanise dialogue and action, abilities that remain vital as people navigate an increasingly globalised and polarised world. F.X. Harsono's installation of fluorescent pink pistol-shaped crackers posed a simple question: *What Would You Do If These Crackers Were Real Pistols?* By the side, a notebook and desk invited visitors to not only pen their thoughts on the infiltration of violence into everyday life, but also consider the other responses.

Pablo Baens Santos. *Manipesto* (Manifesto), 1985–1987. Oil on canvas, 157.6 x 254.3 cm. Collection of National Gallery Singapore.



The underlying aim of the exhibition emerges most clearly: to **inspire discussion, reflection, a realisation of connections between works**, and between different cultural, political, social and personal worlds. More importantly, they reiterate the guiding ambition at the heart of 'Awakenings': to seek a shared purpose uniting the tangled threads of history and everyday life, not by imposing a single point of view, but by **recognising the multiple perspectives** that have developed across the region from the 1960s to today.

– Art Monthly Australasia

National Gallery Singapore mounts its **best exhibition** ever-a showcase of electrifying art chronicling change and transformation in Asia over 30 years.

- The Business Times

Lee Kang-So's 1973 installation *Disappearance, Bar in the Gallery* employed tables and chairs as sign of resistance to South Korean authoritarian rule.

*Life Circuit: I/O*, the participatory performance by collective INTER-MISSION, inhabited Lee's artwork to echo decades-old concerns regarding individual freedoms and the monitoring of social interactions.

Awakenings clinched "Exhibition of the Year" at the 2019 Asia Art Pioneers awards held during Shanghai Art Week.



Using livestreams and recording equipment, *Life/Circuit: I/O* raised questions on the pervasiveness of state control and surveillance in our everyday lives.







In 1981, Filipino artist and curator Raymundo Albano coined the expression "suddenly turning visible" to describe the rapid transformation of Manila's cityscape. Amidst this ambitious urbanisation, artists and architects across the region came together to **imagine alternative** ways of being.

Suddenly Turning Visible: Art and Architecture in Southeast Asia (1969–1989) charts the radical new directions that art took during this era. Using common materials like plywood, sand and light, artists created works that **shocked**, **surprised and seduced the public** into rethinking the role of art in everyday life.

#### ART AND ARCHITECTURE IN SOUTHEAST ASIA (1969–1989)

One such example is Raymundo Albano's participatory installation *Step on the Sand and Make Footprints*, which—as its title suggests—invited visitors to try out printmaking by simply stepping into a sandbox.





Our very first photography exhibition celebrated the work of Cultural Medallion recipient Chua Soo Bin. The enduring, carefully crafted images in *Chua Soo Bin: Truths & Legends* **provoke reflection on today's image-saturated culture**, where millions of photographs are created and circulated (and deleted) at a dizzying rate.



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Chua Soo Bin is known for his incisive portraits, all of which are built on a foundation of keen observation and meticulous research.

**Chua Soo Bin.** *Legends* (Ye Qianyu). 1985–1988. Photograph, digital print on paper mounted on aluminium board, 100 x 71 cm. Gift of the photographer. Collection of National Gallery Singapore.

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This image of Ye Qianyu captures his direct gaze to convey his uncompromising character. The photograph is part of Chua's renowned series *Legends*, which features the definitive portraits of 14 ink masters.

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Chance upon art in **surprising places.** Our *OUTBOUND* series transforms oftoverlooked spaces around the Gallery into sites for arresting installations by leading artists from around the world.

Yee I-Lann's mammoth *Tikar-a-Gagah* hangs above escalators in our Supreme Court Wing. This collaboration between the artist and indigenous weavers in Sabah is rich in symbolism, interweaving traditional and contemporary motifs to **generate a reflection on our culture today**.



Inviting us to **go beyond the familiar**, these transitory zones became platforms for the kind of **spontaneous interactions** increasingly missing from modern life—like striking a conversation with a stranger, or simply taking a breath during a quiet moment.

This year, we unveiled two new *OUTBOUND* commissions.



Haegue Yang's *Forum for Drone Speech–Singapore Simulations* draws on the neo-classical architecture of the City Hall Foyer to **create a conversation** about Singapore's colonial past, diasporic society and the museum as a space for constant reinterpretation.





Experience three centuries of Singapore and Southeast Asian history through the visual art of the region. Our long-term exhibitions display over 800 artworks that bring to life the myriad stories of our shared past, dreams and declarations, E and their continuing relevance. R E E 5 4 Visitors are able to discover how artists have **challenged** the status quo, reinvented tradition, tackled social and A political issues, **questioned** ideas of the individual and the community, and even rethought the meaning of art itself. E

The long-term exhibitions are never static, our regular artwork rotations allow us to introduce new acquisitions, **expand and enrich the narratives** of our exhibitions, and **advance new perspectives**. Recent additions by key women artists, such as Chng Seok Tin's collage *Man and Environment* and Emiria Sunassa's *Bahaya Belakang Teratai* (Danger Lurking Behind the Lotus), highlight artists and art forms that are often under-represented.

Image taken in UOB Southeast Asia Gallery 2.



>> In *Man and Environment*, Chng Seok Tin incorporated drawings and newsprint to touch upon environmental issues and society's relationship with nature. Such themes recurred throughout the artist's interdisciplinary practice, which spanned sculpture, installation, ceramics, painting and printmaking.



**Emiria Sunassa.** *Bahaya Belakang Teratai* (Danger Lurking Behind the Lotus). c. 1941–1946. Oil on plywood, 90 x 60 cm. Collection of National Gallery Singapore.



**Chng Seok Tin**. *Man and Environment*. 1988. Paint, pencil, pen and newspaper on canvas, 117 x 86 cm. Collection of National Gallery Singapore.

What hidden threat is the man in this work aiming his weapon at? Dense, unruly, and full of unseen menace jungles are often seen as antithetical to modernity. This foreboding oil painting is an example of Emiria Sunassa's interest in highlighting Indonesia's diversity, and the work both celebrates and complicates the idea of the modern Indonesian nation during a time of intense anticolonial struggle. ENLIGHTEN

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Performers in our DBS Singapore Gallery during a staging of *in this new world a* presentation of regarding by Madeleine Lee.

#### Let Art Enlighten You

Examining art through a Southeast Asian lens offers a new perspective on global art, while offering a deeper understanding of our own society. We share our scholarship through programmes, talks, workshops and publications, enriching dialogues between audiences and leading practitioners, experts and institutions in Singapore and across the world. W

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### OUR G R ART C O L L E C T I O N

The Gallery continued to build and strengthen our collection with 150 acquisitions this year. These significant additions are a result of extensive research, demonstrating our commitment to **developing a deeper understanding of the region's art, culture, heritage and history.** Such artworks **reveal fresh insights, unexpected narratives, and overlooked perspectives,** enabling us to continue the endeavour of interrogating and reimagining the idea of Southeast Asia.

One of the key acquisitions made in the past year is Sopheap Pich's *Cargo*. The artist recreated the form of shipping containers at 1:1 scale to **address themes of urban change and globalisation**.

While the standard shipping container is opaque and its contents obscured, Sopheap Pich's containers hold only air and we can see right through them, revealing the relationship between what is inside and outside a container. The use of local Cambodian materials like bamboo and rattan ground the work in a sense of place.



I have been toying with the idea of *Cargo* for around four years now, **inspired by the significant role played by shipping containers in modernising society** as they transport ideas alongside objects.

- Sopheap Pich



Lai Foong Moi. *Ship.*1960. Oil on canvas, 81.5 x 65.9 cm. Collection of National Gallery Singapore.

>> This intimate photograph of Liu Kang with his wife Chen Jen Pin is one of the many candid images taken the year before the artist passed away. It provides a rare glimpse into the daily life of the renowned Singapore artist. This image was captured by Chua Soo Bin, one of Singapore's most important photographers and winner of the 1989 Cultural Medallion for Visual Arts. Chua is renowned for his defining portraits of artists from Singapore and China.

**Chua Soo Bin.** *Liu Kang:* 7 - *Liu Kang and his wife.* 2003. Digital inkjet print, 50.8 x 40.6 cm. Gift of the photographer. Collection of National Gallery Singapore.





Nhek Dim was the foremost visual artist in Cambodia during the heady years between independence in 1953 and the Khmer Rouge genocide in 1975. This painting of a rural scene typifies Nhek Dim's work before he travelled to the United States to study in the 1960s. The idealised depiction of a bountiful rural village aligned closely with the political programme of Norodom Sihanouk, who ruled Cambodia at the time as its prince.

>> Kamar Ibu dan Anak offers a commentary on how political issues in Indonesia infiltrated even the most intimate of spaces-the bedroom-during the New Order regime. Artist Jim Supangkat juxtaposes familiar household objects with unexpected items such as severed limbs from mannequins to create an unsettling artwork exploring the plight of women in modern Indonesia. The work is considered the earliest example of contemporary installation art in Indonesia, and was first exhibited in the inaugural Gerakan Seni Rupa Baru (New Art Movement) exhibition in Jakarta in 1975 alongside other pieces that critically examined issues surrounding gender and religion.

Nhek Dim. Village Scene. 1960. Oil on canvas, 55 x 75.5 cm. Collection of National Gallery Singapore.

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Jim Supangkat. Kamar Ibu dan Anak (Bedroom of Mother and Her Child). 1975 (reconstructed in 2006

and 2011). Wood, iron sheets, fiber resin, readymades

and glass, 157 x 100 x 57 cm. Collection of National

Gallery Singapore.

#### HARNESSING

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Set in the historic City Hall Chamber, *City Hall: If Walls Could Talk* is an immersive multimedia experience that brings visitors on a dynamic expedition into Singapore's past.



Soundscapes, projections and interactive content **propel visitors into the rich stories** that lie at the heart of City Hall, a national monument that forms one wing of the Gallery today.



Lai Kui Fang. Swearing-in of Lee Kuan Yew as Prime Minister of Singapore on 5 June 1959. 1994. Oil on canvas, 216 x 306 cm. Collection of National Museum of Singapore. Courtesy of the National Heritage Board.

The exhibition introduces audiences to how City Hall has stood witness to some of Singapore's most significant events even as the building's functions evolved, augmenting the Gallery's role in **bridging history, art and ideas.** 

One of the historical events showcased is the swearing-in of Lee Kuan Yew as the Prime Minister of Singapore in 1959. There were no photographic records of the closed-door event, and this recreation by artist Lai Kui Fang provides a suggestion of that historic moment. Visitors can also encounter lesserknown jobs from yesteryear such as lamplighting, which was managed by the Municipal Council. Before the advent of the electric streetlights that we are familiar with today, lamplighters had to scale lamp posts daily in order to ignite the gas lamps that illuminated our streets.



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In this new world: a presentation of regarding by Madeleine Lee took visitors through our long-term exhibitions with multiple performance pit stops that brought the artworks to life. As participants journeyed through a universe populated by scenes of fearsome fires and jostling street hawkers, they **gained a deeper understanding of the works and society we live in.** Madeleine Lee was the Gallery's inaugural poetin-residence. She penned *regarding*, a volume of ekphrastic poetry, in response to our exhibitions.

#### **OF ART**

I live abroad so when I come back to Singapore ... your programmes allow me to be **kept informed** with the art scene.

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- Programme participant

Visitors were treated to a unique tour of the DBS Singapore Gallery in *Pictures at an (SG) Exhibition*, which featured 17 musicians from the Philharmonic Winds performing alongside the works on display. The original music scores were created by 10 composers under the charge of world-renowned conductor Robert Casteels and were inspired by the art in our long-term exhibition.



The screening of the 1969 film *Funeral Parade of Roses* at The Projector marked the Gallery's first collaboration with an independent cinema.



Films like *Funeral Parade of Roses*, which presents a frank insight into Japan's underground community of drag queens, played an important role in **raising awareness of issues many consider taboo**. The screening was organised in conjunction with *Awakenings: Art in Society in Asia 1960s–1990s*, and was followed by a post-screening discussion on how filmmakers and artists **adopted experimental approaches to explore unconventional topics.** Film still from Toshio Matsumoto's *Funeral Parade of Roses*.

I didn't ever think that National Gallery Singapore would actually organise a screening of *Funeral Parade of Roses* here. **It's so nice to see that good art and queer perspectives are being celebrated**, we need that so much now! Also, after attending the film screening, I went back and rewatched this and it **still blew my mind.** 

[I] feel even closer to the artist['s]

point of view, without need[ing]

a lot of resources about the art.

Smart and easy transformation of

hard research in an elegant way.

- Programme participant

- Kim Ng, programme participant

What is strength in numbers? *We Started Something: Collectivism in Art in Asia* was a three-day symposium that attempted to answer this question by **charting the evolution and influential impact of artistic collectivism in Asia.** A rich variety of formats—from lectures to talks, film screenings, performances, and workshops with contemporary art collectives Pangrok Sulap (Malaysia), Gudskul (Indonesia) and Brack (Singapore)—illustrated the diverse ways in which artist collectives worked together with local communities to **tackle social issues.** 



We were honoured to invite prominent academics and figures of the art world to take the stage. Artist Chang Chao-Tang (left) is joined by art historian Hsu Fang-Tze and Chang Shih-Lun (middle and right), the artist's son and a researcher and curator. The ensuing discussion revealed how Chang collaborated with fellow artists, poets and world-renowned musicians to **create unique documentaries** that launched Taiwan onto the international arts scene, **despite the restrictions to expression** under martial law at the time.

> At the Ngee Ann Kongsi Auditorium, Reiko Tomi delivered the keynote lecture on collectivism in Japan in the late 1800s, **shedding light on how it continues to shape contemporary practices** in the country today.



Our catalogue of award-winning books extends the Gallery's knowledge and artworks beyond our walls to readers of all ages and levels. Our exhibition publications and research titles provide expert analyses and compelling curatorial insights, while other titles present different ways of accessing art, be it through poetry, intimate conversations with artists, or hands-on activities that encourage a life-long love for culture in little ones.

Featured here are the comprehensive and accessible Modern Art of Southeast Asia: Introductions from A to Z; the exhibition catalogue for Suddenly Turning Visible: Art and Architecture in Southeast Asia; and the richlyillustrated Awesome Art Indonesia.



A C D C R N A C D C R N A C D C S C S A A A C R C D U C O C N S F R O M...









What creates form?



One significant addition to the Rotunda Library & Archive's digital collection this year is the archive of

Shanmughalingam (1941-2016).

Asymmetrical (above) and Extract (left),

are undated sketches from the artist's printmaking notes. Digitised by National

Gallery Singapore Library & Archive

with kind permission of Nirmala Dutt

Shanmughalingam's Estate

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Hinding to clan the late pioneering contemporary artist Nirmala Dutt

The Malaysian artist's archive comprises sketches, writings, letters, newspaper clippings, books and

Shanmughalingam's practice and the range of her

visual references, from traditional wayang puppetry

to socio-political issues covered in the mainstream

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media. They showcase her artistic virtuosity and the scope of her research, while illuminating the historical context in which her practice evolved.

exhibition ephemera that date from the 1960s

to 2000s. Contributed by the artist's family, these materials demonstrate the breadth of



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The Gallery continually **advances the role of art and museums in society** by exchanging expertise and thought leadership with a network of partners across the region and world. These collaborations enable knowledge on Southeast Asian art to crosspollinate throughout the world, from travelling exhibitions and artwork loans to sharing our research on art history and museum practices.

> This year, we joined forces with leading institutions such as National Museum of Modern and Contemporary Art, Korea and Tsinghua University to introduce our collection to audiences abroad.

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#### INTERNATIONALLY

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Representatives from National Gallery Singapore, Tsinghua University and Wu Guanzhong Research Centre came together with invited guests to celebrate Wu Guanzhong's centennial with Art Nurtures Life: Celebrating 100 Years of Wu Guanzhong.





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### JOTHAM Let Art Nurture You

Remember the sense of wonder you felt as a kid? Or the boundless imagination you hope to nurture in your ownchildren? Our programmes bring visitors of all ages on a joyful voyage of self-discovery. Designed to help us learn about ourselves, trust our instincts and ideas, and explore the impossible, they uncover the creativity that exists in all of us.

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JUSTIN

Students and teachers from Catholic High School visited the UOB Southeast Asia Gallery for the Student Ambassador Programme.

# GALLERY<br/>CHILDREN'S<br/>BIENNALE 2019: $i \forall$ $i \forall$ $i \forall$ $i \in$ M $i \in$ M $i \in$ MBRAC $i \in$ NG



"Embracing Wonder"—the theme of our second *Gallery Children's Biennale* championed the extraordinary ability of children to embrace all things new.



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Featuring eleven immersive artwork installations, children and the young-at-heart were taken on **fantastical journeys with surprises** at every turn. Through touch, sound, patterns, light, music and even stardust, visitors **discovered exhilarating new ways to live, learn, play and think.** 



Art installations **encourage interaction in order to communicate their artistic message.** Children, especially, benefit loads from this. Love love love the theme for this year, "Embracing Wonder", which **brings out the message of openness, belonging and acceptance.** 

– Lup Wai, visitor

The *Gallery Children's Biennale* was made possible with the support of Tote Board.

#### IMAGINATION

The Keppel Centre for Art Education rejuvenated two of its spaces this year, continuing its mission to **develop future generations of creative thinkers through imaginative play.** 



The Children's Museum was turned into a Sculpture Studio, where visitors can delve into the processes behind creating a sculpture, and even make and display a virtual one of their own.



Families can discover stories surrounding our art and artists in the popular *Stories in Art* programme, which encourages sound, movement and dialogue between parent and child.

an faat, by bast ar by plane where do you dream of 30"

> The Project Gallery was transformed by Singapore sculptor Zainudin Samsuri with his installation *Dayung Sampan – be your own captain on deck*. Inspired by Malay proverbs and childhood toys, he created striking giant objects based on seemingly ordinary things like an onion or even a foot—to **inspire children to take charge of their dreams**.



In the adventure game *Secrets of the Gallery*, detectives from the future time-travel to the Gallery to solve a mystery using clues hidden in the Gallery's artworks.



Ask a Curator gave students unfiltered access to the Gallery's curators via a group chat: participants could ask the curators anything about our special exhibition Awakenings: Art in Society in Asia 1960s–1990s. This programme gave each student a voice, emphasising that no question is too strange or small.



In a resounding vote, 75% of Singapore's Primary 4 students chose to visit the Gallery to learn about Singapore Art for their Museum-based Learning experience. This translated to **1,400** tours for **28,926** students, hailing from **129 schools** across the island.

Over **57,000** students participated in a diverse range of learning programmes at the Gallery, developing their creativity, visual literacy and articulation skills through self-guided and specialist-led programmes.

The most impactful lessons are those you take charge of yourself. In 2019, we test-bedded a series of programmes that **enabled students to spearhead their own learning journeys** while motivating them to ask questions and discuss their findings with their peers.



Students here are playing a card game that gave them the opportunity to develop articulation and interpretive skills through peer sharing and small group discussions, while learning more about the masterpieces on display.

Every time I visit the Gallery, not only do I get to **know more about Singaporean culture**, but I'm also able to **learn more about other ASEAN countries** through the art pieces displayed. The Gallery **inspires me to be more creative** and appreciative of local art and culture.

– Sarah Chan, 16, Paya Lebar Methodist Girls' School

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#### Let Art Intrigue You

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For some, our large-scale festivals are an eagerly anticipated feast for the eyes and imagination. For others, our interdisciplinary programmes provide a constant stream of creative and intellectual stimulation. We believe in creating encounters that intrigue and delight, extending the visual art experience beyond our exhibitions through music, literature, performance and technology.

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A visitor taking a selfie in *Optical Maze* by OTTOTTO, an installation commissioned for our festival *Light to Night 2020: Invisible Cities* at the Padang.

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 Drawing inspiration from Italo Calvino's novel *Invisible Cities*, the Gallery's annual *Light to Night Festival* invigorated Singapore's Civic District for the fourth year running with an interplay of reality and fantasy. The plethora of offerings included **novel experiences** such as an escape game that transformed the District's iconic monuments and familiar locales into **playgrounds of discovery**.

For two weekends, cities of floating towers, meandering optical mazes and larger-than-life mirrors invited Festival revellers into mysterious worlds to **uncover untold stories** of the city that we live in, hidden all around us.









Through our first ever live-action large-scale escape game *True Lies: Secrets of the Gallery*, participants worked in teams and beat the clock to uncover the secrets behind the art and architecture of the Gallery. Images courtesy of Lockdown SG.





Lim Cheng Hoe's paintings, such as this work here, captured the disappearing sights in Singapore. They resonated with Pooja Nansi, and the works became a shared experience for two artists who struggled with living in a Singapore that was changing too rapidly for their liking.

Lim Cheng Hoe. [Not titled] (*Pulau Saigon with a view of Supreme Court).* 1971. Watercolour on paper, 36 x 48 cm. Gift of Low Cheng Hock. Collection of National Gallery Singapore. © Family of Lim Cheng Hoe.

What does a female writer born in 1981 in Baroda, India have in common with a landscape watercolourist born in 1912 in Amoy, China? Singaporean poet Pooja Nansi dove into this question in *That Craving Within Me to Express Myself*, a lecture-performance through the special exhibition *Lim Cheng Hoe: Painting Singapore*.



By weaving personal contemplations with readings from Lim's diaries, Nansi demonstrated how artists—even those born in different times and climes navigate the complexities of art-making amidst rapidly-changing Singapore.



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In Gallery Children's Biennale 2019: Embracing Wonder, visitors could step onto this 16-meter long bridge to **embark on a galactic quest**, peering into outer space and beyond. To create the work Stardust: Soaring through the Sky's Embrace, artist Mark Justiniani used mirrors to create the illusion of an endless abyss. Once visitors overcame any trepidation, they were rewarded with the discovery of what lay beneath their feet: carefully-crafted drawings, sculptures and kinetic objects.







#### OF CASSETTES 100 BY JOSÉ MACEDA

Artists in many societies continually grapple with how traditional ritual can co-exist with contemporary life and avant-garde ideas. The Singapore premiere of Jose Maceda's Cassettes 100 explored this juxtaposition with 100 roving dancers. As each performer moved to voices and sounds indigenous to the Philippines, audiences were invited to consider how the work's assertion of individualism, freedom and heritage continue to resonate today, more than 40 years after the work was first presented in 1971. The staging was organised in conjunction with our exhibition Suddenly Turning Visible: Art and Architecture in Southeast Asia (1969–1989).

Clement Space by Dawn-Joy Leong, an artwork commissioned for our festival Light to Night 2020: Invisible Cities.

#### Let Art Heal You

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A growing body of research in the wellness and mental health movements has identified art's ability to uplift spirits and bring delight and hope. Our community programmes make the Gallery an inclusive and welcoming space for all, allowing more people to access art's therapeutic power. 5 1 5 T E R

Art can encourage **personal healing** by providing a **safe avenue for expression and dialogue.** Organised in conjunction with the Humanitarian Organisation for Migration Economics (HOME), our Sisters Guide programme amplifies the voices of the migrant community in Singapore by training domestic workers to guide tours of our exhibitions in their home languages of Burmese, Tagalog and Bahasa Indonesia. Participants got the rare opportunity to see artworks that originated from their home countries while discussing deeply intimate issues surrounding labour, democracy, gender and minority communities.

#### GUIDES





I'm more inclined to **do something useful with my time**, rather than wasting it walking around without a purpose. So, if there is any activity that could help us use our time **in a more meaningful way**, then it's good to participate in it.

- Indarwati, programme participant



Movement educator and art therapist Vincent Yong translated the visual art in our exhibitions into a bodily experience in this unique series of workshops. Participants reconnected with their bodies while gaining a more intimate appreciation of the artworks on display through the simple act of moving. In this way, the sessions helped individuals to reclaim aspects of the self that have either been forgotten or taken for granted.



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Instead of using their sense of sight, participants had to rely on their hands and feet to navigate our exhibitions SEA STATE 9: proclamation garden by Charles Lim and Suddenly Turning Visible: Art and Architecture in Southeast Asia (1969–1989). On the left, workshop attendees stand barefoot inside Raymundo Albano's installation Step on the Sand and Make Footprints (1974). This novel and unusual way of appreciating visual art is built on a foundation of trust, care and openness.



Created for multi-generational families, our Dialect Tours are designed to **stimulate conversation** and **address the issue of social isolation** among Singapore's **ageing population**. Conducted in the Chinese dialects of Cantonese and Hokkien, tour stops give participants a glimpse into Singapore's past.



In this way, the programme serves as a bridge between generations: carefully selected artworks **trigger** the **memories** of elderly participants, **improving their mental agility** as they share their personal stories with friends and family.



#### CONNECTION

I was worried for my grandmother because she would only watch TV at home every day. So for her, even though the tour was with strangers, after an hour, she managed to communicate with other people and this is very beneficial to her social well-being.

- Programme participant's granddaughter

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We work with community partners to bring underserved members of Singapore society to the Gallery, many of whom have never stepped into a museum before. Such initiatives contribute to our vision of creating a thoughtful, creative and inclusive society through art engagement.

For the third year running, the Deutsche Art Bus programme brought more than 6,500 people to our doors – persons with disabilities, migrant workers, senior citizens and marginalised families and children got to experience the excitement of viewing treasured works from our National Collection first-hand.

UOB worked with the Down Syndrome Association to share **the wonders** of our *Gallery Children's Biennale* with









With the support of volunteers from DBS, 151 seniors from elderly centres and homes across Singapore enjoyed personalised tours of the Gallery designed to speak to their individual interests and accommodate a leisurely pace.

## R E F R E S H

#### Let Art Refresh You

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The Gallery offers a place to recharge – be it through reflection, intellectual stimulation or simply a reprieve from the hustle and bustle of the city. Our thought-provoking exhibitions, dynamic programmes, and stunning spaces come together to form an enriching experience that refreshes our visitors from the moment they step through our doors.

> Ng Teng Fong Roof Garden Gallery: National Gallery Singapore.

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Performances set to Korean pop songs from the 1970s added to the convivial atmosphere of Lee Kang-So's installation *Disappearance, Bar in the Gallery (1973).* The dancers presented **new interpretations of popular dances** from the same decade, bridging the past and present to create an **energising experience**.



BAR IN THE GALLERY (1973) Visitors could **pull up a seat and be part of the artwork** while enjoying local food and drinks from the Gallery & Co. Cafeteria. The installation was restaged in the historic City Hall Foyer for our special exhibition *Awakenings: Art in Society in Asia 1960s–1990s.* 



On the last Saturday of every month, our *Resonates With* series **revitalises** the Gallery with dulcet tunes.

RESONATES



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The programme spotlights musicians who respond to the Gallery's collection and special exhibitions with original compositions and **novel interpretations** of popular pieces.

# NG TENG FONG

<sup>2</sup>G A N The Ng Teng Fong Roof Garden Commission invites eminent artists from across the globe to reimagine Southeast Asian histories through a contemporary lens. These bold site-specific works are installed at the Ng Teng Fong Roof Garden Gallery amidst lush greenery and Singapore's skyline, offering new perspectives on the familiar and how we understand our place in the world.

The Ng Teng Fong Roof Garden Commission series was made possible with the support of Far East Organization.



As these wild plants from reclaimed sites around Singapore took hold in the Roof Garden Gallery, the space was transformed, **intriguing** passers-by and **inviting contemplation** on the changing landscapes and histories forming around the edges of Singapore.



### More than



plant species were **transposed from** reclaimed areas around Singapore to our rooftop to create the living, breathing and ever changing SEA STATE 9: proclamation garden by Charles Lim Yi Yong.



Have you ever seen a swinging ship in the heart of the Civic District? 浮槎 *Fú Chá* by Cao Fei is the first kinetic installation at the Gallery's Roof Garden Gallery.



This arresting commentary on Singapore's identity as a maritime nation takes reference from the surrounding architectural landmarks of the Civic District and the fengshui of the site. The **hypnotic movement and soundscape** of the towering boat, swaying back and forth as water splashes out of it, invites us to consider the region's history of migration and the flows of people that influenced our past and continue to shape us today.



We are deeply grateful to the following individuals and organisations for their generosity. Their contributions, which come in varied forms—time, energy, skills, knowledge, passion and funds—have allowed us to continue providing enriching art experiences to people from all walks of life. Each gift is a gift that keeps giving. It makes a difference in shaping young minds, inspiring our communities and moving our society forward. Development Partner



Founding Partners







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Far East

Organization

INSPIRE BETTER LIVES

# **WOB**

Partner



Innovation Partner



#### Strategic Partner



Supported By



#### 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. Mingxin Foundation

#### **Collectors' Circle**

Kwai Fong and Raymond Goh Prof Tan Chorh Chuan Clarinda Tjia-Dharmadi and Christopher D. Martin

#### Champions

AE Models Team Pte Ltd Ode to Art Tina Cheong and Leong Wah Kheong Lim Siok Keng Sheila Winston and Valerie Kwek Arthur EH Lim Raj and Mary Rajkumar

#### Associates

Anonymous C C K Chan Usha Chandradas Mrs Betty Chen Chong Huai Seng Francis Choo Y H Deutsche Bank Alice Koh K H Ashok and Garima Lalwani Howie Lau Sybil Lau May Leong Gretchen Liu Chin Loo and Rohit Bhattacharjee Karina and Nicolas Marsac Ken Minohara Nathan Ong and Nikko Aw Violet Oon Oral Kare LLP Poh Joo Ting Raymond Quah Sam Kok Weng Tan Gee Keow Kris Wiluan Ron Yeoh Darren Yong and Connie Chaird

#### **Exhibition and Programme Partners**

First Gen Corporation Jolibee Foods Corporation

#### **Exhibition and Programme Supporters**

Deutsche Bank Nikon Singapore BOARD



Advisor GIC Pte Ltd





Chairman National Gallery Singapore

National University of Singapore Board of Trustees



## ROSA DANIEL

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

Chief Executive Officer National Arts Council Chief Executive Officer National Heritage Board

#### CHANG HWEE NEE





CHONG SIAK CHING

Chief Executive Officer National Gallery Singapore

## JOSE ISIDRO N. (LITO) CAMACHO



Managing Director and Vice Chairman Asia Pacific Credit Suisse AG

## SHAREEN KHATTAR

Director Cromwell Place, London





#### NUR HIDAYAH ABU BAKAR

Dean of Faculty of Design LASALLE College of the Arts



PROFESSOR DR APINAN POSHYANANDA

Chief Executive and Artistic Director Bangkok Art Biennale





CEO Human Capital Leadership Institute

CHEW CHOON SENG

Board Member GIC Pte Ltd

Chief Health Scientist and

Office for Healthcare Transformation,

PROFESSOR TAN

**CHORH CHUAN** 

Executive Director

Ministry of Health

Former Chairman Singapore Exchange Limited and Singapore Tourism Board



WHANG SHANG YING

Executive Chairman Lam Soon Group

## JENNIE CHUA



Chairman Vanguard Healthcare



The Gallery would like to acknowledge and thank our diverse family of contributors who exemplify our vision and mission through their tireless support and commitment to their work.





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Our staff members and volunteers continue to delight our visitors by bringing our exhibitions and programmes to life with their passion and knowledge, while our front-of-house, security and cleaning teams ensure our visitors have a safe and pleasant visit.

**Together, we create a memorable and unique experience** for every visitor that comes to the Gallery.

- The Gallery Family



ALKIN KATY LAT William Marsh A STATE OF THE STA (Control of the State States UOB SOUTHEAST ASIA GALLERY Our 438 volunteers from our Best Friends of the Gallery (BFG) programme are the heartbeat of the Gallery, working hand-in-hand with us to keep the museum running as one big family.

## CORPORATE GOVERNANCE REPORT

For the financial year ended 31 March 2020

#### 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, 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 Allen & Gledhill Hin Tat Augustine & Partners RHTLaw Asia Withers KhattarWong 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



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STATEMENT OF CHANGES IN ACCUMULATED SURPLUS

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STATEMENT OF

NOTES TO THE FINANCIAL STATEMENTS

**CASH FLOWS** 

#### 1. BOARD GOVERNANCE

#### 1.1 Composition and Roles of the Board

The Board of Directors (the "Board") comprises fourteen directors: one of whom is an executive director and two of whom 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;
- 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 of Culture, Community and Youth. 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.

As a group, the 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, education, public administration, and non-profit fundraising. The Nomination and Remuneration Committee (the "NRC") aims to maintain a diversity of expertise, skills and attributes among the directors and makes recommendations to the Board on any other competencies which it thinks are necessary in supporting the attainment of the Gallery's strategic objectives and mission.

The current Board was appointed on 1 July 2019 for a two-year term ending 30 June 2021. Kenson Kwok and Wee Sin Tho retired on 30 June 2019.

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

Name	Designation	Date
Hsieh Fu Hua	Chairperson	Reappointed on 1 Jul 2019
Jose Isidro N. (Lito) Camacho	Director	Reappointed on 1 Jul 2019
Chang Hwee Nee	Director	Reappointed on 1 Jul 2019
Rosa Daniel	Director	Reappointed on 1 Jul 2019
Chew Choon Seng	Director	Reappointed on 1 Jul 2019
Chong Siak Ching	Director	Reappointed on 1 Jul 2019
Jennie Chua	Director	Reappointed on 1 Jul 2019
Goh Kok Huat	Director	Appointed on 1 Jul 2019
Shareen Khattar	Director	Reappointed on 1 Jul 2019
Nur Hidayah Abu Bakar	Director	Appointed on 1 Jul 2019
Apinan Poshyananda	Director	Reappointed on 1 Jul 2019
Doris Sohmen-Pao	Director	Appointed on 1 Jul 2019
Tan Chorh Chuan	Director	Reappointed on 1 Jul 2019
Whang Shang Ying	Director	Reappointed on 1 Jul 2019

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 has served as Chairperson for seven years during his term on the Board of more than ten years. This will be his final board term. Hsieh guides the management team on the Gallery's strategic directions, and his leadership has seen the Gallery through its successful opening and the delivery of its major exhibitions, including two permanent exhibitions and several collaborations with internationally important museums. His continued chairmanship is for leadership transition to the next Chairperson, as part of the Board's succession plan.

#### 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.

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

Name	Designation	Date
Hsieh Fu Hua	Chairperson	Reappointed on 1 Jul 2019
Jose Isidro N. (Lito) Camacho	Member	Reappointed on 1 Jul 2019
Chew Choon Seng	Member	Reappointed on 1 Jul 2019
Chong Siak Ching	Member	Reappointed on 1 Jul 2019
Jennie Chua	Member	Reappointed on 1 Jul 2019

#### 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.

Chew Choon Seng was appointed as Chairman on 5 Dec 2019. Hsieh Fu Hua chaired NRC prior to Chew's appointment, up to 4 Dec 2019. He remains as a member.

NRC members in office (as at date of this report) are as listed:

Name	Designation	Date
Chew Choon Seng	Chairperson	Appointed on 5 Dec 2019
		(member since 1 Jul 2017)
Jose Isidro N. (Lito) Camacho	Member	Reappointed on 1 Jul 2019
Jennie Chua	Member	Reappointed on 1 Jul 2019
Hsieh Fu Hua	Member	Reappointed on 1 Jul 2019
		(Chairperson up to 4 Dec 2019)

#### 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).

Wee Sin Tho retired as AC Chairperson on 30 June 2019.

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

Name	Designation	Date
Chew Choon Seng	Chairperson	Appointed on 1 Jul 2019
		(member since 1 Jan 2019)
Chang Hwee Nee	Member	Reappointed on 1 Jul 2019
Jennie Chua	hua Member Reappointed on 1 Jul 2	
Rosa Daniel	Member	Reappointed on 1 Jul 2019
Goh Kok Huat	Member	Appointed on 1 Jul 2019
Tan Chorh Chuan	Member	Appointed on 1 Jul 2019
Yeo Lian Sim	Member	Reappointed on 1 Jul 2019
Special Adviser, Diversity, Singapore E	xchange	

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 has established an enterprise risk management framework in 2014 which is aligned to the ISO 31000 and the COSO framework, and the Risk Governance Guidance for Listed Boards (10 May 2012). As part of its risk management process, the Gallery reviews and updates its risk register annually, and monitors its top-tier risks every quarter to ensure adequate control measures are put in place. These risks are identified and assessed against the Gallery's risk appetite. In FY2019, the Gallery's top-tier risks are identified to be in the areas of strategy, operations and financials. The AC reviews the adequacy and effectiveness of the risk mitigating measures and control plans taken by the Gallery's management to ensure that the risk management is sound, and reports to the Board.

Additionally, the AC reviews conflict of interest declarations made by Board and Committee members to ensure that directors comply to the Code of Conduct and recuse themselves from participating in any discussion and decision on the matter and for such compliance to be duly recorded in the minutes of meeting. The AC also 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.

Kenson Kwok is reappointed as a co-opted member of the Committee upon his Board retirement. Apinan Poshyananda retired as a Committee member on 7 Oct 2019. Susie Wong and Luckana Kunavichayanont are appointed as co-opted members on 26 Aug 2019 and 1 July 2020 respectively.

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 2019
Ahmad Mashadi	Member	Reappointed on 1 Jul 2019
Head of NUS Museum, Singapore		
Joselina Cruz	Member	Reappointed on 1 Jul 2019
Director and curator of Museum of Contemporary Art and Design (MCAD), De La Salle-College of Saint Benilde, Manila		
Shareen Khattar	Member	Reappointed on 1 Jul 2019
Kenson Kwok	Member	Reappointed on 1 Jul 2019
Founding Director Asian Civilisations Museum and The Peranakan Museum		
Luckana Kunavichayanont	Member	Appointed on 1 Jul 2020
Executive committee member of Bangkok Art and Culture Centre (BACC)		
Mikke Susanto	Member	Reappointed on 1 Jul 2019
Lecturer, independent curator and curatorial consultant for the Republic of Indonesia Presidential Palace Art Collections		
Teo Han Wue	Member	Reappointed on 1 Jul 2019
Independent curator, art writer and editor		
Whang Shang Ying	Member	Reappointed on 1 Jul 2019
Susie Wong	Member	Appointed on 26 Aug 2019
Artist, art writer, curator and educator		

#### 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.

Kenson Kwok and Wee Sin Tho retired on 30 June 2019. Committee members in office as at date of this report are as follows:

Designation	Date	
Chairperson	Reappointed on 1 Jul 2019	
Member	Reappointed on 1 Jul 2019	
Member	Reappointed on 1 Jul 2019	
Member	Reappointed on 1 Jul 2019	
Member	Appointed on 1 Jul 2019	
Member	Appointed on 1 Jul 2019	
	Chairperson Member Member Member Member	ChairpersonReappointed on 1 Jul 2019MemberReappointed on 1 Jul 2019MemberReappointed on 1 Jul 2019MemberReappointed on 1 Jul 2019MemberReappointed on 1 Jul 2019MemberAppointed on 1 Jul 2019

#### 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 2020, Gallery's investment portfolio stands at S\$60,084,344.

Wee Sin Tho retired on 30 June 2019 and Jose Isidro N. (Lito) Camacho was appointed as the Chairperson from 1 July 2019 to 31 Dec 2019.

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

Name	Designation	Date			
Goh Kok Huat	Chairperson	Appointed on 1 Jan 2020			
		(member since 1 Jul 2019)			
Jose Isidro N. (Lito) Camacho	Member	Reappointed on 1 Jul 2019			
Nicholas Kong	Member	Reappointed on 1 Jul 2019			
Chief Investment Officer, Investment Office, National University of Singapore					
Phoon Chiong Tuck	Member	Reappointed on 1 Jul 2019			

#### 1.3 Board and Board Committee Meetings

The following matrices below shows the number of Board and Board Committee meetings held in FY2019, and the attendance of directors and co-opted members.

#### **Directors' Attendance**

#### Attendance at Board and Board Committee Meetings for Financial Year Ended 31 March 2020

Directors	Date of First Appointment to Board	Date of Last Re-appointment	Date of Retirement	B	oard		xecutive nmittee	Rem	ation and uneration ommittee		Audit mittee		opment nmittee		isition nittee		tment mittee
				Held	Attended	Held	Attended	Held	Num Attended	ber of Me Held	etings Attended	Held	Attended	Held	Attended	Held	Attended
Hsieh Fu Hua	01 Apr 2009	01 Jul 2019	-	4	4	4	4	5	5	-	_	-	-	_	_	-	-
Jose Isidro N. (Lito) Camacho	01 Jul 2013	01 Jul 2019	-	4	4	4	4	5	5	-	-	3	0	3	3	3	2
Chang Hwee Nee	01 Jul 2017	01 Jul 2019	-	4	3	-	-	-	-	4	2	-	-	_	-	-	-
Rosa Daniel	01 Mar 2013	01 Jul 2019	-	4	3	-	_	-	-	4	4	-	_	-	-	-	-
Chew Choon Seng	01 Jan 2015	01 Jul 2019	-	4	4	4	4	5	5	4	3	-	-	-	-	-	-
Chong Siak Ching	15 Oct 2012	01 Jul 2019	-	4	4	4	4	-	-	-	-	3	3	-	-	-	-
Jennie Chua	01 Jul 2017	01 Jul 2019	-	4	2	4	2	5	2	4	2	3	3	-	-	-	_
Goh Kok Huat	01 Jul 2019	-	-	3	3	-	-	-	-	2	2	-	-	-	-	3	3
Nur Hidayah Abu Bakar	01 Jul 2019	_	-	3	2	-	_	-	-	-	-	3	3	-	-	-	-
Shareen Khattar	01 Jul 2017	01 Jul 2019	-	4	4	-	-	-	-	-	-	3	3	3	2	-	-
Kenson Kwok	01 Jul 2013	_	30 Jun 2019	1	0	-	-	-	-	-	-	-	-	1	0	-	-
Apinan Poshyananda	01 Jul 2017	01 Jul 2019	-	4	2	_	-	-	-	_	_	_	-	2	0	_	-
Doris Sohmen-Pao	01 Jul 2019	_	-	3	3	-	-	-	-	-	-	3	3	-	-	-	_
Tan Chorh Chuan	01 Jan 2019	01 Jul 2019	-	4	3	-	_	-	-	2	1	-	-	-	-	-	-
Whang Shang Ying	01 Jul 2018	01 Jul 2019	-	4	3	-	_	-	-	_	-	-	-	3	3	-	_
Wee Sin Tho	01 Jul 2013	_	30 Jun 2019	1	1	-	-	-	-	2	1	-	-	-	-	-	-

#### 1.3 Board and Board Committee Meetings (continued)

## Co-Opted Members' Attendance

#### Attendance at Board and Board Committee Meetings for Financial Year Ended 31 March 2020

Co-Opted Members	Date of First Appointment to Committee	Date of Last Re-appointment	Date of Retirement	Co	Audit mmittee	Com	uisition mittee		stment mittee
				Held	Attended	Number of Me Held	Attended	Held	Attended
Yeo Lian Sim	25 Jul 2013	01 Jul 2019	_	4	4	-	-	-	-
Joselina Cruz	01 Jul 2017	01 Jul 2019	_	-	-	3	1	_	_
Kenson Kwok	25 Jul 2013	01 Jul 2019	-	-	-	2	2	-	-
Ahmad Mashadi	25 Jul 2013	01 Jul 2019	_	-	-	3	1	-	-
Mikke Susanto	01 Jul 2017	01 Jul 2019	_	-	-	3	3	-	-
Teo Han Wue	16 Jan 2009	01 Jul 2019	_	-	-	3	2	-	-
Susie Wong	26 Aug 2019	_	_	-	-	2	2	-	-
Nicholas Kong	16 Jul 2015	01 Jul 2019	_	-	-	-	-	3	2
Phoon Chiong Tuck	16 Jul 2015	01 Jul 2019	_	-	-	-	-	3	3

#### 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 aligned with the Gallery's audience development framework and are aimed at increasing access and deepening engagement for existing and new audiences, including those from unserved communities.

We create programmes whereby audiences with different knowledge levels, learning preferences and dispositions are supported through a variety of learning approaches that enable them to expand their knowledge broadly and develop their knowledge deeply in alignment with the Gallery's audience development framework, to encourage lifelong learning and engagement with art.

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 twice-yearly discussion between employees and their supervisors to set key performance indicators and to identify learning needs and opportunities. 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 209 as of 31 March 2020), 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

#### 6.1.1 Operational Controls

The Board has endorsed a Delegation of Authority Policy, which outlines the authority conferred to the Board, Committees, CEO, Gallery Director, Divisional Directors, Deputy Directors and Assistant Directors. 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.

#### 6.1.2 Budget Planning and Monitoring

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

#### 6.1.3 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.

#### 6.1.4 Reserves & Endowment Fund Management

The Gallery has a Reserve Management Policy and Endowment Fund Policy to ensure adequate funds 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. Fund income from the endowment fund may, with the Board's approval, be utilised for operating purposes.

The working Liquidity Reserves (LR) are placed as short-term bank deposits with financial institutions of good credit rating that are incorporated in Singapore. The placement of LR 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.

Gallery Reserves and Endowment fund assets are invested and managed by external fund managers in accordance with the investment policy approved by the Board or a committee appointed by the Board.

#### 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, and provides memorable experiences through outstanding collections and innovative programming in a historically significant landmark.

Through a partnership and sponsorship programme, legacy gift, 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 donors and sponsors relationships 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 of Governance, 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. This disclosure is reported in Note 20 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. 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.

#### 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 ended 31 March 2020

The directors present their statement to the members together with the audited financial statements for the financial year ended 31 March 2020.

In the opinion of the directors,

- a) the financial statements as set out on pages 106-129 are drawn up so as to give a true and fair view of the financial position of the Gallery as at 31 March 2020 and the financial performance, changes in accumulated surplus 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 Rosa Daniel Chew Choon Seng Chong Siak Ching Jennie Chua Goh Kok Huat Shareen Khattar Nur Hidayah Abu Bakar Apinan Poshyananda Doris Sohmen-Pao Tan Chorh Chuan 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 fourteen (14) 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**

The Gallery focused its efforts on going beyond engaging the audiences to challenging presuppositions, provoking dialogue, enlightening minds and nurturing creativity, ultimately showcasing how art enriches in different ways. This can be seen through well-received exhibitions and programmes such as *Awakenings: Art in Society in Asia 1960s–1990s* and *Suddenly Turning Visible: Art and Architecture in Southeast Asia (1969–1989)* for the more arts engaged audience and *Gallery Children's Biennale 2019: Embracing Wonder*, and *Light to Night Festival 2020* for the broader art curious public and first-time visitors. During this period, the Gallery also moved up the ranks from 39th place to 32nd place as the most visited museum in the world in The Art Newspaper's Annual Museum Attendance Survey. The *Awakenings: Art in Society in Asia 1960s–1990s* exhibition was also awarded "Exhibition of the Year" at the Asia Art Pioneers awards, held during Shanghai Art Week on 7 November 2019.

On 22 April 2019, the Gallery unveiled a new Ng Teng Fong Roof Garden Commission by critically acclaimed artist Charles Lim Yi Yong. Titled *SEA STATE 9: proclamation garden*, it was the Gallery's first Roof Garden Commission by a Singapore artist, and saw the Roof Garden Gallery being transformed into a social space that facilitated a deeper understanding of the complexity and intricacies of reclamation landscapes.

On 14 June 2019, *Awakenings: Art in Society in Asia 1960s-1990s* made its Southeast Asian premiere at the Gallery, following successful showings in Japan and Korea. The exhibition featured 142 provocative artworks that shine a spotlight on works by Asian artists who began to question the socio-political conventions during the turbulent post-colonial and early independence period. Visitors were invited to re-examine their understanding of Asia by tracing three decades of art-making and reflect upon the role that art continues to play as an expressive tool that brings important social issues to the fore. The exhibition received many rave reviews from the media and was also awarded "Exhibition of the Year" at the Asia Art Pioneers awards, held during Shanghai Art Week.

On 25 May 2019, the Gallery launched the second edition of the *Gallery Children's Biennale 2019*. Through 11 interactive artworks by 13 Singapore and Southeast Asian artists that revolve around the theme "Embracing Wonder", the biennale went beyond imaginative play to unfold new layers of discovery through art. Inspired by a child's unfettered imagination and ability to embrace all things new, the works aimed to spark curiosity in young visitors about the world around them, encourage openness to discover diversity, and imagine new possibilities.

On 1 September 2019, the Gallery's first long-term exhibition staged within our historic City Hall Chamber was launched. Titled *City Hall: If Walls Could Talk*, the multi-media exhibition is slated to run for two years and casts a spotlight on pivotal moments that have occurred within and around the walls of City Hall. Audiences will be introduced to the rich stories of the building and how its functions have evolved through the decades as Singapore grew from colony to city-state before it eventually transformed into a wing of National Gallery Singapore.

On 12 October 2019, the Gallery inaugurated its Rotunda Library & Archive in the beautiful Rotunda located at the heart of the UOB Southeast Asia Gallery. The iconic room was transformed to revive its historical function while taking on its new role as a research hub for the study of art history in Southeast Asia.

On 19 November 2019, *Suddenly Turning Visible: Art and Architecture in Southeast Asia (1969–1989)* opened to the public. The exhibition examined the intersection between art and architecture in Southeast Asia. Through a comparative survey of three influential art institutions—Alpha Gallery (Singapore, est. 1971), Cultural Center of the Philippines (CCP) (Manila, est. 1969) and Bhirasri Institute of Modern Art (BIMA) (Bangkok, est. 1974)—the exhibition focused on the experimental art forms that emerged from the late 1960s to the late 1980s in response to rapid urban development.

On 22 November 2019, the sixth edition of the *Singapore Biennale 2019: Every Step in the Right Direction* opened across multiple sites in Singapore to the public, including at the Gallery. One of the country's pre-eminent contemporary art platforms for contemporary art, it was commissioned by the National Arts Council and organised by Singapore Art Museum. The Gallery was one of the key venues for the Biennale, showcasing works by 36 artists and collectives.

On 28 November 2019, the Gallery added two new commissions to its *OUTBOUND* series. Inaugurated in 2018, *OUTBOUND* seeks to activate spaces within the Gallery by commissioning artists to create works that provoke critical reflection, curiosity and playfulness among visitors as they traverse the building beyond the exhibition galleries. *Forum for Drone Speech – Singapore Simulation* by Haegue Yang is inspired by the Gallery's architecture and its connections to Singapore. *Tikar-A-Gagah* is a collaboration between Yee I-Lann and 25 weavers from indigenous communities in Sabah, Malaysia, and the work celebrates their craft heritage and material culture while extending the discourse on contemporary forms of art in this region.

On 6 December 2019, the Gallery presented its first photography exhibition by local photographer and Cultural Medallion recipient Chua Soo Bin. The exhibition, titled *Chua Soo Bin: Truths & Legends*, featured close to 100 photographic works and archival materials exploring the timelessness and intricacy of Chua's portraiture against today's thriving social media scene. It gave prominence to pivotal works in the development of photography in Singapore, an area which is often overlooked.

On 17 January 2020, the Gallery presented its fourth work for the Ng Teng Fong Roof Garden Commission series. Titled 浮槎 *Fú Chá*, it was created by Cao Fei, one of China's foremost contemporary artists. The spectacular work is the first kinetic sculpture to be installed at the Roof Garden Gallery and comprises a five-metre tall structure with a swinging wooden ship. The installation, which responds to the *fengshui* of its site, provides a unique perspective on the region's history of migration, wherein people often set sail to distant lands in search of new livelihoods.

From 10-19 January 2020, the *Light to Night Festival 2020* once again enlivened the Civic District with a plethora of artworks and programmes that evolved from day to night and extended the festival experience beyond the walls of five iconic cultural institutions. Themed "Invisible Cities," the festival drew inspiration from Italo Calvino's postmodern novel of the same name, which features Marco Polo describing a series of wondrous, surreal cities that combine reality and imagination. This fourth edition partnered artists and creative talents to create interdisciplinary programmes that enriched visitor experiences with meaningful engagement and innovative ideas, encouraging them to go beyond being spectators to become active participants of their own art experiences.

On 27 March 2020, the Gallery's first travelling exhibition of Southeast Asian art returned to the Gallery. *Latiff Mohidin: Pago Pago* invites visitors to discover the life and practice of Malaysia's leading artist-poet and how his travels across Europe and Southeast Asia informed his practice, which defined a place for this region in modern art. Featuring more than 80 artworks and writings alongside rare photographs and films drawn from private and public collections in Singapore and Malaysia, the exhibition arrived in Singapore after a groundbreaking debut at Centre Pompidou, Paris and a successful showing at ILHAM Gallery in Kuala Lumpur in 2018.

The Keppel Centre for Art Education continued to stay true to its mantra of "Children first, parents second!" as it delighted young visitors and their families with refreshed offerings that introduce children to art at an early age and spark new ways of learning. 2019 saw three spaces of the Keppel Centre being reimagined with new installations. Singapore sculptor Zainudin Samsuri's *Dayung Sampan – be your own captain on deck*, located in the Keppel Centre's Project Gallery, is inspired by Malay proverbs. The work is complemented by the revamped Children's Museum which hosts the Sculpture Studio, where visitors can create and exhibit their virtual sculpture using an interactive digital game. The Keppel Centre also provides a lively line-up of programmes for youth, children and families all year round. The Gallery also reached a new high with its museum-based learning programme: organised in conjunction with Ministry of Education (MOE), 75% of the entire Primary 4 student cohort in Singapore attended the Gallery's guided school tours to experience, learn and talk about art.

Throughout the year, the Gallery held numerous talks, seminars and film screenings for different audiences. In-gallery talks and art talks were designed to familiarise the public with artworks, artists and artistic practice in an intimate atmosphere, while seminars and lectures provide a platform for discourse and critical exchange. Artists, art historians, experts and curators such as Martin Creed, Marion Ackermann, Glenn D. Lowry, Chua Soo Bin and Professor T.K.

Sabapathy were invited to discuss topics in relation to our exhibitions, collections and the art world. The Gallery also organised a half-day symposium in conjunction with the opening of the Gallery's Rotunda Library and Archive on 14 October, to discuss archiving in the arts with researchers, archivists and curators from Singapore, Malaysia and Hong Kong.

The Gallery's permanent exhibitions of Singapore and Southeast Asian art continue 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 are able to learn about the key artists and artistic developments of our region since the 19th century. The rotation of artworks continued throughout the year for conservation reasons and to refresh the exhibitions with new acquisitions and other works from the National Collection. Daily guided tours of the permanent galleries and artist talks sited within the exhibition spaces also boosted appreciation of this core aspect of the Gallery's mandate.

#### 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

Asich Fulfua

Hsieh Fu Hua Chairperson

18 August 2020

A-F

Chong Siak Ching Director

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

For the financial year ended 31 March 2020

#### **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 2020 and of the financial performance, changes in accumulated surplus and cash flows of the Gallery for the year 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 2020;
- the balance sheet as at 31 March 2020;
- the statement of changes in accumulated surplus 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 statements and auditor's report thereon.

Our opinion on the financial statements does not cover the other information and we do 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, 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.

## Pricewaterhouse Coopers LLP

PricewaterhouseCoopers LLP Public Accountants and Chartered Accountants Singapore, 18 August 2020

# STATEMENT OF COMPREHENSIVE INCOME

For the financial year ended 31 March 2020			
•	Note	2020	2019
		\$	\$
Income			
Contribution and cash donations		2,622,675	4,383,426
Donations-in-kind		2,379,216	3,256,284
Rental income		4,683,546	4,011,820
Admission fees		1,879,214	2,724,742
Interest income		561,669	506,113
Carpark collection		464,786	501,779
Other income	4	589,442	882,918
		13,180,548	16,267,082
Expenditure			
- Employee compensation	5	(22,127,947)	(18,041,247)
- Staff welfare and development		(1,027,125)	(1,007,576)
- Recruitment expenses		(10,017)	(13,496)
- Exhibition expenses		(2,408,084)	(3,189,905)
- Art handling services		(2,141,406)	(4,226,924)
- Art acquisition expenses		(405,563)	(1,584,641)
- Supplies and materials		(367,248)	(283,021)
- Programme expenses		(3,190,746)	(3,791,390)
- Publication expenses		(217,516)	(359,201)
- Consultancy and professional fees		(322,288)	(503,439)
- Visitor experience expenses		(4,557,874)	(5,722,732)
- Publicity and public relations		(1,566,811)	(2,603,232)
- Repairs and maintenance		(8,276,464)	(6,935,360)
- Utilities		(1,329,244)	(1,235,374)
- Security services		(2,079,049)	(2,048,981)
- IT expenses		(5,790,356)	(5,527,500)
- Travel, transport, postages and communications		(754,346)	(876,713)
- Other services and fees		(1,961,079)	(2,616,081)
- Rental expenses		(8,499,010)	(8,423,040)
- Depreciation of plant and equipment	10		(3,054,376)
- GST input tax	10	(3,176,535) (1,773,687)	(1,862,606)
- Impairment loss on financial assets		(263,209)	(1,002,000)
- Others		(122,174)	(316,368)
Total expenditure		(72,367,778)	(74,223,203)
- Fair value gain on financial assets at fair value			
through profit or loss	9	146,058	1,488,630
Deficit before grants		(59,041,172)	(56,467,491)
Grants			
- Deferred capital grants amortised	16	599,845	414,178
- Grants received from Government	14	49,497,627	49,388,284
- Grants received from others	14	10,150,344	1,417,713
· · · · · · · · ·		60,247,816	51,220,175
			, -, -
Net surplus/(deficit) and total comprehensive		1 006 644	(50/7216)
income/(loss)		1,206,644	(5,247,316)

# BALANCE SHEET

As at 31 March 2020	Note	2020 \$	2019 \$
ASSETS			
Current assets		00440005	70,000,071
Cash and cash equivalents Other receivables	7 8	83,116,835	79,009,271 2,829,814
Financial assets at fair value through profit or loss	9	9,203,953 60,084,344	63,556,421
r mancial assets at fair value through profit of loss	9	152,405,132	145,395,506
			110,000,000
Non-current assets			
Plant and equipment	10	11,569,206	13,464,783
Other receivables	8	-	3,878,751
		11,569,206	17,343,534
Total and the		400.074.000	100700040
Total assets		163,974,338	162,739,040
LIABILITIES			
Current liabilities			
Other payables	13	9,832,762	10,354,272
Grants received in advance	14	29,664,101	29,961,010
Deferred donations	15	20,513,960	21,190,349
		60,010,823	61,505,631
Marca and Palenna			
Non-current liabilities Deferred capital grants	16	2,483,923	966,705
Other payables	13	497,319	491,075
	10	2,981,242	1,457,780
			.,
Total liabilities		62,992,065	62,963,411
NET ASSETS		100,982,273	99,775,629
ACCUMULATED SURPLUS		100,982,273	99,775,629

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

# STATEMENT OF CHANGES IN ACCUMULATED SURPLUS

#### For the financial year ended 31 March 2020

	<u>surplus</u> \$
2020 Beginning of financial year	99,775,629
Total comprehensive income	1,206,644
End of financial year	100,982,273
2019 Beginning of financial year	105,022,945
Total comprehensive loss	(5,247,316)
End of financial year	99,775,629

## STATEMENT OF CASH FLOWS

Accumulated

For the financial year ended 31 March 2020			
	Note	2020 \$	2019 \$
Cash flows from operating activities			
Deficit before grants		(59,041,172)	(56,467,491)
- Depreciation of plant and equipment		3,176,535	3,054,376
<ul> <li>Loss on disposal of plant and equipment</li> </ul>		14,121	-
- Donations income		(2,622,675)	(4,383,426)
- Interest income		(561,669)	(506,113)
- Impairment loss on financial assets		263,209	-
- Fair value gain on financial assets at fair value			
through profit or loss		(146,058)	(1,488,630)
Changes in working conital		(58,917,709)	(59,791,284)
Changes in working capital: - Other receivables		1,923,937	496,643
- Other payables		(515,266)	1,282,632
Net cash used in operating activities		(57.509.038)	(58,012,009)
······································			
Cash flows from investing activities			
Interest received		854,345	681,089
Product development loan repaid by third party		90,000	20,000
Additions to plant and equipment		(1,308,064)	(1,340,302)
Disposal of plant and equipment		12,985	-
Sale/(purchase) of financial assets at fair value			
through profit or loss		3,618,135	(710,000)
Net cash provided by/(used in) in investing activities		3,267,401	(1,349,213)
Cash flows from financing activities Grants received		FC 400 04 4	64 562 500
Cash donations received		56,402,914 1,946,287	64,563,598 3,228,554
Net cash provided by financing activities		58,349,201	67,792,152
net oush provided by manoing doubles			01,102,102
Net increase in cash and			
cash equivalents		4,107,564	8,430,930
Cash and cash equivalents at beginning of			
financial year		79,009,271	70,578,341
Cash and cash equivalents at end of	_		<b>-</b>
financial year	7	83,116,835	79,009,271

# NOTES TO THE FINANCIAL STATEMENTS

#### For the financial year ended 31 March 2020

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 2019

On 1 April 2019, 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 adoption of FRS 116 *Leases*.

#### Adoption of FRS 116 Leases

#### When the Gallery is the lessee

Prior to the adoption of FRS 116, non-cancellable operating lease payments were not recognised as liabilities in the balance sheet. These payments were recognised as rental expenses over the lease term on a straight-line basis.

The Gallery's accounting policy on leases after the adoption of FRS 116 is as disclosed in Note 2.4.

On initial application of FRS 116, the Gallery has elected to apply the following practical expedients:

- For all contracts entered into before 1 April 2019 and that were previously identified as leases under FRS 17 Leases and INT FRS 104 Determining whether an Arrangement contains a Lease, the Gallery has not reassessed if such contracts contain leases under FRS 116; and
- ii) On a lease-by-lease basis, the Gallery has:
  - a) applied a single discount rate to a portfolio of leases with reasonably similar characteristics;
  - b) accounted for operating leases with a remaining lease term of less than 12 months as at 1 April 2019 as short-term leases;
  - c) excluded initial direct costs in the measurement of the right-of-use ("ROU") asset at the date of initial application; and
  - d) used hindsight in determining the lease term where the contract contains options to extend or terminate the lease.

There were no onerous contracts as at 1 April 2019.

For leases previously classified as operating leases on 1 April 2019, the Gallery has applied the following transition provisions:

- i) On a lease-by-lease basis, the Gallery chose to measure its ROU assets at amount equal to lease liability, adjusted by the amount of any prepaid or accrued lease payments relating to that lease recognised in the balance sheet immediately before the date of initial application (i.e. 1 April 2019).
- ii) Recognised its lease liabilities by discounting the remaining lease payments as at 1 April 2019 using the incremental borrowing rate for each individual lease or, if applicable, the incremental borrowing rate for each portfolio of leases with reasonably similar characteristic.

There is no impact arising from the adoption of FRS 116 on the Gallery's financial statements as at 1 April 2019.

#### When the Gallery is the intermediate lessor

The Gallery leases an underlying asset under a head lease arrangement and subleases the same asset to third parties as an intermediate lessor. Prior to the adoption of FRS 116, the subleases are classified as operating leases when the head lease is an operating lease. The intermediate lessor recorded rental income in respect of the subleases on a straight-line basis over the term of the subleases and recorded rental expense in respect of the head lease on a straight-line basis over the term of the head lease.

Under FRS 116, accounting by the Gallery as an intermediate lessor depends on the classification of the subleases with reference to the ROU asset arising from the head lease rather than the underlying asset.

On 1 April 2019, the Gallery has reassessed the classification of the subleases based on the remaining contractual terms and conditions of the head lease. Based on this assessment, the subleases are classified as operating leases.

The accounting policy for subleases are disclosed in Note 2.4.

An explanation of the differences between the operating lease commitments previously disclosed in the Gallery's financial statements as at 31 March 2019 and the lease liabilities recognised in the balance sheet as at 1 April 2019 are as follows:

	\$
Operating lease commitments disclosed as at 31 March 2019	4,626,161
Less: Short-term leases	(19,512)
Less: Low-value leases	(14,649)
Less: Leases under rental subvention*	(4,592,000)
Lease liabilities recognised as at 1 April 2019	

\*Relates to lease of state land, buildings and office premises under a tenancy agreement. The future lease payments under the tenancy agreement are covered under rental subvention provided by the Government for the remaining lease term until 31 October 2019, including the renewed lease term from 1 Nov 2019 to 31 Oct 2022. Accordingly, no lease liability is recognised as at 1 April 2019.

#### 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 restrictions 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 in time 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

The accounting policy for leases before 1 April 2019 are as follows:

(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.

The accounting policy for leases after 1 April 2019 are as follows:

(a) When the Gallery is the lessee - Operating leases

At the inception of the contract, the Gallery assesses if the contract contains a lease. A contract contains a lease if the contract conveys the right to control the use of an identified asset for a period of time in exchange for consideration. Reassessment is only required when the terms and conditions of the contract are changed.

Right-of-use assets

The Gallery recognises a right-of-use asset and lease liability at the date which the underlying asset is available for use. Right-of-use assets are measured at cost which comprises the initial measurement of lease liabilities adjusted for any lease payments made at or before the commencement date and lease incentive received. Any initial direct costs that would not have been incurred if the lease had not been obtained are added to the carrying amount of the right-of-use assets.

The right-of-use asset is subsequently depreciated using the straight-line method from the commencement date to the earlier of the end of the useful life of the right-of-use asset or the end of the lease term.

Right-of-use assets are presented within "Plant and equipment".

Lease liabilities

The initial measurement of lease liability is measured at the present value of the lease payments discounted using the implicit rate in the lease, if the rate can be readily determined. If that rate cannot be readily determined, the Gallery shall use its incremental borrowing rate.

Lease payments include the following:

- Fixed payment (including in-substance fixed payments), less any lease incentives receivables; or
- Variable lease payment that are based on an index or rate, initially measured using the index or rate as at the commencement date

Lease liability is measured at amortised cost using the effective interest method. Lease liability shall be remeasured when:

- There is a change in future lease payments arising from changes in an index or rate;
- There is a change in the Gallery's assessment of whether it will exercise an extension option; or
- There are modifications in the scope or the consideration of the lease that was not part of the original term.

Lease liability is remeasured with a corresponding adjustment to the right-of-use asset, or is recorded in profit or loss if the carrying amount of the right-of-use asset has been reduced to zero.

Short-term and low-value leases

The Gallery has elected to not recognise right-of-use assets and lease liabilities for short-term leases that have lease terms of 12 months or less and low value leases. Lease payments relating to these leases are expensed to profit or loss on a straight-line basis over the lease term.

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

The accounting policy applicable to the Gallery as a lessor in the comparative period were the same under FRS 116 except when the Gallery is an intermediate lessor.

In classifying a sublease, the Gallery as an intermediate lessor classifies the sublease as a finance or an operating lease with reference to the right-of-use asset arising from the head lease, rather than the underlying asset.

When the sublease is assessed as a finance lease, the Gallery derecognises the right-of-use asset relating to the head lease that it transfers to the sublessee and recognises the net investment in the sublease within "Other receivables". Any differences between the right-of-use asset derecognised and the net investment in sublease is recognised in profit or loss. Lease liability relating to the head lease is retained in the balance sheet, which represents the lease payments owed to the head lessor.

When the sublease is assessed as an operating lease, the Gallery recognises rental income from sublease in profit or loss. The right-of-use asset relating to the head lease is not derecognised.

For contract which contains lease and non-lease components, the Gallery allocates the consideration based on a relative stand-alone selling price basis.

#### 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 <u>Financial assets</u>

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.

#### (i) 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.

#### (ii) At subsequent measurement

#### 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 fair value through other comprehensive income 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 "fair value gain on financial assets at fair value through profit or loss".

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 21 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.

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.

#### 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 2020, the Gallery has 3 (2019: 3) members.

#### 4. OTHER INCOME

	2020 \$	2019 \$
Miscellaneous income from tenants	302,025	593,751
Government subsidies – wage credit scheme	106,328	123,297
Publication income	38,804	150,423
Others	142,285	15,447
	589,442	882,918

The wage credit scheme was introduced in 2013 in which the government will co-fund part of wage increase to Singapore Citizen employees. This scheme has been extended for three 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

	2020 \$	2019 \$
Wages and salaries (1)	19,581,367	16,021,267
Employer's contribution to Central Provident Fund	2,546,580	2,019,980
	22,127,947	18,041,247

<sup>(1)</sup> Included in wages and salaries is an under provision of compensation in respect of the prior financial year that was paid out during the current financial year.

#### 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

	2020	2019
	\$	\$
Cash and bank balances	53,116,835	33,009,271
Short-term bank deposits	30,000,000	46,000,000
	83,116,835	79,009,271

Short-term bank deposits as at 31 March 2020 will mature on varying dates within 3 months (2019: 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 1.28% (2019: 1.53%) per annum.

#### 8. OTHER RECEIVABLES

	2020	2019
	\$	\$
Current	•	
Other receivables <sup>(1)</sup>	9,052,810	1,594,782
Less: Allowance for impairment of receivables		, ,
-Other receivables (Note 21(b))	(73,209)	-
Other receivables - net	8,979,601	1,594,782
Amount due from third party <sup>(2)</sup>	190,000	120,000
Less: Allowance for impairment of receivables		
<ul> <li>Amount due from third party (Note 21(b))</li> </ul>	(190,000)	-
Amount due from third party – net	-	120,000
A		004 550
Amount due from supervisory ministry (3)	-	691,750
Deposits	12,110	11,910
Prepayments	212,242	411,372
	9,203,953	2,829,814
Non-current		
Amount due from third party <sup>(2)</sup>	-	160,000
Other receivables		3,718,751
		3,878,751

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

<sup>(1)</sup> Included in Other receivables is an amount of \$1,024,054 that relates to the Jobs Support Scheme ("JSS"), which is a temporary scheme introduced in Singapore Budget 2020 to help enterprises retain local employees. Under the JSS, the Gallery will receive cash grants in relation to the gross monthly wages of eligible employees for the months of October 2019 to August 2020, subject to approval by the relevant authority.

<sup>(2)</sup> 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.

<sup>(3)</sup> The amount due from the supervisory ministry is unsecured and interest-free.

#### 9. FINANCIAL ASSETS AT FAIR VALUE THROUGH PROFIT OR LOSS

	2020	2019
	\$	\$
Designated at fair value on initial recognition		
- Fixed income funds	60,084,344	63,556,421

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 \$146,058 (2019: \$1,488,630).

#### 10. PLANT AND EQUIPMENT

	Leasehold improvement	<u>Computers</u>	Office equipment	Audio visual <u>equipment</u>	Furniture <u>&amp; fittings</u>	Mechanical & electrical equipment	Machinery & equipment	Health and safety <u>equipment</u>	Total
	\$	\$	\$	\$	\$	\$	\$	\$	\$
2020									
Cost									
Beginning of financial year	257,378	1,530,297	60,602	2,571,653	17,278,556	407,312	527,138	187,164	22,820,100
Additions	313,865	164,940	-	7,371	517,436	304,452	-	-	1,308,064
Disposal		(326,178)	-	(6,460)	(43,998)	-	-	-	(376,636)
End of financial year	571,243	1,369,059	60,602	2,572,564	17,751,994	711,764	527,138	187,164	23,751,528
Accumulated depreciation									
Beginning 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
Depreciation charge	125,359	1,129,438	8,567	512,862	2,169,405	43,007 56,946	65,892	38,368	3,176,535
Disposal	120,009	(326,179)	- 0,007	(3,984)	(19,367)	50,940	00,092	30,300	(349,530)
End of financial year	210,039	1,002,395	45,163	1,983,569	8,492,277	100,833	263,243	84,803	12,182,322
End of midhold your	210,039	1,002,395	40,105	1,903,009	0,492,211	100,033	203,243	04,003	12,102,322
Net book value									
End of financial year	361,204	366,664	15,439	588,995	9,259,717	610,931	263,895	102,361	11,569,206
	, i			2					· · ·
2019									
Cost									
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	22,820,100
Accumulated depreciation									
Beginning of financial year	0.000	1 1 1 1 650	07500	071 410	4 005 000	10.040	101 450	0.067	C E O O 10 O
Depreciation charge	8,960	1,111,659	27,588	971,410	4,225,808	18,242	131,459	8,067	6,503,193
Disposal	75,720	220,031	9,008	503,281	2,116,431	25,645	65,892	38,368	3,054,376
End of financial year	-	(202,252)	-	-	-	-		-	(202,252)
Linu or infanciar year	84,680	1,129,438	36,596	1,474,691	6,342,239	43,887	197,351	46,435	9,355,317
Net book value									
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

#### 11. LEASES - THE GALLERY AS A LESSEE

#### Nature of the Gallery's leasing activities

#### Leasehold land and building

The Gallery leases state land, buildings, and office premises under a tenancy agreement.

During the financial year, the tenancy agreement was renewed for a further period of 3 years, from 1 Nov 2019 to 31 Oct 2022. The future lease payments under the tenancy agreement are covered under rental subvention provided by the Government until the end of the lease term. Accordingly, no right-of-use asset or lease liability is recognised.

(a)	Lease expense not capitalised in lease liabilities	\$
	Lease expense – short-term leases	21,312
	Lease expense – low-value leases	9,252
	Lease under rental subvention	8,499,010
	Total	8,529,574

(b) Total cash outflow for all the leases for the financial year ended 31 March 2020 was \$30,564.

#### 12. LEASES - THE GALLERY AS A LESSOR

#### Nature of the Gallery's leasing activities - Gallery as an intermediate lessor

#### Subleases – classified as operating leases

The Gallery acts as an intermediate lessor under arrangement in which it sub-leases out retail stores to third parties for monthly lease payments. The sub-lease periods do not form a major part of the remaining lease terms under the head leases and accordingly, the sub-leases are classified as operating leases.

Income from subleasing the retail stores recognised during the financial year ended 31 March 2020 was \$4,683,546 (2019: \$4,011,820), of which \$2,824,991 (2019: \$2,795,146) relates to variable lease payments that do not depend on an index or rate.

Undiscounted lease payments from the operating leases to be received after the reporting date are as follows:

31 March 2020 \$	1 April 2019 \$
2,536,797	2,577,179
1,283,058	2,588,783
	1,294,392
3,819,855	6,460,354
	2020 \$ 2,536,797 1,283,058 -

#### 13. OTHER PAYABLES

	2020 \$	2019 \$
Current		
Other payables	3,586,787	2,495,989
Deposits from tenants	289,377	424,299
Advances received	508,238	409,360
Accrued operating expenses	5,448,360	7,024,624
	9,832,762	10,354,272
<b>Non-current</b> Deposits from tenants	497,319	491,075

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

#### 14. GRANTS RECEIVED IN ADVANCE

	2020 \$	2019 \$
Beginning of financial year	29,961,010	16,510,189
Additions <sup>(1)</sup>	61,468,125	64,738,574
Transferred to deferred capital grants (Note 16)	(2,117,063)	(481,756)
Transferred to income statement <sup>(2)</sup>	(59,647,971)	(50,805,997)
End of financial year	29,664,101	29,961,010

<sup>(1)</sup> Includes grant receivable for the Jobs Support Scheme amounting to \$1,024,054 (Note 8), and grant receivable from Tote Board amounting to \$3,300,000.

<sup>(2)</sup> Includes operating grant and rental subvention from MCCY amounting to \$40,998,617 and \$8,499,010 in 2020 (2019: \$40,965,244 and \$8,423,040). These are presented as "Grants received from Government" in the statement of comprehensive income. It also includes Grant received from others amounting to \$10,150,344, comprising cyclical maintenance \$2,315,798, Light to Night \$2,110,448, Children Biennale \$2,300,000, Bicentennial Office Civic District \$1,530,000, Cultural Matching Fund \$1,016,012 and other miscellaneous grants amounting to \$878,086 in 2020 (2019: \$1,417,713).

#### 15. DEFERRED DONATIONS

	2020 \$	2019 \$
Beginning of financial year	21,190,349	22,345,221
Additions	1,691,715	1,346,600
Transferred to income statement	(2,368,104)	(2,501,472)
End of financial year	20,513,960	21,190,349

#### 16. DEFERRED CAPITAL GRANTS

	2020 \$	2019 \$
Beginning of financial year	966,705	899,127
Transferred from Government grants (Note 14)	2,117,063	481,756
Amortised to income statement	(599,845)	(414,178)
End of financial year	2,483,923	966,705

#### 17. 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.

	2020 \$	2019 \$
Assets Cash and cash equivalents	3,094,921	3,059,611
Liabilities Grants received in advance	3,094,921	3,059,611
Net assets	<b>-</b>	-

#### 18. CHARITIES ACT AND REGULATIONS

As required for disclosure under regulation 17 of the Charities (Institutions of a Public Character) Regulations, the Gallery has received tax deductible donations of \$1,642,161 (2019: \$2,589,188) in the current financial year.

#### 19. COMMITMENTS

#### (a) <u>Operating lease commitments – where the Gallery is a lessee</u>

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

As at 31 March 2019, 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 \$
Not later than one year	4,620,764
Between one and five years (1)	5,397
·	4.626.161

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<sup>(1)</sup> Tenancy Agreement with the Government was renewed on 30 September 2019 for a further period of 3 years, from 1 Nov 2019 to 31 Oct 2022.

As disclosed in Note 2.1, the Gallery has adopted FRS 116 on 1 April 2019. These lease payments have been recognised as ROU assets and lease liabilities on the balance sheet as at 31 March 2020, except for short-term and low value leases.

#### (b) Operating lease commitments - where the Gallery is a lessor

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

As at 31 March 2019, 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 \$
Not later than one year	2,577,179
Between one and five years	3,883,175
	6,460,354

On 1 April 2019, the Gallery has adopted FRS 116 and the undiscounted lease payments from the operating leases to be received after 31 March 2020 is disclosed in Note 12.

#### 20. RELATED PARTY TRANSACTIONS

- (a) During the year, the Gallery received donations of \$113,500 from a director and key management personnel of the Gallery. The Gallery does not have other 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:

	2020 \$	2019 \$
Short-term employee benefits	3,297,326	2,644,968
Post-employment benefits	154,312	105,440
	3,451,638	2,750,408

Number of key managements who each receives remuneration exceeding \$100,000 by remuneration bands, excluding 13 (2019: 12) directors who do not receive remuneration from the Gallery, is as follows:

	2020	2019
\$800,000 and above	-	1
\$700,000 to below \$800,000	1	-
\$400,000 to below \$500,000	1	1
\$300,000 to below \$400,000	2	-
\$200,000 to below \$300,000	4	4
\$100,000 to below \$200,000	3	2
	11	8

#### 21. 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% (2019: 3%) with all other variables including tax rate being held constant, the effects on deficit before grants would have varied by \$1,862,615 (2019: \$1,906,693) for the financial year ended 31 March 2020.

#### (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 Gallery. Where receivables have been written off, the Gallery 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 2020 and 31 March 2019 are set out as follows:

	2020 \$	2019 \$
Current	5,767,074	2,957,706
Past due < 3 months	232,910	212,331
Past due 3 to 6 months	13,307	7,692
Past due over 6 months <sup>(1)</sup>	2,978,420	3,530,836
	8.991.711	6.708.565

<sup>(1)</sup> Includes grant receivable from MCCY for expenditures incurred for Singapore-France project in FY15 to FY17, amounting to \$2,819,152 as at 31 March 2020 (2019: \$3,486,583). \$667,431 was received during the year, with the remaining \$2,819,152 expected to be received within 4 months from year end.

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

	2020 \$	2019 \$
Current	150,000	-
Past due < 3 months	38,515	-
Past due 3 to 6 months	74,694	-
	263,209	-
Less: Allowance for impairment	(263,209)	-
·	-	-
Beginning of financial year	-	-
Allowance made	(263,209)	-
Write-off doubtful debt	-	-
End of financial year	(263,209)	-

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 2020 because these are deposits with reputable financial institutions.

#### (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 <u>1 year</u> \$	Between <u>1 and 5 years</u> \$
<b>At 31 March 2020</b> Other payables	9,290,704	497,319
<b>At 31 March 2019</b> Other payables	10,354,272	491,075

#### (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:

- (a) quoted prices (unadjusted) in active markets for identical assets or liabilities (Level 1);
- (b) 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
- (c) inputs for the asset or liability that are not based on observable market data (unobservable inputs) (Level 3).

	Level 1 \$	Level 2 \$
<b>2020</b> Financial assets at fair value through profit or loss	-	60,084,344
<b>2019</b> Financial assets at fair value through profit or loss	_	63,556,421

The fair value of financial instruments that are not traded in active markets is determined based 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, financial assets and financial liabilities at amortised cost are as follows:

	2020 \$
Financial assets at fair value through profit or loss	60,084,344
Financial assets at amortised cost	92,108,546
Financial liabilities at amortised cost	9,788,023
	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

#### 22. NEW OR REVISED ACCOUNTING STANDARDS AND INTERPRETATIONS

Certain new accounting standards and interpretations have been published that are not mandatory for 31 March 2020 reporting periods and have not been early adopted by the Gallery. These standards are not expected to have a material impact on the Gallery in the current or future reporting periods and on foreseeable future transactions.

#### 23. EVENTS OCCURRING AFTER BALANCE SHEET DATE

Subsequent to 31 March 2020, a series of measures to curb the Coronavirus Disease 2019 ("COVID-19 outbreak") have been and continues to be implemented in Singapore, which includes the circuit breaker measure which commenced on 7 April 2020 and was extended to 1 June 2020. The Gallery is closely monitoring the development of the COVID-19 outbreak and its related impact on the Gallery's operations. As at the date of these financial statements, the Gallery is not aware of any material impact on the financial statements arising from the COVID-19 outbreak.

#### 24. 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 18 August 2020.

## IT & DIGITAL ADVISORY PANEL

Appointment term: 1 November 2018-30 June 2021

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

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.

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EXTERNAL REQUESTS TO FEATURE WORKS IN THE NATIONAL COLLECTION

## MARKETING ADVISORY PANEL

## MUSEUM EDUCATION ADVISORY PANEL

Appointment term: 1 November 2018 – 30 Jun 2021

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

The role of the Marketing Advisory Panel is to:

- Provide advice, support and recommendations to the management in the development of innovative marketing strategies;
- Assist management with ideas and advice in ensuring the Gallery's brand is protected, managed and marketed to the world in a consistent "best-in-class" approach;
- Provide 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 management in the development of new marketing initiatives or programs;
- Link the management to networks or contacts in the industry that can help promote the Gallery and its objectives.

Appointment term: 1 July 2018 – 30 June 2020

Dr Suriani Suratman (Chair)	Senior Lecturer, National University of Singapore
Dr Winston Ang Wee Kern	Founder, BlueDot Consultancy Group
Ms Emily Lim	Children's book author
Ms. Valerie Wilson	Director of Art Education, Ministry of Education
Dr Ian Woo	Programme Leader for Postgraduate Studies, Lasalle College of the Arts

#### Appointment term: 1 July 2019 - 30 June 2021

Ms Nur Hidayah	Dean, Faculty of Design with LASALLE College of the Arts
Mrs Doris Sohmen-Pao	Singapore Advisory Council of INSEAD and the Board of Governors
	of United World College of Southeast Asia

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 November 2019 - 30 Nov 2021

T.K. Sabapathy (Chair)	Adjunct Professor, Department of Architecture, National University of Singapore
Ahmad Mashadi (Co-Chair)	Head of NUS Museum
Ute Meta Bauer	Founding Director, NTU Centre for Contemporary Art Singapore
Kwa Chong Guan	Adjunct Associate Professor (Honorary), Department of History, Faculty of Arts and Social
	Sciences, National University of Singapore
Patrick Flores	Professor, Art Studies at the Department of Art Studies, University of the Philippines; and
	Curator, Vargas Museum, Manila
June Yap	Director of Curatorial, Programmes and Publications, Singapore Art Museum

The role of the Research Panel is to:

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

#### Purchases

ACQUISITIONS

#### Ng Yat Chuan

Boat Quay #1 1969 Oil on canvas 83 x 88.3 cm 2019-00504

#### Lui Hock Seng

*Not Titled* Circa 1960s-1970s Gelatin silver print 47.4 x 37.8 cm 2019-00505

#### *Not Titled* Circa 1960s-1970s

Gelatin silver print 60.9 x 49.4 cm 2019-00506

*Not Titled* Circa 1960s-1970s Gelatin silver print 60.8 x 48.8 cm 2019-00507

#### Chua Tiag Ming

*Tropical Tree* Circa 1960s-1970s Gelatin silver print 37.7 x 49.5 cm 2019-00508

*Not Titled* Circa 1960s-1970s Gelatin silver print 40.5 x 29 cm 2019-00509

#### Tan Yee Hong

Discussion 1955 India ink on scraperboard 28 x 33 cm 2019-00510 Dormitories of Lin Ming Gao Li Glue Company 1955 India ink on scraperboard 37.9 x 27.8 cm 2019-00511

*Gaze* 1955 India ink on scraperboard 33 x 28 cm 2019-00512

*Miner* 1955 India ink on scraperboard 37.9 x 27.9 cm 2019-00513

*Lin Ming Street* 1955 India ink on scraperboard 37.8 x 27.9 cm 2019-00514

*Tin Miners of Lin Ming Tin Mine* 1955 India ink on scraperboard 38.2 x 28 cm 2019-00515

Malay Woman on the Back of a Street in Beigen 1955 India ink on scraperboard 37.7 x 28 cm 2019-00516

#### Vincent Hoisington Civilisation

c.1970s Polyurethane paint on board 131.5 x 284 cm 2019-00531

#### Zulkifli Dahlan

Dari Dalam Sa-buah Rumah (from Inside the House) c. 1973 - 1974 Enamel on Wood Panel 122 x 244 cm 2019-00532

Ruang Tengah Sa-Buah Rumah (Centre of a Room) c. 1973 - 1974 Enamel on Wood Panel 122 x 244 cm 2019-00533

#### Ho Kah Leong

*On the Way to Evening Class* 1958 Woodblock print 24.5 x 14.5 cm 2019-00543

Happy Family 1977 Woodblock print 43.3 x 65.3 cm 2019-00544

#### Jim Supangkat

Kamar Ibu dan Anak Wood, iron sheets, fiber resin, readymades and glass Bed:  $79 \times 190.3 \times 69.6$  cm Closet:  $179 \times 62.5 \times 43.9$  cm Table:  $155 \times 100 \times 47.3$  cm Chair:  $85.6 \times 49.9 \times 44$  cm Child's bed with a plastic babt doll installed within:  $98 \times 60.2 \times 40$  cm Prosthetic left foot:  $122 \times 13 \times 8.5$  cm Prosthetic right foot:  $121.5 \times 11 \times 8$  cm 2019-00559

#### Gilles Massot

*Yin Yang, the Mystery of an Egg* 1985 Mixed media on silver print 16.5 x 24.5 cm 2019-00610

Vincent's Bicycle 1985 Mixed media on silver print 16.5 x 24.5 cm 2019-00611

Phone Waves 4 1985 Mixed media on silver print with chemical coloration 24.3 x 16.4 cm 2019-00612

Promenade in Pink 1985 Mixed media on silver print with chemical coloration 24.5 x 17 cm 2019-00613

#### Lai Foong Moi

Not Titled (Nude) 1958 Oil on canvas 115 x 80.5 cm 2019-00691

Not Titled (Pulling in Fishing Nets) 1963 Oil on masonite board 38.5 x 53.5 cm 2019-00692

Mha Zhe Temple 1970 Oil on canvas 67 x 107 cm 2019-00693

Ship 1960 Oil on canvas 81.5 x 65.9 cm 2019-00530

#### Patrick Ng

Penjara Undated (c. 1961-1962) Batik 43 x 46 cm 2019-00694

#### Nhek Dim Village Scene 1960 Oil on canvas 55 x 75.5 cm 2019-00695

#### Khamsouk Keomingmuang

Activities of the People at That Luang Village 1974 Ink on paper 33.7 x 53.2 cm 2019-00696 Iron Factory in a Cave in Samneua Province 1972 Watercolour on paper 26.3 x 39.9 cm 2019-00697 Planting Trees at Ban Thagnon 1974 Pen on paper 37 x 53 cm 2019-00698 Women Soldiers Relax After Work (On the Ho Chi Minh Trail) 1970

Ink on paper 35 x 48 cm 2019-00699

The Road Near the Mekong River in Thakhek 1975 Pen on paper 38.5 x 49.7 cm 2019-00700

The Boat Port at Savannakhet Province 1974 Pen on paper 38 x 53 cm 2019-00701

Lao Traditional House at That Luang Village 1975 Pen on paper 38 x 49.6cm 2019-00702

Lao House Outside 1975 Pen on paper 27.5 x 38.2cm 2019-00703

Rattan Factory at Banfay Village 1975 Pencil on paper 38.5 x 47.8 cm 2019-00704 Music School at Napha

(Samneua Province) 1970 Pen on paper 21 x 33cm 2019-00705

Miss Khamone c. early 1970s 31.1 x 20.7 cm 2019-00706

Thakhek City (The Roar Near the Mekong, Khammoune Province) c. early 1970s 51.4 x 60.8cm 2019-00707 Going to School in Samneua Province 1974 37.2 x 25.2 cm

#### Tav Bak Koi

2019-00708

Herding Buffaloes c. early 1970's Oil on canvas 26.4 x 31.2 cm 2019-00748

Resting at Kelong Late 1960s Oil on canvas 48.5 x 60.5 cm 2019-00749

> Chua Ek Kay Lotus Series 2006

100 x 148.4 cm

2019-00766

Chinese ink on paper

Untitled (The Chinese Man Eats the Cambodian Soup) 1975 Oil on canvas 46 x 38 cm 2019-00775 Blue Night 1973 Oil on canvas 61 x 38 cm 2019-00776 Untitled (Meeting Above Pigeon Cages) 1978 Oil on canvas 65 x 100 cm 2019-00777 Untiled (Coffee Hawker) 1979 Oil on canvas 80 x 60 cm 2019-00778 Untitled (The Tailors and the Mannequins) 1981 Oil on canvas 83 x 60 cm 2019-00779 Untitled (Doha Scene: Pakistani Bakers) 1990 Oil on canvas 65 x 100 cm 2019-00780 Untitled (Public Scribes) 1993 Oil on canvas 65 x 54 cm 2019-00781 Untitled (People Awaiting Cargo Ship) 2000 Oil on canvas 116 x 4 cm

2019-00782

You Khin

Woman Sitting in Front of Scarecrow II 2008 Oil on canvas 130 x 96 cm 2019-00783

#### Unknown

Profils Laotiens Luong Prabang (Laotian Profiles Luang Prabang) 1918-1919 Pencil, ink, watercolour, and collage on paper notebook 14 x 22 x 1 cm 2019-00774

#### José Honorato Lozano

Three Tipos del País Undated Pencil, pen, and ink heightened with white and gum arabic on paper 34.3 x 26.1 cm 2019-00784

#### Thang Kiang How

Chinatown Photo silkscreen print on cloth. mounted on cardboard 58 x 46 cm 2019-00745

People's Park Photo-silkscreen on batik 79 x 115 cm 2019-00746

Abstract Composition Silkscreen ink and dye on teflon fabric 80 x 82 cm 2019-00747

#### Tang Da Wu

Montien and SAM c.1996 Weighing scales and ceramic bowls 2020-00006

Hairbook 1975 Hair, tape, book 24.5 x 25.8 x 1.7 cm 2020-00007

David Medalla Mohole Flower 1967 Ink and graphite on paper 25 x 20 cm 2020-00050

Sand Machine-Blue Bamboo Batangas 1963-2019 Wood, copper, sand, glass, shells, bamboo 100 x 100 x 100 cm 2020-00051

Mohole Flower (Sketch for a Cosmic Propulsion for a Flower Sculpture in the Centre of the World) 1966 Graphite on paper 25 x 20 cm 2020-00049

#### Edgar Talusan Fernandez

Ang Tao (Human) 1978, recreated 2019 Plaster casts and canvas 202 x 90 x 102 cm

#### Mg (Maung) Tha Din

Not Titled (Seated Woman Smoking a Cheroot) c. 1920s-1930s Bronze and wood 15 x 15 x 15 cm 2020-00038

#### Unknown

Not Titled (Tattooed Man Chopping Wood) c. 1920s-1930s Bronze and wood 25 x 15 x 15 cm 2020-00039

#### Mg (Maung) Hpo Hla

Not Titled (Tattooed Man Plucking a Thorn from His Foot) c. 1920s-1930s Bronze and wood 19 x 15 x 15 cm 2020-00040

#### Mg (Maung) Po Kyaw

*Not Titled (Woman and Infant)* c. 1920s-1930s Bronze and wood 18.5 x 12 x 12 cm 2020-00041

#### Unknown

*Not Titled (Man Playing Flute)* c. 1920s-1930s Bronze and wood 18 x 18 x 12 cm 2020-00042

Not Titled (Woman with Parasol) Bronze and wood 22 x 12 x 12 cm 2020-00043

#### Mg (Maung) San Wa

*Not Titled (Man Playing Chinlone)* c. 1920s-1930s Bronze and wood 22.5 x 15 x 15 cm 2020-00044

#### Unknown

*Not Titled (Two Men Wrestling)* c. 1920s-1930s Bronze and wood 23 x 23 x 23 cm 2020-00045

#### Sopheap Pich

*Cargo* Rattan, bamboo, metal 2018 253 x 597 x 244 cm 2020-00048

#### Basoeki Abdullah

*Too Much and Too Little Rice* 1943 Oil on canvas mounted on board 46 x 60.5 cm 2020-00037

#### Donation

#### \_

Sutee Kunavichayanont From the series "Stereotyped Thailand" 2005 Various Gross Measurement Gift of the Han Nefkens Foundation 2019-00373

#### Gerard D'Alton Henderson

*Riders of the World I* 1970 Mixed media on board 179 x 407 cm Gift of Laurence Wee and Patrick Wee, nephews of the artist 2019-00401

#### *Riders of the World II* 1970 Mixed media on board 178 x 383.5 cm Gift of Laurence Wee and Patrick Wee, nephews of the artist 2019-00402

#### Zulkifli Dahlan

Untitled c. 1970s Ink on paper 27 x 19.5 cm Gift of Zulkifli Dahlan Gallery, Malaysia 2019-00403 Untitled c. 1970s Ink on paper 27 x 19.5 cm Gift of Zulkifli Dahlan Gallery, Malaysia 2019-00404 Untitled c. 1970s Ink on paper 17.7 x 12.6 cm

Gift of Zulkifli Dahlan Gallery, Malaysia 2019-00405

Untitled c. 1970s Ink on paper 17.7 x 12.6 cm Gift of Zulkifli Dahlan Gallery, Malaysia 2019-00406

#### Chua Boon Kee

Untitled 无题 1989-1990 Stainless steel 43 x 35.5 x 20 cm Gift of Chua Boon Kee & Family 2019-00546

#### *Untitled* 无题

1989 Stainless steel 27.5 x 12 x 13 cm Gift of Chua Boon Kee & Family 2019-00547

#### 3D Painting 立体绘画

2000-2001 Mild steel and paint  $39 \times 52 \times 27.5$  cm (Yellow Sculpture)  $31 \times 32 \times 31$  cm (Red Sculpture)  $50 \times 42 \times 38$  cm (Black Sculpture) Gift of Chua Boon Kee & Family 2019-00548

#### Eagle 鹰

2001 Stainless steel 53.5 x 46 x 26 cm Gift of Chua Boon Kee & Family 2019-00549

Geomancy 风水 2003 Epoxy resin 58 x 20.5 x 13 cm Gift of Chua Boon Kee & Family 2019-00550

#### Gratitude 恩惠

2006 Brass (with a wooden base) 29 x 38.7 x 22.5 cm Gift of Chua Boon Kee & Family 2019-00551

#### Chin Chun Wah

Back Lane 1967 Watercolour on paper 53 x 64.2 cm Gift of Chin Chun Wah 2019-00552 Sago Lane 1977 Watercolour on paper 44.5 x 53 cm Gift of Chin Chun Wah 2019-00553

Hock Nam Street 1972 Watercolour on paper 53 x 73 cm Gift of Chin Chun Wah 2019-00554

#### Gilles Massot

*The Real Thing* 1985-2017 Digital inkjet print on Epson archival paper 27.8 x 41.5 cm Gift of Gilles Massot 2019-00592

#### Semsar Siahaan

G-8 Pizza and The Study of The Falling Man 2003 Charcoal on cardboard 400 x 400 cm Gift of Yeap Lam Yang, in memory of his grandfather Yeap Lean Seng 2019-00652

#### Thang Kiang How

City Hall, 1977 1977 Photo-silkscreen print on paper 61 x 44.5 cm Gift of Thang Kiang How 2019-00648

Singapore River, 1976 1976 Photo-silkscreen print on paper 48 x 79 cm Gift of Thang Kiang How 2019-00649

Singapore River, 1974 1974 Photo-silkscreen print on paper 83 x 60 cm Gift of Thang Kiang How 2019-00650 Singapore Skyline, 1976 1976 Photo-silkscreen print on paper 60 x 80.2 cm Gift of Thang Kiang How 2019-00651

#### Adrien-Jean Le Mayeur de Merprés

Portrait of Ni Pollok Undated Pastel and conté crayon on paper 62 x 47 cm Gift of David Salman & Walter Jared Frost 2019-00688

#### Willem Gerard Hofker

Bali Hotel Denpasar "Gratie and Charme" 1948 Lithograph print poster 77 x 49.5 cm Gift of David Salman & Walter Jared Frost 2019-00719 Bali Hotel Denpasar "Phantastic Bali"

1948 Lithograph print poster 78 x 50.5 cm Gift of David Salman & Walter Jared Frost 2019-00720

#### Walther Jean

Nederland Line Poster 1938 Lithograph print poster 100 x 65 cm Gift of David Salman & Walter Jared Frost 2019-00721

#### **Miguel Covarrubias**

Rice Granary, Bali c.1936 Lithograph 34 x 26.3 cm Gift of David Salman & Walter Jared Frost 2019-00722

#### Togog Ida Bagus Made

Not titled (A Barong Dance Performance) 1930s Pen and ink wash, watercolour, crayon, on paper 99 x 70 cm Gift of David Salman & Walter Jared Frost 2019-00723

#### Sena Ida Bagus Putu

Jebesaya – Ubud 2009 Acrylic on canvas 79.0 x 99.7 cm Gift of David Salman & Walter Jared Frost 2019-00724

#### Chua Soo Bin

Liu Kang 1 - Liu Kang and family at SAM 2003 Digital inkjet print 45 x 32.9 cm Gift of Chua Soo Bin 2019-00709

Liu Kang 2 - Liu Kang at Singapore Art Museum 2003 Digital inkjet print 32.9 x 45 cm Gift of Chua Soo Bin 2019-00710

Liu Kang 3 - Liu Kang holding up a sketch 2003 Digital inkjet print 45 x 32.9 cm Gift of Chua Soo Bin 2019-00711

Liu Kang 4 - Liu Kang holding a sketchbook 2003 Digital inkjet print 45.1 x 32.9 cm Gift of Chua Soo Bin 2019-00712 Liu Kang 5 - Liu Kang holding a sketchbook 2003 Digital inkjet print 32.9 x 45 cm Gift of Chua Soo Bin 2019-00713

#### Liu Kang

6 - Liu Kang with framer 2003 Digital inkjet print 45 x 32.9 cm Gift of Chua Soo Bin 2019-00714

#### Liu Kang

7 - *Liu Kang and his wife* 2003 Digital inkjet print 50.8 x 40.6 cm Gift of Chua Soo Bin 2019-00715

Liu Kang 8 - Liu Kang with sketch 2003 Digital inkjet print 45 x 32.9 cm Gift of Chua Soo Bin

2019-00716

Liu Kang 9 - Liu Kang's wife feeding him 2003 Digital inkjet print 45 x 32.9 cm Gift of Chua Soo Bin 2019-00717

*Liu Kang 10 - Liu Kang and family* 2003 Digital inkjet print 32.9 x 45 cm Gift of Chua Soo Bin 2019-00718 Yeo Hwee Bin Zhong Zheng Ren (中正人) 1969 Stone 251 x 90 x 52 cm Gift of Chung Cheng High School (Main) 2019-00754

#### Raymundo Albano

The Grid Escape 1978 Commercial glass bottle with cork stopper, covered with paper pulp with embedded strings; 13-page story titled "The Grid Escape (A Fable for Pat"), on gridded tracing paper, with "A Fable for Pat" in pencil and the rest in ink 27.9 x 8.9 cm Gift of Patricia B. Sanders 2020-00031

## EXTERNAL REQUESTS TO FEATURE WORKS IN THE NATIONAL COLLECTION

#### Works Loaned to External Exhibitions

National Museum of Museum and Contemporary Art, Korea. Awakenings: Art in Society in Asia 1960s – 1990s. 31 Jan 2019 – 6 May 2019. 23 National collection works.

Tsinghua University Art Museum. Art Nurtures Life: Celebrating 100 Years of Wu Guanzhong. 1 Nov 2019 – ongoing. 62 National collection works.

#### List of Selected Image Requests

In FY2019, the Gallery received more than 50 requests for over 200 images.

#### Moving Image Content

Lim, Eric (Director). (2020). Memories of Singapore Chinatown [Documentary]. Singapore: Filmat36.

- Ang Ah Tee, Alley Chinatown (1983) 2015-00252
- Ang Ah Tee, Telok Ayer Temple (1983) 2015-00251
- Ang Ah Tee, Teochew Street (1980) 2015-00248
- Cheong Soo Pieng, A Vision (1962) 1999-00294
- Cheong Soo Pieng, Fishing Valley (n.d.) 2010-01239
- Cheong Soo Pieng, Scenery (1960) 1991-00876
- Cheong Soo Pieng, Tend Cows (1951) 1991-00870
- Chua Mia Tee, Amah Shopping in Chinatown (Pork Stall) (1977) 2004-00566
- Chua Mia Tee, Portable Cinema (1977) 2004-00564
- Chua Mia Tee, Workers in a Canteen (1975) P-0236

National Heritage Board. (2019). *Heritage Conservation Centre* [Facebook video]. Retrieved from https://www.facebook.com/ NationalHeritageBoardSG/videos/582966189180249/

- George Groslier, Le Bouddhisme, cortège devant l'une des tours visages du bayon (c. 1914) 2018-01258
- Liu Kang, Lotus Plants and Black Cat (1996) 2003-03312
- Saya Aye, Royal Family Portrait with Musicians (1918) 2018-00418
- Xuan Phai Bui, Girl with Hat (1984) 2016-00117

#### Presentations

Rahadiningtyas, Anissa. (2019, November 12). Lukisan Kaligrafi and the Importance of Becoming 'Islamic'. Talk presented at Visual Culture Colloquium, Cornell University.

- Ahmad Sadali, *Lukisan* (1966) 2001-01260

#### **External Exhibitions**

Ministry of Culture, Community and Youth. (2019, June 19-23). Many Beliefs, One Future.

- Richard Walker, *Epiphany* (1942) 1995-03869

National Museum Singapore. (2019, Sep 21 – 2020, Mar 29). An Old New World: From the East Indies to the Founding of Singapore, 1600s–1819.

- Unknown Chinese artist, The Praya Grande, Macau (c. 1820s) 2014-01374
  - William Daniell (after Captain Robert Smith), View of Glugor House and the Spice Plantations, Prince of Wales' Island (1821) 2016-00006
- William Daniell (after Captain Robert Smith), View from Halliburton's Hill, Prince of Wales' Island (1821) 2016-00007
- William Daniell, View of the Great Tree, Prince of Wales' Island (1821) 2016-00005

Singapore Chinese Cultural Centre. (2020, March 1 – 2025). Discovering Chinese Singaporean Culture.

- Cheong Soo Pieng, Drying Salted Fish (1978) 1991-00343

#### Publications

Kwa, Chong Guan, Heng, Derek, Borschberg, Peter, & Tan, Tai Yong. (2019). *Seven Hundred Years: A History of Singapore*. Singapore: Marshall Cavendish.

- Chua Mia Tee, National Language Class (1959) P-0145
- Lee Boon Wang, Shipyard (c. 1970s) P-0238
- Tan Tee Chie, On Strike (1955) 1997-02074

Lack, Jessica. (2020). Global Art: Art Essentials. London: Thames & Hudson.

- FX Harsono, Paling Top (Top Most) (1975, remade 2006) 2011-02250

Fuhrmann, Arnika. (in press, 2020). Teardrops of Time: Thai Buddhist Temporality and the Aesthetics of Redemption in the Modern Poetry of Angkhan Kalayanaphong. New York: State University of New York Press.

- Angkarn Kalyanapong, Melting Men (1976) 2010-03383

Jaafar Latiff. (2020). Jaafar Latiff: Beyond the Familiar [Exhibition catalogue]. Artspace @ Helutrans January 9 - 19 2020.

- Jaafar Latiff, Fortune Teller (1967) P-1154
- Jaafar Latiff, Wandering Series (1976) P-0151

#### Periodicals

Flores, Patrick D. (2019, June). "Conditions of Freedom, Contingencies of Art (S. Lin, Trans.)." Art Accrediting, 86. Kaohsiung: Kaohsiung Museum of Fine Arts. (Original work published 2017).

- Cheong Soo Pieng, Drying Salted Fish (1978) 1991-00343
- Cheong Soo Pieng, Indian Men with Two Cows (1949) P-0124
- Hernando R. Ocampo, *Dancing Mutants* (1965) 1996-00542
- Ricarte Puruganan, Give Us This Day (c. 1974) 2012-00711

Say, Jeffrey. (2019, August 30). "Groundbreaking: The Beginnings of Contemporary Art in Singapore." *BiblioAsia*. Retrieved from http://www.nlb.gov.sg/biblioasia/2019/08/30/groundbreaking-the-origins-of-contemporary-art-in-singapore/

- Cheo Chai-Hiang, 5' x 5' (Inched Deep) (1972, remade for display 2015) 2015-00256
- Tang Da Wu, Untitled (1979) 2016-00332

Singh, Tanya. (2019, September 29). "G IS FOR GSRB." *Plural Art Mag.* Retrieved from https://pluralartmag. com/2019/09/29/g-is-for-gsrb/

- FX Harsono, Paling Top (Top Most) (1975, remade 2006) 2011-02250
- Jim Supangkat, Ken Dedes (1975, remade 1996) 1996-00215

Ting, Kennie. (2019). "The Singapore Story through 60 Objects." *Cultural Connections* (Vol. 4). 60-132. Singapore: Ministry of Culture, Community and Youth.

- Chua Mia Tee, National Language Class (1959) P-0145
- Georgette Chen, Self-Portrait (c. 1946) P-0817
- Juan Luna, España y Filipinas (Spain and the Philippines) (1884) 2014-00293
- Lê Ph, Harmony in Green: The Two Sisters (1938) 1999-00302
- Liu Kang, Artist and Model (1954) P-1070
- Kim Lim, Irrawaddy (1979) 2015-00422
- Raden Saleh, Boschbrand (Forest Fire) (1849) 2014-00321
- Wu Guanzhong, Zhangjiajie (1997) 2008-06898

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