



Commemorating Our Inspiring Journey

Annual Report
2020 / 2021

YEARS

Creating a Visual Arts



Powerhouse

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



Our record-breaking Yayoi Kusama show welcomed 235,000 visitors who immersed themselves in the artist's inspiring life and prolific practice.

MILESTONES AT A GLANCE

The Gallery is the world's only art museum focused on the collection, presentation, research, and publishing of modern Southeast Asian art. Over the past five years, we enriched and grew our collection through acquisitions and donations which reflect the diversity of our region—as seen in our regularly refreshed long-term exhibition galleries.

We questioned and offered new definitions of modern art from a unique Southeast Asian perspective that moves beyond accepted narratives in exhibitions *Reframing Modernism*, *Minimalism*, and the award-winning *Awakenings*. Our Yayoi Kusama show broke visitorship records and enabled audiences in Singapore and Southeast Asia to gain a new appreciation of an artist whose works transcend geographical boundaries and generations. Ground-breaking exhibitions *Between Worlds*, *Suddenly Turning Visible* and *A Fact Has No Appearance* were presented with a unique curatorial approach that highlighted the similarities and divergences in art histories across the region and globe.

Beyond our significant collection and compelling exhibitions, we developed new research and publishing on the art of the region, providing opportunities for established and emerging scholars, curators and researchers in the field.



Inviting the Young to Embrace the

Magical World of the Imagination



The Gallery's Keppel Centre for Art Education has welcomed more than 2 million visitors since its doors opened in 2015. It is the region's first dedicated centre for art education providing young visitors with the opportunity to be exposed to art through experiential learning and role-play led by artists and educators. Widely recognised for the Keppel Centre's innovative children's programming, the Gallery was the first museum in Asia to be awarded the Children in Museums Award by the European Museum Academy and Hands On! International Association of Children in Museums in 2018. We also gained global acclaim with our successful partnership with Staatliche Kunstsammlungen Dresden (SKD) in organising Europe's first Children's Biennale that same year.

We partnered with the Ministry of Education to extend the museum to all Primary 4 students as the new classroom. Guided by our pedagogical framework, the museum-based learning experience is designed to develop their visual inquiry skills, curiosity and imagination while learning about Singapore art.

Award-winning children's programming in Southeast Asia's largest dedicated centre for art education.



75% of Singapore's Primary 4 students chose to visit the Gallery to learn about Singapore art for their museum-based learning experience in 2019.



Gallery Children's Biennale went global with its partnership with Staatliche Kunstsammlungen Dresden (SKD).

Harnessing the Power of Collaboration

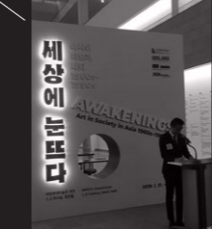


Art is never created in a vacuum. Our collaborations with individuals, institutions and organisations across the region and around the world, from Centre Pompidou in Paris, to National Museum of Modern Art Tokyo and Museum MACAN in Jakarta, opened windows into a global understanding of art movements and practices. We presented international exhibitions of the highest standard featuring loans from the world's leading art museums, including MoMA, Tate, Guggenheim, National Gallery of Art (USA), National Gallery of Australia, and National Museum of Art, Osaka. Our many partnerships and events have also reached out to people with interests in fashion, poetry and film—inviting audiences to view art through diverse perspectives.

and Partnership Within the Region



We joined forces with leading institutions such as National Museum of Modern and Contemporary Art, Korea to introduce our collection to audiences abroad.



Our first travelling exhibition, *Latiff Mohidin: Pago Pago* (1960 – 1969), at Centre Pompidou, France. The show introduced one of Southeast Asia's leading modernists to audiences abroad, and situated Latiff in dialogue with his Western peers.

A Role During COVID-19 to Amplify the

Restorative Power



Even before the pandemic, we recognised the restorative power of art. Our public programmes and Community & Access events not only uplift spirits but bring delight and hope. We provide a safe avenue for expression and dialogue, engaging with interdisciplinary artists like Vincent Yong who helped participants connect more deeply with themselves through the simple act of moving. Our Sister Guides 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. Created for multi-generational families, our Dialect Tours stimulate conversation and address social isolation among Singapore's ageing population.

When the COVID-19 pandemic hit, the Gallery swiftly introduced more Art X Wellness programmes given our firm belief that art can play a greater role than ever to unite, heal and inspire the public during a time of need and crisis.

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



French artist Tal Isaac Hadad's *Recital for Masseur* installation incorporated the sense of touch and sound to create an astounding unplanned acapella arrangement that redefined the relationship between body and voice.

Sensorial Trail, a commissioned series of intimate art encounters with smell, sound and touch, harnessed our innate invisible powers—our five senses—to deliver heady sensorial experiences.



and Fostering a More

Inclusive Society



Accessibility and inclusivity form part of our core ethos. Our unwavering commitment to diversity extends to the way we design and present our programmes. We work closely with our partners DBS Bank, United Overseas Bank, Tote Board and Keppel Corporation to share our collection and programmes with their beneficiaries. Through tours and workshops, senior citizens, migrant workers and underserved members of Singapore society have the opportunity to experience the positive impact of art first-hand.

Our perennial crowd-favourite *Light to Night Festival* has just successfully completed its 5th edition. The largest precinct-wide visual, literary and performing arts festival in Singapore is a festival for everyone, bringing art into public spaces for a multi-generational audience to gather and enjoy the experience.



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.

Light to Night Festival won the "Best Leisure Event" award at the Singapore Tourism Awards 2020!



Making Art Accessible



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

Our Vision & Mission

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.

CHAIRMAN'S FOREWORD

As I reflect on our latest exhibition *Something New Must Turn Up: Six Singaporean Artists After 1965*, the bold title reminds me of the mission the Gallery set out on five years ago. Like the six trailblazing artists in this show, we felt it was imperative to shift the status quo. We wanted to expand the hearts, perspectives and horizons of Singaporeans through art. The journeys of these artists resonate as I ponder the Gallery's progress since its opening.

The resilience, daring and vision that defined their practices have been touchstones on our own journey thus far. Their works all represent a break from the traditions of the past, and an embrace of, possibly, something new. I would like to mention in particular, three of them.

Chng Seok Tin started out as a talented printmaker but had to adapt her practice after an accident left her blind. Her work reflects not only her resilience and innovation in the face of overwhelming challenges, but also the collective efforts of the community in realising her vision.

Mohammad Din Mohammad's deep belief in Sufi mysticism and traditional healing led him to create art that would rejuvenate the mind and body. His convictions required a leap of faith in a period when Singapore was rapidly modernising. He produced searching works with deep meaning shrouded in mystery.

Lin Hsin Hsin's practice exemplifies another deep dive into uncharted terrain. I see her as Singapore's polymath, along the lines of Leonardo Da Vinci. She channelled her knowledge of nascent computer technologies into visionary methods that reflect her ambition to show us a world beyond our visual realm.

The courage of these artists to push forward on their own paths left a trail for future generations. Similarly, I hope the imprints we have made together will forge new avenues. When we opened in 2015, we envisioned a progressive art museum that fosters and inspires a thoughtful, creative, and inclusive society. Looking back today, I believe we have made inroads towards this goal.

We have been constant in our desire to ingrain art appreciation in our younger audiences. At our much-lauded Keppel Centre for Art Education and *Gallery Children's Biennale*, play has been the catalyst to encourage openness to diverse experiences and perspectives. *Kolektif*, the Gallery's youth initiative, has leveraged our increased presence on social media for dynamic content that reaches out and gives voice to peers. Our desire to develop the Gallery as a space for dialogue and discovery also extends to the exhibitions we present. Our critically acclaimed shows of artists like Juan Luna, Raden Saleh, Latiff Mohidin, Wu Guanzhong, and Georgette Chen were curated to promote two-way conversations and evolving perspectives on the art of Singapore, Southeast Asia and the world.

The pandemic has challenged us like never before, but also pushed us to bring these discussions into the larger digital sphere. This year, we responded to the restrictions of COVID-19 by innovating and adopting a hybrid "phygital" approach to the museum that has grown our audience exponentially beyond our walls. May this spirit of ingenuity and creativity continue long after we have put this crisis behind us.

I retire from the board at the end of June, having served since the inception of the Gallery project in 2006. I am so grateful for the partnership of fellow board members, Lito Camacho, Apinan Poshyananda and Nur Hidayah who complete this journey with me. Peter Ho, our incoming chairman is one with sterling experience and will lead the board and the Gallery as it embarks on a new chapter. He will be joined by three new board members, Datuk Maimoonah Hussain, Panote Sirivadhanabhakdi and Danny Yong, and we warmly welcome them.

I thank heartily our past and current board colleagues, every member of our team, and all our partners and supporters. Finally, it remains my lasting wish that every Singaporean will one day come to see and experience the art of Singapore and Southeast Asia and want to return to it, as I certainly will.

“

When we opened in 2015, we envisioned a progressive art museum that fosters and inspires a thoughtful, creative, and inclusive society. Looking back today, I believe we have made inroads towards this goal. ”

Hsieh Fu Hua

HSIEH FU HUA
Chairman

CEO & DIRECTOR'S MESSAGE

The Gallery turned five in a transformative year for Singapore and the world. The COVID-19 pandemic dramatically altered our landscape. While mask-wearing, temperature-taking and safe distancing may manifest our new normal, less discernible changes have been equally impactful. Among these were stresses on our mental health and well-being. This challenging time has underscored art's power to uplift spirits and facilitate conversation. When the Gallery had to temporarily close during Circuit Breaker, we felt ever more keenly the importance of our mission to make art accessible to all.

The pandemic proved an opportunity to embrace our vision of the "phygital" museum, merging physical and digital experiences. Through our #GalleryAnywhere initiative, visitors can now enjoy our exhibitions, events, writings, podcasts on their devices. We presented our first ever virtual-only exhibition, *Stories in Light*, and brought landmark events like *Light to Night Festival 2021* and our annual Children's Festival, *Small Big Dreamers* directly into our audiences' homes. Our usual in-gallery panel talks and programmes such as *Art+Live* were also livestreamed, allowing an intimate engagement with our collections no matter where one might be.

Art also brought us together as a community. The Gallery worked with 11 partner collectives and institutions to present *Proposals for Novel Ways of Being*. The exhibition both supported young artists and creatives, and invited them to share their reflections on the current state of being in the pandemic and future possibilities through it. It gave voice to a diversity of perspectives on a central issue, highlighting the need for greater support for marginalised groups in society and the Gallery's role in facilitating this.

When we reopened, our priority was to create a safe and welcoming space for all. We implemented enhanced sanitation and precautionary measures, and rolled out a free membership initiative that saw close to 80,000 new signups. This overwhelming response was a heartening testament to the public's support for our work, coinciding with the opening of our 5th Anniversary exhibition *Georgette Chen: At Home in the World*. The first museum retrospective on Chen in more than 20 years, the show offered an invigorating look into the amazing and varied life of Singapore's most significant painter over five decades.

At five years young, our own journey has only just begun. We are grateful for the support of the team at the Gallery, our partners, patrons, donors, artists, volunteers, members and the public. While we find ourselves and the world in a very different place as we embark on our next chapter, our commitment remains unflagging and our mission unchanged: to foster a thoughtful, creative and inclusive society through the art of Singapore and Southeast Asia.



While we find ourselves and the world in a very different place as we embark on our next chapter, our commitment remains unflagging and our mission unchanged: to foster a thoughtful, creative and inclusive society through the art of Singapore and Southeast Asia. ”

EUGENE TAN
Director

CHONG SIAK CHING
Chief Executive Officer

KEY STATISTICS

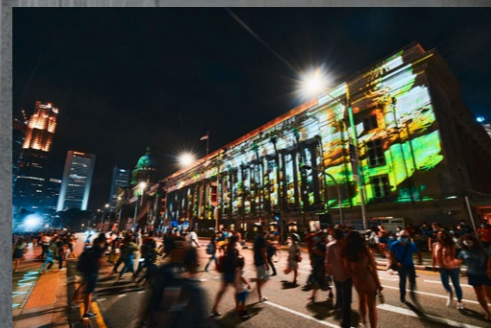
642,000

Visitors to the Gallery



1,043,100

Visitors who participated in our festivals and public programmes (on-site and online)



1,248,400

Visitors who have experienced our exhibitions (on-site and online)



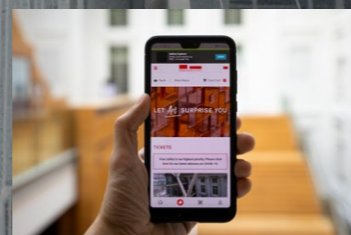
79,800

New Gallery Insider members



1,465,900

Unique visits to our website



174,400

Social media followers*



20

World ranking in The Art Newspaper's annual global survey of attendance at art museums



*on Facebook, Instagram, YouTube, LinkedIn, Twitter and WeChat

These figures cover the period 1 April 2020 to 31 March 2021, rounded off to the nearest hundred.

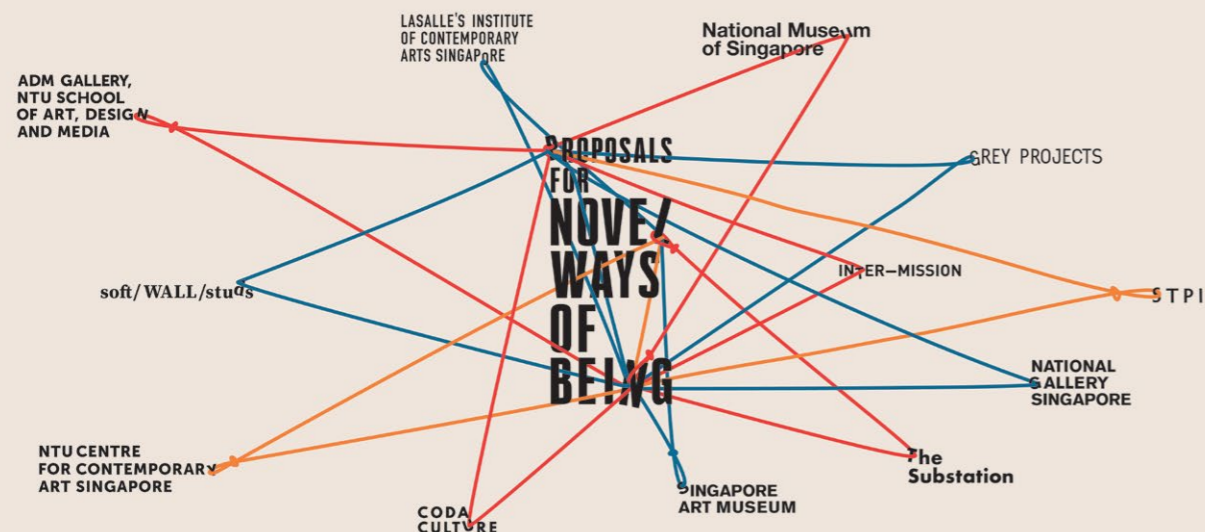
Work From Home
(Over the Balcony) by Loo
Hui Jing projected onto
the façade of National
Gallery Singapore.

Creating a Visual Arts Powerhouse

20TH MOST VISITED
MUSEUM IN THE WORLD

We **question and offer new definitions** of modern art from a unique Southeast Asian perspective that moves beyond existing narratives. In our **pursuit of excellence** as Southeast Asia's visual arts powerhouse, we made **bold acquisitions to increase the inclusivity and depth of our National Collection**. We merged the digital and physical experience, creating hybrid art spaces for new and emerging artists to challenge and imagine possible futures amidst the pandemic. Our first virtual-only exhibition of pioneering Singapore photographers and digital extensions to our on-site shows also made our reach truly global.

PROPOSALS FOR NOVEL WAYS OF BEING



In terms of access and impact, *Proposals for Novel Ways of Being* was undoubtedly the biggest visual arts event of a disruptive pandemic year that saw art fair postponements and venue closures.”

THE STRAITS TIMES

Art is a vital vehicle for healing and a breathing space in a world trapped in quarantine and a pandemic. **In solidarity with our local arts community**, the Gallery and Singapore Art Museum co-developed *Proposals for Novel Ways of Being*—an ambitious initiative bringing together **ten other art institutions and independent art spaces and collectives**.

Proposals went from a bold idea to an **exuberant and exciting array of interwoven shows** within just three months. It supported more than **170 young local artists and cultural workers** during this crisis, giving them the resources and platform to develop and showcase mostly new and adapted works.

Held at the Singtel Special Exhibition Gallery, *An Exercise of Meaning in a Glitch Season*, guest curated by Syaheedah Iskandar, used immersive mixed media installations, sound and movement performances and site-specific artistic interventions to draw visitors to collectively reflect and imagine a more humane future through modes of caring, living and relating.



Priyangeetha Dia.
Long live the new flesh.
2020. Pigment and stearin on paraffin wax, video.
Collection of the artist.



Kin Chui. *Station 13010.*
2020. PVC banners.
Collection of the artist.

GEORGETTE CHEN: AT HOME IN THE WORLD

This **first retrospective on Georgette Chen in more than two decades** explored her place as the foremost modern painter in Singapore. Her role in **shaping the local artistic landscape** and deep sympathy for the **diversity and nuances of Southeast Asia** were traced across a selection of key works spanning three continents and five decades, and contextualised with a wealth of new-found archival materials—photographs, diaries, letters and more.



■ *Malay Wedding* exemplifies the fresh, lively atmosphere of the everyday scenes that Chen captured following her arrival in this region in 1951.

Georgette Chen.
Malay Wedding. 1962. Oil on canvas, 65 x 81 cm. Collection of National Museum of Singapore.

The exhibition highlighted Chen’s **aptitude and appreciation for languages** and their **importance in understanding** Singapore’s richly textured culture with a multilingual audio tour in English, Chinese, Malay and Tamil.



“

In art as in real life, Chen always knew how to draw and hold the viewer’s gaze.”

**HELMY YUSOF,
THE BUSINESS TIMES**

■ The earliest self-portrait of Chen in our collection dates back to the very start of her career in France. The work’s intimate scale and distinct blend of complementary colours showcase a simplicity of composition yet vibrate with intensity.

Georgette Chen. *Self Portrait.* c. 1934. Oil on canvas, 35 x 27 cm. Gift of Lee Foundation. Collection of National Gallery Singapore.

WU GUANZHONG: LEARNING FROM THE MASTER

WU
吴冠中
GUAN
ZHONG

LEARNING FROM
THE MASTER
游·学记

“Artists have the right to think independently,
which should not be violated by anyone.”

Wu Guanzhong, "My Thoughts and Hopes," 1980, *Meishu* (Fine Art) 1, 8

『确认独立思考是美术家的权利，
任何人不得侵犯。』

任何人不得侵犯。

吴冠中，《我的感情和希望》，1980年，《美术》1，8页



Presenting a new perspective on Wu Guanzhong, *Learning from the Master* delved into the pedagogy of Wu, a father of the modern Chinese ink art movement and revered art educator with a teaching career of more than 40 years. Through the **dialogues and artistic aspirations**

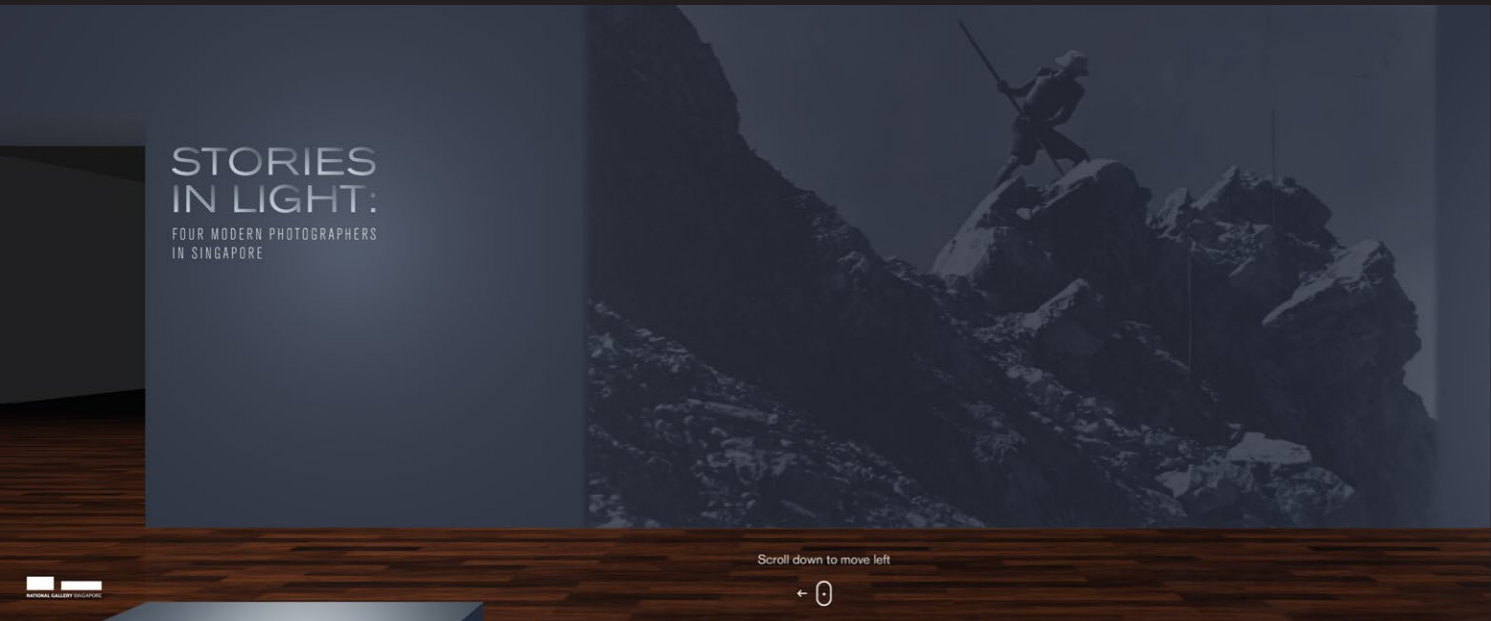
that Wu shared with his students, this exhibition is a **significant next chapter in our ongoing curatorial research** into Wu's life and art practice, set against the wider contexts of ink aesthetics and modern Asian art.



Wu, (back row, second from the left) with his students on an outdoor drawing trip to Shanhai Pass, October 1978. Image courtesy of Zhang Peng.

STORIES IN LIGHT: FOUR MODERN PHOTOGRAPHERS IN SINGAPORE

Our **first virtual-only exhibition**, *Stories in Light*, brought the pivotal works of four modern photographers in Singapore directly to the public during a year of limited physical visits.



The **3D virtual gallery** included a guided audio curator tour and with a single click, viewers could delve further into each photograph.

Lee Lim, Lee Sow Lim, Lim Kwong Ling and Tan Lip Seng's work during the 1950s and 1960s **captured and reimagined a rapidly transforming Singapore** through distinct aesthetic styles, and provides an intimate insight into the emergence of photography as an autonomous art form in Singapore.



Stories in Light adds to a full line-up of **360° tour experiences** of previous exhibitions *Suddenly Turning Visible: Art and Architecture in Southeast Asia (1969 – 1989)*, *Chua Soo Bin: Truths & Legends* and *Latiff Mohidin: Pago Pago*.



KEY ACQUISITIONS: A STRONGER AND MORE DIVERSE SOUTHEAST ASIAN COLLECTION

The Gallery continued to **build and strengthen** our collection with 210 acquisitions this year. Reflecting our **increased focus on diversity and inclusion**, we acquired multiple seminal works by **women artists and works by Singapore artists of Malay and Indian heritage**. This year we also brought in key installation and performance-based regional works from the 1970s to 1990s, a watershed period for the history of contemporary art in Southeast Asia.



Nude Woman was one of the key exhibition highlights in *Georgette Chen: At Home in the World*. Painted when Chen first began exhibiting in French salons, this work is a fine and unique example of Chen's classical training in figure painting. No other oil paintings of nudes, comparatively uncommon in Chen's practice, are known to currently exist in other public collections.

Georgette Chen. *Nude Woman*. 1932. Oil on canvas, 71.5 x 53.5 cm. Collection of National Gallery Singapore.



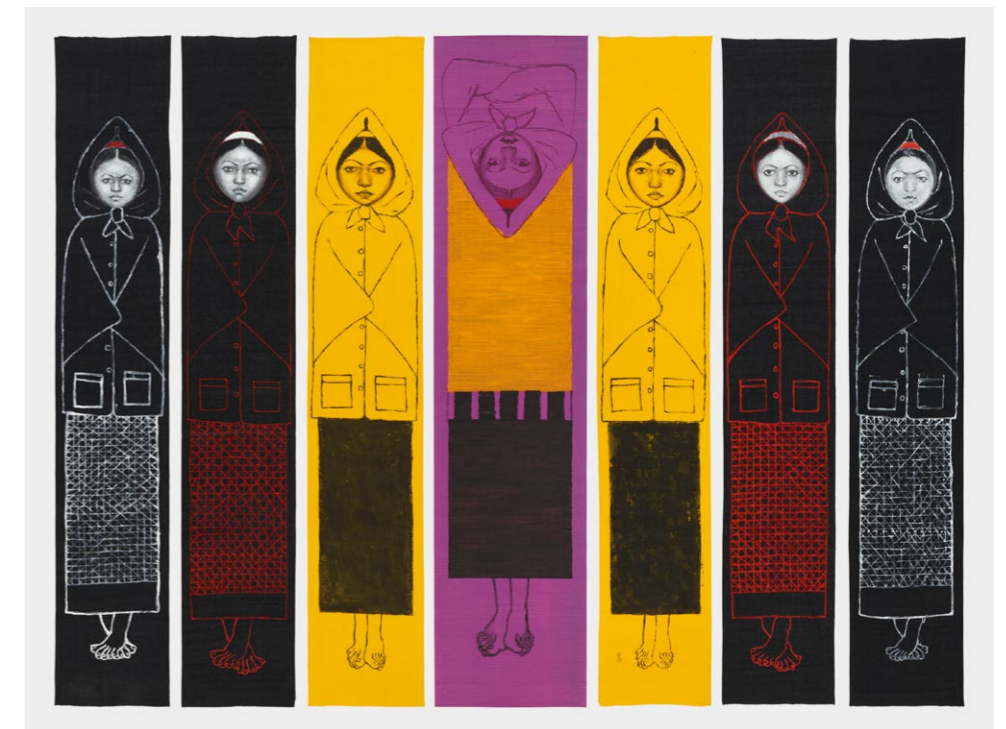
Pucuk Layu reflects Emiria Sunassa's familiar use of coded symbols, but also a notable shift towards a more naturalistic style of painting. Also known as *Balinese Prince*, Emiria grapples with nuances of gender and sexuality more explicitly here than in almost any of her other known paintings.

Emiria Sunassa. *Pucuk Layu (Wilting Stamen)*, also known as *Balinese Prince*. 1940s. Oil on board, 31 x 49.5 cm. Collection of National Gallery Singapore.



Arguably Pacita Abad's most significant social realist painting, this work is part of the influential Filipino artist's *Cambodian Refugees Series* on the lives of refugees from the Cambodian-Vietnamese war (1978 – 1989) whose camps in Thailand she visited.

Pacita Abad. *Flight to Freedom*. 1979. Acrylic and oil on canvas, 195.5 x 483 cm. Gift of Pacita Abad Art Estate. Collection of National Gallery Singapore.



Vietnamese artist Nguyễn Minh Thành is known for his innovative and introspective works which often include self-portraits or images from his family and childhood. This multi-panel artwork features the repeated portrait of a Vietnamese rural woman, possibly Thành's mother. *Rice Paddy* is a visually powerful and significant example of his installations, a nascent genre in Hanoi in the late 1990s.

Nguyễn Minh Thành. *Rice Paddy*. 1999. Acrylic on black cotton, acrylic on yellow cotton, acrylic on lilac wallpaper, 440 x 536 cm. Collection of National Gallery Singapore.



A Study of 3 Thermos Flasks is one of Khairul Anwar Salleh's most iconic paintings. This seemingly simplistic caricature represents his break from the formality and "rules" of the local art scene at the time. The marks scribbled and smudged across the surface give it the appearance of a work in progress, or perhaps vandalism—a graphic reminder to be free and more playful in artmaking!

Khairul Anwar Salleh. *A Study of 3 Thermos Flasks*. 1990. Acrylic, ink, coloured markers and pen on canvas, 84 x 79.8 cm. Collection of National Gallery Singapore.



Amanda Heng. Documentation of performance, *Let's Chat*, presented in *FEAST! Food in Art*, Singapore Art Museum, 2000. Digitised by National Gallery Singapore Library & Archive with kind permission from Amanda Heng. RC-S41-AH2.13-29.

This seminal work by Amanda Heng demonstrates her defining practice in performance and participatory art. Recreating the familiar experience of preparing bean sprouts for a meal, *Let's Chat* encouraged audiences to participate, recalling the communal spirit

of sharing and conversing. Commissioned by The Necessary Stage in 1996, this performance has since been staged in Singapore, Japan, Indonesia and the Philippines and is one of the few participatory works that the Gallery has acquired for its National Collection.

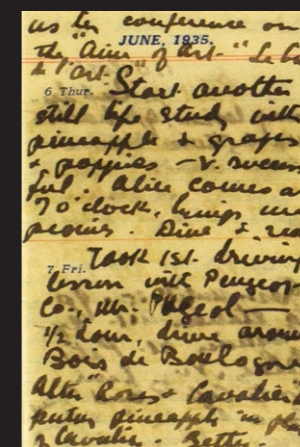
For a complete list of new acquisitions, please see pages 155 – 163.



You Khin is believed to be the only Cambodian artist with a significant body of surviving works, spanning an entire artistic career from before the 1975 – 1979 Khmer Rouge genocide through to the 2000s, capturing sights and scenes of places he worked and lived in France, Sudan, Ivory Coast, Qatar, Britain and Cambodia.

You Khin. *Not Titled (Sketch of Domestic Interior, Sudan or Ivory Coast)*. Circa 1977 – 81. Watercolour and ink on paper, 29.5 x 21 cm. Gift of You Muoy, artist's wife. Collection of National Gallery Singapore Library & Archive.

Artist Georgette Chen's diary entry for 7 July 1935, noting her painting *en plein air* in Aix en Provence near Cezanne's atelier.



Library and Archive

The Library and Archive welcomed several important additions this year to its collection and digitisation projects. Highlights include the W. O. J. Nieuwenkamp Collection of rare books; a gift of Cambodian artist You Khin's archives; unpublished materials from art historian, curator, critic and educator T.K. Sabapathy; research materials from John Clark, Emeritus Professor in Art History at the University of Sydney, that informed his new book, *The Asian Modern*, and an array of materials on Thai visual culture from the collection of Dr Clare Veal.

As part of our preparation for our exhibition *Georgette Chen: At Home in the World*, the Georgette Chen Archive was digitised, deepening our curatorial research into her life and artistic practice in France, China, Singapore and Malaya.



Seven of Georgette Chen's diaries, dating 1938, 1950, 1952, 1961, 1963, 1964 and 1966 that were digitised this year. Gift of the Lee Foundation. Collection of National Gallery Singapore Library & Archive.



LONG-TERM GALLERIES



We continued to refresh our long-term exhibitions in the DBS Singapore Gallery and UOB Southeast Asia Gallery with new acquisitions and artwork rotations so visitors could **uncover new perspectives of Singapore and Southeast Asian art history** at every turn.

Visitors in the UOB Southeast Asia Gallery.

Our *In-Gallery Sessions* held within the long-term galleries **prompted closer examination of the artworks on display**. The series offers a platform for Gallery curators, artists and practitioners to speak in-depth on the processes and narratives behind each work in an intimate setting.

Artist Gilles Massot in conversation with Gallery Curator Charmaine Toh for Jules Itier and 19th-Century Photography in Singapore.



CURATORIAL RESEARCH AND EXTERNAL ENGAGEMENTS

NUS Minor in Art History

The Gallery's collaboration with the National University of Singapore to offer an undergraduate Minor in Art History has been **a unique and highly successful programme** since its start in 2017. Many graduates went on to postgraduate Art History studies locally and internationally, and several joined the Gallery as staff and interns. This year, **Gallery curators taught four of the eight course modules** to 257 students. A new module in pre-modern Southeast Asian art will soon be taught by renowned art historian T.K. Sabapathy, with another led by Gallery curator Roger Nelson in 2022.



External Engagements

The Gallery curators are frequently invited to participate in conferences, exhibitions and publications for their expertise, and continued to **advance our international reputation** as a centre of excellence in **art historical research** and **curatorial practices** within Southeast Asian art. Qinyi Lim was appointed as a co-curator for the 2021 Jakarta Biennale, Seng Yu Jin was invited to join the Advisory Board for the Master of Arts in Curating and Art History at the Lingnan University, Hong Kong, and Roger Nelson published an essay on Thai artist Pinaree Sanpitak in a catalogue raisonne-monograph, amongst other engagements both regionally and worldwide.

AWARD-WINNING PUBLICATIONS

The Asian Modern

John Clark



The Gallery published Professor Emeritus of Art History John Clark's magisterial volume *The Asian Modern* this year.

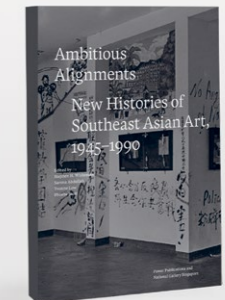
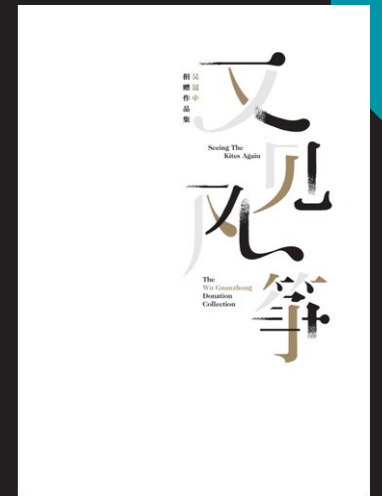
Among the **many nominations and awards our publications received this year** were the Award of Excellence for *Awakenings: Art in Society in Asia 1960s – 1990s* and three more at the 10th ICMA awards, and the Best Middle Grade Young Adult Title for *Awesome Art Singapore* from the Singapore Book Publishers Association Awards.

We contributed five books to JSTOR's Free eBook Collection to **increase access to art resources** during the pandemic. Nearly 1,700 institutions worldwide benefitted from the collection.



This publication is the outcome of John Clark's near life-long devotion to studying, writing and teaching the modern in Southeast Asia and Asia. An enormous amount of material has been distilled, directed and constructed, written clearly and connectedly.

T.K. SABAPATHY



The Gallery reaches out to diverse readers through a range of titles that explore Southeast Asia art on different levels.



Inviting
the Young
to Embrace
the

Magical World of the Imagination

THE POWER OF IMAGINATION KNOWS NO BOUNDARIES

Art came directly into quarantined homes with the Gallery's **new and expanded digital programming** for the young. Designed in collaboration with artists and creative thinkers, we **launched new play-centred spaces** both online and on-site to nurture children's curiosity and creativity through imaginative play and exploration of our National Collection artworks.

#SMALLBIGDREAMERSATHOME

The Gallery's second children's festival *Small Big Dreamers* moved online this year.

Designed in consultation with children, artists and educators, the festival's website created a digital experience inspired by works from our National Collection: *Tropical Fruits* by Georgette Chen, *Horizontal I* by Choy Weng Yang, *Gamelan Orchestra* by Sudjana Kerton, and *Dungun Siri II* by Ruzaika Omar Basaree, as well as a new commission, *My INK-credible Adventure* by Yeo Shih Yun.

The online festival offered nearly 30 games, programmes and hands-on activities for children, who were encouraged to share their own artworks using the hashtag #SmallBigDreamersAtHome on social media and the festival website.

#SmallBigDreamersAtHome was made possible with the support of Tote Board.



AN ARTIST'S TROPICAL LANDSCAPE

We welcomed children into Georgette Chen's world with an **immersive space** for them to engage with her well-known work *Tropical Fruits*. Designed for ages six to 12, two drawing stations guided children through **still life drawing techniques** while a soundscape of fruit provided **creative play**.



A vivid and sensorial still-life, *Tropical Fruits* reflects Chen's strong connection to Singapore. She described the island in letters to her friends as "her Tahiti" because it reminded her of Gauguin's experiences there.

Georgette Chen.
Tropical Fruits. c. 1969.
Oil on canvas, 73 x 92 cm.
Gift of the artist. Collection of National Gallery Singapore.



Augmented reality kinetic games let children create playful digital artwork with fruits.

KEPPEL CENTRE FOR ART EDUCATION

While our doors were temporarily closed, we **refreshed the Keppel Centre for Art Education** in collaboration with Yeo Shih Yun. Her immersive art installation *My INK-credible Adventure* invites children to use gestures, movement and spontaneity to **make art through interactive kinetic zones**.



At the accompanying Ink Studio, part of the Children's Museum Workshop, children can explore **unusual creative artmaking** processes through free-form, playful exploration of ink painting techniques using robots customised with twigs and Chinese brushes.

SCHOOL OUTREACH



With school visits halted, the **Gallery went online with tours and live discussions** by our facilitators for classrooms. We reached over 16,000 students enabling uninterrupted continuation of their Primary 4 museum-based learning. We **deepened our online art teaching resources** for modern Southeast Asian art, producing e-Learning videos, click-and-play slide decks and activity sheets for students from preschool to secondary levels to an enthusiastic response from teachers. Where possible, our museum educators and curators **visited schools and conducted special programmes** on school premises.



Conversation Cubes, made possible with the kind support of DBS Bank, were distributed to over 43,770 Primary 4 students island-wide to facilitate joyful and meaningful conversations about sustainability and Singapore art.

Photo by Jurong West Primary School.

“The (online) resources were fantastic! They are professionally done and catered to the needs of our students in Singapore.”

MS SURIATI, TEACHER,
JURONG WEST PRIMARY SCHOOL

“I felt happy and excited because it was my first time experiencing National Gallery and I also felt the paintings were very interesting, so I felt it was a joyous time of my life.”

NG ZHI XUAN MEREDITH,
ON AN ONLINE GALLERY TOUR
DURING THE CIRCUIT BREAKER PERIOD,
PRIMARY 4, CHONGFU SCHOOL



CHILDREN AND FAMILY PROGRAMMES



A docent sharing about *National Language Class* by Chua Mia Tee during a Family Art Tour in the DBS Singapore Gallery.

Our new Family Art Tours provide families with young children with opportunities to explore the Gallery together, ask questions and **create family conversations around art**. We also redesigned our much-loved children's programmes like *Stories in Art* and art-making spaces for smaller groups with safe-distancing.



GALLERY KIDS! MICROSITE



We launched Gallery Kids!, an **art education and creation digital space** for children, families and schools.

Our museum specialists and experts developed **fun activities from online storytelling sessions and step-by-step art tutorials** inspired by our artworks to video interviews with artists, with the aspiration of building a sense of connection between artists and young learners.

For parents, the Gallery produced quick guides, *Family Artful Conversations* and *Artful Parenting* to **support art and creativity at home**.



KOLEKTIF: GALLERY YOUTH COLLECTIVE

Our inaugural youth collective programme, Kolektif, seeks to empower young people to take on creative leadership in the museum space. Kolektif is a nine-month learning and development experience that culminates in “by-youth-for-youth” public experiences. This year, 20 volunteers aged from 17 to 25 years came together in Kolektif for museum learning sessions, local arts networking and creative workshops.



Kolektif member Nicholas Yong welcomed visitors to The Kolektif Takeover at *Light to Night Festival 2021*.



The Kolektif programme involves regular meetings over nine months.

Through mentorship provided by the Gallery, Kolektif developed fresh, diverse and exciting programming that was presented for the first time at our *Light to Night Festival 2021*. They also examined contemporary youth concerns from mental health to climate change through the artworks from our National Collection.



Participants of Blind Frenship Date, a creative programme by Kolektif, in DBS Singapore Gallery.

“

Putting young people together really can result in something wonderful.”

SIOBHAN,
KOLEKTIF 2020 MEMBER

Harnessing the **Power** of Collaboration and Partnership Within the Region

CREATING NETWORKS ACROSS SOUTHEAST ASIA AND BEYOND

The Gallery **built bridges** through art and technology in new ways during a year of no travel and closed borders. Through touring shows, digital experiences, and international partnerships, we developed a richer and deeper understanding of the **art of Southeast Asia** for the world.

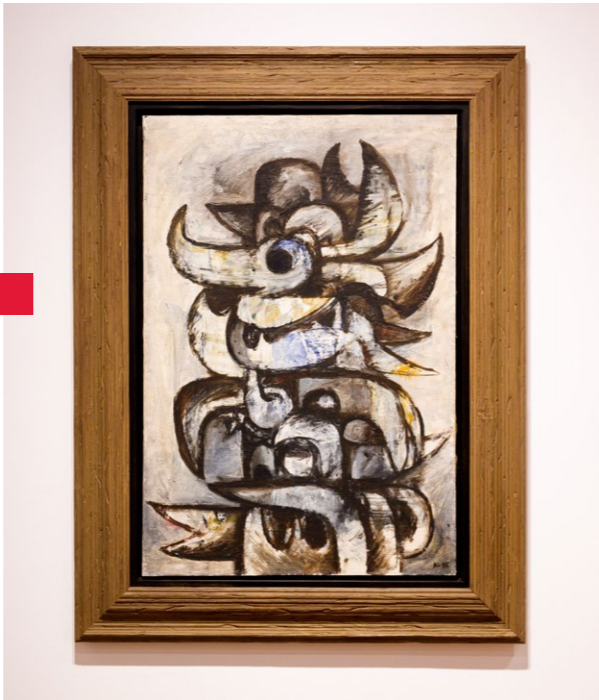


Paga Paga II
1964
Oil on canvas
This artwork has been adopted by Singapore in memory of Chua New and Tan Kim Saw. Collection of National Gallery Singapore 1988-2002.
Paga Paga is among the earliest Paga Paga paintings, and was made when Latiff Mohidin was travelling across Southeast Asia in the 1960s. When in Bangkok in 1964, he sketched and wrote constantly, he found drifting between states and temples to study and create. Gradually, he began to organize the sketches on canvas, a single Paga Paga would occupy the central zone, sometimes two, at most three. This motif recurs in the paintings throughout this section.
Latiff Mohidin's artistic method is driven by his need to learn from the world and continuously embrace change. This piece put in his art, constantly experiment with techniques, never to corrupt. Even if the different techniques seem contradictory. Each time someone attempts to trace you, you still, I must still constantly, there is a method to it, my struggle."

Exhibition
view of Latiff Mohidin:
Paga Paga, 27 March
to 27 September 2020.
National Gallery Singapore.

LATIFF MOHIDIN: PAGO PAGO

The Gallery's **first travelling exhibition** of Southeast Asian art, *Latiff Mohidin: Pago Pago*, **returned home** after its ground-breaking debut at Centre Pompidou in Paris and acclaimed showing at ILHAM Gallery in Kuala Lumpur. Latiff Mohidin, Malaysia's leading artist-poet, was **one of the first** to imagine "Southeast Asia" as a distinct aesthetic realm, defining **a place for our region** in contemporary art. *Pago Pago* documented Latiff's emerging dialogue with global movements against his own travels across Southeast Asia and Europe.



Each Pago Pago image bears a black contour and is composed like an architectural object. The artist was often asked: Is it round? Is it a triangle? Is it long? Every form in the series was first imagined in the artist's mind.

Latiff Mohidin. *Pago Pago II*. 1965. Oil on canvas. Private Collection.



It was difficult for me to identify as an ‘Asian’ in the 1960s when there were no familiar cultural anchors within **global art dialogues**. The consciousness evoked in Pago Pago was my response to this inner struggle, and it offered me a way to put onto canvas the images and ink the words that made up this **complex and fascinating region** we call Southeast Asia.

LATIFF MOHIDIN

A special booklet, *Half Art Half Craft* brought back to life the exciting avant-garde world of art and literature in Singapore in the 1950s for visitors through Latiff's personal recollections and a hand drawn map of the Kampong Glam of his childhood, exclusively created for this exhibition.

Latiff Mohidin. *Kampong Gelam 1949 – 1954*. 2020. Pencil and ink on Tibetan paper, 52 x 75.5 cm. Collection of the artist.

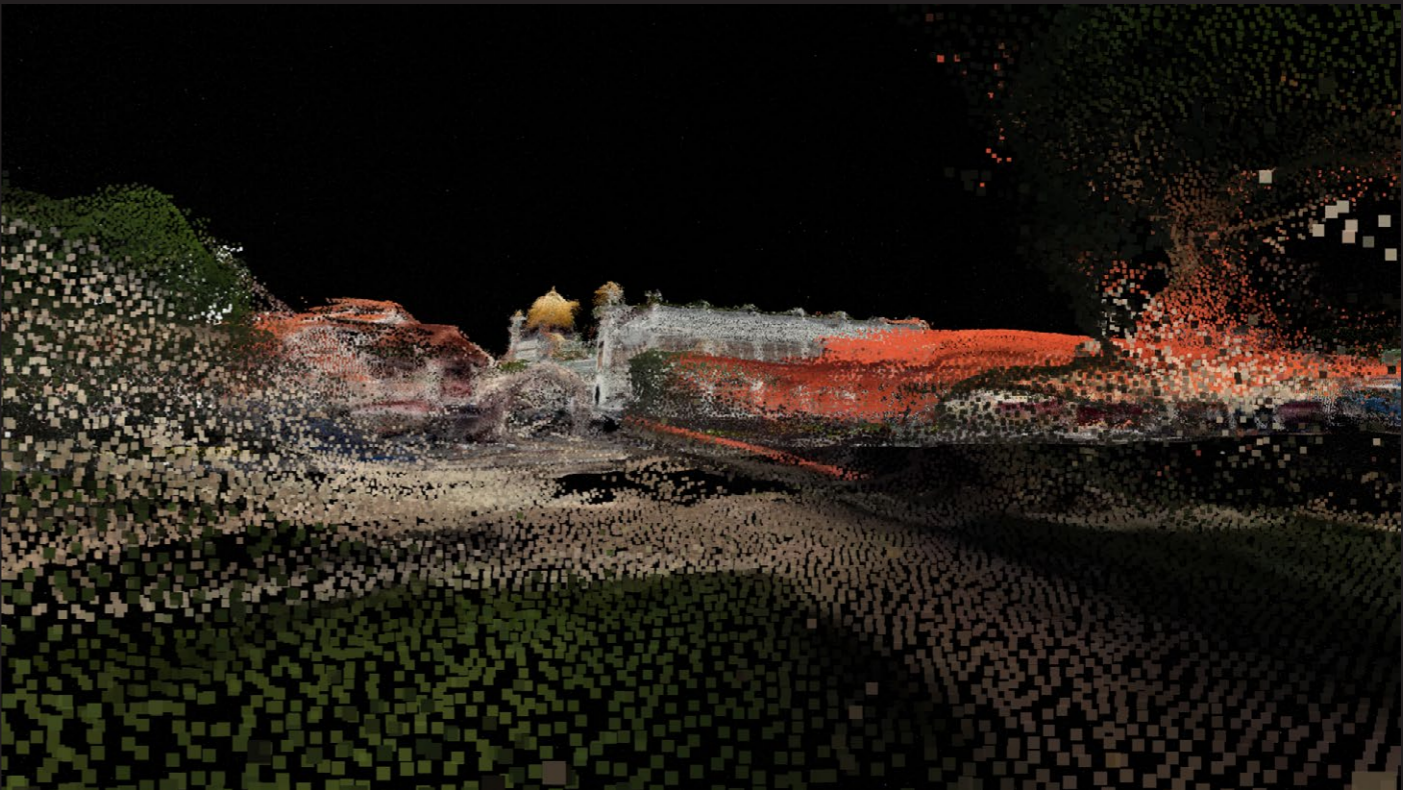


Latiff Mohidin Symposium: Dan kau merentau lagi / And you wander once again

Conceived with Latiff Mohidin in conjunction with his exhibition *Latiff Mohidin: Pago Pago*, the Gallery brought together artists, activists and writers who traverse the spheres of spatial analysis, aural spatialisation and digital surveillance to generate speculative assemblages of liveability in a post-COVID-19 Southeast Asia.

The gathering expanded the core concept of Latiff's *Pago Pago* series *merantau*, the Minangkabau practice where one leaves the familiar behind willingly in an act of simultaneous construction and destruction, through readings, conversations, performances and film screenings.

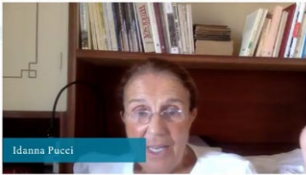
Still from *Kampung Tenggelay* (2020) by Bani Haykal and Ong Kian Peng.




CONVERSATION
THEY SIT QUIETLY IN A ROW:
TERENCE WARD AND IDANNA PUCCI IN
CONVERSATION WITH GOENAWAN MOHAMAD

Latiff Mohidin: Pago Pago
AN ONLINE SYMPOSIUM 15-17 SEP 2020


Organized by
NATIONAL GALLERY SINGAPORE




Idanna Pucci



AA Made Dykenti,
River Crossing,
watercolour on paper.



AA Made Dykenti,
A Mountain Day,
watercolour on paper.



AA Made Dykenti,
Cloud Over Highland,
watercolour on paper.


They Sit Quietly in a Row

Acclaimed writers Goenawan Mohamad, Idanna Pucci and Terence Ward explored the perennial figure of the wanderer, from the *perantau* to the *darwish* and the *sanyasi*, in Southeast Asian poetic history.


CONVERSATION
THEY SIT QUIETLY IN A ROW:
TERENCE WARD AND IDANNA PUCCI IN
CONVERSATION WITH GOENAWAN MOHAMAD

Latiff Mohidin: Pago Pago
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Organized by
NATIONAL GALLERY SINGAPORE



Goenawan Mohamad




Idanna Pucci

CONVERSATION
THEY SIT QUIETLY IN A ROW:
TERENCE WARD AND IDANNA PUCCI IN
CONVERSATION WITH GOENAWAN MOHAMAD

Latiff Mohidin: Pago Pago
AN ONLINE SYMPOSIUM 15-17 SEP 2020

Organized by
NATIONAL GALLERY SINGAPORE



Terence Ward

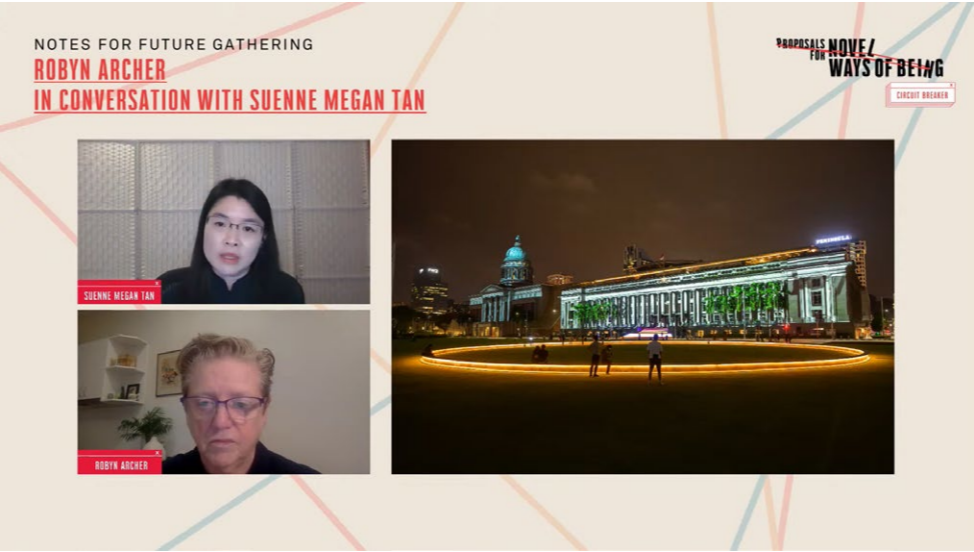
"Kampung Tenggelay"

Artists Bani Haykal and Ong Kian Peng extended and re-imagined public space through Latiff's hand-drawn historical Kampong Glam map created for the *Latiff Mohidin: Pago Pago* exhibition. The map was combined with 360-degree scans of the neighbourhood captured in May 2020 to generate a 3D alternative life-world where machines help humans survive massive social disruptions.

SHARING PERSPECTIVES; DEEPENING KNOWLEDGE

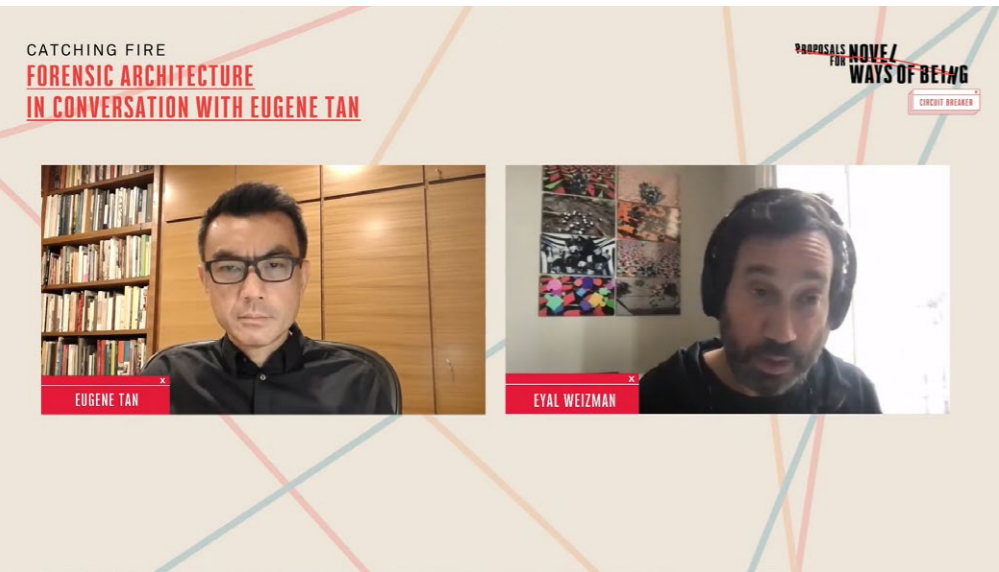
Proposals for Novel Ways of Being: CIRCUIT BREAKER

As part of the **collaborative initiative** *Proposals for Novel Ways of Being*, a series of talks was organised by the Gallery and Singapore Art Museum. **Dialogues with academics, artists and cultural workers** offered **new perspectives** on changing art and culture in the future, and speculated on the evolving roles of museums and cultural organisations.



Notes for Future Gathering
Robyn Archer
in Conversation with Suenne
Megan Tan

Singer, writer, artistic director and public advocate for the arts Robyn Archer in conversation with Suenne Megan Tan, Director of Audience Development and Engagement, asked fundamental questions about **gathering in a time of crisis**, exploring alternative ways to develop a sense of community and the meaning of festivals and championing art.



Catching Fire
Forensic Architecture
in Conversation with Eugene Tan

Eyal Weizman, Founding Director of the research agency Forensic Architecture and Gallery Director Eugene Tan discussed **how art and architecture, although commonly associated with aesthetics and ideas, can also shed light on incidents of conflict and harm** and be brought to hold perpetrators or enablers of violence—from state actors to corporations to museum board members—to account.



The “Unprepared”
In Conversation with
Homi K. Bhabha and Eugene Tan

Postcolonial and literary theorist Homi K. Bhabha, Anne F. Rothenberg Professor of the Humanities at Harvard University discussed with Gallery Director Eugene Tan whether cultural institutions are equipped or **prepared to deal with socio-political issues** and global issues such as the pandemic and how they may need to **evolve to remain relevant**.

OUR TEACHER,
WU GUANZHONG
吕帅吴冠中

WU GUANZHONG
LEARNING FROM THE MASTER
教·学·记
Organised by
NATIONAL GALLERY SINGAPORE



— Livestream of hybrid programme *Our Teacher Wu Guanzhong*.

— Former students of Wu—now esteemed artists and teachers in their own right—sharing memories of the artist.



Our Teacher Wu Guanzhong

Accompanying our *Wu Guanzhong: Learning from the Master* exhibition, the Gallery facilitated a hybrid session encompassing an online and onsite experience with exhibition curators Cai Heng and Jennifer Lam on Wu's pedagogical philosophy. Participants were guided through an **exploration** of the exhibition's narrative and **video interviews of Wu's students** about his time teaching at the Central Academy of Art and Design.

A Most Unlikely Malay

Gallery curator Shabbir Hussain Mustafa and Anna Salleh, daughter of modernist writer and poet Salleh Ben Joned, explored his life and contributions to literary debates in Malaysia, as well as her recently released audio documentary "*Salleh Ben Joned: A Most Unlikely Malay*".

A Most Unlikely Malay:
Anna Salleh in conversation with Shabbir Hussain Mustafa



Organised by
NATIONAL GALLERY SINGAPORE



We co-organised online **exchanges with regional art centres**, the National Gallery of Indonesia in Jakarta and M+ in Hong Kong.

M+ x National Gallery Singapore

The Gallery partnered with Hong Kong's M+ Museum for its M+ International programme in 2021 with two regional dialogues online about the new challenges for museums in collection building and audience engagement. We discussed **adaptations to the rise of digitalisation**, models for museums on decolonisation, **upholding inclusion and diversity**, and engaging audiences further.

— (clockwise from top) M+ Lead Curator, Visual Art Pauline J Yao, National Gallery Singapore Deputy Director, Collections Development Horikawa Lisa and Director, Curatorial & Collections Russell Storer.



Conservators' Talk: Studies on Affandi's Paintings with National Gallery of Indonesia

In celebration of Indonesia's National Cultural Week 2020, the Gallery **shared our experience** conserving Indonesian master Affandi's artwork *Self Portrait* (1975) from our National Collection with conservators from the National Gallery of Indonesia in a discussion on **current conservation research**.



— (clockwise from top left) Gallery conservator Maria Del Mar Cusso Solano, independent conservator Lia Sumichan and National Gallery of Indonesia conservator Jarot Mahendra.

INNOVATION PARTNERSHIP



Through our **innovation partnership** with Accenture, the Gallery continued to develop its free mobile app, the Gallery Explorer, to **provide a seamless museum and art experience** to visitors and art lovers. Beyond offering self-guided audio tours, further insights into artworks at the scan of a QR code, and fun art-edutainment games, the Gallery Explorer App added a helpful chatbot exclusively for the *Georgette Chen: At Home in the World* exhibition. Visitors can now also own parts of the National Collection from only S\$50 through its [Adopt Now] function.



DONORS ENGAGEMENT

The ambition of creating a national space where art can inspire and encourage reflection needs the **support of ardent advocates who share our belief in the power and importance of art.**

Our Fundraising Committee worked tirelessly to further our vision in a time of tumultuous change. They brought together 123 guests to safely celebrate the Gallery's mission and raised \$643,000 in our first deconstructed event held across 11 different locations throughout the Gallery.

Fundraising Committee

- Special Advisor: Jennie Chua
Celeste Basapa
Kim Camacho
Pauline Chan
Valerie Cheah
Jazz Chong
Choo Oi Yee
June Goh
Richard Hoon
Brittany Levinson
Wendy Long
Nur Hidayah
Diana Quek
Henny Scott
Clarinda Tjia-Dharmadi



Supporters and Donors

We deeply appreciate our generous supporters and donors who made the event possible.

Gallery's Circle

- Anonymous
Vivian P J Chandran
UOB

Collector's Circle

- Adecco Personal Pte Ltd
Far East Organization
Holywell Foundation Pte Ltd
Lauren and Richard Nijkerk
Ode to Art

Champion

- AE Models Team Pte Ltd
Anonymous
Pauline Chan
Goh Kok Huat
Helu-Trans (S) Pte Ltd
Jia Foundation
Sat Pal Khattar
Kuok Khoon Hong
Liu Chee Ming
Marina Bay Sands
Phillips Auctioneers
Victor and Michelle Sassoon
Doris Sohmen-Pao
Stephen Riady Foundation
Wilmar International Limited
Yong Hon Kong Foundation

Benefactor

- Jeremy Ong
and Shirley Crystal Chua
Kevin Troyano Cuturi
Peter Ho
Agnes and Paul Ma

Associate

- Anonymous
Nicole Banks
Lawrence and Celeste Basapa
Lito and Kim Camacho
Chang Hwee Nee
Chong Huai Seng and Ning Chong
Choo Oi Yee
Mrs Rosa Daniel
Stephanie Fong
Junie Foo
Fullerton Fund Management Company Ltd
Kimberlee Gao
Dr June Goh
Andrew and Beth Harmstone
Ho Kee Sin
Winston and Valerie Kwek
Chris Lee
Fumi Lee
Wendy Long
Kola Luu and Family
April Mak
Diana Quek
TK Quek
Guy and Henny Scott
Seek Ngee Huat
Suenne Megan Tan
Benedict Teo Chun-Wei
Tina Tian
Toh Han Li

Special thanks to Hachi Restaurant,
National Kitchen by Violet Oon Singapore
and This Humid House.

A Role During
COVID-19 to
Amplify the

Restorative Power of Art

POWER OF ART TO HEAL AND UPLIFT SPIRITS

The Gallery is a place for visitors of all ages to embark on a joyful voyage of self-discovery. In a time of critical need, the **power of art to heal** our emotional and mental health is vital. The Gallery developed **Art and Wellness** programmes to provide **solace, support and encouragement** to the public.

ART X WELLNESS

Exhibition view
of *Georgette Chen:
At Home in the World*,
2020 to 2021, National
Gallery Singapore.



Art holds a mirror to society in both history and daily life. In times of need, art can be a vital emotive platform to **unite communities** and **bring comfort and relief**. The Gallery launched multi-disciplinary artistic programmes to uplift the senses and enhance the wellness of our audiences. Our programmes facilitated **therapeutic and restorative interactions** with art that promoted self-reflection and **new ways to connect** with each other during a time of turmoil, making the Gallery part of our national response to the COVID-19 pandemic.

“

It's so hard to find a peaceful moment nowadays. So if you can walk into the Gallery and there's just the sound of nothing, I think the best thing to do is to just take a breath, take it all in.”

DR KUHANESH
JANARDANAN, VISITOR

#SGArtforHCW

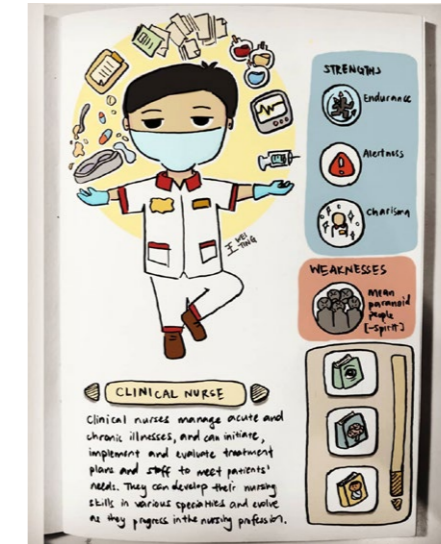
The Gallery collaborated with the Singapore Medical Association in a public art campaign to **support our frontline healthcare workers**, generating over 500 posts of art and encouragement

under the hashtag #SGArtforHCW on Facebook and Instagram. Selected #SGArtforHCW artworks are on display at Ng Teng Fong General Hospital.



Photo by Ng Teng Fong General Hospital.

Artwork by @ongweiting.



Artwork by @withmellobee.



Chua Tiag Ming. *[Not Titled]*.
c. 1960s – 1970s. Gelatin silver
print, 40.5 x 29 cm. Collection
of National Gallery Singapore.
Part of the Courage theme in
The Care Collection.

The Care Collection

The Gallery and the Singapore Art Museum jointly developed The Care Collection: Caring through the Arts for SingHealth's iTHRIVE ARTpreciate **art therapy programme** to support the **mental wellbeing** of healthcare workers. We curated artworks from our collection based on seven themes—courage, connection/disconnection, resilience, hope, growth, self-love/self-compassion, and being in the present—to spark **discussions and reflection** among participants.

*Climbing a coconut tree is no easy feat!
It can be intimidating to scale its height
without any supporting branches. Even
though the figure in this photograph
may be an experienced coconut
harvester, he still needs courage
to reach his goal!*



Georgette Chen.
Lotus in a Breeze. c. 1970.
Oil on canvas. 81 x 81 cm.
Collection of National
Gallery Singapore. Part
of the Resilience theme
in The Care Collection.

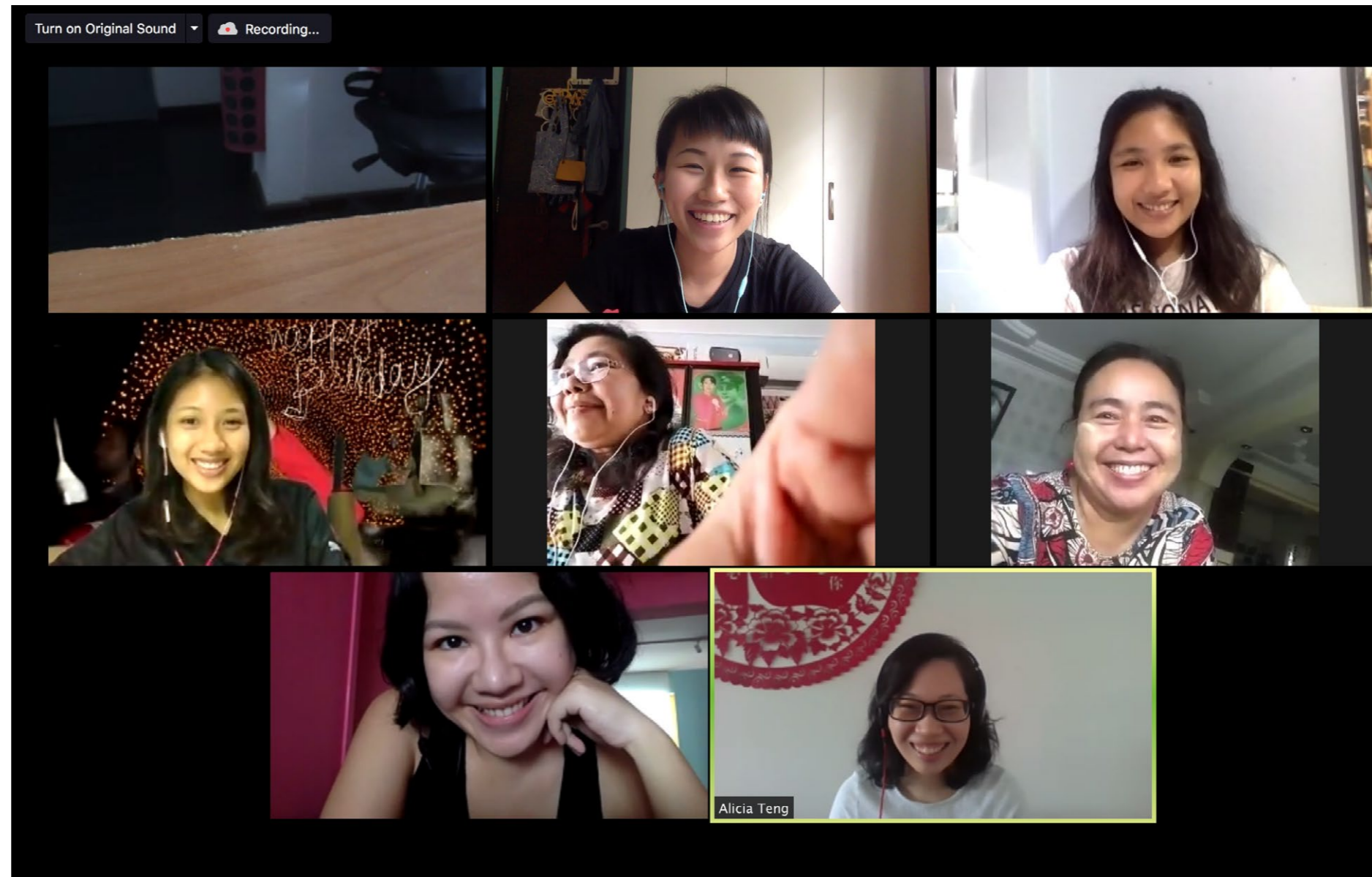
*Lotus flowers grow out of muddy
waters, and in many literary and
visual works, often represent a
pristine beauty unsoiled by the dirt
and murky depths from which they
emerge. Do you think the lotus is
a powerful symbol of resilience?*



Slow Art

Driven by a belief in the power of slowing down, Slow Art encourages people to savour art in a conscious manner, resulting in a **deep and mindful experience**.

Slow Art Online was launched in June 2020 at the height of the pandemic. The series encourages audiences to **take time** to experience art. It reached out to over 60 Migrant Domestic Workers in a variety of Asian languages with the assistance of HOME (Humanitarian Organisation for Migration Economics), and has now been expanded to a public and on-demand programme led by the Gallery's docents. Local and international participants joined; special on-demand sessions were held for healthcare workers and social service agencies' staff and clients.



■ Migrant Domestic Worker volunteers from HOME were trained to conduct *Slow Art Online* in their home languages to support the Burmese, Indonesian, and Filipino Migrant Domestic Worker communities.



Words that Count

Art and poetry are instruments of creative expression that can **calm and uplift** participants. *Words that Count* allows anyone to create a unique blackout poem as a way to reflect and to **express gratitude**, appreciation and encouragement for others.



Almost 3000 expressions of solidarity and encouragement were created.

LET *Art* SUPPORT SG



LET ART SUPPORT SG

The Gallery lit up in our national colours for Singapore's 55th year of independence, and **lifted spirits** with a dazzling public art display projected across our façade.



(clockwise from top):
The Lion City by Muhammad Naufal Azhari, *Wayang Clique - Epic Sagas of Pride, Beauty and Fortune* by Koh Qibao Kenneth and *Work From Home (Over the Balcony)* by Loo Hui Jing.



This showcase was a **triumphant celebration** of the creativity of local production houses and more than 60 local artists who responded to the Gallery's open call, as well as Singapore's **spirit of resilience** in a year where many events and showcases were cancelled or postponed.

Making Art Accessible and Fostering a More Inclusive Society

ART FOR ALL

The Gallery's mission has held at heart to **foster and inspire a creative and inclusive society** through art and culture. Our partnerships with many communities help us build the diverse resilience to imagine a better future through art. We are committed to making our **artistic and cultural collections accessible** to everyone. Art is the catalyst for societal change, and we will **kindle that spark**.

EXTENDING THE POSITIVE IMPACT OF ART

We commemorated our first five years as a major arts centre in Singapore and the region with a **series of inclusive outreach programmes** to show **solidarity with our nation** during this global challenge.

Art Through Your Eyes

Around 100 of the museum's key artworks now feature new additional labels penned by **Singaporeans from all walks of life**, from seniors, children, people with special needs and migrant workers to the Gallery's own security staff.

Their fresh perspectives on our artworks based on their diverse lived experiences complement the museum labels, and encourage visitors to **experience art in new and surprising ways**.

“

In this painting, I see a man carrying a heavy sack of rice.”

”

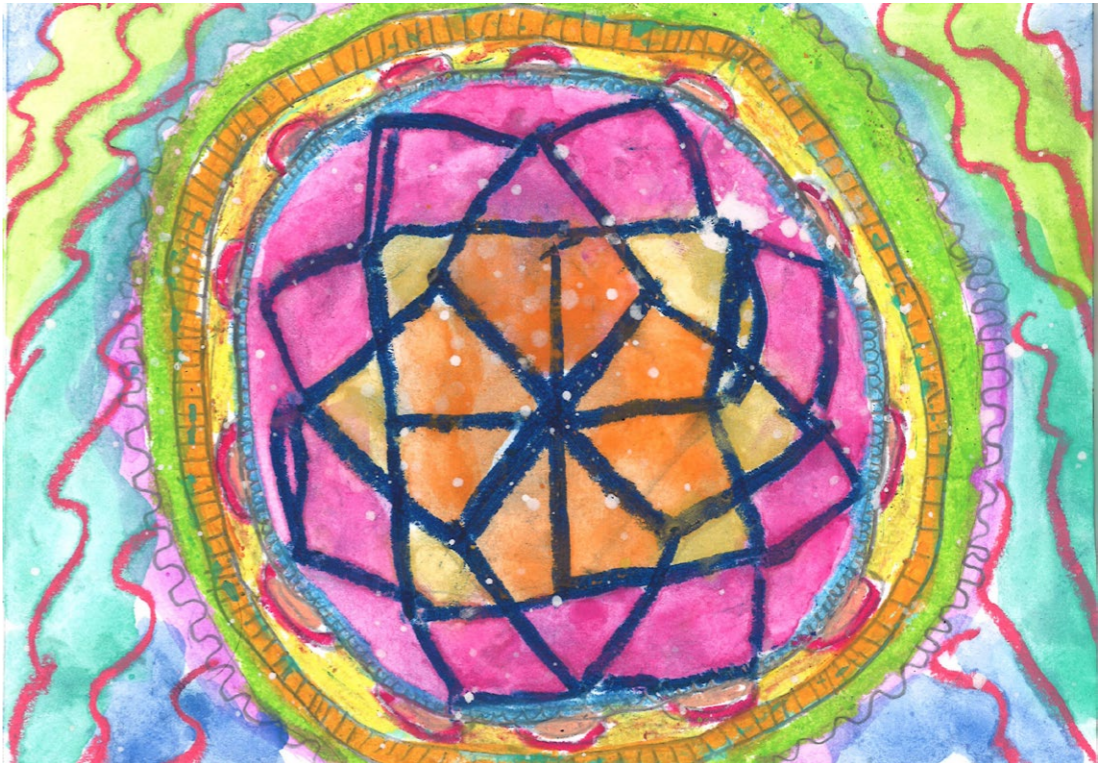
YAP ZHI YUAN (ROBERT), 26 YEARS OLD, IS PART OF MINDS, A SOCIAL SERVICE AGENCY THAT EMPOWERS INDIVIDUALS WITH INTELLECTUAL AND DEVELOPMENTAL DISABILITIES



Pablo Baens Santos.
Bagong Kristo (New Christ).
Oil on canvas, 122.4 x 86.6 cm.
Collection of National Gallery Singapore.



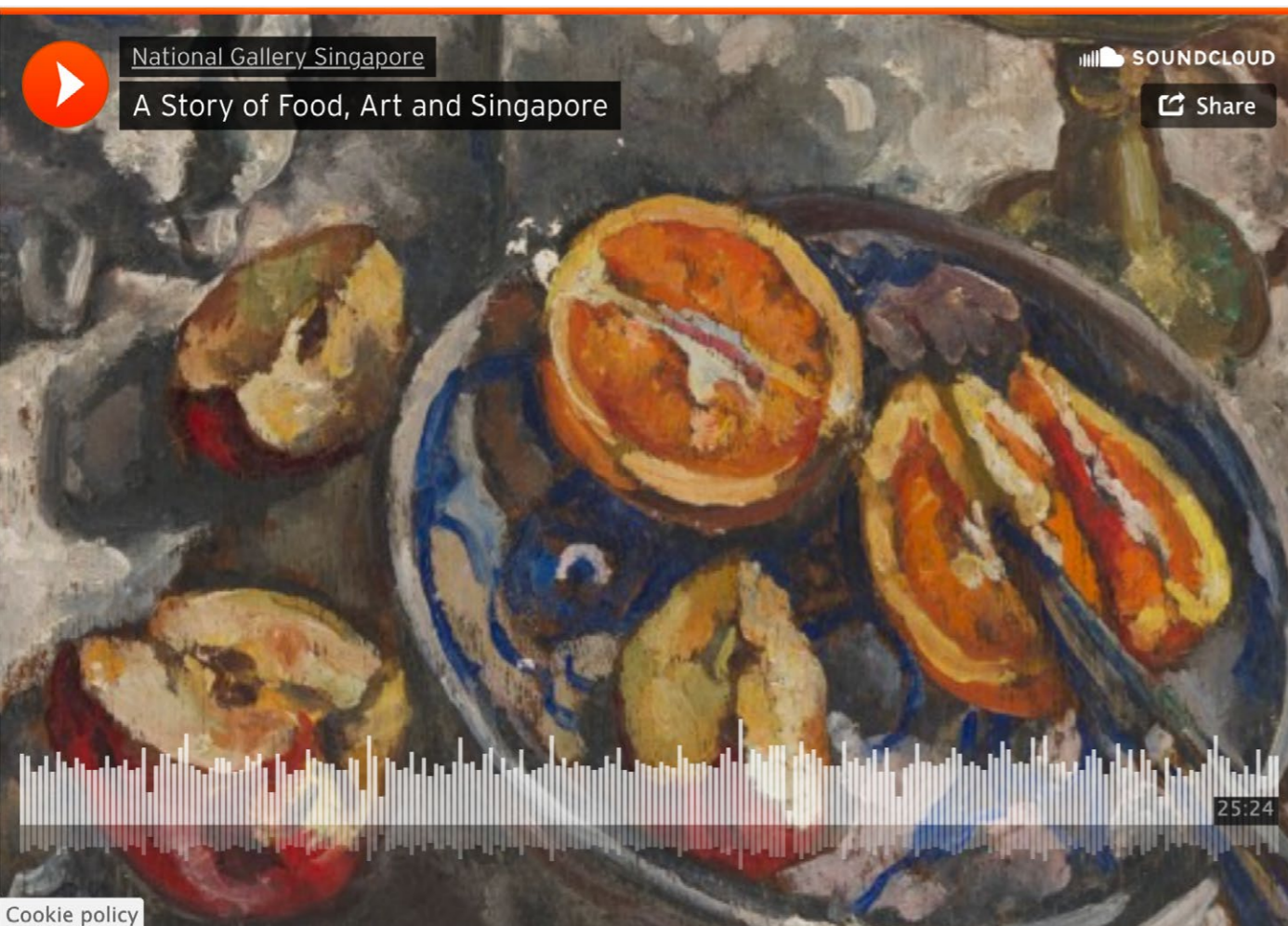
Pacita Abad.
Evil Eye. Acrylic, plastic buttons and ric rac ribbons on stitched and padded canvas, 132.5 x 263.5 cm.
Gift of Jack and Kristiyani Garrity. Collection of National Gallery Singapore.



“

I was inspired by *Evil Eye* to create a Rangoli artwork. This is one of my favourite motifs, which my mother and I enjoy painting during the festive season.”

SEENIVASAGAPERUMAL NIVRETHI, 8 YEARS OLD, ZHENGHUA PRIMARY SCHOOL

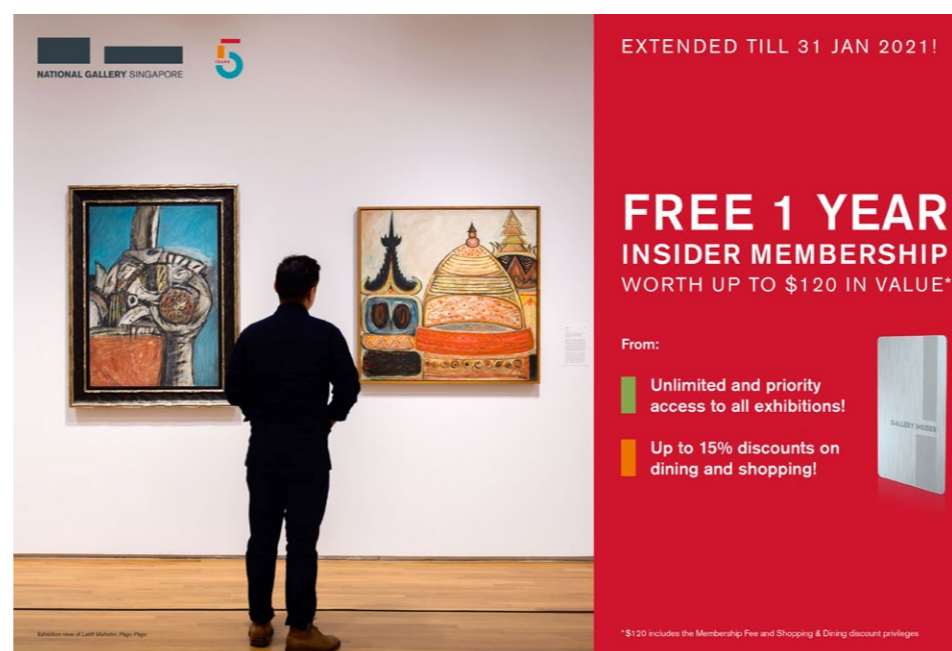
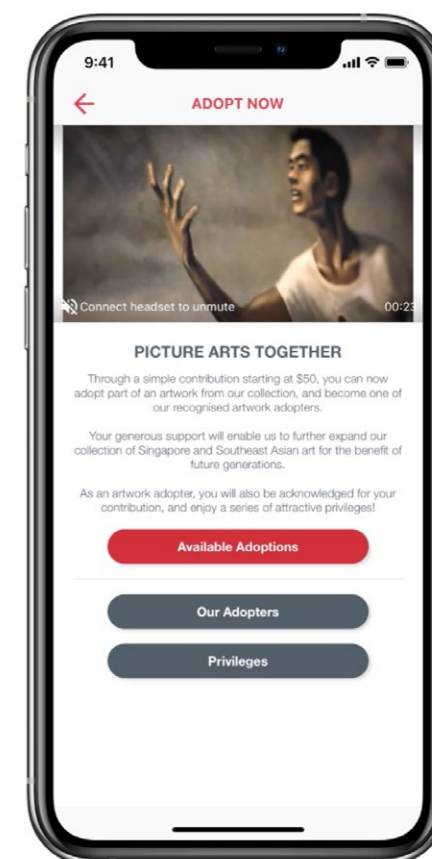


Food x Art Podcast

Hosted by Singapore-based writer Shamini Flint, our light-hearted podcast explores the **history of art in Singapore through food**, our favourite national obsession.

[Adopt Now]

We brought **art patronage to the wider community** through non-traditional art adoption partnership. From as little as S\$50, anyone can own a part of an artwork on the Gallery Explorer App. Jointly developed with Accenture, the blockchain solution digitally stores permanent recognition of our [Adopt Now] donors.



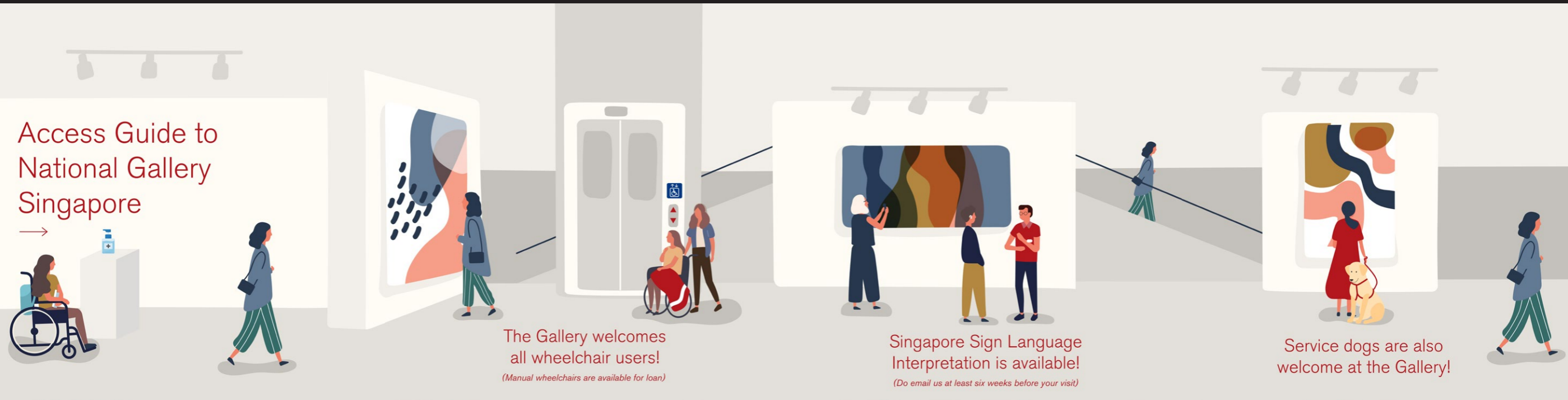
Free Insider Membership

Close to **80,000 Singaporeans and PRs** visited the Gallery to redeem their free one-year Gallery Insider membership. This membership gave them unlimited and priority access to all exhibitions and other perks like dining and shopping discounts, part of the **Gallery's commitment to making art accessible to more audiences.**

Access Guide

The Gallery collaborated with the Disabled People's Association to create our Access Guide, the first document of its kind produced by a cultural institution in Singapore.

It brings together useful information for visitors with different access needs from those with mobility difficulties, to parents of young children.



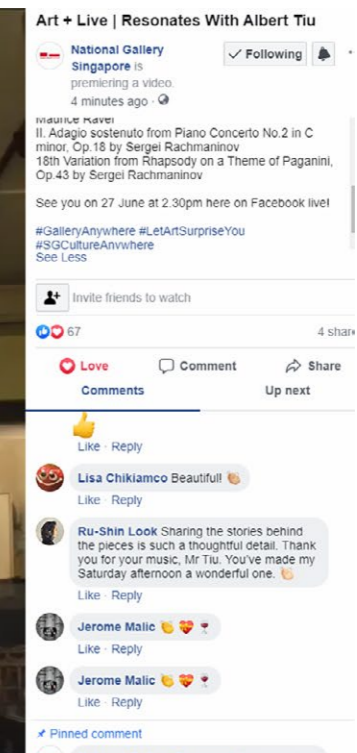
We worked to improve our infrastructure and programme access to **engage audiences of different needs** to strengthen their sense of belonging in our museum.

Art + Live: Redefining In Situ

In a time of closed doors during the Circuit Breaker period, the Gallery's *Art + Live* programming **livestreamed concerts, workshops and performances to the world** from beaches and fields to the artists' own homes.

These half-hour sessions created intimate engagements with artworks from our collection and special exhibitions, conducted by a spectrum of regional artists in dance, music and literature.

Resonates With spotlighted the various exhibitions and artworks found in the Gallery in partnership with young and established musicians from Singapore and beyond.



Singapore-based Filipino pianist Albert Tiu's livestream concert highlighting artworks in the DBS Singapore Gallery for *Art + Live | Resonates With*

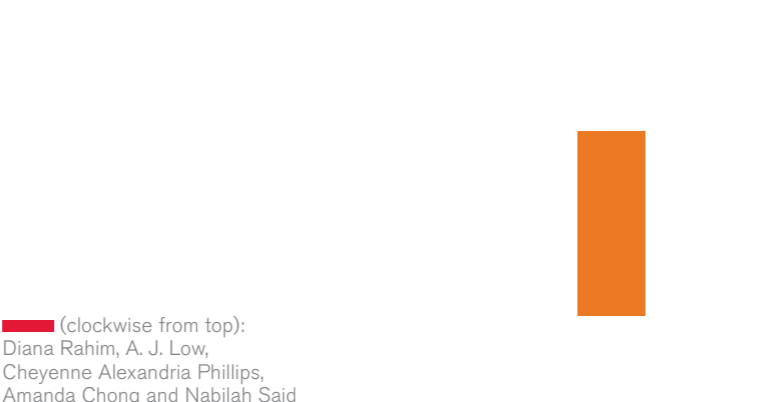


Musician Coke Bolipata's livestream concert in the picturesque countryside of the Philippines in response to the works of Filipino artists in the National Collection for *Art + Live | Resonates With*



Musician Nita Aartsen's livestream concert in Bali in response to works of Indonesian artists in the National Collection for *Art + Live | Resonates With*

An *Ekphrastic Series* saw Singapore's leading writers, poets and playwrights tour our exhibitions and respond in text, inviting participants to create their own dialogues alongside.



(clockwise from top):
Diana Rahim, A. J. Low,
Cheyenne Alexandria Phillips,
Amanda Chong and Nabilah Said

For our *Somatic Series*, movement educator and art therapist Vincent Yong translated artworks into bodily experiences and introduces somatic movement to our audience.



Vincent Yong's bodily translation of Cao Fei's kinetic sculpture, *Fú Chá* (浮槎), at the Ng Teng Fong Roof Garden Gallery.

Art in 90 Seconds



A new video series, *Art in 90 Seconds*, shares **personal stories about artworks** from our collection. Sometimes funny, raw, maybe even spooky, these vignettes are heartfelt experiences of Southeast Asian art. All 20 episodes are available through the Gallery's Facebook, Instagram and YouTube channels, with English subtitles and Singapore Sign Language (SgSL) interpretation.

Voices of our Visitors

More than eight million visitors have joined us at the Gallery over the past five years to experience the power of art to spark our imaginations, nourish our souls and deepen our cultural connections. Creating these transformative encounters with art is an intensely rewarding mission for our museum. As part of our 5th year commemoration, we captured some of these moments in a series of short yet poignant videos featuring the **unfiltered voices of visitors** from many walks of life as they explored our Gallery.



DIGITAL AND FUTURE ORIENTED

Progressive Hybrid Light to Night Festival

Our first “phygital” edition of the Gallery’s annual *Light to Night Festival* opened the year with hope and positivity. The festival theme “____-in-Progress” inspired an entirely new blend of online, in situ and hybrid programmes that **extended our reach** beyond the Civic District, and **piloted new ways for visitors to connect** more deeply with art. The *Light to Night Festival 2021* also broadened our collaborations with local artists and the mentorship of art students.



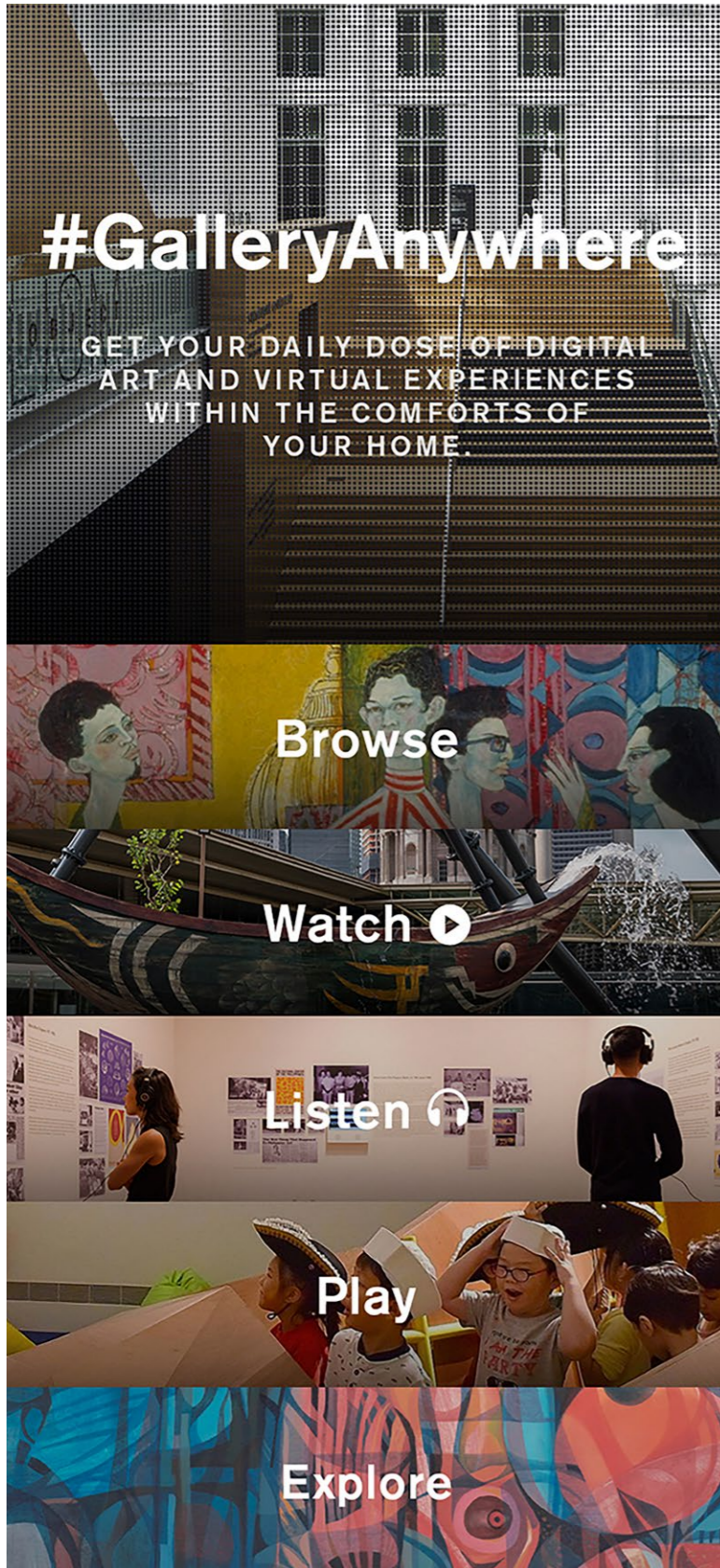
Through *Decoding the Civic District*, participants worked in teams to solve a mystery by embarking on a journey to uncover hidden secrets across five iconic cultural institutions.



Audiences interacted with Augmented Reality animations via *Light to Night Festival's* digital channels, granting them even wider access to new ways of seeing and interacting with the National Collection.



Light to Night Festival 2021 was made possible with the support of Tote Board, National Arts Council, Cultural Matching Fund and Singapore Tourism Board.

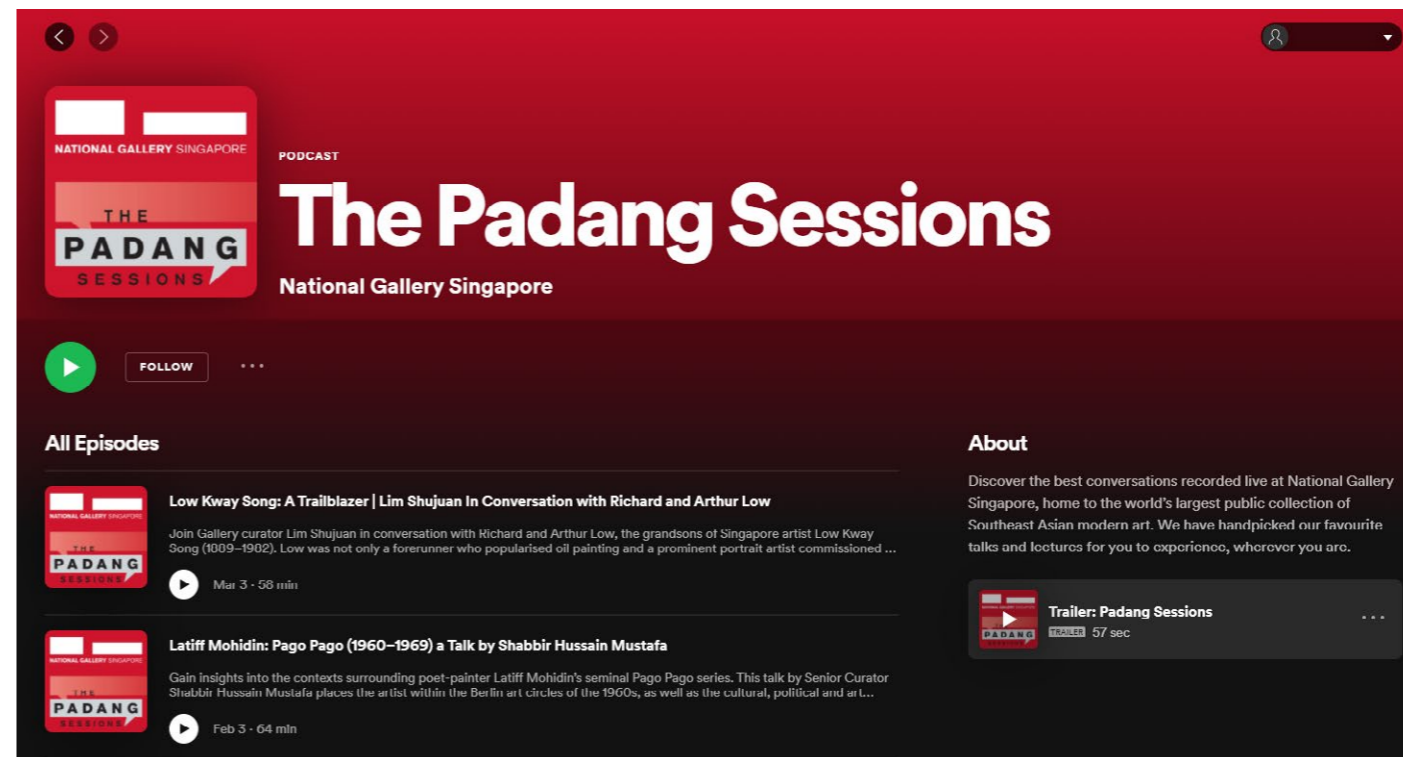


#GalleryAnywhere

Our one-stop curation of rich digital content and virtual experiences of Southeast Asian art. From podcasts to virtual tours, we brought together new ways to understand and **discover** the Gallery's collection beyond our museum walls.

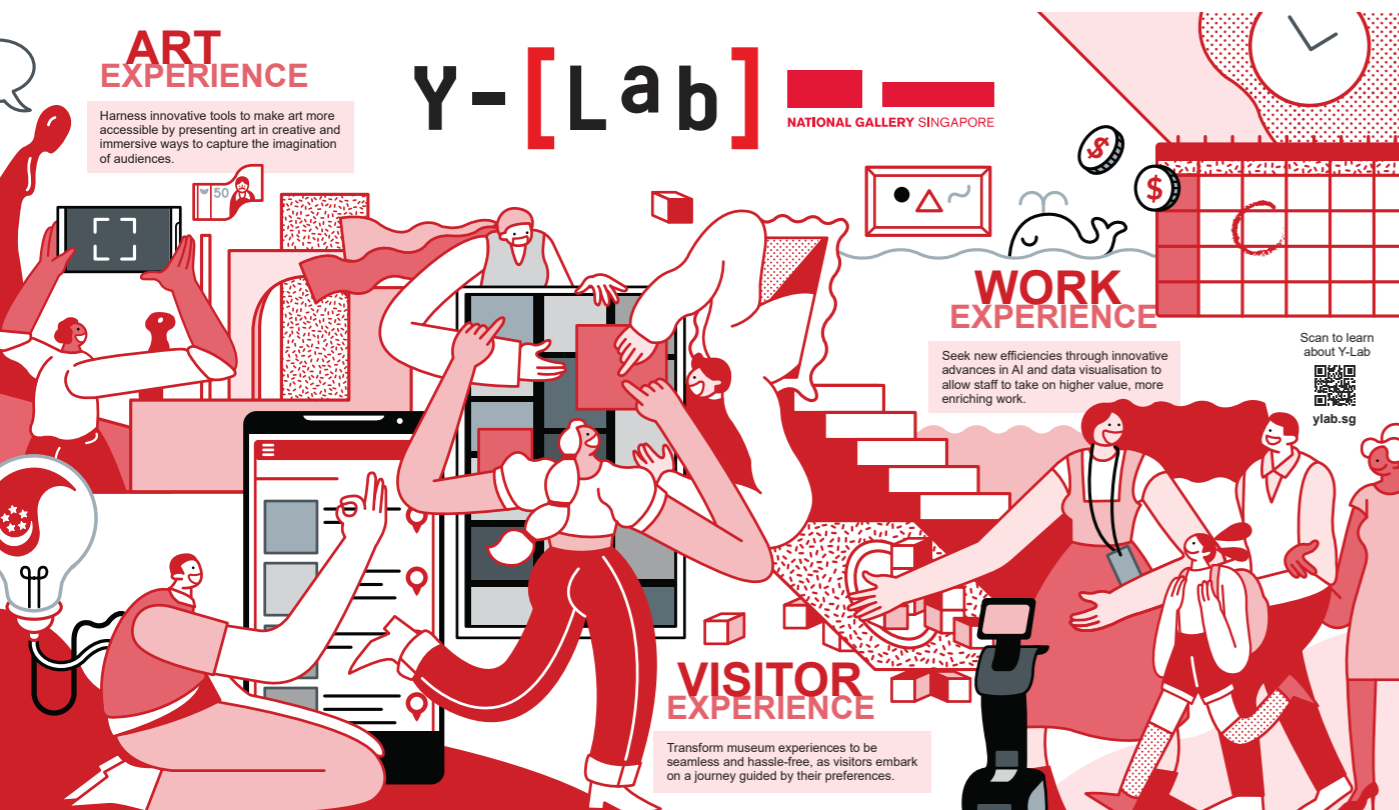


Audiences can now access our favourite art lectures, panels and other curatorial research wherever they are.



The Padang Sessions

The Padang Sessions is our newest bi-monthly podcast now available free on Spotify and Apple Podcasts for a selection of our **favourite past recorded lectures, panels, and other curatorial programmes** to make our art research even more accessible to all interested in Southeast Asian arts and culture.



Y-Lab, Art x Tech Innovation Lab

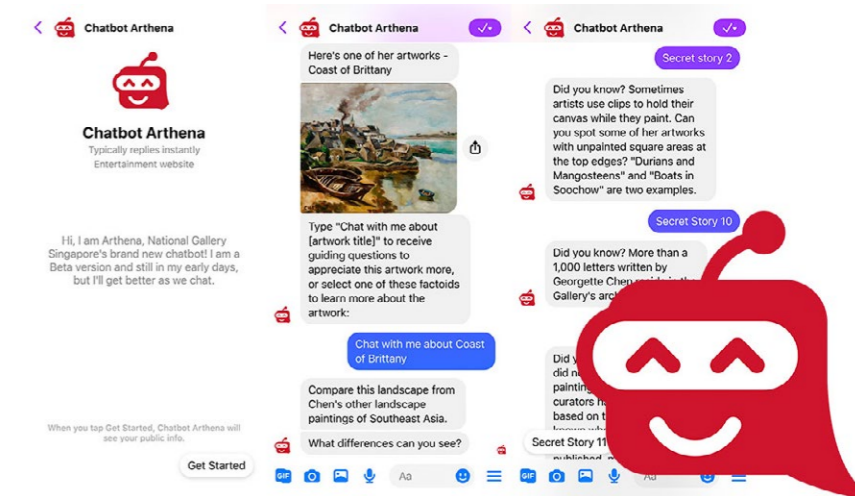
Y-Lab is an innovation hub to **co-create the future** of cultural production and consumption in Singapore and beyond through unique Art x Tech collaborations. Y-Lab's projects aim to **make art more accessible and inspire useful technology with artistic sensibilities**, benefitting not just the Gallery but the **local and international cultural sector**.



Chatbot Arthena

Arthena, our art conversation chatbot on Facebook Messenger engaged visitors to the *Georgette Chen: At Home in the World* exhibition in thought-provoking guided conversations about the artworks, sharing fascinating behind-the-scenes stories and interesting facts. It will grow through more interactions into a **rich tool for exploring art**.

Arthena is a Research Collaboration with NUS Institute of Data Science.



TEMI

We welcomed our **first autonomous robot guide TEMI**. Based at DBS Singapore Gallery 1, TEMI introduces a series of four portraits, sharing the stories behind them and about the artists who painted them.

TEMI is an alternative for times outside our daily docent-led tours and offers more interaction than our self-guided audio tours. TEMI was warmly welcomed by the public and the Gallery plans to improve TEMI's conversational and navigational skills to **create a holistic viewing experience**, especially for visitors new to art.

THE GALLERY'S DONORS

The powerful generosity of our donors and patrons, who share our vision of an art museum for all, has brought us far in just five years. Thanks to their committed support, we have grown into one of the world's leading visual arts landmarks in Asia. We look forward to the future with excitement, and working hand in hand with our growing community of art-lovers to build an even greater collection of modern Southeast Asian art that will inspire and connect people for generations to come.

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Giving Hope
Improving Lives

Founding Partners



Live more, Bank less



Partner



Innovation Partner



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Benedict Teo Chun-Wei
This Humid House
Tina Tian
Han Li and Joy Toh
Ronald Wong
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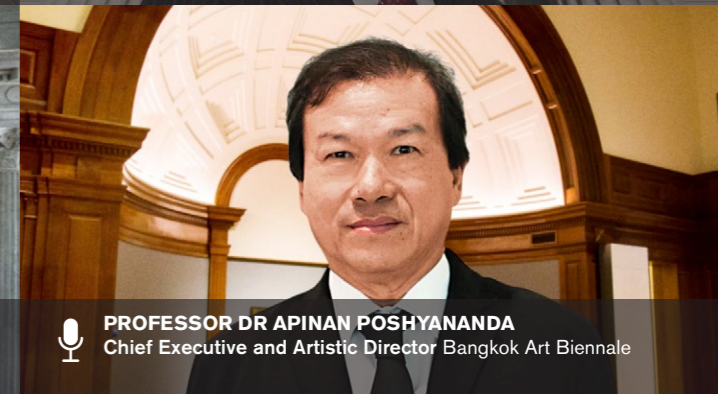
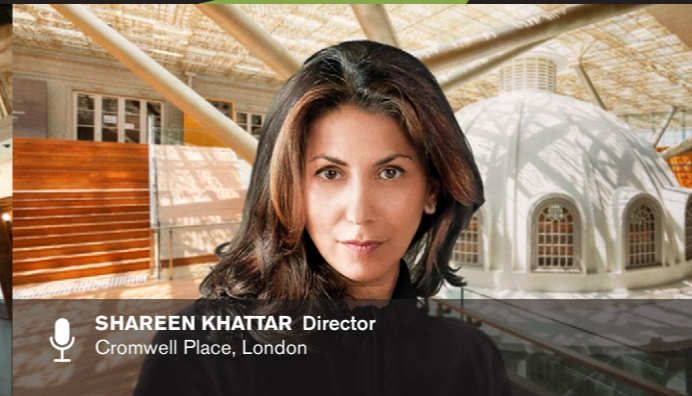
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The Majority Trust

BOARD OF DIRECTORSin a virtual meeting

Speaker View

Exit Fullscreen



OUR MANAGEMENT



- 1

EUGENE TAN
 Director
- 2

THOMAS WAI
 Chief People Officer
- 3

ANGIE YONG
 Deputy Director
Visitor Experience
- 4

CHRIS LEE
 Chief Marketing Officer
- 5

HO KEE SIN
 Director
Facilities Management & Operations
- 6

SUENNE MEGAN TAN
 Director
Audience Development & Engagement
- 7

VICTOR TONG
 Chief Digital & Information Officer
- 8

KEVIN LIM
 Deputy Director
Co:Lab X
- 9

TAN CHIN LING
 Head
Finance
- 10

ONG ZHEN MIN
 Director
Artwork & Exhibition Management
- 11

MICHELLE GOH
 Director
Planning
- 12

ELIZABETH LIAU
 Deputy Director
Business Development
- 13

YE SHUFANG
 Deputy Director
Education
- 14

HORIKAWA LISA
 Deputy Director
Collections Development
- 15

KOLA LUU
 Director
Partnership Development
- 16

ELAINE EE
 Deputy Director
Content Publishing
- 17

RUSSELL STORER
 Director
Curatorial & Collections
- 18

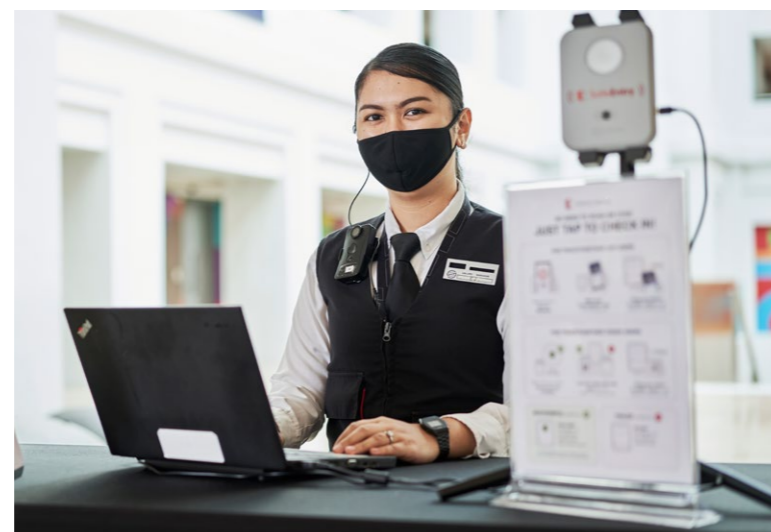
SENG YU JIN
 Deputy Director
Curatorial & Research
- 19

CHONG SIAK CHING
 Chief Executive Officer
- 20

ESTHER CONYARD
 Deputy Director
Integrated Marketing

THE GALLERY FAMILY

Our staff and volunteers worked together in new ways to provide memorable experiences for our visitors. We grew closer this year through our challenges despite being often apart, united by a shared belief in the power and necessity of art.



The Gallery welcomed visitors back safely for an inspiring art experience, thanks to the commitment and caring of our front of house staff who welcomed guests, our security personnel who handled safe entry and temperature taking, and all our cleaning staff who kept the building clean and safe.



Our volunteers are a much-loved part of the Gallery Family. We are delighted to recognise 160 of our Best Friends of the Gallery volunteers who have been with us from the start with our inaugural Long Service Award for five years of service. Our volunteers joined us online this year, volunteering from home and leading online programming as virtual docents. We are deeply grateful for their dedicated support in a year of challenges.



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CORPORATE GOVERNANCE REPORT

For the financial year ended 31 March 2021

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") for charities and IPCs 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

Deloitte & Touche Enterprise Risk Services 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

1. BOARD GOVERNANCE

Under the guidance of its Board of Directors (the “Board”), the Gallery is committed to achieving high standards of corporate governance, to promote corporate transparency and protect the interest of our stakeholders. Towards this, the Gallery has put in place clear policies and processes to enhance corporate performance, accountability and sustainability, as well as to ensure that resources are effectively and efficiently managed.

1.1 Roles and Responsibilities of the Board

The Board is collectively responsible for providing overall strategy and direction to the Management. Directors act in the best interests of the Gallery and ensure that the Gallery is in compliance with the requirements in Financial Reporting Standards (FRS) and the Code of Governance for Charities and Institutions of a Public Character (IPCs) to achieve sustainable and successful performance.

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

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

All directors are expected to objectively act with due diligence in the discharge of his/her duties as a Board member. They are guided and bound by a Code of Conduct and Ethics (including Conflicts of Interest) for Directors set by the Gallery.

To maintain transparency and act in the best interest of the Gallery, directors are expected to avoid placing himself/ herself in a position of conflict that may arise in any respect. Where such conflicts exist, they are expected to disclose immediately all contractual interests whether directly or indirectly with the Gallery.

1.2 Composition of the Board

The Board comprises fifteen 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 roles of the Chairperson and CEO are kept separate to ensure an appropriate balance of power, increased accountability and greater capacity of the Board for independent decision-making. The Chairperson is responsible for the leadership and governance of the Board so as to create the conditions for overall Board and Gallery effectiveness.

The Chairperson takes a lead role in promoting high standards of corporate 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 CEO leads the management in the day-to-day running of the museum’s business in accordance with the work plans and budgets approved by the Board. The Board has ready access to the CEO and management team, as well as the Gallery’s internal and external auditors.

The Board strives to ensure that Board members as a group, have core competencies in the areas of strategic planning, investment, banking, legal, arts management, tourism, real estate, education, public administration, and non-profit fundraising to provide sufficient range and diversity of expertise and viewpoints with good gender mix and continuity of service. 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 Board’s term is reviewed every two years and directors are appointed by the Minister of Culture, Community and Youth. The current Board was appointed on 1 July 2019 for a two-year term ending 30 June 2021.

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
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
Rosa Daniel	Director	Reappointed on 1 Jul 2019
Goh Kok Huat	Director	Appointed on 1 Jul 2019
Nur Hidayah Abu Bakar	Director	Appointed on 1 Jul 2019
Peter Ho	Director	Appointed on 1 Oct 2020
Shareen Khattar	Director	Reappointed 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.

1.3 Board Committee

To assist the Board in their duties and to ensure that specific issues are subject to in-depth and timely review, the Board has delegated specific responsibilities to various Board Committees, which would submit its recommendations or decisions to the Board. Each of these Board Committees has its own terms of reference approved by the Board.

The 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.

1.3.1 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
Peter Ho	Member	Appointed on 1 Oct 2020

1.3.2 Nomination and Remuneration Committee (NRC)

The NRC comprises five 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. During the year, the NRC reviewed the succession planning for key management appointments, remunerations for the Gallery's senior management and Board appointments and re-appointments for the current and subsequent renewal term.

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
Peter Ho	Member	Appointed on 1 Oct 2020
Hsieh Fu Hua	Member	Reappointed on 1 Jul 2019 (Chairperson up to 4 Dec 2019)

1.3.3 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). 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 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. The AC reviews the adequacy and effectiveness of the risk mitigation 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 discussions and decisions 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.

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	Member	Reappointed on 1 Jul 2019
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
<i>Special Adviser, Diversity, Singapore Exchange</i>		

1.3.4 Acquisition Committee

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

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

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

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

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

1.3.5 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. The DC reviewed the Gallery's fundraising approach amid COVID-19, regional engagement strategy and its 5th Anniversary Fundraising Campaign. The Gallery's 5th Anniversary Fundraising Campaign includes An Evening at the Gallery, as well as a new crowdfunding approach, [Adopt Now], which allows the public to be art adopters using blockchain technology.

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

Name	Designation	Date
Jennie Chua	Chairperson	Reappointed on 1 Jul 2019
Jose Isidro N. (Lito) Camacho	Member	Reappointed on 1 Jul 2019
Chong Siak Ching	Member	Reappointed on 1 Jul 2019
Shareen Khattar	Member	Reappointed on 1 Jul 2019
Nur Hidayah Abu Bakar	Member	Appointed on 1 Jul 2019
Doris Sohmen-Pao	Member	Appointed on 1 Jul 2019

1.3.6 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 2021, Gallery's investment portfolio stands at S\$110,714,995 (2020: S\$60,084,344).

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 <i>Chief Investment Officer, Investment Office, National University of Singapore</i>	Member	Reappointed on 1 Jul 2019
Phoon Chiong Tuck	Member	Reappointed on 1 Jul 2019

1.4 Board and Board Committee Meetings

The following matrices below shows the number of Board and Board Committee meetings held in FY2020, and the attendance of directors and co-opted members.

Directors' Attendance

Attendance at Board and Board Committee Meetings for Financial Year Ended 31 March 2021

Directors	Date of First Appointment to Board	Date of Last Re-appointment	Date of Retirement	Board		Executive Committee		Nomination and Remuneration Committee		Audit Committee		Development Committee		Acquisition Committee		Investment Committee		
Number of Meetings																		
				Held	Attended	Held	Attended		Held	Attended	Held	Attended	Held	Attended	Held	Attended	Held	Attended
Hsieh Fu Hua	01 Apr 2009	01 Jul 2019	30 Jun 2021	4	4	3	3		4	4	–	–	–	–	–	–	–	–
Jose Isidro N. (Lito) Camacho	01 Jul 2013	01 Jul 2019	30 Jun 2021	4	4	3	3		4	3	–	–	3	3	1	1	3	3
Chang Hwee Nee	01 Jul 2017	01 Jul 2019	–	4	4	–	–		–	–	4	4	–	–	–	–	–	–
Chew Choon Seng	01 Jan 2015	01 Jul 2019	–	4	4	3	3		4	4	4	4	–	–	–	–	–	–
Chong Siak Ching	15 Oct 2012	01 Jul 2019	–	4	4	3	3		–	–	–	–	3	3	–	–	–	–
Rosa Daniel	01 Mar 2013	01 Jul 2019	–	4	4	–	–		–	–	4	4	–	–	–	–	–	–
Jennie Chua	01 Jul 2017	01 Jul 2019	–	4	2	3	2		4	1	4	4	3	3	–	–	–	–
Goh Kok Huat	01 Jul 2019	–	–	4	4	–	–		–	–	4	4	–	–	–	–	3	3
Peter Ho	01 Oct 2020	–	–	2	2	1	1		1	1	–	–	–	–	–	–	–	–
Nur Hidayah Abu Bakar	01 Jul 2019	–	30 Jun 2021	4	4	–	–		–	–	–	–	3	2	–	–	–	–
Shareen Khattar	01 Jul 2017	01 Jul 2019	–	4	4	–	–		–	–	–	–	3	2	1	0	–	–
Apinan Poshyananda	01 Jul 2017	01 Jul 2019	30 Jun 2021	4	0	–	–		–	–	–	–	–	–	–	–	–	–
Doris Sohmen-Pao	01 Jul 2019	–	–	4	4	–	–		–	–	–	–	3	3	–	–	–	–
Tan Chorh Chuan	01 Jan 2019	01 Jul 2019	–	4	4	–	–		–	–	4	3	–	–	–	–	–	–
Whang Shang Ying	01 Jul 2018	01 Jul 2019	–	4	4	–	–		–	–	–	–	–	–	1	1	–	–

Co-Opted Members' Attendance

Attendance at Board Committee Meetings for Financial Year Ended 31 March 2021

Co-Opted Members	Date of First Appointment to Committee	Date of Last Re-appointment	Date of Retirement	Audit Committee		Acquisition Committee		Investment Committee	
				Number of Meetings					
				Held	Attended	Held	Attended	Held	Attended
Joselina Cruz	01 Jul 2017	01 Jul 2019	30 Jun 2021	–	–	1	1	–	–
Nicholas Kong	16 Jul 2015	01 Jul 2019	–	–	–	–	–	3	3
Luckana Kunavichayanont	01 Jul 2020	–	–	–	–	1	1	–	–
Kenson Kwok	25 Jul 2013	01 Jul 2019	–	–	–	1	1	–	–
Ahmad Mashadi	25 Jul 2013	01 Jul 2019	–	–	–	1	1	–	–
Phoon Chiong Tuck	16 Jul 2015	01 Jul 2019	30 Jun 2021	–	–	–	–	3	3
Mikke Susanto	01 Jul 2017	01 Jul 2019	–	–	–	1	1	–	–
Teo Han Wue	16 Jan 2009	01 Jul 2019	30 Jun 2021	–	–	1	1	–	–
Susie Wong	26 Aug 2019	–	–	–	–	1	1	–	–
Yeo Lian Sim	25 Jul 2013	01 Jul 2019	30 Jun 2021	4	4	–	–	–	–

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.

With the onset of the COVID-19 pandemic in FY2020, the management team had extensive strategic discussions with its Board to rethink and review its immediate and mid-term strategies, including reevaluating its role in society and sharpening its efforts in areas such as digital transformation and customer-experience to ensure its relevance in the society beyond the pandemic. The outcomes from these strategic reviews, including pivoting toward an integrated physical and digital experience and having an increased focus on art and wellness programmes and offerings, have been incorporated in the Gallery's immediate recovery plan as well as its mid-term plan.

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 in-depth focus group discussions (FGD) with key target segments to guide the design of signature exhibitions such as Small Big Dreamers and Gallery Children's Biennale. Feedback from families and children participating in the FGD guided the artwork selection that anchor the exhibition, and observations of their art engagement behaviours guided the design and development of the microsite, learning resources and related interactive activities. 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 by encouraging a culture of open dialogue and learning. As such, we have pledged our commitment with the Tripartite Alliance for Fair & Progressive Employment Practices (TAFEP) and formed a Diversity & Inclusion Group to promote diversity and inclusion in our workplace.

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 town halls and tea sessions to formal reviews. Grievance Handling, Prevention of Harassment and Discrimination 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 215 as of 31 March 2021), 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 other than [Adopt Now] via the Gallery website and app, as well as Giving.SG donation platforms. The Gallery also 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 partnership, legacy gift, art acquisition and adoption, as well as patron programmes, 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 donor relationships are managed by and/or channelled through the Partnership Development division. The Development Committee 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 does not compromise the integrity and artistic excellence of our exhibitions and programmes, and products and services provided by in-kind donors 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 2021

The directors present their statement to the members together with the audited financial statements for the financial year ending 31 March 2021.

In the opinion of the directors,

- a) the financial statements as set out on pages 128 to 149 are drawn up so as to give a true and fair view of the financial position of the Gallery as at 31 March 2021 and the financial performance, changes in funds and reserves and cash flows of the Gallery for the financial year covered by the financial statements; and
- b) at the date of this statement, there are reasonable grounds to believe that the Gallery will be able to pay its debts as and when they fall due.

DIRECTORS

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

Hsieh Fu Hua
Jose Isidro N. (Lito) Camacho
Chang Hwee Nee
Chew Choon Seng
Chong Siak Ching
Jennie Chua
Rosa Daniel
Goh Kok Huat
Nur Hidayah Abu Bakar
Peter Ho
Shareen Khattar
Apinan Poshyananda
Doris Sohmen-Pao
Tan Chorh Chuan
Wang 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 of the date of this report, the Gallery has a Board comprising fifteen (15) 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

As the Gallery turned five in a year that proved momentous for Singapore and the world, it continued to build on its achievements over the last five years and renewed its commitment to making art inclusive and accessible for everyone so that as many people as possible could come to appreciate and enjoy the value of art. During this period, the Gallery moved up the ranks from 32nd place to 20th place as the most visited museum in the world in The Art Newspaper's Annual Museum Attendance Survey.

With the temporary closure of the Gallery during the Circuit Breaker, the Gallery swiftly responded by introducing a range of digital experiences such as #GalleryAnywhere, its one-stop access to an array of rich digital content and virtual experiences, #SmallBigDreamers and GalleryKids! for the young to embrace the magical world of imagination, and Art + Live, a series of 30-minute tailor made workshops and performance tours conducted by interdisciplinary artists online. Recognising the healing power of art, the Gallery presented a range of Art X Wellness online programmes which helped participants feel calm, relaxed and inspired.

On 21 April 2020, in response to the COVID-19 situation, the Gallery launched #GalleryAnywhere, its one-stop access to an array of rich digital content and virtual experiences to keep both local and overseas audiences engaged and entertained with art. Whether they were looking to browse, watch, listen, play, or explore, there was something to enjoy – from virtual tours to insightful podcasts, educational and public programmes, and more. #GalleryAnywhere has allowed the Gallery to reach beyond the walls of the museum to engage new and existing audiences, both locally and overseas, and will continue to present fresh offerings even after COVID-19.

#SmallBigDreamersAtHome, the first online festival in Singapore for children to play, learn and create with art was launched in time for the June school holidays when families were home-bound. Launched on 1 June 2020, #SmallBigDreamersAtHome served up a series of fun and engaging activities for children aged six to twelve, featuring interactive games, and easy-to-follow, hands-on activities designed to let them unleash their inner artist while learning about artworks within the National Collection and beyond.

With the reopening of the museum, the public's confidence in having a safe and engaging experience at the Gallery was evident in the visitor numbers. Close to 80,000 visits were made to the Gallery from 1 August 2020 to 31 January 2021 as part of its free, one-year Gallery Insider membership promotion.

On 4 September 2020, *An Exercise of Meaning in a Glitch Season* by guest curator Syaheedah Iskandar featuring the works of 10 young Singapore-based artists was launched as part of the initiative *Proposals for Novel Ways of Being*. Visitors experienced diverse art works that drew them into poetic meditations on the present state of affairs in society and invited them to explore notions of caretaking and time in a world altered by the pandemic.

Proposals for Novel Ways of Being, an initiative co-developed with Singapore Art Museum, was an unprecedented collective response that spoke both to the resilience of the art ecology and to the continued relevance of artists in imagining and addressing the pressing concerns of today, and of tomorrow. It featured the works of over 170 local artists and cultural workers, including independent curators and emerging and established artists in Singapore.

The third edition of *Painting with Light*, the Gallery's festival of international films on art returned as a free online experience on 2 October 2020. The three-week festival featured a thoughtfully curated line-up of 20 Southeast Asian short films and full-length features, including seven local premieres. Together, this selection of stories explored the tangible and intangible aspects of home within a multitude of contexts, revealing the fragility of the concept itself – particularly in the face of ever-changing global and local environments.

On 3 November 2020, the Gallery kicked off the commemoration of its 5th anniversary with a diverse range of programmes and initiatives that ensured people from all walks of life were able to access art and its power to heal and provide respite. The anniversary programmes were planned around the pillars of inclusivity and solidarity in support of the nation during the challenging times of the pandemic.

On 27 November 2020, the Gallery presented its latest exhibition *Georgette Chen: At Home in the World*, a large-scale survey featuring 69 prominent works and 74 archival materials of one of Singapore's most celebrated modern artists. The retrospective paid tribute to Chen's appreciation for languages and their importance in understanding Singapore's richly textured culture through a multilingual audio tour in English, Chinese, Malay and Tamil, as well as family tours and storytelling sessions to reach an even wider audience more closely.

From 22-31 January 2021, the first “phygital” edition of the annual *Light to Night Festival* inspired audiences to forge deeper connections with art in new and engaging ways, and start the new year with hope and positivity under the festival theme “____-in-Progress.” In bringing the theme to life, the festival extended its reach beyond the Civic District for the first time ever through a progressive hybrid format. This new approach introduced audiences to an exciting blend of online, offline, and hybrid online-offline programmes. Alongside pilot initiatives premiered in this new edition, *Light to Night Festival 2021* also broadened its support for the local arts community through greater collaboration with local artists and the mentorship of art students.

Stories in Light, the Gallery's first virtual-only exhibition which featured the works of four modern Singaporean photographers was launched on #GalleryAnywhere in February 2021. It expanded the Gallery's line-up of 360° tour experiences of previous exhibitions *Suddenly Turning Visible: Art and Architecture in Southeast Asia (1969–1989)*, *Chua Soo Bin: Truths & Legends* and *Latiff Mohidin: Pago Pago*.

The Keppel Centre for Art Education continued to provide a safe yet imaginative space for young visitors and their families. Singapore artist Yeo Shih Yun transformed the Art Playscape into *My INK-credible Adventure*. Through a series of interactive kinetic zones, children were introduced to concepts of spontaneity, movement and gesture in the painting process. At the Ink Studio, children explore unusual tools, materials and processes in experimental ink painting. Despite restrictions caused by the pandemic, the Gallery continued to engage and nurture young minds through online resources. GalleryKids! was refreshed to offer new weekly home-based multimedia and hands-on activities. Education facilitators engaged in live discussions about art with over 16,000 students via online tours as part of the Gallery's museum-based learning programme, organised in conjunction with Ministry of Education (MOE).

Throughout the year, the Gallery continued to collaborate and partner with institutions and artists within the region. The Gallery co-organised an exchange on current research on conservation of works by Indonesian master Affandi as part of Indonesia's National Cultural Week 2020 with Galnas. It also partnered M+ Museum in Hong Kong for its M+ International programme in 2021 to discuss current issues museums are facing in the lead up to the museum's opening in late 2021.

The Gallery's long-term displays of Singapore and Southeast Asian art continued the museum's aim of deepening the understanding and appreciation of art from the region. Through the displays in the DBS Singapore Gallery and UOB Southeast Asia Gallery, visitors were able to learn about the key artists and artistic developments of the 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.

The Gallery continued to successfully develop its collection. The increased focus on diversity and inclusion was reflected in the acquisition of multiple seminal works by female artists, as well as works by Singapore artists of Malay and Indian heritage. Its acquisitions over the past year also saw a number of key installation and performance-based works from across the region from the 1970s to 1990s enter the Collection, marking a watershed period for the history of contemporary art in Southeast Asia.

Arrangements to enable directors to acquire shares and debentures

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

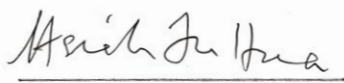

Directors' interests in shares or debentures

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

Independent Auditor

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

On behalf of the Board of Directors

	
_____ Hsieh Fu Hua Chairman	_____ Chong Siak Ching Director

23 June 2021

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

For the financial year ended 31 March 2021

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 2021 and of the financial performance, changes in funds and reserves 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 2021;
- the balance sheet as at 31 March 2021;
- the statement of changes in funds and reserves 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.

PricewaterhouseCoopers LLP

PricewaterhouseCoopers LLP
Public Accountants and Chartered Accountants
Singapore, 23 June 2021

STATEMENT OF COMPREHENSIVE INCOME

For the financial year ended 31 March 2021

	Note	General funds		Endowment fund		Total	
		2021	2020	2021	2020	2021	2020
		\$	\$	\$	\$	\$	\$
Income							
Contribution and cash donations		1,908,687	2,622,675	-	-	1,908,687	2,622,675
Donations-in-kind		2,429,132	2,379,216	-	-	2,429,132	2,379,216
Rental income		2,818,791	4,683,546	-	-	2,818,791	4,683,546
Admission fees		443,534	1,879,214	-	-	443,534	1,879,214
Interest income		50,178	561,669	152,211	-	202,389	561,669
Carpark collection		360,207	464,786	-	-	360,207	464,786
Other income	4	1,076,005	589,442	-	-	1,076,005	589,442
		9,086,534	13,180,548	152,211	-	9,238,745	13,180,548
Expenditure							
- Employee compensation	5	(20,044,133)	(22,127,947)	-	-	(20,044,133)	(22,127,947)
- Staff welfare and development		(1,188,629)	(1,027,125)	-	-	(1,188,629)	(1,027,125)
- Recruitment expenses		(4,388)	(10,017)	-	-	(4,388)	(10,017)
- Exhibition expenses		(2,607,695)	(2,408,084)	-	-	(2,607,695)	(2,408,084)
- Art handling services		(1,101,138)	(2,141,406)	-	-	(1,101,138)	(2,141,406)
- Art acquisition expenses		-	(405,563)	-	-	-	(405,563)
- Supplies and materials		(225,402)	(367,248)	-	-	(225,402)	(367,248)
- Programme expenses		(2,299,309)	(3,190,746)	-	-	(2,299,309)	(3,190,746)
- Publication expenses		(285,151)	(217,516)	-	-	(285,151)	(217,516)
- Consultancy and professional fees		(262,461)	(322,288)	-	-	(262,461)	(322,288)
- Visitor experience expenses		(3,158,868)	(4,557,874)	-	-	(3,158,868)	(4,557,874)
- Publicity and public relations		(1,830,053)	(1,566,811)	-	-	(1,830,053)	(1,566,811)
- Repairs and maintenance		(6,837,604)	(8,276,464)	-	-	(6,837,604)	(8,276,464)
- Utilities		(1,240,210)	(1,329,244)	-	-	(1,240,210)	(1,329,244)
- Security services		(1,894,179)	(2,079,049)	-	-	(1,894,179)	(2,079,049)
- IT expenses		(5,986,760)	(5,790,356)	-	-	(5,986,760)	(5,790,356)
- Travel, transport, postages and communications		(152,631)	(754,346)	-	-	(152,631)	(754,346)
- Other services and fees		(1,388,147)	(1,961,079)	-	-	(1,388,147)	(1,961,079)
- Rental expenses		(8,605,368)	(8,499,010)	-	-	(8,605,368)	(8,499,010)
- Depreciation of plant and equipment	10	(3,382,853)	(3,176,535)	-	-	(3,382,853)	(3,176,535)
- GST input tax		(1,362,286)	(1,773,687)	-	-	(1,362,286)	(1,773,687)
- Impairment loss on financial assets		(114,423)	(263,209)	-	-	(114,423)	(263,209)
- Others		(310,901)	(122,174)	-	-	(310,901)	(122,174)
Total expenditure		(64,282,589)	(72,367,778)	-	-	(64,282,589)	(72,367,778)
Fair value gain on financial assets at fair value through profit or loss	9	9,304,282	146,058	1,712,429	-	11,016,711	146,058
(Deficit)/surplus before grants		(45,891,773)	(59,041,172)	1,864,640	-	(44,027,133)	(59,041,172)
Grants							
- Deferred capital grants amortised	16	812,278	599,845	-	-	812,278	599,845
- Grants received from Government	14	50,729,517	49,497,627	-	-	50,729,517	49,497,627
- Grants received from others	14	7,873,985	10,150,344	-	-	7,873,985	10,150,344
		59,415,780	60,247,816	-	-	59,415,780	60,247,816
Net surplus and total comprehensive income		13,524,007	1,206,644	1,864,640	-	15,388,647	1,206,644

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

BALANCE SHEET

As at 31 March 2021

	Note	2021 \$	2020 \$
ASSETS			
Current assets			
Cash and cash equivalents	7	59,423,319	83,116,835
Other receivables	8	4,026,621	9,203,953
Financial assets at fair value through profit or loss	9	110,714,995	60,084,344
		<u>174,164,935</u>	<u>152,405,132</u>
Non-current assets			
Plant and equipment	10	8,602,733	11,569,206
		<u>8,602,733</u>	<u>11,569,206</u>
Total assets		<u>182,767,668</u>	<u>163,974,338</u>
LIABILITIES			
Current liabilities			
Other payables	13	8,815,939	9,832,762
Grants received in advance	14	28,605,101	29,664,101
Deferred donations	15	21,391,044	20,513,960
		<u>58,812,084</u>	<u>60,010,823</u>
Non-current liabilities			
Deferred capital grants	16	2,107,495	2,483,923
Other payables	13	477,169	497,319
		<u>2,584,664</u>	<u>2,981,242</u>
Total liabilities		<u>61,396,748</u>	<u>62,992,065</u>
NET ASSETS		<u>121,370,920</u>	<u>100,982,273</u>
FUNDS AND RESERVES			
Accumulated Surplus			
- General funds		114,506,280	100,982,273
Endowment fund	17	6,864,640	-
TOTAL FUNDS AND RESERVES		<u>121,370,920</u>	<u>100,982,273</u>

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

STATEMENT OF CHANGES IN FUNDS AND RESERVES

For the financial year ended 31 March 2021

	Accumulated surplus – General funds \$	Endowment fund \$	Total \$
2021			
Beginning of financial year	100,982,273	-	100,982,273
Grants specified to fund the Gallery's endowment	-	5,000,000	5,000,000
Total comprehensive income	13,524,007	1,864,640	15,388,647
End of financial year	<u>114,506,280</u>	<u>6,864,640</u>	<u>121,370,920</u>
2020			
Beginning of financial year	99,775,629	-	99,775,629
Total comprehensive income	1,206,644	-	1,206,644
End of financial year	<u>100,982,273</u>	<u>-</u>	<u>100,982,273</u>

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

STATEMENT OF CASH FLOWS

For the financial year ended 31 March 2021

	Note	2021 \$	2020 \$
Cash flows from operating activities			
Deficit before grants		(44,027,133)	(59,041,172)
- Depreciation of plant and equipment		3,382,853	3,176,535
- Loss on disposal of plant and equipment		-	14,121
- Donations income		(1,908,687)	(2,622,675)
- Interest income		(202,389)	(561,669)
- Impairment loss on financial assets		114,423	263,209
- Recovery of receivables written off		(190,000)	-
- Fair value gain on financial assets at fair value through profit or loss		(11,016,711)	(146,058)
		(53,847,644)	(58,917,709)
Changes in working capital:			
- Other receivables		(702,469)	1,923,937
- Other payables		(1,036,973)	(515,266)
Net cash used in operating activities		(55,587,086)	(57,509,038)
Cash flows from investing activities			
Interest received		96,385	854,345
Product development loan repaid by third party		-	90,000
Additions to plant and equipment		(360,752)	(1,308,064)
Disposal of plant and equipment		-	12,985
(Purchase)/sale of financial assets at fair value through profit or loss		(39,613,940)	3,618,135
Net cash (used in)/provided by investing activities		(39,878,307)	3,267,401
Cash flows from financing activities			
Grants received		68,986,106	56,402,914
Cash donations received		2,785,771	1,946,287
Net cash provided by financing activities		71,771,877	58,349,201
Net (decrease)/increase in cash and cash equivalents		(23,693,516)	4,107,564
Cash and cash equivalents at beginning of financial year		83,116,835	79,009,271
Cash and cash equivalents at end of financial year	7	59,423,319	83,116,835

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

NOTES TO THE FINANCIAL STATEMENTS

For the financial year ended 31 March 2021

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 2020

On 1 April 2020, 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.

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*

Defined contribution plans are post-employment benefit plans under which the Gallery pays fixed contributions into separate entities such as The Central Provident Fund on a mandatory, contractual or voluntary basis. The Gallery has no further payment obligations once the contributions have been paid.

(b) *Employee leave entitlement*

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

2.4 Leases

(a) *When the Gallery is the lessee*

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

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 cost 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.

(c) When the Gallery is the lessor – Subleases

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 and fittings	8 years
Mechanical and electrical equipment	8 years
Machinery and equipment	8 years
Health and 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, recoverable amount (i.e. the higher of the fair value less cost to sell and the value-in-use) is determined on an individual asset basis unless the asset does not generate cash flows that are largely independent of those from other assets. If this is the case, the recoverable amount is determined for the cash-generating unit (CGU) to which the asset belongs.

If the recoverable amount of the asset or CGU is estimated to be less than its carrying amount, the carrying amount of the asset is reduced to its recoverable amount.

The difference between the carrying amount and recoverable amount is recognised as an impairment loss in profit or loss.

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

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

2.7 Cash and cash equivalents

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

2.8 Financial assets

The 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 instruments

Debt instruments of the Gallery mainly comprise 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.

Equity investments

The Gallery subsequently measures all its equity investments at their fair values. Equity instruments are classified as FVPL with movements in their fair values recognised in profit or loss in the period in which the changes arise and presented in "fair value gain on financial assets at fair value through profit or loss".

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, 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 Endowment fund

The Gallery establishes an Endowment Fund to ensure its long-term financial sustainability. Government grants which are specified to fund the Gallery's endowment are taken directly to the endowment fund account. Income and expenditure arising from the management of the endowment fund are taken to the statement of comprehensive income of the endowment fund.

2.11 Other payables

Other payables represent liabilities for goods and services provided to the Gallery prior to the end of the 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). Otherwise, 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.

2.12 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.

2.13 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 2021, the Gallery has 3 (2020: 3) members.

4. OTHER INCOME

	2021 \$	2020 \$
Miscellaneous income from tenants	200,297	302,025
Government subsidies – wage credit scheme	323,986	106,328
Publication income	59,724	38,804
Recovery of receivables written off	190,000	-
Others	301,998	142,285
	1,076,005	589,442

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 was extended for three years, from 1 January 2018 to 31 December 2020, and further extended for one year, from 1 January 2021 to 31 December 2021, and the entitlement would depend on fulfilment of conditions stated in the scheme.

5. EMPLOYEE COMPENSATION

	2021 \$	2020 \$
Wages and salaries	17,644,590	19,581,367
Employer's contribution to Central Provident Fund	2,399,543	2,546,580
	20,044,133	22,127,947

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

	2021 \$	2020 \$
Cash and bank balances	36,323,319	53,116,835
Short-term bank deposits	23,100,000	30,000,000
	59,423,319	83,116,835

Short-term bank deposits as at 31 March 2021 will mature on varying dates within 3 months (2020: 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 0.12% (2020: 1.28%) per annum.

8. OTHER RECEIVABLES

	2021 \$	2020 \$
Current		
Other receivables ⁽¹⁾	3,604,272	9,052,810
Less: Allowance for impairment of receivables		
– Other receivables (Note 21(b))	(12,274)	(73,209)
Other receivables – net	3,591,998	8,979,601
 Amount due from third party ⁽²⁾	 -	 190,000
Less: Allowance for impairment of receivables		
– Amount due from third party (Note 21(b))	-	(190,000)
Amount due from third party – net	-	-
 Deposits	 10,180	 12,110
Prepayments	424,443	212,242
	4,026,621	9,203,953

⁽¹⁾ Included in Other receivables is an estimated amount of \$251,642 (2020: \$1,024,054) that relates to the Jobs Support Scheme ("JSS") and \$59,442 (2020: \$nil) relating to the Jobs Growth Incentive ("JGI").

The JSS 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 January 2021 to March 2021, subject to approval by the relevant authority.

The JGI is a temporary scheme introduced in August 2020 to encourage firms to hire local employees. Under the JGI, the Gallery will receive cash grants in relation to the gross monthly wages of eligible employees for the months of December 2020 to March 2021, subject to approval by the relevant authority.

⁽²⁾ The amount due from third party is a loan for product development of the Gallery proprietary products for the museum shop. The loan is interest-free and repayable through monthly instalments up to 1 January 2021.

9. FINANCIAL ASSETS AT FAIR VALUE THROUGH PROFIT OR LOSS

	2021 \$	2020 \$
<i>Designated at fair value on initial recognition</i>		
- Fixed income funds	79,579,501	60,084,344
- Equity funds	31,135,494	-
	110,714,995	60,084,344

The financial assets designated as at fair value through profit or loss are managed by external fund managers 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 \$11,016,711 (2020: \$146,058).

10. PLANT AND EQUIPMENT

	<u>Leasehold improvement</u>	<u>Computers</u>	<u>Office equipment</u>	<u>Audio visual equipment</u>	<u>Furniture & fittings</u>	<u>Mechanical & electrical equipment</u>	<u>Machinery & equipment</u>	<u>Health and safety equipment</u>	<u>Total</u>
	\$	\$	\$	\$	\$	\$	\$	\$	\$
2021									
<i>Cost</i>									
Beginning 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
Additions	-	213,370	-	25,459	27,744	89,950	59,857	-	416,380
End of financial year	571,243	1,582,429	60,602	2,598,023	17,779,738	801,714	586,995	187,164	24,167,908
<i>Accumulated depreciation</i>									
Beginning 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
Depreciation charge	186,389	269,585	5,504	497,686	2,219,288	93,593	73,375	37,433	3,382,853
End of financial year	396,428	1,271,980	50,667	2,481,255	10,711,565	194,426	336,618	122,236	15,565,175
<i>Net book value</i>									
End of financial year	174,815	310,449	9,935	116,768	7,068,173	607,288	250,377	64,928	8,602,733
2020									
<i>Cost</i>									
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
Disposals	-	(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
<i>Accumulated depreciation</i>									
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	199,136	8,567	512,862	2,169,405	56,946	65,892	38,368	3,176,535
Disposal	-	(326,179)	-	(3,984)	(19,367)	-	-	-	(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
<i>Net book value</i>									
End of financial year	361,204	366,664	15,439	588,995	9,259,717	610,931	263,895	102,361	11,569,206

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.

Under the tenancy agreement, the future lease payments are covered under rental subvention provided by the Government until the end of the lease term, on 31 October 2022. Accordingly, no right-of-use asset or lease liability is recognised.

	2021	2020
	\$	\$
(a) Lease expense not capitalised in lease liabilities		
Lease expense – short-term leases	266,869	21,312
Lease expense – low-value leases	7,197	9,252
Lease under rental subvention	8,605,368	8,499,010
Total	8,879,434	8,529,574
(b) Total cash outflow for all the leases for the financial year ended 31 March 2021 was \$274,066 (2020: \$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 2021 was \$2,818,791 (2020: \$4,683,546), of which \$275,019 (2020: \$342,257) relates to variable lease payments that do not depend on an index or rate.

During the current financial year, the Gallery provided four months of rent waivers for qualifying tenants from April 2020 to July 2020 amounting to \$666,318, of which two and a half months of the waivers amounting to \$416,449 was reimbursed by MCCY. These amounts are included in Rental income in the Statement of Comprehensive Income for the financial year ended 31 March 2021.

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

	2021	2020
	\$	\$
Less than one year	1,243,061	2,536,797
One to two years	-	1,283,058
Total undiscounted lease payment	1,243,061	3,819,855

13. OTHER PAYABLES

	2021	2020
	\$	\$
Current		
Other payables	1,329,594	3,586,787
Deposits from tenants	180,332	289,377
Advances received	316,115	508,238
Accrued operating expenses	6,989,898	5,448,360
	8,815,939	9,832,762

Non-current

Deposits from tenants	477,169	497,319
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The carrying amount of non-current deposits from tenants approximate their fair values.

14. GRANTS RECEIVED IN ADVANCE

	2021	2020
	\$	\$
Beginning of financial year	29,664,101	29,961,010
Additions ⁽¹⁾	63,132,563	61,468,125
Transferred to deferred capital grants (Note 16)	(435,850)	(2,117,063)
Transferred to endowment fund (Note 17)	(5,000,000)	-
Transferred to income statement ⁽²⁾	(58,755,713)	(59,647,971)
End of financial year	28,605,101	29,664,101

⁽¹⁾ Includes grant receivable for the Jobs Support Scheme amounting to \$251,642 (2020: \$1,024,054) and Jobs Growth Incentive amounting to \$59,442 (2020: \$nil) (Note 8).

⁽²⁾ Includes operating grant and rental subvention from MCCY amounting to \$42,124,149 and \$8,605,368 in 2021 (2020: \$40,998,617 and \$8,499,010). These are presented as "Grants received from Government" in the statement of comprehensive income. It also includes "Grant received from others" amounting to \$7,873,985 (2020: \$10,150,344).

15. DEFERRED DONATIONS

	2021	2020
	\$	\$
Beginning of financial year	20,513,960	21,190,349
Additions	1,989,065	1,691,715
Transferred to income statement	(1,111,981)	(2,368,104)
End of financial year	21,391,044	20,513,960

16. DEFERRED CAPITAL GRANTS

	2021 \$	2020 \$
Beginning of financial year	2,483,923	966,705
Transferred from Government grants (Note 14)	435,850	2,117,063
Amortised to income statement	(812,278)	(599,845)
End of financial year	<u>2,107,495</u>	<u>2,483,923</u>

17. ENDOWMENT FUND

	2021 \$	2020 \$
Beginning of financial year	-	-
Grants specified to fund the Gallery's endowment (Note 14)	5,000,000	-
Interest income	152,211	-
Fair value gain on financial asset at fair value through profit or loss	1,712,429	-
End of financial year	<u>6,864,640</u>	<u>-</u>

Represented by:

Current assets

Financial assets at fair value through profit or loss	6,712,429	-
Cash and cash equivalents	152,211	-
Total assets	<u>6,864,640</u>	<u>-</u>

18. 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.

	2021 \$	2020 \$
Assets		
Cash and cash equivalents	<u>2,256,018</u>	<u>3,094,921</u>
Liabilities		
Grants received in advance	<u>2,256,018</u>	<u>3,094,921</u>
Net assets	<u>-</u>	<u>-</u>

19. 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 \$2,265,206 (2020: \$1,642,161) in the current financial year.

20. RELATED PARTY TRANSACTIONS

(a) During the year, the Gallery received donations of \$96,000 (2020: \$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:

	2021 \$	2020 \$
Short-term employee benefits	3,270,728	3,297,326
Post-employment benefits	174,425	154,312
	<u>3,445,153</u>	<u>3,451,638</u>

Number of key managements who each receives remuneration exceeding \$100,000 by remuneration bands, excluding 14 (2020: 13) directors who do not receive remuneration from the Gallery, is as follows:

	2021	2020
\$700,000 to below \$800,000	-	1
\$600,000 to below \$700,000	1	-
\$400,000 to below \$500,000	1	1
\$300,000 to below \$400,000	1	2
\$200,000 to below \$300,000	6	4
\$100,000 to below \$200,000	3	3
	<u>12</u>	<u>11</u>

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 and equity 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. External fund managers manage the investments for the Gallery in accordance with a Board approved investment mandate.

If prices of the fixed income and equity funds had changed by 4% (2020: 3%) with all other variables including tax rate being held constant, the effects on deficit before grants would have varied by \$4,428,600 (2020: \$1,862,615) for the financial year ended 31 March 2021.

(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 2021 and 31 March 2020 are set out as follows:

	2021 \$	2020 \$
Current	2,380,611	5,767,074
Past due < 3 months	325,735	232,910
Past due 3 to 6 months	275,642	13,307
Past due over 6 months ⁽¹⁾	620,190	2,978,420
	3,602,178	8,991,711

⁽¹⁾ Includes grant receivable from MCCY for expenditures incurred for Singapore-France project in FY15 to FY17, amounting to \$nil as at 31 March 2021 (2020: \$2,819,152).

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

	2021 \$	2020 \$
Current	-	150,000
Past due < 3 months	-	38,515
Past due 3 to 6 months	-	74,694
Past due over 6 months	12,274	-
	12,274	263,209
Less: Allowance for impairment	(12,274)	(263,209)
	-	-
Beginning of financial year	(263,209)	-
Allowance made	(114,423)	(263,209)
Write-off doubtful debt	365,358	-
End of financial year	(12,274)	(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 2021 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 1 year \$	Between 1 and 5 years \$
At 31 March 2021		
Other payables	8,411,938	477,169
At 31 March 2020		
Other payables	9,290,704	497,319

(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).

	<u>Level 1</u>	<u>Level 2</u>
	\$	\$
2021		
Financial assets at fair value through profit or loss	-	110,714,995
2020		
Financial assets at fair value through profit or loss	-	60,084,344

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:

	2021	2020
	\$	\$
Financial assets at fair value through profit or loss	110,714,995	60,084,344
Financial assets at amortised cost	63,025,497	92,108,546
Financial liabilities at amortised cost	8,889,107	9,788,023

22. NEW OR REVISED ACCOUNTING STANDARDS AND INTERPRETATIONS

Certain new accounting standards and interpretations have been published that are not mandatory for 31 March 2021 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. 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 23 June 2021.

ANNEX

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IT & DIGITAL ADVISORY PANEL

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.

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	Independent Director, Grant Thornton International Ltd (UK)
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

MARKETING ADVISORY PANEL

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; and
- Link the management to networks or contacts in the industry that can help promote the Gallery and its objectives.

Appointment term: 1 November 2018 – 30 June 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

MUSEUM EDUCATION ADVISORY PANEL

The role of the Museum Education Advisory Panel is to:

- Provide advice, insight and feedback on pedagogical and strategic developments in art and museum education, locally and internationally;
- Review and advise on education resources and programmes;
- Advise on the training of museum education facilitators on learning about, through and beyond the visual arts; and
- Advise and facilitate partnerships for educative research projects.

Appointment term: 1 July 2018 – 30 June 2020

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

Appointment term: 1 July 2019 – 30 June 2021

Nur Hidayah	Dean, Faculty of Design with LASALLE College of the Arts
Doris Sohmen-Pao	Member of the Board of Trustee, Princeton University (June 2015–June 2019) Board of Governors, United World College of Southeast Asia (April 2012–January 2019)

Appointment term: 1 July 2020 – 30 June 2022

Doris Sohmen-Pao (Chair)	Chief Executive Officer, Human Capital Leadership Institute
Nur Hidayah	Dean, Faculty of Design with LASALLE College of the Arts
Tan Oon Seng	Centre Director, Centre for Research in Child Development, National Institute of Education
Clifford Chua	Academy Principal for Singapore Teachers’ Academy for the Arts (STAR)
Jacqueline Chung	Senior Principal & Academic Director, Anglican Preschool Services (formerly St James Preschool Services); and ECDA Fellow
Kuik Shiao-Yin	Director & Co-founder of The Thought Collective
Clara Lim-Tan (Appointed on 9 February 2021)	Director, Arts Education, Student Development Curriculum Division, Ministry of Education
Aprina Murwanti	Senior Lecturer of Visual Art Education at Universitas Negeri Jakarta
Audrey Phng	Founding Member, Art Outreach Singapore & Managing Director, Asian Art Options
Tan Zi Xi	Artist / Adjunct Lecturer at Nanyang Academy of Fine Arts – Design & Media
Valarie Wilson (Retired on 20 November 2020)	Director of Art Education, Ministry of Education

RESEARCH PANEL

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; and
- Facilitate access to international networks of artists, curators, researchers, collectors and relevant institutions to further the Gallery’s vision and mission.

Appointment term: 1 November 2019 – 30 November 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 and Professor, School of Art, Design and Media, Nanyang Technological University
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

NEW ACQUISITIONS

Purchases	<i>Ptejna Pangka Pangkoen Phal Ratuv Pramng Oy Paan 100%</i> (Commit to Create 100% Harvest During the Dry Season) 1983, remade 2019 Oil on canvas 120.1 x 90.2 cm 2020-00265
Paisal Theerapongvisanuporn <i>Music, Lives and Peasants</i> 1981 Oil on canvas 116.4 x 116.5 cm 2020-00046	
Georgette Chen <i>Nude Woman</i> 1932 Oil on canvas 71.5 x 53.5 cm 2020-00222	Tang Chang <i>Untitled</i> 1984 Black marker on glossy card 17.4 x 22 cm 2020-00266
FX Harsono <i>What Would You Do If These Crackers Were Real Pistols?</i> 1977–2019 Pistol crackers, pistol cracker mould, gas stove and instructions Dimensions variable 2020-00224	<i>Khrai khue prachachon? Khrai khue Communists?</i> (Who are the people? Who are the communists?) 1984 Black permanent marker on glossy card 17.3 x 22.1 cm 2020-00267
Pech Song <i>7 Makara 1979 - 7 Makara 1984</i> (7 January 1979 - 7 January 1984) 1983, remade 2019 Oil on canvas 90.2 x 120 cm 2020-00262	<i>Untitled</i> 1980 Purple marker on glossy paper 22.9 x 23.3 cm 2020-00268
<i>Sampandhabhap Kammakar Kasikar Kangdab Bannavant</i> (Alliance of Workers, Peasants, Soldiers and Intellectuals) c. 1980–1985, remade 2019 Oil on canvas 120 x 90.3 cm 2020-00263	<i>Untitled</i> 1980 Purple marker on glossy paper 23.4 x 23.4 cm 2020-00269
<i>7 Makara Maha Jog Jay</i> (7 January Victory Day) c. 1980–1985, remade 2019 Oil on canvas 90.2 x 120 cm 2020-002634	<i>tee pipitapan hor sin haeng chart</i> (at the National Museum) 1980 Red marker on glossy paper 23.4 x 23 cm 2020-00270
	<i>Ratthaban Chedi</i> (Stupa government) 1979 Red marker on glossy paper 32.9 x 19.2 cm 2020-00271

<i>Untitled</i> 1978 Violet gel pen on glossy card 15.3 x 14.4 cm 2020-00272	<i>Untitled</i> 1980 Purple marker on glossy card 26.5 x 26.8 cm 2020-00273	<i>Untitled</i> 1978 Violet gel pen on glossy card 14.3 x 15.4 cm 2020-00274
	<i>Untitled</i> 1969 Black ball point pen on glossy card 15.5 x 18.2 cm 2020-00275	
Pramuan Burusphat <i>Ideal Symmetrical System</i> 1978 Gelatin silver print 36.1 x 43.2 cm (each part) 2020-00276	<i>Figure in Chrome</i> 1977 Gelatin silver print 14.5 x 21.4 cm (each part) 2020-00277	<i>Conceptual Art: Folk-Thai-Time</i> 1986 Type C print mounted on paper 100 x 61 cm (each part) 2020-00278
<i>Autobiographical Images #1</i> 1978 Kwik print 23.1 x 27.9 cm 2020-00279		

<i>Autobiographical Images #10</i> 1978 Kwik print 30.4 x 37.9 cm 2020-00280	<i>Autobiographical Images #11</i> 1978 Kwik print 30.5 x 34.1 cm 2020-00281	<i>Autobiographical Images #28</i> 1978 Kwik print 33.5 x 39.8 cm 2020-00282
<i>Self-References</i> 1980–1989 Collage 51.5 x 42.6 cm 2020-00283	Solamalay Namasivayam <i>Nama '97</i> 1997 Charcoal and coloured pastel on paper 89 x 120 cm 2020-00284	<i>Untitled</i> Undated Charcoal, brown and white pastel on paper 119 x 89.5 cm 2020-00285
<i>Nama '96</i> 1996 Charcoal, pastel, gouache on paper 109 x 78.5 cm 2020-00286	<i>Untitled</i> Undated Charcoal on paper 91 x 61 cm 2020-00287	<i>Untitled</i> Undated Charcoal on paper 91 x 61 cm 2020-00288

<i>Untitled</i> Undated Ink and white pastel on paper 76 x 55.5 cm 2020-00289	<i>Untitled</i> Undated Ink on paper 59 x 84 cm 2020-00290	<i>Graphite Drawing on nude '02</i> 2002 Ink on paper 86 x 86 cm 2020-00291
Chong Fah Cheong <i>Wavelength</i> 1985 Teak 219 x 17 x 5 cm 2020-00347	Apinan Poshyananda <i>How to Explain Art to a Bangkok Cock</i> 1985 Painted crates, LCD monitors 270 x 360 x 50 cm 2020-00348	Low Kway Song <i>Thai Pyramid Temple</i> 1923 Oil on canvas 46.2 x 60 cm 2020-00349
<i>Sultan in His Chambers</i> c. 1930s Oil and pastel on paper 33 x 24.5 cm 2020-00350	Thomas Yeo <i>Yellow Rider</i> 1967 Acrylic on canvas 125.4 x 100 cm 2020-00351	

Amanda Heng <i>I Remember...</i> First presented in 2005 Photograph, video interviews, archival documents Dimensions variable 2020-00352	<i>Let's Chat</i> 1996–Ongoing Performance Duration Variable, minimum 2 hours 2020-00353	Felice Beato <i>Photography Album (1)</i> c. 1886–1900 57 albumen prints 30 x 46 x 2.5 cm 2020-00415
<i>Photography Album (2)</i> c. 1886–1900 46 albumen prints 30 x 46 x 2.5 cm 2020-00416	M.T. Hla <i>Not titled (Riverside Village Scene)</i> c. 1920s–1930s Watercolour on paper 28.5 x 41.1 cm 2020-00417	<i>Not titled (Bupaya Pagoda, Bagan)</i> c. 1920s–1930s Watercolour on paper 17.7 x 23.3 cm 2020-00418
<i>Not titled (Bagan Riverside)</i> c. 1920s–1930s Watercolour on paper 18.9 x 25 cm 2020-00419	<i>Not titled (At the Shwedagon Pagoda)</i> c. 1920s–1930s Watercolour on paper 21.3 x 16.8 cm 2020-00420	

<p><i>The Platform on Shwedagon Pagoda</i> c. 1920s–1930s Watercolour on paper 20 x 14.9 cm 2020-00421</p>	<p>Thet U Ba <i>River Gorge</i> 1937 Watercolour on paper 25.2 x 32.6 cm 2020-00430</p>	<p><i>Batavia</i> 1934 Pastel on paper 23.5 x 33.3 cm 2020-00439</p>	<p>Nguyễn Minh Thành <i>Rice Paddy</i> 1999 Acrylic on black cotton, acrylic on yellow cotton, acrylic on lilac wallpaper 440 x 536 cm 2020-00492</p>	<p>Phaptawan Suwannakudt <i>Nariphon I</i> 1996 Acrylic and gold leaf on silk 154 x 72 cm 2020-00547</p>	<p><i>Een Boekje met Houtsneden</i> 1905 Paper 34.5 x 26.4 x 1.8 cm 2020-00555</p>
<p><i>Not titled (Riverside Village Scene)</i> c. 1920s–1930s Watercolour on paper 14.8 x 19.9 cm 2020-00422</p>	<p>Emiria Sunassa <i>Pucuk Layu</i> (Wilting Stamen), also known as <i>Balinese Prince</i> c. 1940s Oil on board 48.3 x 29.6 cm 2020-00431</p>	<p><i>Batavia</i> 1934 Pastel on paper 23.5 x 31.4 cm 2020-00440</p>	<p><i>Not titled (who is that singing up there in the sky?)</i> 1994 Watercolour and ink on Vietnamese paper 62 x 246 cm 2020-00493</p>	<p><i>Nariphon II</i> 1996 Acrylic and gold leaf on silk 90.8 x 151.7 cm 2020-00548</p>	<p><i>Zwerftochten op Bali</i> 1910 Paper 32.8 x 27 x 2.5 cm 2020-00556</p>
<p><i>Not titled (Mandalay Palace and Moat)</i> c. 1920s–1930s Watercolour on paper 15.9 x 21.4 cm 2020-00423</p>	<p><i>Balinese Dancer</i>, also known as <i>Mario Penari Bali</i> c. 1940–1946 Oil on board 59 x 75 cm 2020-00432</p>	<p>Khairul Anwar Salleh <i>A Study of 3 Thermos Flasks</i> 1990 Mixed media on canvas (acrylic, ink, coloured markers, pen) 84 x 79.8 cm 2020-00485</p>	<p>Nguyễn Văn Cường <i>Not titled</i> 1997 Ink on Vietnamese paper mounted on cardboard 60.8 x 79.7 cm 2020-00494</p>	<p><i>My Mother was a Nun I</i> 1998 Acrylic on canvas 121 x 120 cm 2020-00549</p>	<p><i>Twee honderd Etsen en Houtsneden</i> 1912 Paper 28.7 x 22.7 x 1.5 cm 2020-00557</p>
<p><i>Burmese Gentleman</i> c. 1920s–1930s Watercolour on paper 20 x 14.9 cm 2020-00424</p>	<p><i>Moonlight Bathing</i> c. 1940s Oil on board 47.8 x 74 cm 2020-00433</p>	<p>Saya Myit <i>Port Scene</i> c. 1920s–1930s Oil on canvas 61.5 x 75.5 cm 2020-00486</p>	<p>Nguyễn Văn Cường <i>Not titled</i> 1997 Ink on Vietnamese paper mounted on cardboard 60.8 x 79.7 cm 2020-00494</p>	<p><i>My Mother was a Nun II</i> 1998 Acrylic on hemp 143 x 44.7 cm 2020-00550</p>	<p><i>Kunstzaal Kleykamp</i> 1924 Paper 28.3 x 22.8 x 0.5 cm 2020-00558</p>
<p><i>Untitled</i> c. 1920s–1930s Watercolour on paper 25.4 x 17.9 cm 2020-00425</p>	<p>Yazaki Chiyoji <i>Singapore (Esplanade)</i> 1926 Pastel on paper 32.5 x 24.3 cm 2020-00434</p>	<p>Nyein Chan Su <i>Portrait in Black</i> 2012 Acrylic on inkjet print on vinyl 136.5 x 167 cm 2020-00487</p>	<p><i>Not titled</i> 1996 Ink and watercolour on Vietnamese paper mounted on cardboard 79.5 x 60.5 cm 2020-00495</p>	<p>Roberto Chabet <i>Waves</i> c. 1972 Acrylic-painted plywood 1440 x 240 x 34 cm 2020-00551</p>	<p><i>Heilige Steden, Engelse Indien</i> 1924 Paper 32.9 x 26.5 x 1 cm 2020-00559</p>
<p><i>Untitled</i> c. 1920s–1930s Watercolour on paper 25.4 x 17.7 cm 2020-00426</p>	<p><i>Singapore (Tanjong Katong)</i> 1933 Pastel on paper 33.2 x 24.2 cm 2020-00435</p>	<p><i>Guardian</i> 2012 Acrylic on inkjet print on vinyl 121 x 91 cm 2020-00488</p>	<p><i>Not titled (R U OK?)</i> 1997 Ink on brown wrapping paper mounted on a paper roll 94.2 x 39 cm 2020-00496</p>	<p><i>Kite Traps</i> 1973, remade 2015 Rubber strips, wooden frames 183 x 92 x 5 cm (each part, total 2 parts) 30 x 30 x 5 cm (each part, total 6 parts) 2020-00553</p>	<p><i>Zwerftocht door Timor en Onderhoorigheden</i> 1925 Paper 32.9 x 26.6 x 2.3 cm 2020-00560</p>
<p>Saya Saung <i>Mandalay Monastery</i> c. 1920s–1930s Watercolour on paper 25.4 x 34.2 cm 2020-00427</p>	<p><i>Java</i> 1934 Pastel on paper 32.6 x 44.5 cm 2020-00436</p>	<p>Tân Trương <i>I Want You</i> 1993 Oil on canvas, painted metal chain 89.5 x 200 cm 2020-00489</p>	<p>Nguyễn Quang Huy <i>Not titled</i> 1997 Ink on Vietnamese paper 70.2 x 52.6 cm 2020-00497</p>	<p>Raymundo Albano <i>Hot Spring</i> 1970 Painted metal spring 120 x 25.5 x 25.5 cm 2020-00552</p>	<p><i>Beeldhouwkunst van Bali</i> 1928 Paper 28.5 x 22.5 x 1.3 cm 2020-00561</p>
<p><i>Lovers at the Lake</i> c. 1920s–1930s Watercolour on paper 38.5 x 26 cm 2020-00428</p>	<p><i>Batavia</i> 1934 Pastel on paper 33.5 x 24.2 cm 2020-00437</p>	<p><i>Open Your Eyes, Open Your Mind</i> 1996 Mixed media on canvas 134 x 153.6 cm 2020-00490</p>	<p><i>Not titled</i> 1997 Ink and watercolour on Vietnamese paper 61 x 324 cm 2020-00498</p>	<p>Wijnand Otto Jan Nieuwenkamp <i>Oude Hollandsche Steden</i> 1897 Paper 34 x 27 x 1.5 cm 2020-00554</p>	<p><i>Mijn Huis op het Water Mijn Huis op het Land</i> 1930 Paper 32.2 x 26.4 x 1.5 cm 2020-00562</p>
<p><i>Ladies at the Riverside</i> c. 1920s–1930s Watercolour on paper 28.5 x 38.9 cm 2020-00429</p>	<p><i>Batavia</i> 1934 Pastel on paper 24.5 x 33 cm 2020-00438</p>	<p><i>I Like HIV</i> 1994 Ceramics 32.3 x 19.2 cm 2020-00491</p>			<p><i>Mijn Huis op het Water Mijn Huis op het Land (Vervolg 1931-1935)</i> 1935 Paper 32.0 x 26.3 x 1 cm 2020-00563</p>

<p><i>Map of the surroundings of Borobudur</i> 1933 Paper 30.3 x 39.6 cm 2020-00565</p>	<p>Lim Nang Seng <i>Cow</i> c.1960s Bronze 13 x 32.5 x 11 cm 2021-00005</p>	<p><i>Illusion 逆流</i> early 1960s Silver gelatin print 40.5 x 50.8 cm 2021-00055</p>	<p><i>Man Flying Amongst the Knife Clouds</i> 1985 Plywood, nails and fishing wire 300 x 200 x 20 cm 2021-00064</p>	<p>Lu Heng <i>Untitled</i> c. 1932 Oil on canvas 68.5 x 61 cm 2021-00084</p>	<p><i>Ly Tu Trong Schoolchildren on a summer day on Khai Long Beach, Ca Mau</i> 1968, re-printed 2020 Inkjet print on paper 30 x 45 cm</p>
<p><i>Map of the region around Borobudur</i> 1933 Paper 28.8 x 34.6 cm 2020-00566</p>	<p>Teng Nee Cheong <i>Free Woman</i> c. 1970s Bronze 29 x 19 x 9 cm 2021-00006</p>	<p><i>Tent 有条不紊</i> c. 1970s, reprinted in 2021 Digital inkjet print 40 x 40 cm 2021-00056</p>	<p><i>Coffin for Gorbachev, Thatcher and Reagan</i> 1985 Wood and nails Dimensions variable 2021-00065</p>	<p>Võ An Khánh <i>Mobile military medical clinic during the period when the enemy is defoliating U Minh Forest</i> 1970, re-printed 2010 Inkjet print on paper 60 x 60 cm</p>	<p><i>Guerilla students from Kinh Hang Hamlet, Khanh Hung Commune, Tran Thoi District, Ca Mau, seated on makeshift wooden boards which are later removed once class is over, leaving no traces behind.</i> Undated, re-printed 2020 Inkjet print on paper 60 x 60 cm</p>
<p>Krom NJ <i>Barabudur</i> 1920 Paper 36 x 27 cm (first volume) 36 x 27 cm (second volume) 50 x 40 cm (three large in-folio volumes) 2020-00564</p>	<p>Chin Pen Kwei <i>翠羽丹楓 Blue Birds and Maple Tree</i> 1986 Chinese ink and colour on paper 124 x 60 cm 2021-00007</p>	<p><i>Farewell to God 送神</i> c. 1960s, reprinted in 2010 Digital inkjet print 40.5 x 60 cm 2021-00057</p>	<p>Yong Mun Sen <i>海滩上二人情 [(Brotherly) Love on the beach] / 海边人物 (People by the beach)</i> 1936 Oil on canvas laid on board 57.5 x 65 cm 2021-00077</p>	<p><i>Extra curricular political science class organized for 50 officials working undercover in the Enemy's territory – Nam Can mangrove Forest</i> 1972, re-printed 2010 Inkjet print on paper 30 x 45 cm</p>	<p><i>Local Congress establishing the committee for the National Liberation Front in Ca Mau Province at Giap Nuoc crossroads</i> 1961, re-printed 2020 Inkjet print on paper 60 x 60 cm</p>
<p>Imelda Cajipe-Endaya <i>Sa Plantsahan ni Marra</i> (At Marra's Ironing Board) 1992 Painted sculpture-furniture of wood, welded wire and plaster-bonded cloth with textiles and dried banana leaves 154 x 90 x 55 cm 2020-00651</p>	<p>Lim Mu Hue <i>Scenery from Mount Faber</i> 1977 Soft pastel and graphite 48.5 x 63.5 cm 2021-00008</p>	<p><i>Protective Soldiers 卫国军</i> 1966, reprinted in 2021 Digital inkjet print 40.5 x 60 cm 2021-00058</p>	<p><i>棋路 (Checkers' Strategy)</i> 1936 Oil on canvas 58 x 66 cm 2021-00078</p>	<p><i>Workers from Tran Ngoc Hy Printing House during lunch break – Nam Can Mangrove Forest</i> 1968, re-printed 2020 Inkjet print on paper 30 x 30 cm</p>	<p><i>Music and dance class organized by the Southwestern Region's Propaganda Dept in U Minh Forest</i> 1970–1971, re-printed 2020 Inkjet print on paper 30 x 45 cm</p>
<p>Tay Boon Pin <i>Portrait of an Indian Worker</i> 1958 Oil on canvas 48 x 40.5 cm 2021-00002</p>	<p>S. Mohdir <i>Egress</i> (Jalan Keluar) 1977 Acrylic 100.5 x 85 cm 2021-00009</p>	<p><i>Strong Soldiers 生力军</i> 1966, reprinted in 2021 Digital inkjet print 40 x 40 cm 2021-00060</p>	<p><i>坐妇 (Woman) / 老婆婆 (Old Lady)</i> 1936 Oil on canvas 65 x 50.5 cm 2021-00079</p>	<p><i>Workers from the printing factory of Ca Mau Province Doing Morning Exercises</i> 1961, re-printed 2020 Inkjet print on paper 20 x 30 cm</p>	<p><i>The Southwestern Region's Music and dance troupe in Rehearsal</i> 1974, re-printed 2020 Inkjet print on paper 60 x 60 cm</p>
<p>Yeo Hoe Koon <i>Mountain</i> c. 1975–1982 Chinese ink and gouache on paper 58.5 x 58.4 cm 2021-00010</p>	<p>S. Mohdir <i>Egress</i> (Jalan Keluar) 1977 Acrylic 100.5 x 85 cm 2021-00009</p>	<p><i>Corner of a dock 船坞一角</i> c. 1970s, reprinted in 2021 Digital inkjet print 40 x 40 cm 2021-00061</p>	<p>Tchang Ju Chi <i>汝人像 (Portrait of You)</i> c. 1939–1942 Oil on canvas 61.5 x 79 cm 2021-00080</p>	<p><i>On the night of June 3, 1974, our troops obliterate Cai Ran Station and take control of the region – photo taken in Phu Jung Commune</i> 1974, re-printed 2020 Inkjet print on paper 20 x 30 cm</p>	<p><i>Making the Nam Can mangrove forest green again after the Americans sprayed the toxic chemicals</i> 1970, re-printed 2020 Inkjet print on paper 20 x 30 cm</p>
<p>Chen Cheng Mei <i>Not Titled (Geometry)</i> 1974 Oil on canvas 66 x 102 cm 2021-00003</p>	<p>Foo Tee Jun <i>Pattern of Sampans 舢舨图案</i> 1963 Silver gelatin print 34 x 48 cm 2021-00053</p>	<p><i>Colourful Flats 多彩组屋</i> c. 1970s, reprinted in 2021 Digital print on paper and 1 35mm slide 60 x 40 cm 2021-00062</p>	<p><i>印童 (Indian Boy)</i> 1939 Oil on canvas 64 x 45 cm 2021-00081</p>	<p><i>Morning Flag Saluting Ceremony at Thieu Sinh Middle Sch, Kinh Ba Hamlet, Nam Can</i> 1962, re-printed 2020 Inkjet print on paper 30 x 45 cm</p>	<p><i>Extra curricular political science class organized for 50 officials working undercover in the Enemy's territory – Nam Can mangrove Forest</i> 1972, re-printed 2020 Inkjet print on paper 30 x 45 cm</p>
<p><i>Market Scene, Sri Lanka</i> 1975 Oil on canvas 80 x 61 cm 2021-00004</p>	<p>Silver Sea Waves 银海波光 c. 1960s Silver gelatin print 30.5 x 42.5 cm 2021-00054</p>	<p>Vasan Sitthiket <i>Dancing Man</i> 1985 Plywood and nails 230 x 141.5 x 11 cm 2021-00063</p>	<p><i>印妇 (Indian Woman)</i> 1939 Oil on canvas 70 x 60 cm 2021-00082</p>	<p><i>Farewell My Enlisted Brother – A dance piece by students at the Music and Dance School, performed during closing ceremony</i> 1971, re-printed 2020 Inkjet print on paper 30 x 45 cm</p>	
<p><i>画家的夫人像 (Mrs Tchang)</i> 1939 Oil on canvas 85.5 x 119 cm 2021-00083</p>					

<p><i>Mobile military medical clinic during the period when the enemy is defoliating U Minh Forest</i> 1970, re-printed 2010 Inkjet print on paper 60 x 60 cm</p>	<p><i>Not titled (Woman with children)</i> Undated Chinese ink and Colour on paper 134.6 x 66.4 cm 2020-00079 Gift of National Arts Council in honour of the artist and his family</p>	<p><i>Kindergarten in Beijing</i> 1975 Lithograph on paper 20 x 29 cm 2020-00296 Gift of Dr Maria Heiner, Dresden, Germany</p>	<p><i>Arabs Riding a Donkey in Palestine</i> 1975 Lithograph on paper 65 x 50 cm 2020-00303 Gift of Dr Maria Heiner, Dresden, Germany</p>	<p><i>Untitled (Replica Venus de Milo)</i> Undated Charcoal on paper mounted on silk on board 58.7 x 44 cm 2020-00310 Gift of Lim Yew Kuan</p>	<p><i>Little Tsang</i> 1956 Gelatin silver print 49.5 x 34.8 cm 2020-00528 Gift of Mun Chor Koon</p>
<p>Donations</p>	<p>Yip Cheong Fun <i>Rocky Passage</i> Undated (c. 1970s) Photograph 39.5 x 48.7 cm 2020-00226 Gift of Enterprise Singapore</p>	<p><i>Tea Picker in Hangzhou</i> 1966 Ink on paper 41.1 x 31.7 cm 2020-00297 Gift of Dr Maria Heiner, Dresden, Germany</p>	<p><i>“Peace for All Love” (Pablo Neruda)</i> 1968 Drypoint etching on paper 49.4 x 32.2 cm 2020-00304 Gift of Dr Maria Heiner, Dresden, Germany</p>	<p><i>Untitled (Portrait of Man)</i> Undated Charcoal on paper mounted on silk on board 57 x 44 cm 2020-00311 Gift of Lim Yew Kuan</p>	<p><i>Black and White</i> 1959 Gelatin silver print 39.4 x 49.5 cm 2020-00529 Gift of Mun Chor Koon</p>
<p>Wijnand Otto jan Nieuwenkamp <i>Print of tropical fruit</i> Undated Lithograph 43.5 x 57 cm 2019-00969 Gift of the Family of the late W. O. J. Nieuwenkamp</p>	<p>Pacita Abad <i>Flight to Freedom</i> 1979 Acrylic and oil on canvas 195.5 x 483 cm 2020-00227 Gift of Pacita Abad Art Estate</p>	<p><i>Boy in Sri Lanka</i> 1975 Lithograph on paper 64.8 x 49.9 cm 2020-00298 Gift of Dr Maria Heiner, Dresden, Germany</p>	<p><i>So it will be</i> 1936 Drypoint etching on paper 24.6 x 33.1 cm 2020-00305 Gift of Dr Maria Heiner, Dresden, Germany</p>	<p>Lim Yew Kuan <i>Nude Study 5</i> 1959 Oil on canvas 99 x 70 cm 2020-00312 Gift of Lim Yew Kuan</p>	<p><i>Five Sailing Ships</i> 1958 Gelatin silver print 27.5 x 47.9 cm 2020-00530 Gift of Mun Chor Koon</p>
<p><i>Sketch depicting Nieuwenkamp on his bicycle</i> Undated Drawing with pen 32 x 25 cm 2019-00970 Gift of the Family of the late W. O. J. Nieuwenkamp</p>	<p>Lea Grundig <i>Solidaritat Für Vietnam! (Solidarity for Vietnam!)</i> 1967 Drypoint etching on paper 49.1 x 32.4 cm 2020-00292 Gift of Dr Maria Heiner, Dresden, Germany</p>	<p><i>Cuba, Militiamen-Farmers</i> 1963 Lithograph on paper 60.1 x 48.8 cm 2020-00299 Gift of Dr Maria Heiner, Dresden, Germany</p>	<p><i>Diskussion auf der Strasse (Discussion on the Street)</i> 1933 Drypoint etching on paper 20.3 x 24.5 cm 2020-00306 Gift of Dr Maria Heiner, Dresden, Germany</p>	<p><i>Roaming Clouds</i> 1970 Oil on canvas 60 x 70 cm 2020-00313 Gift of Lim Yew Kuan</p>	<p><i>Over the Waves</i> 1959 Gelatin silver print 38.8 x 49 cm 2020-00531 Gift of Mun Chor Koon</p>
<p>Lim Cheng Hoe <i>[Not Titled] (Stalls by the river)</i> Undated Ink and watercolour on paper 35 x 45.5 cm 2020-00076 Gift of Lim Bee Choo & Family</p>	<p><i>Vietnam II Amok</i> 1966 Drypoint etching on paper 49.5 x 32.4 cm 2020-00293 Gift of Dr Maria Heiner, Dresden, Germany</p>	<p><i>Cuba, Black and White are Friends</i> 1975 Lithograph on paper 64.8 x 49.9 cm 2020-00300 Gift of Dr Maria Heiner, Dresden, Germany</p>	<p><i>Ceylonese Hut</i> 1964 Ink on paper 42.2 x 43 cm 2020-00308 Gift of Dr Maria Heiner, Dresden, Germany</p>	<p>Mun Chor Koon <i>Design</i> 1957 Gelatin silver print 37 x 49 cm 2020-00524 Gift of Mun Chor Koon</p>	<p><i>Geometrical Shapes</i> 1959 Gelatin silver print 39.1 x 50.2 cm 2020-00532 Gift of Mun Chor Koon</p>
<p>Pramuan Burusphat <i>Map of Singapore</i> 1989 Collage 28 x 40.7 cm 2020-00077 Gift of Pramuan Burusphat</p>	<p><i>Children in Cambodia</i> 1963 Lithograph on paper 44.6 x 49 cm 2020-00294 Gift of Dr Maria Heiner, Dresden, Germany</p>	<p><i>Six-seater from a Group of Children in Dresden</i> 1975 Lithograph on paper 65 x 50 cm 2020-00301 Gift of Dr Maria Heiner, Dresden, Germany</p>	<p>Dao Duc <i>Not titled (Portrait of Lea Grundig)</i> 16-8-1971 Ink on paper 22.6 x 23.1 cm 2020-00307 Gift of Dr Maria Heiner, Dresden, Germany</p>	<p><i>Run</i> 1958 Gelatin silver print 49.7 x 39.8 cm 2020-00525 Gift of Mun Chor Koon</p>	<p><i>Twin “Y”</i> 1959 Gelatin silver print 39.4 x 49.2 cm 2020-00533 Gift of Mun Chor Koon</p>
<p>Chen Chong Swee <i>Not titled (Thatched hut under coconut tree)</i> Undated Chinese ink and colour on paper 127.7 x 33.5 cm 2020-00078 Gift of National Arts Council in honour of the artist and his family</p>	<p><i>On the Mekong in Cambodia</i> 1975 Lithograph on paper 64.8 x 50 cm 2020-00295 Gift of Dr Maria Heiner, Dresden, Germany</p>	<p><i>Moscow: Small Children in a Big City</i> 1975 Lithograph on paper 65 x 50 cm 2020-00302 Gift of Dr Maria Heiner, Dresden, Germany</p>	<p>Huang Suibi <i>Untitled (Back of Plaster Cast)</i> Undated Charcoal on paper mounted on silk on board 59.5 x 45 cm 2020-00309 Gift of Lim Yew Kuan</p>	<p><i>White Washer</i> 1958 Gelatin silver print 47.2 x 27.3 cm 2020-00526 Gift of Mun Chor Koon</p>	<p><i>Across the Bridge</i> 1957 Gelatin silver print 39.9 x 49.8 cm 2020-00534 Gift of Mun Chor Koon</p>
				<p><i>Laughing Trio</i> 1959 Gelatin silver print 39.8 x 49.9 cm 2020-00527 Gift of Mun Chor Koon</p>	<p><i>Workers</i> 1958 Gelatin silver print 36.1 x 50.5 cm 2020-00535 Gift of Mun Chor Koon</p>

The Worker
1957
Gelatin silver print
38 x 49.8 cm
2020-00536
Gift of Mun Chor Koon

Wading
1957
Gelatin silver print
49.1 x 39.8 cm
2020-00537
Gift of Mun Chor Koon

Playtime
1955
Gelatin silver print
49.2 x 39.9 cm
2020-00538
Gift of Mun Chor Koon

Angki Purbandono
Beyond Versace
2011
Digital C Print on high-gloss paper
bound into book, with embossed
gold-painted lettering on cover
49.8 x 49.3 x 6 cm
2020-00539
Gift of Kwok Kian Woon & Family

Svay Ken
Not Titled (Boy and Barber)
2005
Oil on canvas
67.8 x 58.3 cm
2020-00540
Gift of Kwok Kian Woon & Family

Not Titled (Horse Carriage)
2003
Oil on canvas
39.9 x 50.9 cm
2020-00541
Gift of Kwok Kian Woon & Family

Not Titled (Bus with Goods)
2003
Oil on canvas
39.8 x 50.8 cm
2020-00542
Gift of Kwok Kian Woon & Family

Lin Hsin Hsin
Sonority
1972
Oil on canvas
99.4 x 81.6 cm
2020-00544
Gift of Wee Chwee Heng

Khoo Sui Hoe
Faces with Reflection
1973
Oil on canvas
90.2 x 90.2 cm
2020-00545
Gift of Wee Chwee Heng

Sim Kern Teck
[Title unknown]
c. 1965
Aluminium on board
107 x 89.5 cm
2020-00546
Gift of Wee Chwee Heng

Raymundo Albano
Lady out there with her moods - 3
1976
Ink on paper
34.3 x 21.5 cm
2020-00641
Gift of Mr & Mrs. Juan L. Manahan

Lady to Court and Spark
1976
Ink on paper
34 x 21.5 cm
2020-00642
Gift of Mr & Mrs. Juan L. Manahan

Lady Ladyhousedress
1976
Ink on paper
34 x 21.5 cm
2020-00643
Gift of Mr & Mrs. Juan L. Manahan

Lady not to Adore
1976
Ink on paper
34 x 21 cm
2020-00644
Gift of Mr & Mrs. Juan L. Manahan

[Title Not Known]
c. 1976
Ink on paper
34 x 21.4 cm
2020-00645
Gift of Mr & Mrs. Juan L. Manahan

Lady of the Fallen Angels - 3
1976
Ink on paper
34 x 21 cm
2020-00646
Gift of Mr & Mrs. Juan L. Manahan

Lady of the Fallen Angels - 4
1976
Ink on paper
34 x 21 cm
2020-00647
Gift of Mr & Mrs. Juan L. Manahan

Lady Sleepyhead Saturday Mornings
1976
Ink on paper
34 x 21.5 cm
2020-00648
Gift of Mr & Mrs. Juan L. Manahan

[Title Not Known]
1983
Acrylic on collaged paper
73 x 68 cm
2020-00649
Gift of Mr & Mrs. Juan L. Manahan

[Title Not Known]
1983
Acrylic on collaged paper
73 x 67 cm
2020-00650
Gift of Mr & Mrs. Juan L. Manahan

Lee Man Fong
Self Portrait
1948
Oil on canvas laid on board
40.2 x 30 cm
2021-00051
Gift of Lee Rern alias Ruddy Tampi

Self Portrait
1935
Oil on canvas laid on board
41.5 x 40 cm
2021-00052
Gift of Michelle Loh

EXTERNAL REQUESTS TO FEATURE WORKS IN THE NATIONAL COLLECTION

External Exhibitions

Art Nurtures Life: Celebrating 100 Years of Wu Guanzhong, Tsinghua University Art Museum, Beijing,
1 November 2019 - 13 September 2020. The exhibition presented 62 works by Wu Guanzhong.

Bagyi Aung Soe (1923 - 1990), Centre Pompidou, 19 May - 23 August 2021. The exhibition included 6 works by Bagyi Aung Soe.

List of Selected Image Requests

In FY2020, the Gallery received more than 60 requests for over 200 artwork images.

Publications

Curtin, Brian. *Essential Desires: Contemporary Art in Thailand*. London: Reaktion Books, 2021.
- Navin Rawanchaikul & Rirkrit Tiravanija, *Cities on the Move 6, Bangkok* (1999) 2015-00513

Ho Ho Ying: The Path I Pursue 何和应:我追逐的路. Translated by Tan Yong Jun. Singapore: iPublish Pte Ltd., 2021.
- Ho Ho Ying, *The Survivor* (1978) 2014-01338

Yeo, Vivyan. *Umi Dachlan: Metaphors for Humanity*. Singapore: Art Agenda, S.E.A, 2021.
- Ahmad Sadali, *Skyline of New York* (1957) 2005-00464
- Hendra Gunawan, *War and Peace* (1950) 1997-02155

Journal, Dissertations and Conference Presentations

Flores, Patrick. "The Philippine Inclination: Migrations of Art." *Wasafiri* (2021). 54–62. Taylor & Francis
Online: <https://doi.org/10.1080/02690055.2021.1838799> (accessed 17 February 2021).
- Raymundo Albano, *The Grid Escape* (1978) 2020-00031

Thau, Jade. "The Vietnamese Propaganda Poster: Between Political Instrument and Artwork." *Christie's Education Conference: The Chinese Art Market, Hong Kong* (2020).
- Hi Than, *Northern husband and Southern wife strive together for the sake of reunification* (c. 1970s) 2018-01086
- Van Tho, *Celebrating the anniversary of the People army of Vietnam* (Undated) 2018-01081
- Unknown artist, *Mum, it's pronounced Ga-Ga-Rin* (c. 1961) 2018-01083

Toh, Charmaine. "Imagining Singapore: Pictorial Photography from the 1950s to 1970s". PhD. Diss., University of Melbourne. 2020.

- Chen Wen Hsi, *Malayan Scenery* (c. 1950s-1960s) 2003-00228
- Chua Tiag Ming, *Untitled (Two Workers)* (c.1960-1970) 2014-01434
- Ho Koon Sang, *Cleaner* (c. 1958) 2017-00024
- Kim Lim, *Column 1971-72* (1971) 2015-00419
- Koh Tiong Leong, *Drawing of a Labourer* (1951) P-0006
- Lee Lim, *Morning on River Bank* (沙地之晨) (c. 1970) 2017-00008
- Lim Cheng Hoe, *Fishing Village at Kukup* (1963) 2009-02997
- Lim Kwong Ling, *Hawkers* (1970) 2019-00038
- Lim Kwong Ling, *Spring Time* (c. 1970s) 2019-00040
- Lim Kwong Ling, *Where is My Home* (我家不见了) (1970) 2019-00046
- Robert Wilson Wiber, *Panoramic View of Singapore from the Harbour* (1849) 2011-01580
- Tan Lip Seng, *Iron and Steel* (1970, reprinted in 2017) 2018-00051
- Tan Lip Seng, *Two Workers* (1968, reprinted in 2017) 2018-00048
- Wu Peng Seng, *At Rest* (Undated) 2007-01100
- Wu Peng Seng, *Construction* (1958) 2007-00067
- Wu Peng Seng, *Her Daily Work* (c. 1950s) 2007-01111
- Yip Cheong Fun, *Amidst the Nets* (c. 1940s) 2015-00234
- Yip Cheong Fun, *Homeward Bound* (c. 1960s) 2015-00227
- Yip Cheong Fun, *Morning Round* (1949) 2015-00226
- Yip Cheong Fun, *The Fishermen's Daughter* (c. 1957) 2015-00228

Moving Visuals

Neptune Court Studio, supported by National Arts Council. 2020. "Historic & Contemporary Methods in Ink Painting."

Video, 05:08. <https://www.neptunecourtstudio.com/>

- Chen Wen Hsi, *Black Egrets* (Undated) 2001-02472
- Chen Wen Hsi, *Egrets* (Undated) 2001-02486
- Chen Wen Hsi, *Egrets with Banana Tree* (Undated) 2001-02487
- Chen Wen Hsi, *Tree Storks* (c. 1980s) 1996-00727
- Chua Ek Kay, *Monsoon Over the Java Sea* (2000) 2010-03332
- Chua Ek Kay, *Morning Scenes of Chinatown, Singapore* (1996) 2010-03319
- Chua Ek Kay, *The Old City of Bhaktapur, Nepal* (Undated) 2010-03327
- Chua Ek Kay, *The Three Dancers* (1996) 2010-03330
- Chua Ek Kay, *Trees and Mountain 2* (2001) (2011-00114)
- Chua Ek Kay, *Tribute to a Sung Landscape* (Undated) 2010-03334
- Chua Ek Kay, *Willow dancers* (2000) 2010-03331
- Henri Chen Kezhan, *Self Portrait I* (1989) GI-0272
- Henri Chen Kezhan, *Self Portrait II* (1989) GI-0273
- Henri Chen Kezhan, *Untitled (Lotus)* (Undated) 1995-02062

Lim, Eric. 2021. "(随艺聊 Celebrating SG Artists) Ep1: Ink painting artist Lee Hock Moh".

Video, 12:00. <http://www.filmat36.com/events>

- Lee Hock Moh, *Gallop ing Waterfall* (2010) 2011-02045
- Lee Hock Moh, *Spring in Autumn* (2009) 2011-02044

Lim, Eric. 2021. "(随艺聊 Celebrating SG Artists) Ep3: Modernist artist Tay Chee Toh".

Video, 10:36. <http://www.filmat36.com/events>

- Tay Chee Toh, *A Tray of Silver* (1989) GI-0284-(PC)
- Tay Chee Toh, *Birds of Paradise* (1990) 2012-00755
- Tay Chee Toh, *Dayak* (c. 1990s) 2012-00756
- Tay Chee Toh, *Dreams – 83* (1983) P-0947
- Tay Chee Toh, *Figure Composition* (1950) 1998-00957
- Tay Chee Toh, *Free Flow* (1987) 2010-00773
- Tay Chee Toh, *Golden Shadow* (1985) 1997-02156
- Tay Chee Toh, *Indian Ladies* (1974) 1998-00954
- Tay Chee Toh, *Iron Beauty* (2000) 2011-00891
- Tay Chee Toh, *Kelong* (1950) 1998-00962
- Tay Chee Toh, *Kusu Island I* (1950) 1998-00956
- Tay Chee Toh, *Kusu Island II* (1950) 1998-00961
- Tay Chee Toh, *Loving* (1963) 1997-02167
- Tay Chee Toh, *Ming Bowl and Three Coloured Teapot* (1989) GI-0282-(OT)
- Tay Chee Toh, *Orchid II* (1988) GI-0287
- Tay Chee Toh, *Orchid Flower I* (1989) GI-0565
- Tay Chee Toh, *Orchids* (1959) 1998-00959
- Tay Chee Toh, *Peace* (1987) 2010-00774
- Tay Chee Toh, *Reclining Beauty* (2000) 2011-00890
- Tay Chee Toh, *Red Aqua Magnum 1003* (Undated) P-0265
- Tay Chee Toh, *Red Aqua Magnum 1003* (1975) 2003-03012
- Tay Chee Toh, *Red Series* (1986) 2010-00770
- Tay Chee Toh, *Sauce Plate, Terra-cotta Lady and Batik* (1989) GI-0283-(PC)
- Tay Chee Toh, *Singapore River* (1970) 1998-00953
- Tay Chee Toh, *Still Life* (1950) 1998-00958
- Tay Chee Toh, *Still Life* (1988) 1998-00958
- Tay Chee Toh, *Stormy Landscape* (1950) 1998-00955
- Tay Chee Toh, *Strive* (1987) 2010-00768
- Tay Chee Toh, *Untitled (Two Women)* (1964) P-1301

Lim, Eric. 2021. "(随艺聊 Celebrating SG Artists) Ep4: Collage artist Goh Beng Kwan".

Video, 12:13. <http://www.filmat36.com/events>

- Goh Beng Kwan, *Bali Scenery* (Undated) GI-0419-(PC)
- Goh Beng Kwan, *Black Afternoon* (1963) 1993-01394
- Goh Beng Kwan, *Geomancy* (Undated) 2003-00226
- Goh Beng Kwan, *Great Earth* (1989) 1993-00014
- Goh Beng Kwan, *Huang San* (1988) GI-0307
- Goh Beng Kwan, *Kreta Ayer Urban Renewal* (1986) 2010-03472
- Goh Beng Kwan, *Lake Toba with Love* (1986) P-0955
- Goh Beng Kwan, *Royal Painting* (Undated) GI-0697-(PC)
- Goh Beng Kwan, *Tiger Hill* (Undated) P-1078
- Goh Beng Kwan, *U Stroke* (1964) 2010-03471
- Goh Beng Kwan, *Urban Renewal* (1997) 1993-01395

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- Sarkasi Said Tzee, *Abstract Painting* (1971) P-0094
- Sarkasi Said Tzee, *Aspiration* (1989) GI-0225
- Sarkasi Said Tzee, *Aspiration 18* (1989) GI-0342
- Sarkasi Said Tzee, *Bloom* (Undated) GI-0786
- Sarkasi Said Tzee, *Fish* (1978) P-1054
- Sarkasi Said Tzee, *Nature's Feel* (1989) GI-0226
- Sarkasi Said Tzee, *Voices of the Soul* (Undated) 1996-00222

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- Ho Ho Ying, *Abstract Expression* (1969) 2007-52399
- Ho Ho Ying, *Composition* (1974) P-0249
- Ho Ho Ying, *Cutting Grass* (1956) P-0052
- Ho Ho Ying, *Fantasia* (1959–1965) 2014-01337
- Ho Ho Ying, *Free Expression* (1982) 2007-52398
- Ho Ho Ying, *Homage to Colourism* (1978) 2014-01339
- Ho Ho Ying, *Movement* (Undated) P-0339
- Ho Ho Ying, *Rhythm of Dance* (1959) 2014-01336
- Ho Ho Ying, *The Survivor* (1978) 2014-01338

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- Liu Kang, *Painting Kampong* (1954) 2003-04149

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Facebook, 5 December 2020. <https://www.facebook.com/NationalHeritageBoardSG/videos/come-watch-a-tour-of-the-heritage-conservation-centre-a-purpose-built-facility-d/305911900576398/>

- George Groslier, *Le Brahmanisme, ermite forestier en méditation devant un linga* (c. 1914) 2018-01259

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Instagram, 20 May 2020. <https://www.instagram.com/p/CAZF3aEFTql/?igshid=1kndwv9h74zmx>

- Liu Kang, *Indian Musicians* (1972) 2003-03254

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Ministry of Education, Curriculum Planning & Development Division. *A Journey Through Time, 1299–1970s Secondary One (1Ed) Textbook 1*. Singapore: Star Publishing Pte Ltd., 2020.

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

Low, Felicia. *Southeast Asian Art for Beginners* [Online course]. Singapore University of Social Sciences, 2021 – 2022.

- Amanda Heng, *Let's Chat* (First performed in 1996) 2020-00353
- Chua Mia Tee, *Thieves Market (Sungei Road)* (1977) 2004-00565
- Georgette Chen, *The Waxed Duck* (c. 1940–1947) P-0812
- Lim Mu Hue, *Chinese Puppet Theatre* (1966) P-0511
- Manit Sriwanichpoom, *Shocking Pink Collection* (1998) 2014-01340 to 2014-01346

Arthur, Richard. *Japan: A History with Slides* [Online class]. University of Third Age (U3A), 2021.

- Fernando Cueto Amorsolo, *Marketplace during the Occupation* (1942) 1997-02909

Bowman, Cathy. *Class for third and fifth graders at local school district* [Online class]. Youth in Arts, 2020.

- Georgette Chen, *Self-Portrait* (c. 1946) P-0817

The Gallery also received requests from Nanyang Girls High School and Rosyth School for the following images for educational purposes:

- Chen Chong Swee, *Kampong* (甘榜) (1970) 2011-01725
- Chen Chong Swee, *Returning from the Sea* (1972) 1994-04607
- Cheong Soo Pieng, *Chinese Girl* (1955) 1991-00252
- Cheong Soo Pieng, *Drying Salted Fish* (1978) 1991-00343
- Cheong Soo Pieng, *Untitled (Kelong Scene)* (1961) 1995-01958
- Cheong Soo Pieng, *Weaver* (1981) 1991-00253
- Georgette Chen, *Self Portrait* (c. 1946) P-0817
- Georgette Chen, *Still Life (Moon Festival Table)* (1962) P-0805
- Liu Kang, *Artist and Model* (1954) P-1070
- Liu Kang, *Life by the River* (1975) P-0521
- Cheong Soo Pieng, *Drying Salted Fish* (1978) 1991-00343
- Chua Mia Tee, *National Language Class* (1959) P-0145
- Georgette Chen, *East Coast Vendor* (1960) P-0804
- Georgette Chen, *Portrait of Eugene Chen* (c. 1940) 1998-00418
- Georgette Chen, *Self Portrait* (c. 1934) P-0818
- Georgette Chen, *Self Portrait* (c. 1946) P-0817
- Koeh Sia Yong, *Here they come!* (1965) 2002-00423
- Lim Cheng Hoe, *Singapore River* (1962) P-0450
- Lim Yew Kuan, *Painting Class* (1957) P-0424
- Liu Kang, *Life by the River* (1975) P-0521
- Tan Tee Chie, *On Strike* (1955) 1997-02074







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