



NATIONAL GALLERY SINGAPORE



ANNUAL REPORT 2021 / 2022

Exploring the next



Installation view of *Art Skins*
on *Monuments: Refraction*
by Metamo Industries with
Benedict & Palmer and *Flight*
by LiteWerkz.

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Our Gallery Family

OUR

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

VISION AND 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.

Exhibition view of *Eng Tow—the sixth sense*
as part of *Something New Must Turn Up:*
Six Singaporean Artists After 1965.

CHAIRMAN'S FOREWORD

What is the purpose of art in times of crisis? The COVID-19 pandemic has brought various societal challenges to the fore. In response, the Gallery has accelerated our plans to leverage on the healing power of art. Through art, the Gallery can be a safe space for open dialogue, transformation and connection in this "new normal"; a space where all of us can reflect on the issues our world is facing while enhancing our overall wellbeing.

As the Gallery continues to grow and evolve, one exhibition that has held particular resonance is *Chua Mia Tee: Directing the Real*. The exhibition features paintings of Singapore from a tumultuous period of nation-building as well as beautiful vignettes of the nation we recognise today, revealing a landscape that underwent dramatic evolution in a relatively short period. Beyond these frames, we know that these changes extended beyond the built environment: they affected individuals—some of whom Chua also captured—communities, society and the very fabric of Singapore. Chua's arresting realism serves as a reminder of the potential for change, the opportunities it presents and challenges we can overcome along the way. The exhibition also underscores how we can create positive and lasting impact in the world, affirming the agency of people to affect change through a spirit of openness and generosity.

In keeping with Chua's spirit, we hope to foster an acceptance of plurality in the same vein. Dalam Southeast Asia was a new space carved out from the UOB Southeast Asia galleries to foreground critical perspectives on the art on display within these galleries. It is significant that the exhibitions held within Dalam include different voices from across Southeast Asia, even beyond the conventional artistic sphere, to bring diverse views into our collections.

Our work to promote inclusiveness extends beyond the museum. We are present now, more than ever, in both physical and digital landscapes, and we continue to bring the art of Singapore and Southeast Asia to our publics through hybrid experiences. Our beloved *Gallery Children's Biennale* presents children with opportunities to learn how to navigate these changing times with empathy and confidence, as they explore educational digital tools alongside experiential physical experiences within the Gallery. We are looking to holistic platforms such as this to facilitate connections and offer breathing space to create safe, inclusive and engaging encounters with art.

The Gallery's accomplishments in this time are in no small part thanks to my predecessor, Hsieh Fu Hua, whose vision has charted a decisive path towards the future. I look forward to serving our publics with the Gallery's dedicated team to build on our achievements over the last five years, renew our commitment to making art inclusive and accessible to all, and support our vision of a thoughtful, creative and inclusive society.

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”



PETER HO
Chairman

CEO & DIRECTOR'S MESSAGE




CHONG SIAK CHING
Chief Executive Officer

Amidst an increasingly complex, ever-changing world, the Gallery has remained steadfast in our commitment towards enhancing the access and experience of art for our publics. Building on the achievements made during our first five years, we continue to reimagine new offerings within and beyond the Gallery space.

The accessibility of art remains as important as ever and we have created opportunities for surprising interactions with art at home and in public spaces. Our annual *Light to Night Festival* and *The People's Gallery* leveraged on new technology including Augmented Reality (AR) to display art outside the typical museum setting; while technological progress continues in the Gallery's Y-Lab, through the launch of its showcase space and Foundry programme. These are just some of the innovations that we have embarked on to delight and enrich audiences now and in the future.

Alongside strides made in the research and development of art history in Singapore and the region, we continued to present an array of voices. *Something New Must Turn Up: Six Singaporean Artists After 1965* was a joint exhibition of six solo presentations of post-independence Singaporean artists. Their diverse perspectives and stories highlighted the distinct yet synchronous emergence of different artistic practices

here and traced their influence on future generations of artists in Singapore and beyond. In addition to homegrown artists, we also brought the work of internationally acclaimed sculptor Antony Gormley to our historic landmarks, showcasing the confluence between the Gallery's spaces and art from around the world.

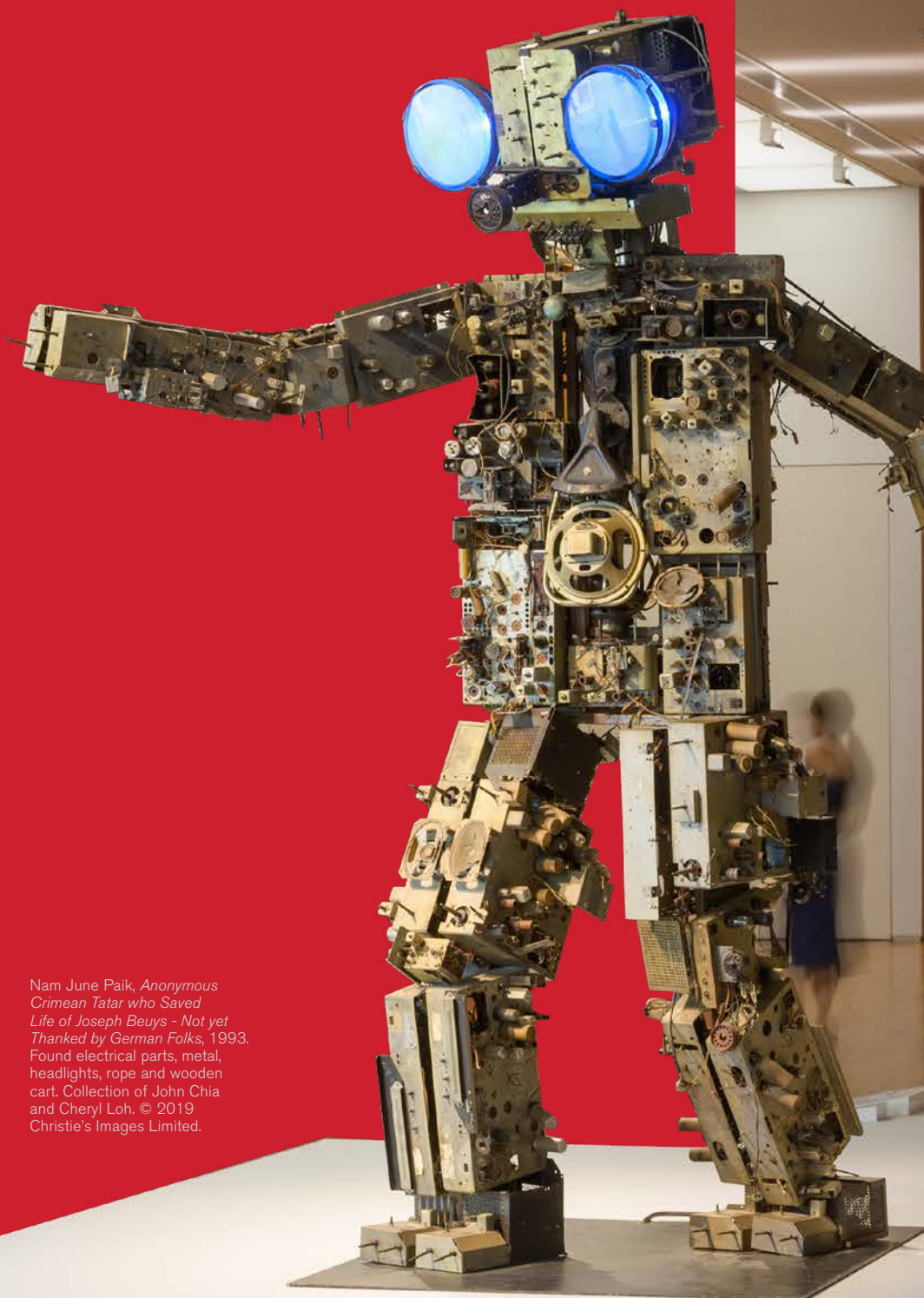
The Gallery's spaces have been transformed to bring art one step closer to our publics. Digital touchpoints and activity pillars now augment the Coleman Street entrance, allowing visitors to curate a personalised experience of the Gallery for themselves. We have also brought the gallery walls down: our Basement Concourse now houses The Spine Hall and Imagination Gallery, offering exciting new exhibition spaces. Immersive installations by pioneering video artist Nam June Paik and international contemporary artist Dinh Q. Lê were the first artworks to be presented in these spaces, providing a canvas of limitless potential on how we can engage with visitors in future.

The Gallery's transformation has only just begun. We look forward to seizing new opportunities to grow alongside our audiences and look forward to exploring new possibilities to present the art of Singapore and Southeast Asia to our publics.




EUGENE TAN
Director

YEAR IN NUMBERS



Nam June Paik, *Anonymous Crimean Tatar who Saved Life of Joseph Beuys - Not yet Thanked by German Folks*, 1993. Found electrical parts, metal, headlights, rope and wooden cart. Collection of John Chia and Cheryl Loh. © 2019 Christie's Images Limited.

810,000

Visitors to the Gallery

1,196,500

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

1,199,200

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

1,788,500

Unique visits to our website

215,400

Social media followers*

2

Singapore Tourism Board Awards

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

These figures cover the period 1 April 2021 to 31 March 2022 and are rounded off to the nearest hundred.

THE VALUE OF ART

What is the value of art?

Every visit to National Gallery Singapore yields myriad answers to this question.

Sparks of curiosity ignite when a child ventures into an artist's vibrant installation, kinship is keenly felt by visitors who encounter artworks that feature their forebears, and a shared sense of wonderment forges bonds in families that meander through festivals and create memories together.

Each encounter with art—in the form of works from our remarkable collection, our iconic buildings, interactive and immersive events or innovative digital encounters—is an opportunity to discover unique answers.

We welcome all to uncover the value of art at National Gallery Singapore.

Art challenges conventions and equips us with new perspectives that help us adapt to an increasingly complex world. Through art, we can peer into our histories to discover our heritage and be inspired to envision new and brighter futures.

In challenging times, art can be a source of solace. Beyond instilling a sense of joy and beauty, art empowers by making space for different voices to be heard. By affirming our common humanity and highlighting the ways in which we resonate with each other, art also fosters empathy, bridges divides and strengthens our social fabric.



THE From one-way to multi-way DIALOGUE OF ART



Past and future are brought into dialogue with the present through our thoughtful exhibitions and programmes, which provide audiences with opportunities to examine contemporary issues through the lens of art and attain a deeper understanding of its significance. As we build the most significant collection of Singapore and Southeast Asia modern art to reflect our region's diverse practices and perspectives, we position the histories of art in Singapore and Southeast Asia as integral to global art histories by reflexively (re)writing the region's art histories and adopting truly decolonised curatorial approaches. We have broadened the representation of voices and will continue to engage new perspectives in future.



STAGING SPACES THAT HIGHLIGHT CONNECTIONS

The first-ever joint exhibition of post-independence Singaporean artists, *Something New Must Turn Up: Six Singaporean Artists After 1965*, rediscovers six artistic innovators.

Chng Seok Tin, Goh Beng Kwan, Jaafar Latiff, Lin Hsin Hsin, Mohammad Din Mohammad and Eng Tow **broke new ground and contributed to the development of Singapore's modern and contemporary art in the post-independence era.** They also explored themes such as **an individual's relationship to nature and balancing heritage with urbanisation—**themes that remain resonant today.

“Kudos to the National Gallery [Singapore] for dusting off neglected narratives and redressing under-representations in the Singapore canon.”

HELMY YUSOF,
THE BUSINESS TIMES

> More than 300 artworks, archival materials and objects spanning decades and disciplines presented a rich visual experience.



Something New Must Turn Up: Six Singaporean Artists After 1965 is made possible with the support of Singtel and Cultural Matching Fund.



^ Prompted by the juxtaposition of artworks within the space, visitors considered the relationships between each artist's interpretation of Singapore's emerging cultural identity.

DRAWING TANGIBLE LINKS BETWEEN ART AND SOCIETY



^ The emotions of the characters within Chua Mia Tee's iconic painting, *Epic Poem of Malaya*, are felt with startling palpability as they resonate with all who aspire and dream.

v Chua's artworks, which capture the early days of Singapore with striking realism, allow visitors to reflect on formative moments in history.



Chua Mia Tee: Directing the Real presented over 50 works alongside archival materials, filmic recordings and extracts of the Cultural Medallion recipient's writings. The exhibition highlighted **Chua's engagement with social issues through the deliberate framing and staging of his art.**

He created vivid scenes and portraits that examine social issues during a time of rapid transformation for the young nation of Singapore.

Chua Mia Tee: Directing the Real is made possible with the support of Cultural Matching Fund.

OFFERING AN “INSIDE LOOK” INTO FRESH CURATORIAL APPROACHES



“

...Dalam is a gallery that foregrounds lesser-known narratives. As its name suggests, Dalam provides a direction, not a destination.

”

ALEX FOO,
ARTSEQUATOR

For the Gallery, *dalam*, a Malay word meaning “inside,” is more than an invitation to enter. Our project space within UOB Southeast Asia Gallery, named Dalam Southeast Asia, invites visitors to **explore emerging perspectives on Southeast Asian art through self-reflexive and innovative presentations**, which ask what a collections-based display is and may seek to achieve.

Beginning with *The Tailors and the Mannequins: Chen Cheng Mei and You Khin*, Dalam Southeast Asia will host two projects each year as part of the Gallery's efforts to **diversify art historical narratives, develop more inclusive forms of storytelling, spotlight lesser-known artists**, and ultimately **contribute our distinctive Southeast Asian voice to global museum discourse**.

^ A test bed for innovative curatorial practices that consider emerging questions around sustainable museum design and display techniques.

CO-CREATION CHAMPIONS DIVERSE VOICES

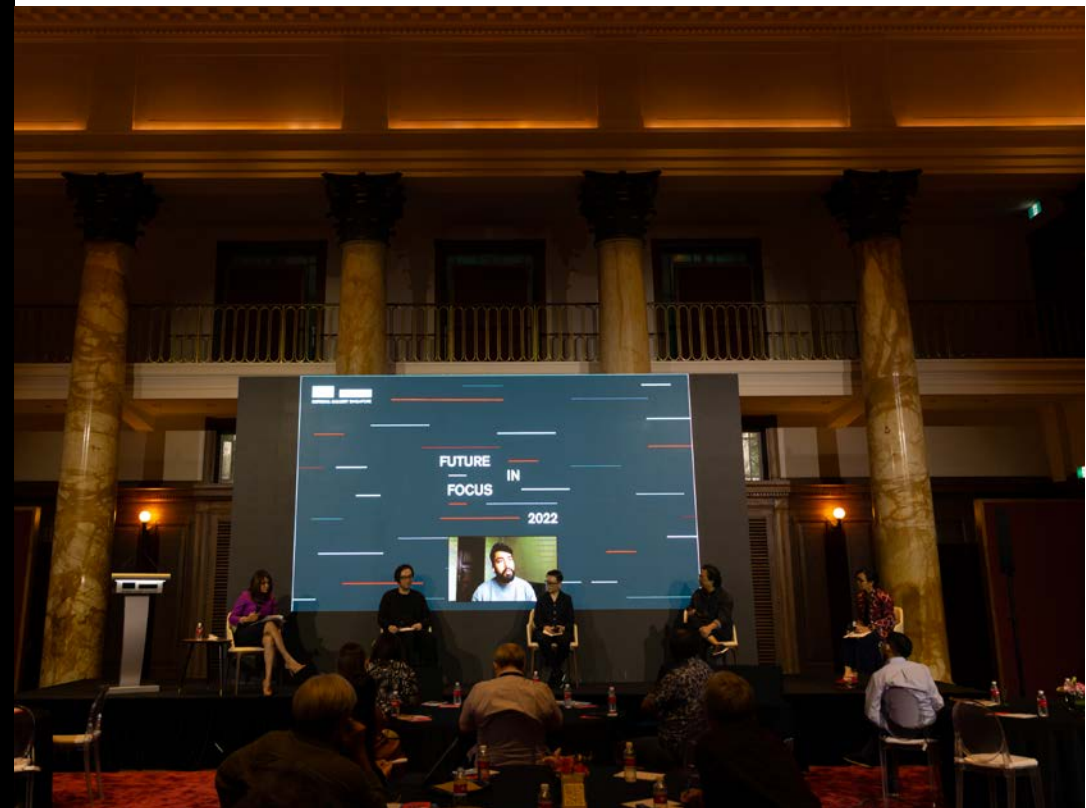
Premiering in July 2022, the sixth edition of the Wu Guanzhong Exhibition Series, *Wu Guanzhong: Travelling with the Master*, will be the **Gallery's first exhibition co-created with docents.**

Docents are integral to the museum experience, and it was natural for the Gallery to invite their participation for this inaugural exhibition. This **new approach of co-creation champions diverse voices** and continues the Gallery's **ongoing and dedicated efforts to being an inclusive and welcoming People's Museum.**



^ L to R: Docent-curators Queenie Chow, Gertrude Tan, Stella Rong, and Tina Nixon are led by Gallery curator Jennifer Lam to refine artwork selections and the exhibition narrative, as well as to develop texts, exhibition design and public programmes.

HONING IN ON THE FUTURE



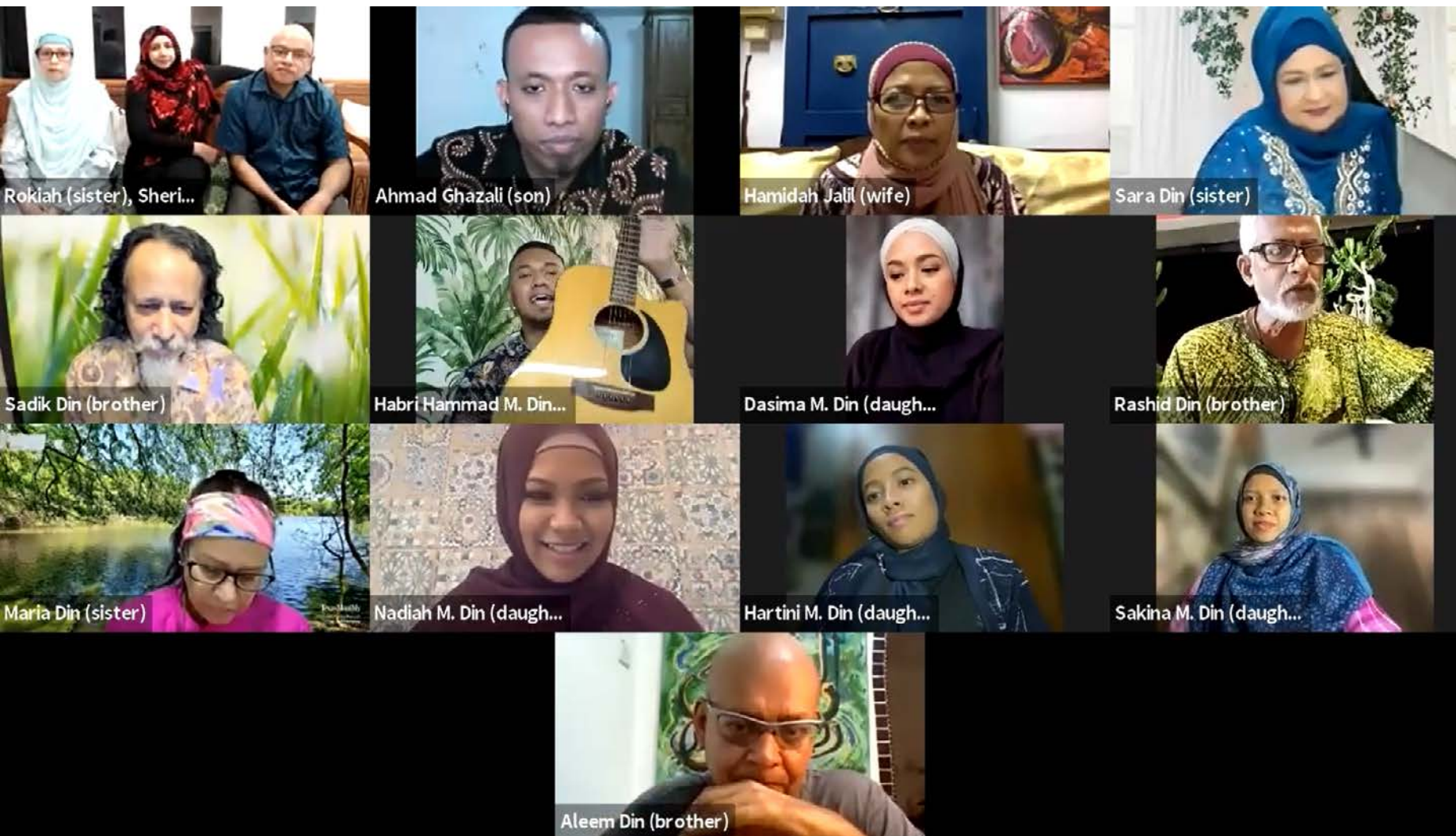
< The panel included crypto evangelist MetaKovan, multimedia artist Ho Tzu Nyen, Communications and New Media lecturer Audrey Yue, gallerist Khairuddin Hori and art psychotherapist Dian Handayani.

The inaugural *Future in Focus* was an **intimate gathering of media, key partners and industry peers.** It served as a platform for charting the development in and around the arts. A panel of industry leaders discussed the question, "Can Art Future-Proof Singapore?", **sparking reflection and discussion on art's evolving role in our post-pandemic world.**



DIALOGUE ACROSS BORDERS

In a unique gathering enabled by technology, artist Mohammad Din Mohammad's family shared stories about the artist, from his childhood to his lifelong interest in the mystical traditions of the Malay world and more.



^ "PELUKIS" Biografi/Lakon/Nyanyian: A Reunion of Mohammad Din Mohammad's Family was organised in conjunction with *Mohammad Din Mohammad: The Mistaken Ancestor*, one of six solo presentations in *Something New Must Turn Up: Six Singaporean Artists After 1965*.

The Gallery organised a curatorial roundtable with partners of our touring exhibition on visionary artist Nam June Paik: Tate Modern, San Francisco Museum of Modern Art and Stedelijk Museum Amsterdam. The panel traced five decades of his groundbreaking work and revealed the curatorial decisions, processes and collaborative experiences behind the exhibition, from ideation to execution.



^ *Nam June Paik: The Future is Now Curatorial Roundtable* with special guest Professor Dr Apinan Poshyananda, and curators June Yap (National Gallery Singapore), Sook-Kyung Lee (Tate Modern), Rudolf Frieling (San Francisco Museum of Modern Art) and Leontine Coelewijn (Stedelijk Museum Amsterdam).

KEY ACQUISITIONS: CONTINUED COMMITMENT TO DIVERSITY AND INCLUSION

The research generated for the exhibition, *Something New Must Turn Up: Six Singaporean Artists After 1965*, strengthened our holdings of works by the featured artists in the National Collection. Another major highlight was a group acquisition of 157 works by 29 artists related to the First and Second Indochina Wars. With this acquisition, the Gallery is now home to one of the most extensive public collections of drawings from the Vietnam War era outside of Vietnam.



Chng Seok Tin. *Close to My Heart Series – Pursue and Think Fondly of ()* (我心所系系列——追求与眷念). 2011. Painted papier mâché and wire, dimensions variable. 2021-01054. Gift of Chng Seok Tin's Estate.

Chng Seok Tin has referred to these sculptures as “cultural spheres” (文化球) that articulate her love of Chinese culture. Each sphere is adorned with Chinese phrases, literary terms and quotations drawn from a rich reservoir of sources. When the first version of this work was exhibited in 2006, viewers were encouraged to touch, hug, kick and even hit the spheres, which are filled with bells that produce clear, crisp sounds.



Prescient about the importance of computers in our everyday lives, Lin Hsin Hsin made computing a central motif in her paintings in the 1970s and 1980s to pay homage to technological advancement and inventions. *The Computer as Architect* foretells the use of computer-aided design systems for 3D modelling in architecture and engineering, a technology key to the acceleration of urbanisation.

Lin Hsin Hsin. *The Computer as Architect.* 1977. Oil on canvas, 82 x 102 cm. 2021-00530. © 2022. Lin Hsin Hsin. All Rights Reserved. Mobile~tainment®, Frog®.

Bùi Quang Ảnh. *Trường Sơn K32*
(Kilometer 32, (Ho Chi Minh Trail))
Trường Sơn Mountains.1968.
Watercolour on machine-made
paper, 39.5 × 54.4 cm.
2021-00911.



Toan Le Huy. *Not titled*
(*Celebrating Victory at*
Dien Bien Phu). 1958.
Silk, 39.5 × 56 cm.
2021-00930.



These works reflect the diversity of artistic production during the First and Second Indochina Wars by artists affiliated with the Communists. The artists played an integral role in the war, documenting the conditions in battlefields as well as cities and the countryside. They also created propagandistic and sometimes romantic images to articulate their ideological positions.

Our continued commitment to diversity and inclusion was reflected in the high number of artworks by women artists acquired by the Gallery.



I Gusti Ayu Kadek Murniasih. *Aku Menyembahmu* (I worship you). 2004. Acrylic on canvas, 170 × 110 cm. 2021-01065.

I Gusti Ayu Kadek Murniasih, was a former domestic helper and factory worker who, in the early 1990s, turned to art. Murni used abstract but stark images of the female body to depict and document—often with surrealistic and sexualised humour—her journey of personal discovery as a woman, lived experiences and imaginary worlds. She is now regarded as one of the most important Indonesian female artists of her generation and of contemporary Balinese art.



Siti Adiyati. *Jejak* (Footstep). 1976 (remade 2015). Teak box, mirror, plastic netting and rubber slippers, 160 × 60 × 60 cm. 2021-01173. Gift of a token of friendship from the artist's family.

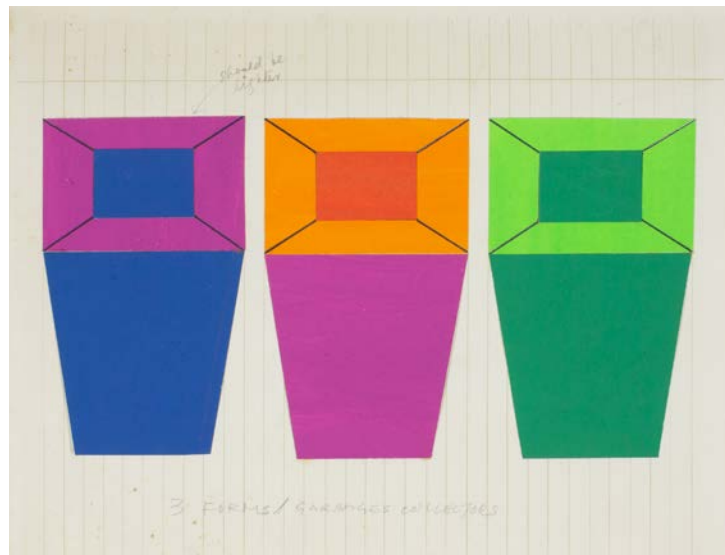
Siti Adiyati is one of the founding members of the Indonesian New Art Movement, or Gerakan Seni Rupa Baru (GSRB). In *Jejak*, Siti Adiyati used everyday materials to create objects that defied the categories of art but were also relatable to the masses, such as rubber slippers. In the artwork, these slippers represent the path towards one's dream, while the sequence of mirrors functions as a continuous path; together, they prompt intense reflection on oneself, the Other and the environment.

For a complete list of new acquisitions, please see pages 158 – 174.



Widely recognised for his collages, Goh Beng Kwan incorporated a range of cultural materials and motifs, exploring issues around cultural representation, urbanism and identity.

Photographic documentation of Goh Beng Kwan at East 57th Street, New York City, 1963. Digitised by National Gallery Singapore Library & Archive with kind permission from Goh Beng Kwan. RC-S99-GBK.

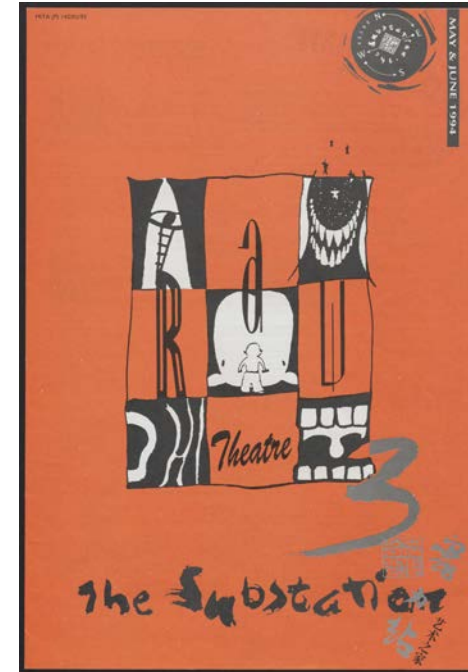


This sketch, one of many early drawings donated to the Rotunda Library & Archive by Choong Kam Kow, sheds light on the conceptual basis of his renowned large-scale Shaped Canvas and SEA THRU series.

Choong Kam Kow. *3 FORMS / GARBAGE COLLECTORS*. c. 1960s–70s, Gouache on paper. Collection of National Gallery Singapore Library & Archive. Gift of Dr. Choong Kam Kow. RC-M22-CCK.

Library & Archive

The Rotunda Library & Archive saw several exciting new additions to its collection this year. Highlights include the archives of modern artists from Singapore and Malaysia such as Goh Beng Kwan, Jaafar Latiff and Choong Kam Kow; and the archives of the recently closed historic art space, The Substation. The **Gallery's collection continues to grow and be enriched through collaborations** with Singapore Art Museum, the Ryllega and Nhà Sàn archives from Vietnam, the Suzann Victor archives and Jeremy Hiah archives, to name a few.



As Singapore's first independent art space, The Substation played a critical role in the development of the arts in Singapore. Its archives, comprising 103 document boxes of materials chronicling its administration, exhibitions and programmes from 1990 to 2021, are now part of the Gallery's collection.

The Substation News, May/June 1994. Collection of National Gallery Singapore Library & Archive. Gift of The Substation Limited. RC-S194-TSL.

The Nhà Sàn Studio digital archives consist of materials collated by artists Nguyen Manh Duc and Nguyen Manh Hung. Founded in 1998 by artists Nguyen Manh Duc and Tran Luong, it is the first and longest-running non-profit experimental art space in Vietnam to date.



Go West, Nguyen Minh Phuoc solo exhibition at Nhà Sàn Studio, Hanoi, Vietnam, 2000. Photograph. Digital Collection of National Gallery Singapore Library & Archive, with kind permission from Nguyen Manh Duc. SAM-VN2-NS.

THE From top-down to bottom-up LEARNING OF ART

To the Gallery, learning about art is a lifelong journey. We endeavour to engage learners at all ages and levels and with different learning styles. With a wide range of educational offerings, from targeted teaching materials and workshops for children and youths to lectures, publications and podcasts by subject experts, we aim to cater to all audiences, both new and familiar to art. Our rigorous scholarship and extensive resources on Southeast Asian art guide our curatorial strategy, allowing us to develop robust programmes, providing better understanding of the rich, diverse cultures of our region.



GOING GLOBAL WITH THE “PHYGITAL”

The *Gallery Children's Biennale* returned for its third edition as a digital experience in May 2021. In November 2021, the Biennale transitioned into a “phygital” format, **bridging online offerings on the Biennale's microsite with immersive and tactile on-site installations.**

We invited nine Southeast Asian artists to create artworks that embraced hybrid modes of engagement, which **encouraged children all over the world to create and form a global community of inquisitive learners.**

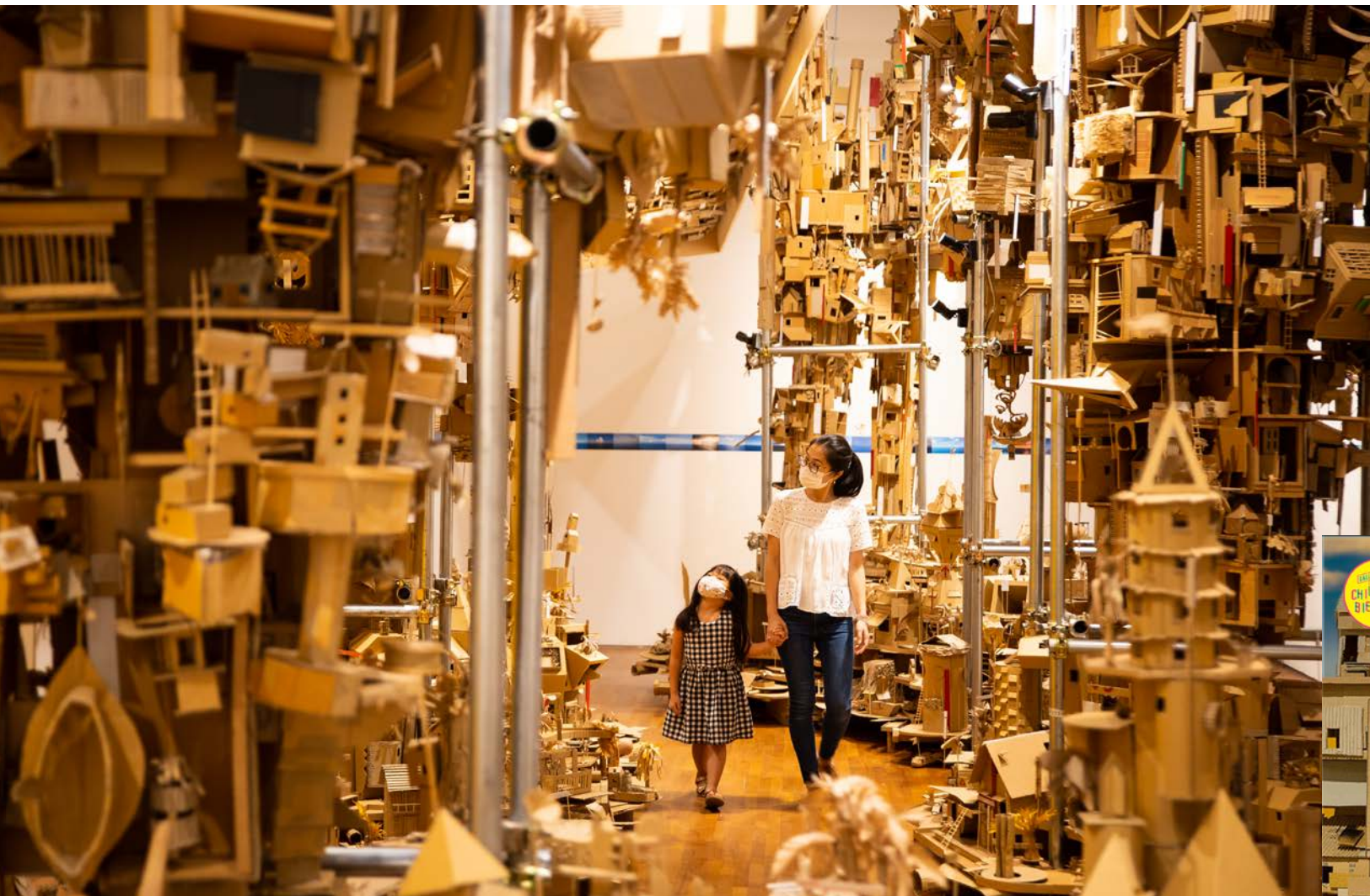
> Anecdotes shared to a digital diary on the microsite were transformed into physical books for the library in Joyce Ho's *A Day's Book*.



Our commitment to **reaching out to children** guided the creation of this year's Biennale as a multi-experiential cross-border festival, to make Southeast Asian art an exciting, playful and **meaningful experience both on-site and online for all our visitors.**

Gallery Children's Biennale 2021 was awarded “Outstanding Leisure Event” at the Singapore Tourism Awards 2022.

✓ Cardboard homes by children were “added” to a sprawling virtual city in Alfredo and Isabel Acquilizan's *Head/Home*.



Gallery Children's Biennale 2021: Why Art Matters is made possible with the support of Tote Board and Cultural Matching Fund.

SPARKING IMAGINATION WITH OUR PLAY SPACES



Our award-winning Keppel Centre for Art Education remains an evergreen attraction. When restrictions lifted, it saw a surge in on-site visitors, reaching nearly full capacity each weekend.

< Inspired by children's responses to a world affected by Covid-19, Nandita Mukand's *Because It Makes Me Feel...* empowers children to embrace and creatively express their feelings of connectedness.

The Keppel Centre for Art Education is made possible with the support of Keppel Corporation.



Mural Play !

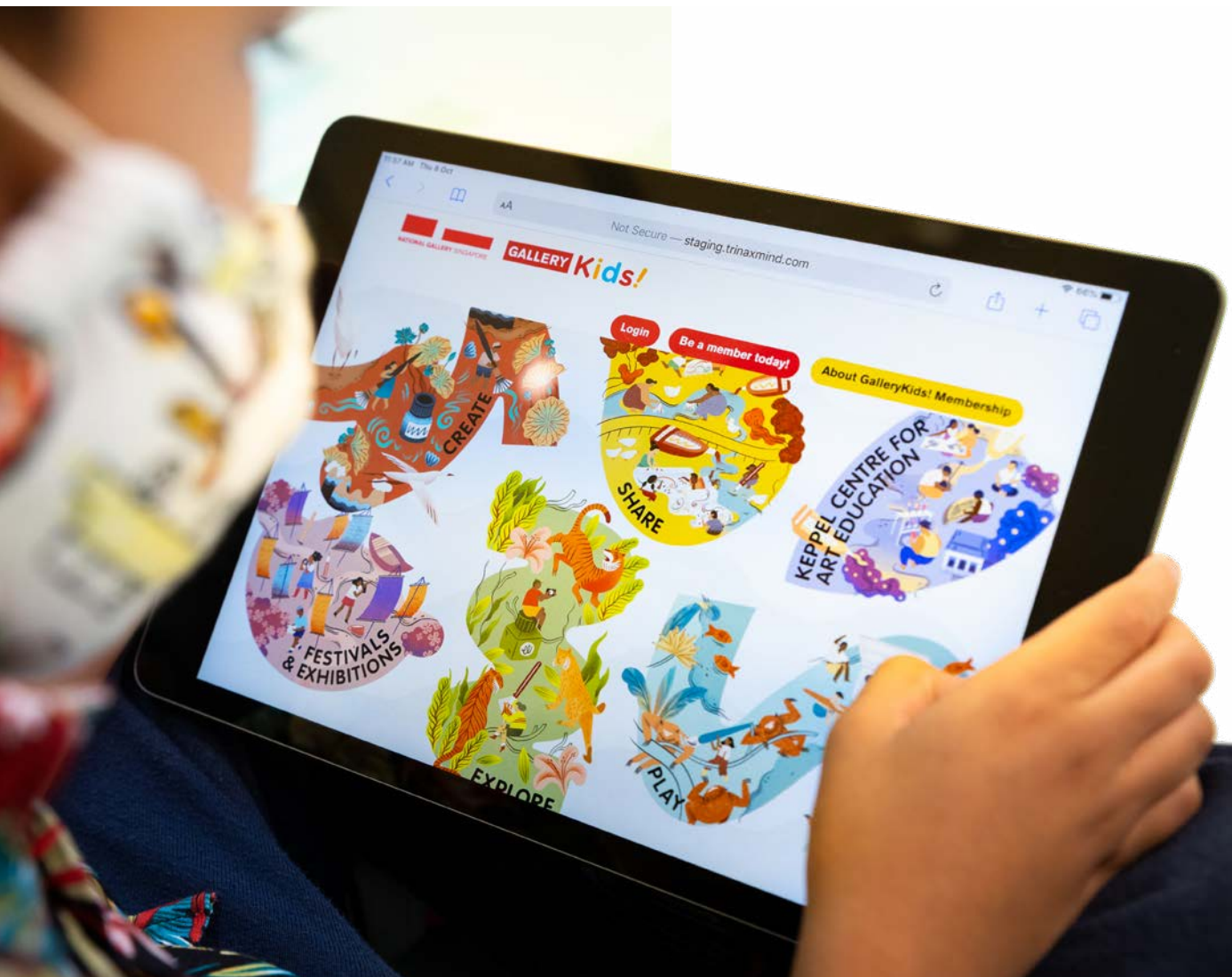
One of our Learning Studios, *Art in Every Corner!*, invites children of different ages to create and discover new ideas through mural play and hands-on activities. We also developed drop-in activities in conjunction with ongoing special exhibitions so young visitors could learn more about how and why artists created their works.

^ Hands-on activities inspired by the Gallery's ongoing exhibitions encourage children to flex their creativity muscle.

✓ Drop-in activities allowed children to explore different art mediums and techniques.



SHARING THE VIBRANCY OF ART WITH VIRTUAL LEARNING TOOLS



> Storyteller Wong Swee Yean (Erudite Stories) responds to Chua Mia Tee's *National Language Class*, in *Stories in Art | The Legend of Badang*.



I'm going to tell you a very well-known Malay folktale in Singapore.

Building on our enthusiastically received online outreach for families, we delivered curated content for children via our GalleryKids! microsite, which was viewed over 107,000 times in 2021; released *Stories in Art*, a video series for younger children in which storytellers share lively tales inspired by our artworks; developed *Create at Home* activity sheets for families; and extended our interview-style video series *Meet with Artists* and *Ask Anything Art* for older children and teens.





“
The videos helped the students explore the Gallery virtually and provided lots of new information that I, as a teacher, have also learned a lot from.
”

**A TEACHER FROM PAYA
LEBAR METHODIST
GIRLS' SCHOOL**

In addition to our rich catalogue of online resources for teachers, we **developed a new Chinese Virtual Tour aligned with school curriculums as a resource for Secondary One teachers to extend classroom and home learning.** The resource has been used over 9,000 times.

^ Bringing modern Singapore and Southeast Asian art into Chinese language learning.

PARTNERING SCHOOLS TO BRING ART TO CHILDREN



As school visits remained limited for most of the year, we created our *Travelling Art Cart* programme, bringing art directly to over 10,700 primary school students. These carts are **portable learning stations to facilitate hands-on activities inspired by art in Singapore and Southeast Asia**, which are interwoven with history and social studies.

“The children enjoyed the art carts and have benefitted greatly. They learned about how art could tell interesting perspectives about Singapore’s history and explored the intentions and meanings behind artists’ use of different art elements in their works.”

”
A TEACHER FROM
RAFFLES GIRLS’
PRIMARY SCHOOL

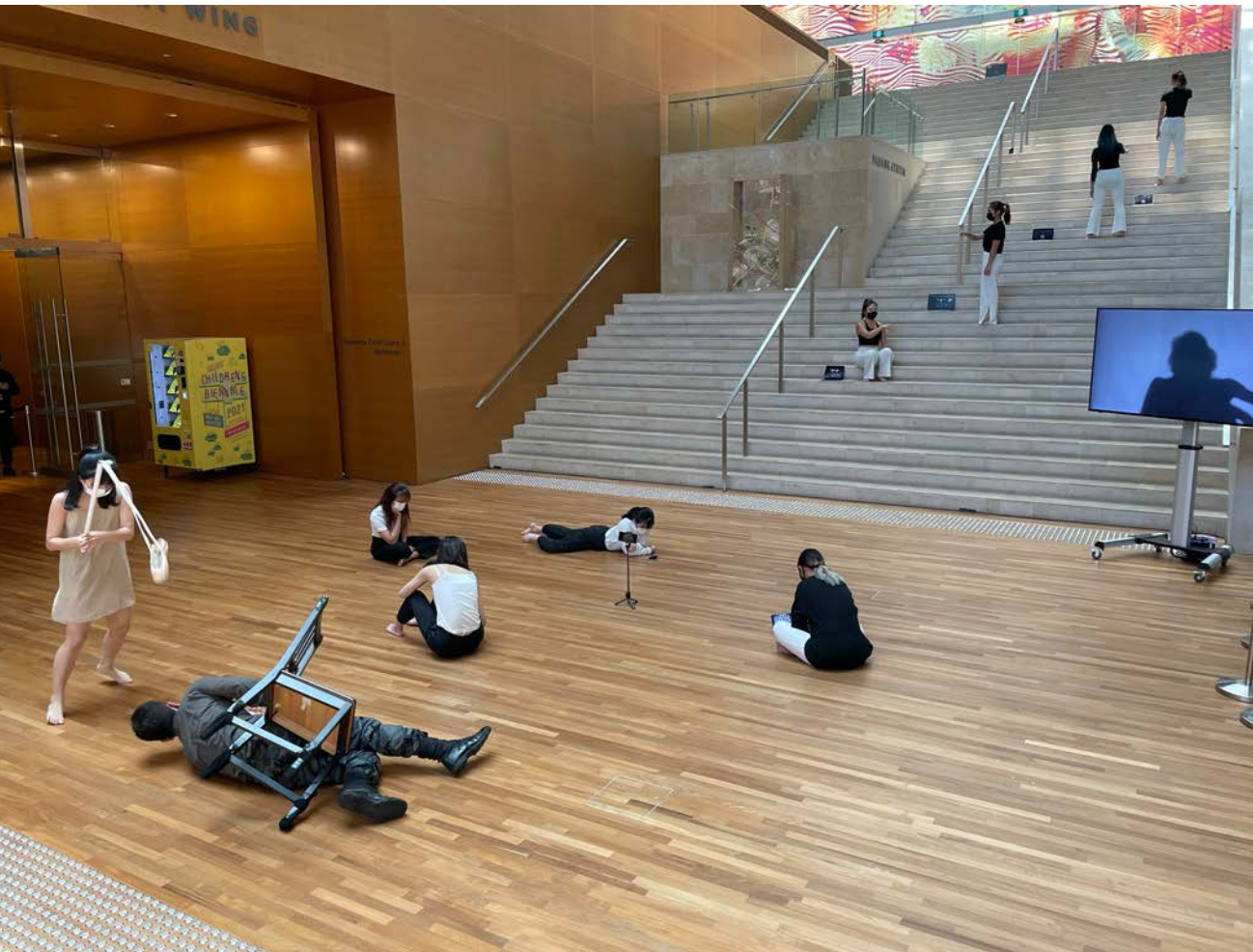


^ Discovering the tools and techniques of Batik through a Travelling Art Cart.

EMBEDDING CREATIVITY IN YOUTH PROGRAMMES

The Gallery understands that **creatively responding to artworks is an important means of furthering our understanding of art practices**. In this year's edition of our *Youth Creative Response* programme, which was developed in conjunction with our special exhibition *Nam June Paik: The Future is Now* to facilitate deeper

engagement with the digital art pioneer's works and legacy, we invited students to develop an interdisciplinary performance in response to the exhibition.



▲ An interdisciplinary performance by 12 dance students from LASALLE College of the Arts reached over 1,200 guests.



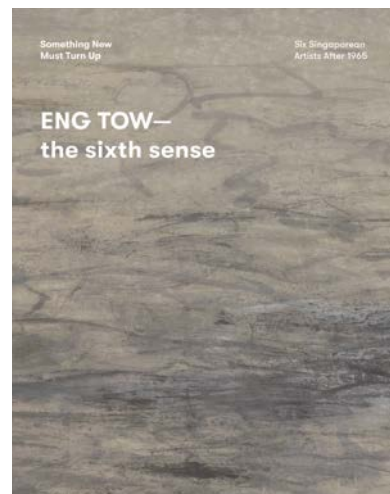
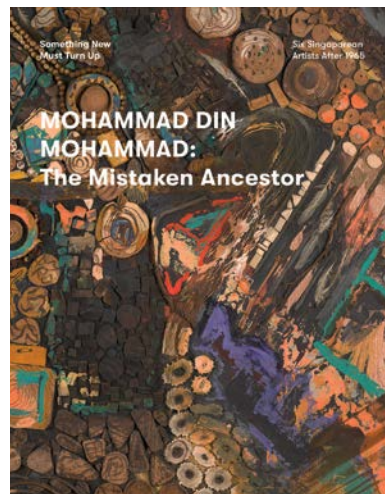
Members of Kolektif—the **Gallery's experimental youth engagement programme for 17 to 25 year-olds**—programmed the *Kolektif Takeover* at *Light to Night Festival 2022*. **Connecting artworks in the National Collection with youth concerns** such as dealing with loss, work-life balance and self-expression, Kolektif members welcomed their peers to guided programmes inspired by Malay poetry, journaling, soundscapes and visions for the future.



PUBLICATIONS FOR DIFFERENT AUDIENCES

The Gallery publishes outstanding exhibition catalogues, many of which present new archival material and translated content. Together with our academic research titles, children's books and art writings for the general reader, **the Gallery constantly seeks to expand our range of content.** As companions to ongoing shows, we published catalogues on sculptor Antony Gormley's site-specific works at the Gallery; leading Singapore realist artist's exhibition, *Chua Mia Tee: Directing the Real*; and *Something New Must Turn Up: Six Singaporean Artists After 1965*.

▼ A series of five publications for *Something New Must Turn Up: Six Singaporean Artists After 1965*.



We also published our first online publications for *Nam June Paik: The Future is Now* and *The Tailors and the Mannequins: Chen Cheng Mei and You Khin* as **part of our experimental foray into digital and sustainable forms of publishing.**

➤ *History and Imagination: Modern Photography from Singapore* documents the emerging nation of Singapore, featuring full-colour plates of works by Tan Lip Seng, Lee Lim, Lim Kwong Ling and Lee Sow Lim from our 2021 virtual exhibition, *Stories in Light*.



History and Imagination: Modern Photography from Singapore

History and Imagination:
Modern Photography
from Singapore



◀ *Awesome Art Thailand* and *Awesome Art Vietnam* completed our wonderful *Awesome Art* series for young readers, in which friendly animal guides present ten modern artworks from each country with fascinating facts and fun activities.

PRESENTING NEW PERSPECTIVES THROUGH PROGRAMMES

We **challenge ourselves to open multiple pathways to art for everyone**—from first-timers to arts-engaged communities—through podcasts, international panels, intimate talks and roundtable discussions.

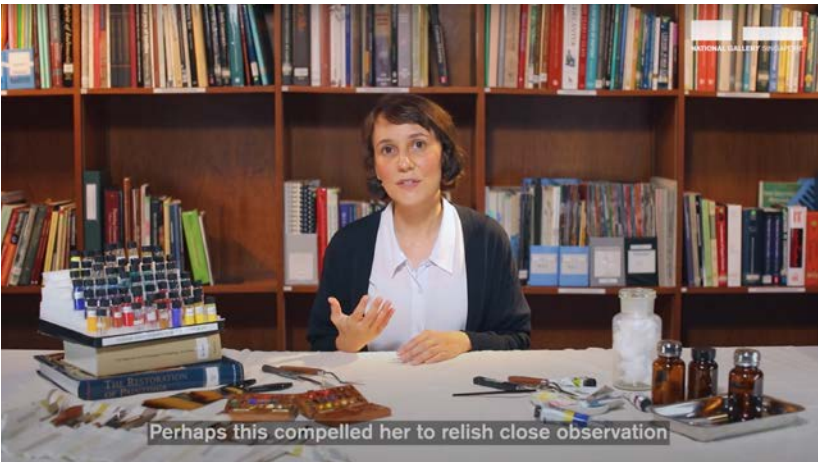


our technical knowledge of local and regional artists.

< One of Georgette Chen's most well-known pieces being examined in *At the Conservator's Bench: Tropical Fruits*.

We **drew back the curtains on the essential yet rarely seen work of our conservation and artwork management teams** with the video series *At the Conservator's Bench*. Conservators Mar Cusso Solano, Irene Dominguez Jimenez and Filzah Mohd Amir **unveiled discoveries from material and forensic studies undertaken on four paintings** in our exhibition *Georgette Chen: At Home in the World*.

> Each episode of *At the Conservator's Bench* explores a specific painting.



Perhaps this compelled her to relish close observation

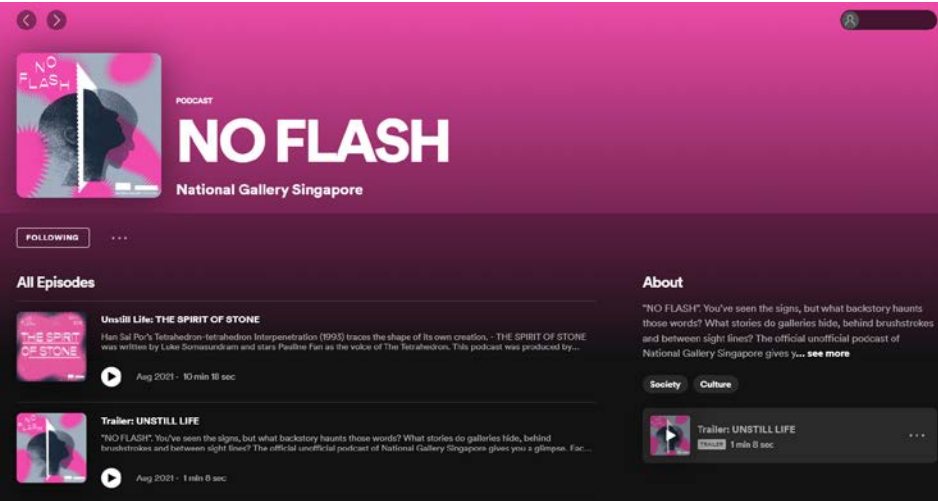


Following the success of our *Padang Sessions* podcast, we launched a podcast with an innovative format, *No Flash*.

In this series, the **artworks tell their own stories, creating a whimsical avenue for listeners to connect to our collection.**

< *The Padang Sessions* podcast series shares exciting talks about Southeast Asian art and artists by artists, curators and art historians.

> *No Flash*, the official unofficial podcast that takes you behind the scenes at National Gallery Singapore from the perspective of still life paintings and animated sculptures.



THE REACH OF ART

From inside out
to outside in

We endeavour to provide every member of our diverse audience with equal access to all our offerings. As the pandemic became endemic, we brought art to where the people are, outside of our walls, from the Civic District to other unexpected places. We also forged new spaces, platforms and formats—be they physical, digital or “phygital”—in collaboration with the very people we hoped to reach.

We continue to design transformative experiences for visitors with diverse needs by building partnerships with different communities, to hone our sensitivity towards the needs and concerns of our audience segments and ensure that participants feel valued, respected and empowered in the spaces and programmes that we create.



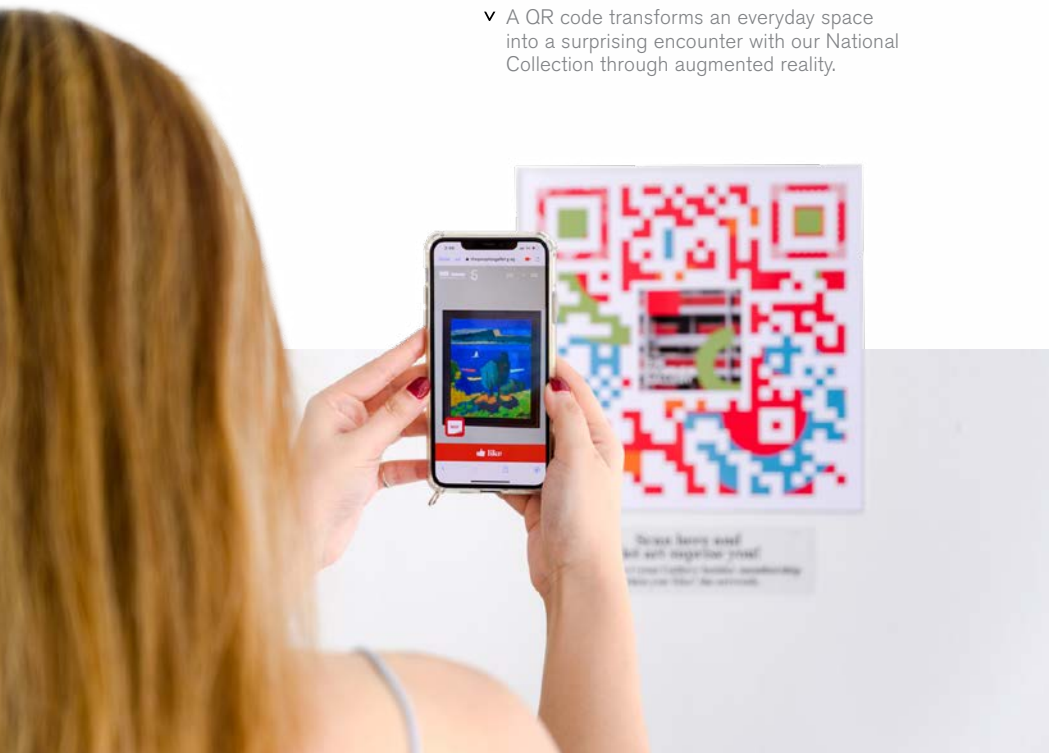
TRANSFORMING VOID DECKS INTO GATEWAYS TO ART

Aiming to **bring art closer to people's hearts and everyday lives**, the Gallery created virtual art galleries in void decks island-wide.

The People's Gallery transforms blank walls in 27 HDB blocks by leveraging AR technology and QR codes. This experience **sparked delightful encounters with art in Singaporeans' daily lives and created opportunities for communities to come together and be inspired by art.**

The People's Gallery was awarded "Outstanding Marketing Idea" at the Singapore Tourism Awards 2022.

▼ A QR code transforms an everyday space into a surprising encounter with our National Collection through augmented reality.

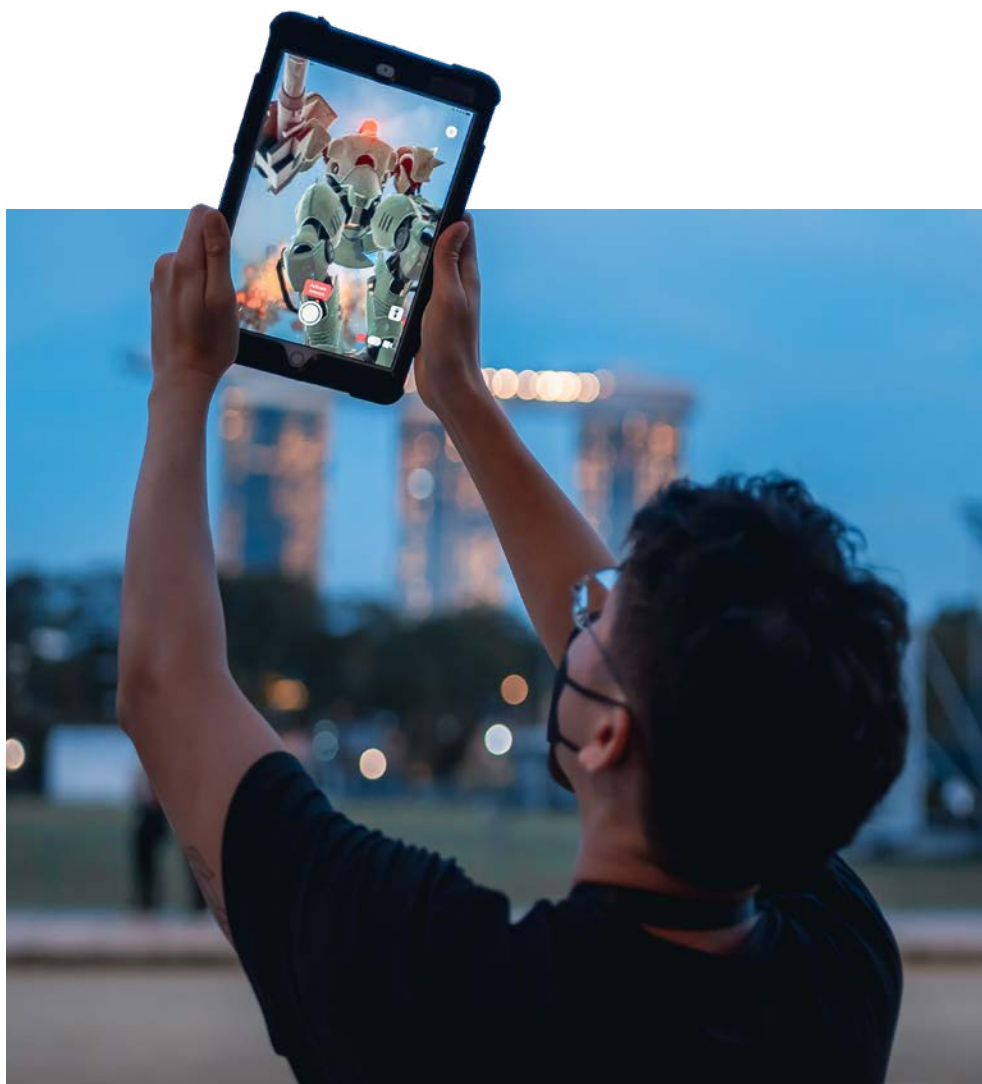


➤ Familiar HDB void decks became pop-up art galleries.



TOUCHING BROADER AND DIVERSE PUBLICS

Light to Night Festival 2022: New Ways of Seeing, Thinking and Being welcomed an unprecedented 1 million on-site visitors. With more partners in its sixth edition, we brought art into new and unexpected places, from underground walkways to the riverside. The diversity of our multi-disciplinary programming by an expanded network of talents delivered new interactive experiences that highlighted diverse voices in society and created multiple entry points for audiences to appreciate art.



< Unlock narratives within the physical landscape of the Civic District through *Visions*, an outdoor augmented reality exhibition achieved in partnership with Acute Art.



< Artists and visually impaired co-creators developed a multi-sensorial installation *Move?Forward (Unseen: Inside Out)* as an intimate and relevant conversation with visitors on disability, society and art.

Light to Night Festival 2022 was made possible with the support of Tote Board, National Arts Council and Cultural Matching Fund.

SUPPORTING DIVERSE COMMUNITIES

Fine-tuning arts engagement for underserved groups

In partnership with Dementia Singapore, we piloted *Art with You*, an **evidence-based museum programme that seeks to foster positive and meaningful engagement for caregivers and their loved ones living with dementia**. We look forward to launching the programme in 2022.

Participants may enjoy *Art with You* as a group programme facilitated by our trained volunteers or use our uniquely designed *Art with You Caregivers Guide* to enjoy the programme independently. An evaluation of the pilot study will also be published as a public resource for industry peers.

> Creating an inclusive and accessible museum space where people with dementia are valued and can express themselves meaningfully with art.



Showing solidarity

Art For Us is an **access programme** that seeks to support **underserved communities** in Singapore.

To show solidarity with the Burmese Community, the Community & Access team partnered with Burmese artist-facilitator, Nyan Soe, to conduct a series of art tours and silk screen printing workshops in support of the Burmese diaspora in Singapore. The **sessions were delivered in Burmese and engaged a broad audience** including tertiary students, working professionals and domestic workers.



^ Participants engaged in silk screen printing and created tote bags with designs that expressed their thoughts and emotions.



Participants reflected that they were thankful for an intimate and safe space to **learn, create, connect and reconcile with their thoughts and feelings about their homeland through art.**

“ One of the many things that participants appreciated about the art tour was that it was conducted in our home language, Burmese. Language plays a big role in making art accessible to different communities, and it is regrettable that language is often a high barrier to visiting and enjoying museums.

”
**MOE YIN ZAW,
BEST FRIENDS OF THE
GALLERY VOLUNTEER**

RAISING AWARENESS AND PROMOTING WELLNESS

For our inaugural Slow Art Day, we hosted both virtual and in-person *Slow Art* programmes. Participants were led to slowly look at and explore artworks from our *Care Collection* – *Caring through the Arts* by National Gallery Singapore and Singapore Art Museum. **Through slow looking, participants were immersed in an experience that bridged visual art, mindfulness and emotional wellness.**





In the latest season of *Art in 90 Seconds*, we featured persons-in-recovery from the Singapore Association of Mental Health, **who shared their personal stories of their mental health journey as inspired by artworks from our art collection.**

We also released *Raw Talk*, our newest video series, **bringing perspectives from persons of diverse identities as they raise awareness on important contemporary issues** such as inequality and climate change through the lens of modern Southeast Asian art.



EXPANDING DISCOURSE IN THE REGION



Suddenly Turning Visible: Art and Architecture in Southeast Asia (1969–1989) travelled from National Gallery Singapore to the Mori Art Museum in Japan, where audiences have a unique perspective on urbanisation. The exhibition highlights intersections between art and architecture driven by developmentalism, by focusing on three cultural institutions based in Bangkok, Singapore and Manila.



Jakarta Biennale 2021: ESOK was curated by Gallery curator Qinyi Lim as well as Grace Samboh and Sally Texania.

Consisting of 38 Indonesian and international artists in collaboration with more than 50 Indonesian collectives, communities and performers, **Jakarta Biennale 2021: ESOK** (translated as “tomorrow” or “things yet to happen”) is an exploration of artistic flexibility and adaptation in the face of uncertainty.

MAKING ACCESS A RIGHT, NOT A PRIVILEGE



Gallery Benefit | Past. Future. Present. presented an **opportunity for like-minded individuals, artists, collectors and patrons to come together** for an evening of wonderful conversation and art appreciation. Close to S\$2 million was raised for the 5th Anniversary Fundraiser, which **will be channelled to the Gallery's research, exhibition and programmes, as well as a portion to participating artists to support the arts community.**





Supporters and Donors for the Gallery Benefit

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

With special thanks to 2022 Gallery Benefit Auction Committee:

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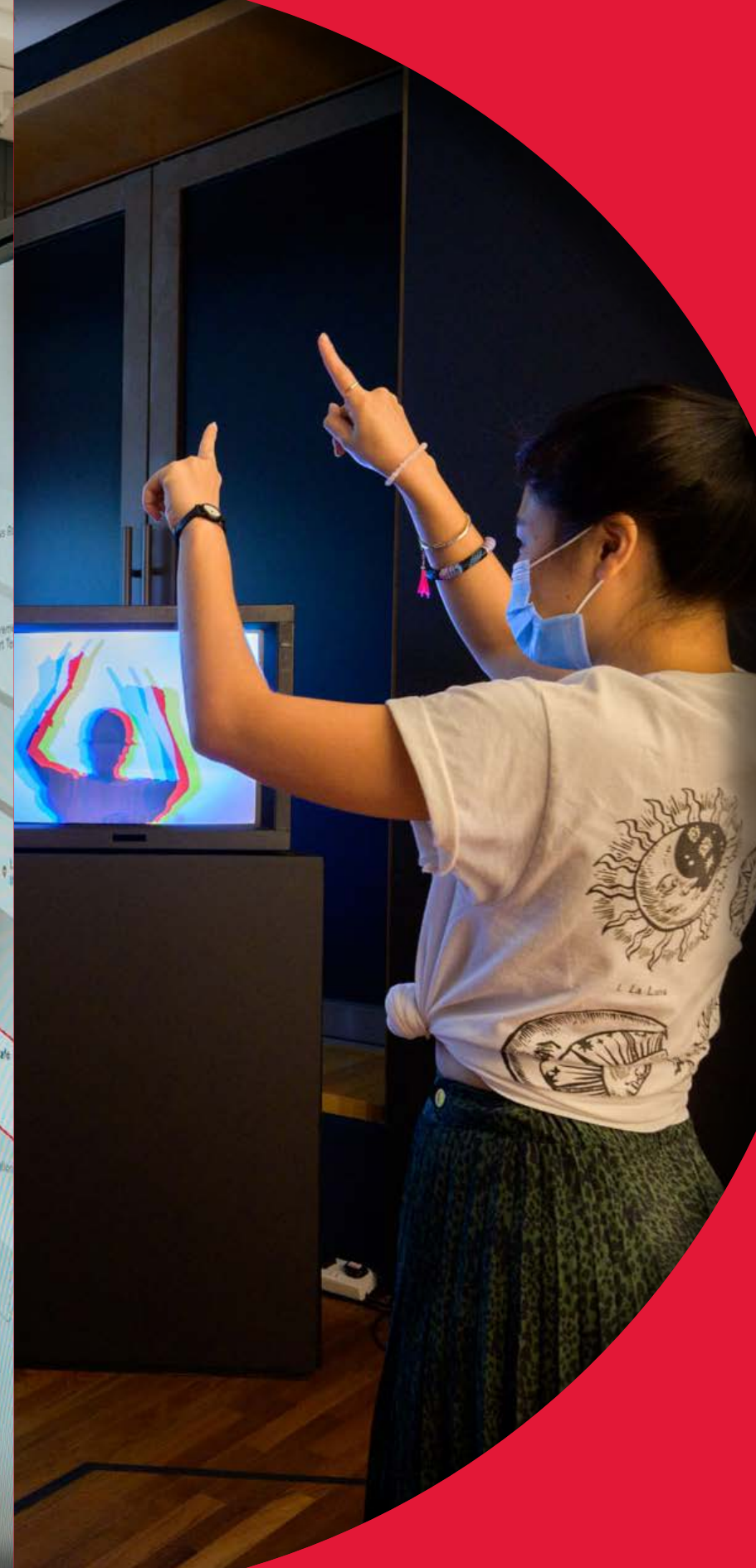
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THE EXPERIENCE OF ART

From the visual to
the participatory

To present distinctive and enriching encounters with art, we have reimagined the museum experience. Within the Gallery, we empowered visitors to customise their own Art Journeys to make their visit more intuitive and seamless. To bridge on-site and remote art experiences, we created opportunities for audiences to engage with multidisciplinary performances phigitally. As a progressive museum, we continue to re-imagine the future by fostering and leveraging synergies between digital technology and art, and will seek to deliver fresh approaches to bring art to our audiences.

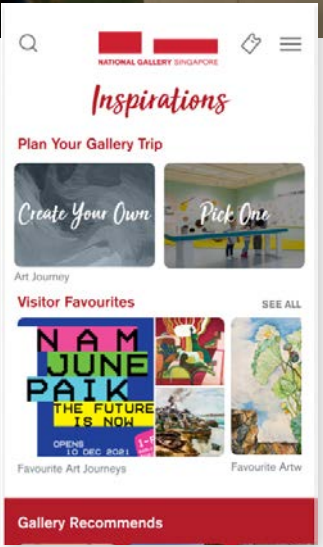
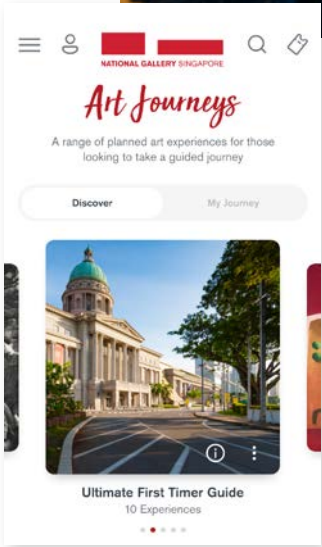


UNVEILING A NEW MUSEUM EXPERIENCE



< Visitors can browse the Gallery's offerings and plan their own Art Journey using different digital touchpoints, including the Activity Cube.

A range of enhancements were launched to **make visits to the museum more personalised and effortless**. We introduced Art Journeys, a web-based function enabling visitors to choose from ready-made itineraries or to craft their own route. **Multiple new digital touchpoints were added to allow visitors to begin their journey at any entry point in the Gallery.** The Basement Concourse, re-designed into a free and multi-use space, offers an introductory experience for all to kickstart their day at the Gallery.



< Visitors can select from a range of prepared itineraries or curate their own.

THE FUTURE IS HERE AND NOW



< *The Sistine Chapel*, an immersive installation at the Ngee Ann Kongsi Concourse Gallery, compels viewers to confront their use of technology and reflect on their place in relation to it.

The landmark travelling exhibition, *Nam June Paik: The Future is Now*, concluded its global tour at National Gallery Singapore, its only Asian destination after visiting Tate Modern, Stedelijk Museum Amsterdam and San Francisco Museum of Modern Art. The exhibition celebrates five decades of the video art pioneer's prescience and playful practice with over 180 works.



^ Paik's *TV Garden* encourages viewers to rethink the boundaries between the digital and natural.

Paik recognised the nascent communication networks that would become the Internet, coining the term "electronic superhighway" in 1974. He used emerging digital tools and discarded technology to create novel and multisensory experiences, which foretold how mass media would transform the way people connect and communicate. **When visitors encounter Paik's works, they witness how his speculative technological future played out in the reality we live in today.**

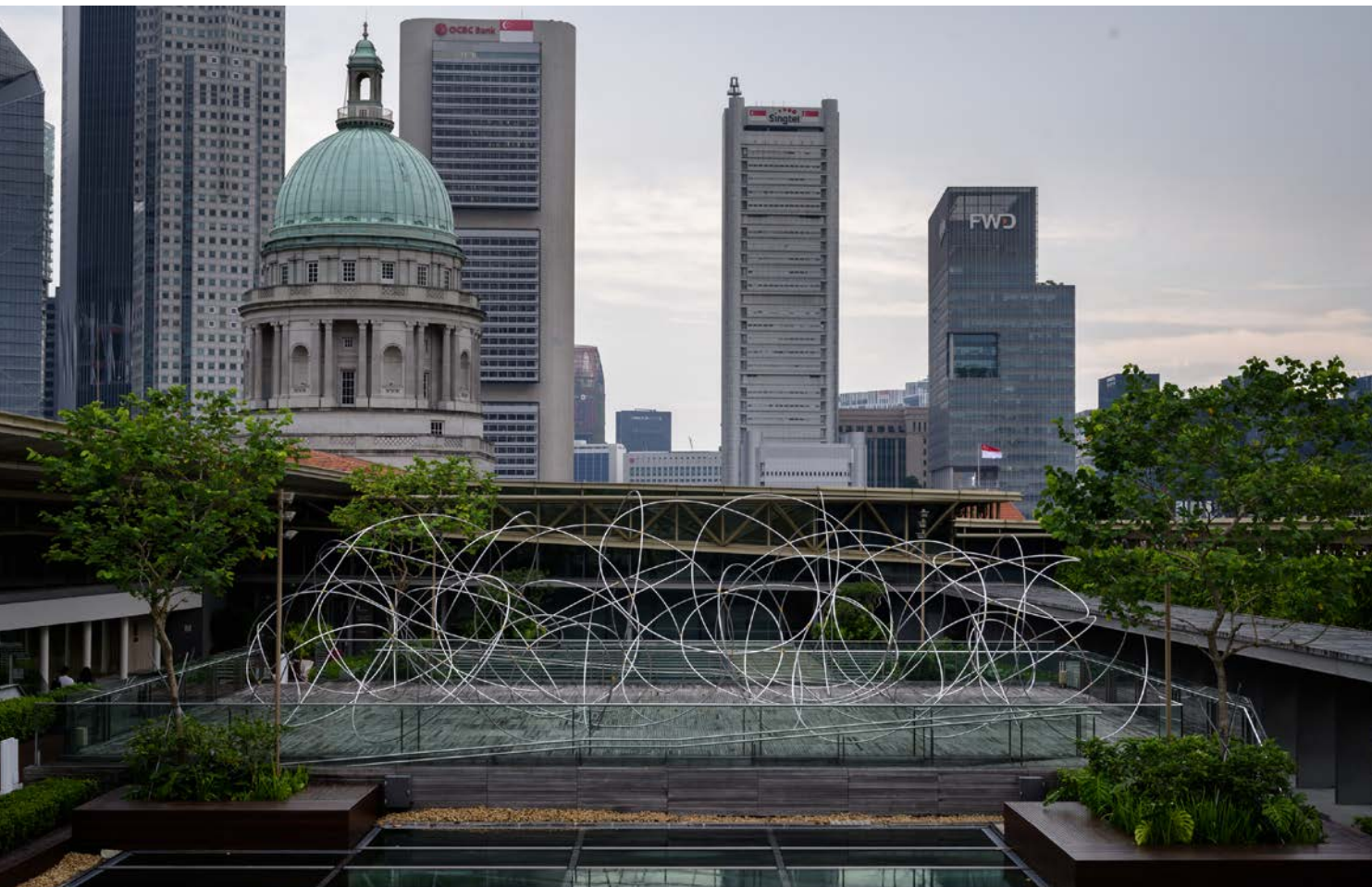
Nam June Paik: The Future is Now is made possible with the support of Singtel, Cultural Matching Fund and Singapore Tourism Board.

CREATING CONTINUUMS BETWEEN BODIES, PLACE AND SPACE

The latest Ng Teng Fong Roof Garden Commission, *Horizon Field Singapore* (2021) by Antony Gormley, is a matrix of intersecting metal rings set against the skyline of the Civic District. Intended as a participatory work, ***Horizon Field Singapore* is only fully realised when visitors navigate through its structure.**

In this seamless collaboration between the participant, installation and site, Gormley's work **prompts the visitor to reimagine our relationship with our environment.**

This rooftop installation is part of a series of what Gormley calls “acupuncture points,” along with three other sculptures placed at key nodes of movement through the Gallery.



The Ng Teng Fong Roof Garden Gallery is made possible with the support of Far East Organization.



From top to bottom:
Ferment (2007), *Close V*
(1998) and *Sense* (1991).



The display of *Ferment* (2007), *Close V* (1998) and *Sense* (1991) is made possible with the support of Cultural Matching Fund.

DELIVERING ART THROUGH FRESH APPROACHES

New avenues to access art through film

The fourth edition of our much-loved annual film festival *Painting with Light* featured programming centred on “origin stories,” which explored how the impulse to create something new opens up further possibilities. In line with this theme, the festival presented a series of firsts, including its **inaugural 3D film showcase, new screening locations, as well as a specially commissioned experimental film anthology** that responded to the artistic practices featured in *Something New Must Turn Up: Six Singaporean Artists After 1965*.

The success of our previous online-only festival inspired the Gallery to make a significant selection of the festival's films available for on-demand streaming. With a packed on-site and online festival schedule, we also **launched the *Painting with Light* microsite to improve access for new and returning audiences.**



Serving culture with cocktails

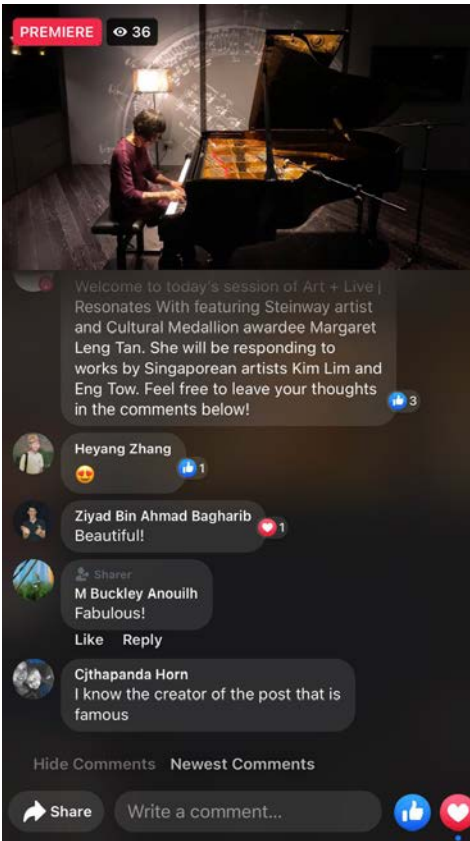
The new Art x Cocktail tours attracted new visitor segments with a taste for culture during happy hour. Visitors discovered artworks that inspired the drinks at our rooftop bar, Smoke & Mirrors, in over 50 tours conducted from May 2021 until March 2022.



> Discover the stories behind Smoke & Mirrors' signature cocktails inspired by artworks from the National Collection.

Resonates With

This year's *Resonates With* performances continues with a hybrid format through the *Art + Live* series. The year began with a series of online performances, **giving us the opportunity to invite artists from the region to share their responses to our collection to audiences across the world.**



< Margaret Leng Tan's performance, responding to works by Singaporean artists Kim Lim and Eng Tow, wowed audiences across the globe from Hong Kong and New York to Southeast Asia.



< *Resonates With* returned to the Padang Atrium to a live audience after close to two years, with Jeremy Monteiro and Friends in August. Audiences were also treated to a rare solo harp performance by Gulnara Mashurova, Principal Harpist of the Singapore Symphony Orchestra.



^ Top and bottom: Regional artist collaborators Burmélange and the Philippine Madrigal Singers received overwhelming responses from viewers in their native homeland of Myanmar and the Philippines respectively.

> The Purple Symphony—Singapore's first and largest inclusive orchestra comprising musicians with and without disabilities—presented a rousing and inspiring performance in response to the *Gallery Children's Biennale*.



Purposeful Engagement with Art

We welcomed visitors back with **performances, concerts and participatory programmes**, while reaching a global audience with a hybrid format.

These sessions created meaningful ways for audiences to **engage with artworks from our collection and special exhibitions**.



> A short film featuring Singapore artist Foo Kwee Horng painting “en plein air” (French for “outdoors”) in response to the late Wu Guanzhong’s writings and practices, *A Search for One’s Self* offers respite in the beauty of our surroundings, no matter how familiar and seemingly unremarkable they may be.



^ Livestreamed performances continued through *Afterlude-Prelude: Responses to Nam June Paik*, which brought together more than 20 artists to explore the legacy of Paik’s texts in performances, readings and artistic interventions through several hours of materials recorded and broadcasted online from the Gallery’s Facebook page.

We brought back interactive and up-close encounters with our invited artists in the Gallery's spaces when the pandemic restrictions lifted.



> 《为什么要走出黑暗》
(Walk Darkness Walk)
by La Tristesse Opera,
in conjunction with
*Something New Must
Turn Up: Six Singaporean
Artists After 1965.*

▼ Responding to the
exhibition *The Tailors
and the Mannequins*,
writer Ng Yi-Sheng
led participants
on a "playshop" to
discuss the role that
international travel plays.
Participants creatively
visualised and shared
imaginative travel plans.



< Cultural Medallion
recipient Lynnette Seah
presented *An Artist
Journey* by Lynnette
Seah – *In Response
to Chua Mia Tee:
Directing the Real.*



> *Raisins in the
Audience Dough:
Three Movements*
by Lynn Lu and
Melinda Lauw.



SHOWCASING AND FACILITATING INNOVATION

Y-Lab is the Gallery's new innovation hub, aimed at cross-pollinating Art X Technology, and catalysing new cross-disciplinary opportunities by engaging start-ups, venture capitalists and artists in co-creation. To champion awareness of and foster interest in Art X Technology, workshops and webinars on emerging technologies are regularly conducted. We also launched **Y-Lab Foundry**, a mentorship programme and start-up incubator.



^ The Y-Lab Foundry's first mentorship cycle from December 2021 to February 2022 saw submissions from 131 innovators across 18 countries, from which five finalists were selected to prototype their ideas in consultation with industry leaders.

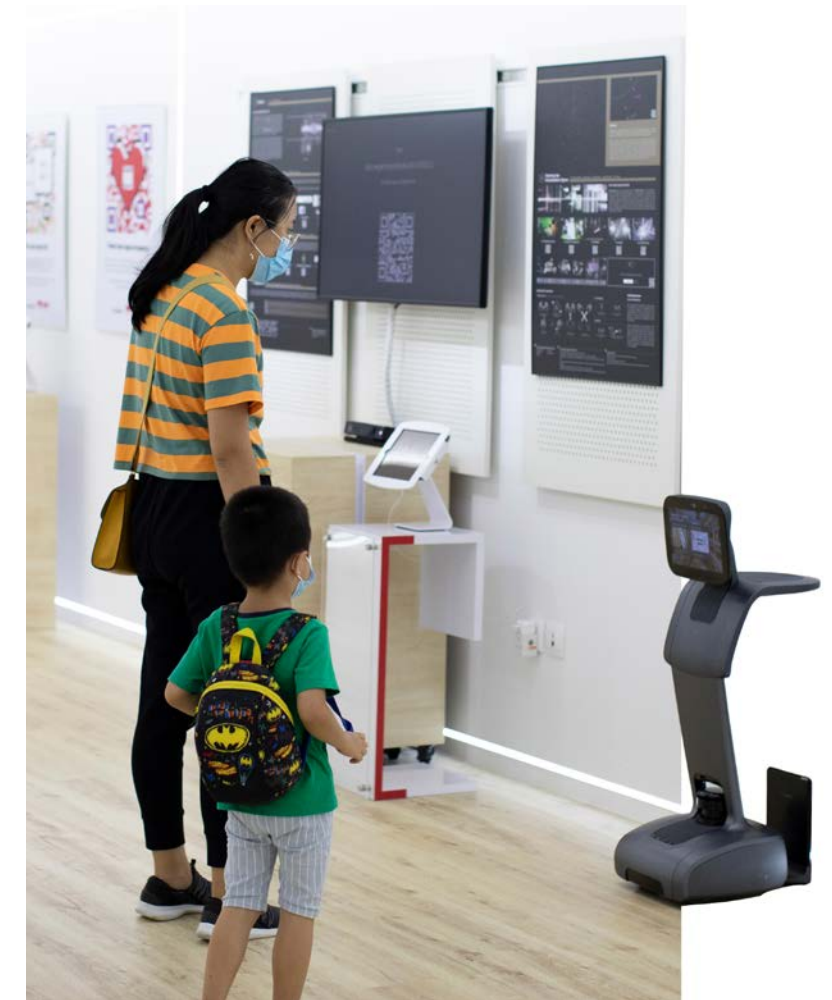


Promising ideas by Y-Lab Foundry teams are featured in our new Showcase space in the revamped Basement Concourse. With a revolving range of prototypes, including AI-generated paintings and virtual immersive environments, **this “living lab” connects next-gen innovations with the public directly, allowing visitors to become part of their development.**

With a two-year Innovation Partnership with NCS, a leading technology services firm in Asia, the Gallery takes **bold steps towards innovating cutting-edge technologies to bring art beyond our walls and strengthening our analytics capability to deliver better visitor and staff experiences.**



TEMI, our delightful guide-bot has won the hearts of our visitors with approval ratings of over 90%. **Our group of TEMIs now hosts tours in the DBS Singapore Gallery, promotes works in The Spine Hall and delights children at various exhibitions.**



TEMI also **served as an avenue for co-creating our museum curriculum.** As part of our Teacher's Institute programme, educators were invited to explore tour content writing for TEMI. A selection of their TEMI tours were piloted in the Gallery, allowing teachers to **tangibly contribute to and witness the potential of technological tools in delivering an educational art experience.**

THE GALLERY'S DONORS

The Gallery's ambition of creating a national space where art can inspire, heal and encourage dialogue, is only possible with the deep generosity of the individuals and organisations that support us.

We are extremely grateful for your contributions so that we can continue to enhance our collection of modern Southeast Asian art to enrich the lives of future generations.

Development Partner



Giving Hope
Improving Lives

Founding Partners



Live more, Bank less



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*The partnership with Accenture ended in April 2021, and the partnership with NCS began in November 2021.

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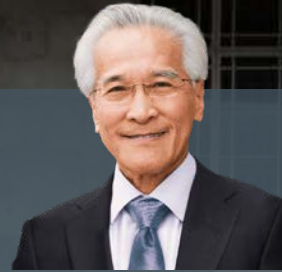
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OUR GALLERY FAMILY



The Gallery team came together to welcome back large crowds with even more art experiences and enhanced visitor journeys. Our front-of-house staff, security and cleaning teams kept the Gallery safe and welcoming for all our visitors amidst rapidly changing restrictions.





Our Best Friends of the Gallery (BFG) volunteers continue to provide their time and skills generously. Taking up the new challenge of livestream tours, our volunteers have opened our doors to many people who are unable to visit the Gallery in person, giving them a means of visiting virtually.



In appreciation of our BFG volunteers, they enjoyed a series of art workshops and an online appreciation event where we also conferred 47 Long Service Awards.

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For the financial year ended 31 March 2022

CORPORATE INFORMATION

National Gallery Singapore (the "Gallery") was incorporated under the Companies Act 1967 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 1994. As a large IPC, the Gallery complies with the guidelines for Basic, Intermediate, Enhanced and Advanced tiers of the Code of Governance for Charities and Institutions of a Public Character issued by the Charity Council.

MEMBERS OF THE GALLERY

Ms Goh Swee Chen
Mr Peter Ho
Ms Tan Gee Keow

EXTERNAL AUDITORS

PricewaterhouseCoopers LLP

INTERNAL AUDITORS

Deloitte & Touche Enterprise Risk Services Pte Ltd

PANEL OF LEGAL ADVISORS

Allen & Gledhill LLP
Dentons Rodyk & Davidson LLP (w.e.f. 6 May 2022)
Hin Tat Augustine & Partners
Rajah & Tann Singapore LLP (w.e.f. 6 May 2022)
RHTLaw Asia LLP
Withers KhattarWong LLP
Wong Partnership LLP

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 2021 - 30 November 2024

Constitution:
Public 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 to achieve sustainable and successful performance.

The Board has collective responsibility for the following:

- a. advise the Gallery 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 their duties as Board members. They are guided and bound by a Code of Conduct for Board Members and a Code of Ethics for Board Members and Committee Members set by the Gallery.

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

1.2 Composition of the Board

The Board comprises thirteen directors: one of whom is an executive director and three of whom are representatives from MCCY, the National Arts Council (the “NAC”), and the National Heritage Board (the “NHB”). The directors, except for the executive director, who is the 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 effectiveness.

The Board has ready access to the CEO and the management team, as well as the Gallery’s internal and external auditors. The Board receives regular management, operations and financial reports on the Gallery. The Board also has independent access to the Gallery’s books and records through the Company Secretary.

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 appointment of the directors is guided by the Board’s renewal strategy, succession planning, and evaluation of the Board’s performance conducted every board term. The Board’s term is reviewed every three years, and directors are appointed by MCCY. The Nomination and Remuneration Committee reviews and makes recommendations to the Board on the optimum size and composition of the Board to maintain a diversity of expertise, skills and attributes which are necessary to achieve the Gallery’s strategic objectives and mission.

The Board as a group comprises directors with core competencies in the areas of strategic planning, business and management, 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.

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

Name	Designation	Date
Peter Ho	Chairperson	Reappointed on 1 Jul 2021
Chang Hwee Nee	Director	Reappointed on 1 Jul 2021
Chong Siak Ching	Director	Reappointed on 1 Jul 2021
Rosa Daniel	Director	Reappointed on 1 Jul 2021
Goh Kok Huat	Director	Reappointed on 1 Jul 2021
Maimoonah Hussain	Director	Appointed on 1 Jul 2021
Shareen Khattar	Director	Reappointed on 1 Jul 2021
Lee Tung Jean	Director	Appointed on 28 Feb 2022
Panote Sirivadhanabhakdi	Director	Appointed on 1 Jul 2021
Doris Sohmen-Pao	Director	Reappointed on 1 Jul 2021
Tan Chorh Chuan	Director	Reappointed on 1 Jul 2021
Whang Shang Ying	Director	Reappointed on 1 Jul 2021
Danny Yong	Director	Appointed on 1 Jul 2021

Peter Ho was appointed to the Board on 1 October 2020. He assumed the chairmanship of the Board on 1 July 2021, succeeding the former Chairman Mr Hsieh Fu Hua. He plays a critical role in guiding the management team on the Gallery’s strategic directions and establishing its presence as a leader in Southeast Asian Art.

No Board member has served on the Board for more than ten consecutive years as at 31 Mar 2022.

1.3 Training and Evaluation of Board Effectiveness

A formal appointment letter is given to each new director upon their appointment, setting out directors' duties and obligations together with a copy of the Gallery's Constitution and Board handbook containing the Gallery's business, governance practices, code of ethics, organisation structure and policies. New directors will undergo an induction programme. The programme consists of a briefing on the Gallery and the Visual Arts Cluster institutions; a tour of the ongoing exhibition(s) at the Gallery; a meeting with the key management; and sharing of the Gallery's vision, strategies, operations and governance controls. The induction programme allows the directors to acquire a better understanding of the Gallery. Curator-led exhibition tours and programmes are held regularly to allow Board members to better understand the Gallery's research, presentations and programming that aim to create dialogues between the art of Singapore, Southeast Asia and the world.

To enhance the Board's strategic effectiveness, the Gallery organised a joint Board workshop in September 2021. The workshop provided a platform for directors of the Gallery and Singapore Art Museum ("SAM") and stakeholder representatives from the visual arts sector and government agencies to come together for a consultative review on the desired outcomes of the Singapore art ecosystem. At the workshop, participants identified the key challenges and opportunities, and assessed the future-readiness of the visual arts sector and museums in meeting these challenges. The consultative workshop provided rich insights and perspectives from the industry leaders and constituent stakeholders which provided the Board with information on sectoral developments and key challenges, which would be useful when guiding the Gallery in its longer-term planning.

1.4 Board Committees

To assist the Board in their duties and to ensure that specific issues are subject to comprehensive 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. When necessary, non-Board members who have expertise in their respective fields are also co-opted to enhance the deliberations and decision-making process of the Board Committees.

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 Board Committees are structured to ensure an equitable distribution of responsibilities among directors. Decisions made at the Board Committees' meetings are updated at Board meetings by the respective chairpersons of the Board Committees. Minutes of these meetings are also circulated at every Board meeting.

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

1.4.1 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.

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

Name	Designation	Date
Peter Ho	Chairperson	Reappointed on 1 Jul 2021
Doris Sohmen-Pao	Member	Appointed on 1 Jul 2022
Chong Siak Ching	Member	Reappointed on 1 Jul 2021
Goh Kok Huat	Member	Appointed on 1 Jul 2021
Whang Shang Ying	Member	Appointed on 1 Jul 2021

1.4.2 Nomination and Remuneration Committee ("NRC")

The NRC comprises six 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.

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

Name	Designation	Date
Peter Ho	Chairperson	Appointed on 1 Jan 2022 (Member since 1 Oct 2020)
Doris Sohmen-Pao	Member	Appointed on 1 Jul 2022
Goh Kok Huat	Member	Appointed on 1 Jul 2021
Lee Tung Jean	Member	Appointed on 28 Feb 2022
Whang Shang Ying	Member	Appointed on 1 Jul 2021

1.4.3 Audit & Risk Committee (ARC)

The ARC 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. The ARC 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 ARC 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 Committee of Sponsoring Organisations 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 ARC 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 ARC reviews conflict of interest declarations made by Board and Board Committee members to ensure that directors comply to the Code of Conduct for Board Members 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 ARC also attends to all whistle-blowing feedback, seeing to their prompt investigation and follow-up by the management team.

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

Name	Designation	Date
Tan Chorh Chuan	Chairperson	Appointed on 1 Jan 2022 (Member since 1 Jul 2019)
Chang Hwee Nee	Member	Reappointed on 1 Jul 2021
Rosa Daniel	Member	Reappointed on 28 Feb 2022
Goh Kok Huat	Member	Reappointed on 1 Jul 2021
Maimoonah Hussain	Member	Appointed on 1 Jul 2021

1.4.4 Acquisition Committee

The Acquisition Committee advises on the Gallery’s collections strategy, including artwork purchases and donations. The Acquisition Committee seeks to strengthen the Gallery’s holdings, keeping in line with the Gallery’s collection policies and overall priorities. The Acquisition 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 Acquisition Committee's independence, officers from NHB and relevant museums are not appointed to the Acquisition Committee.

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

Acquisition Committee members (as at date of this report) are as listed:

Name	Designation	Date
Wang Shang Ying	Chairperson	Appointed on 1 Jul 2021 (Member since 1 Jan 2018)
Jose Isidro N. (Lito) Camacho <i>Managing Director and Vice Chairman, Credit Suisse Asia Pacific</i>	Member	Reappointed on 1 Jul 2021 (Appointed as Chairperson from 1 Jul 2013 to 30 Jun 2021)
Ahmad Mashadi <i>Head of NUS Museum, Singapore</i>	Member	Reappointed on 1 Jul 2021
Shareen Khattar	Member	Reappointed on 1 Jul 2021
Kenson Kwok <i>Founding Director Asian Civilisations Museum and The Peranakan Museum</i>	Member	Reappointed on 1 Jul 2021
Luckana Kunavichayanont <i>Executive committee member of Bangkok Art and Culture Centre (BACC)</i>	Member	Reappointed on 1 Jul 2021
Lee Chor Lin <i>Art Historian and Museum Consultant</i>	Member	Appointed on 1 Jul 2021
Toshiko Rawanchaikul <i>Senior Curator (Acquisition & Exhibition Section) Fukuoka Asian Art Museum</i>	Member	Appointed on 1 Jul 2021
Mikke Susanto <i>Lecturer, independent curator and curatorial consultant for the Republic of Indonesia Presidential Palace Art Collections</i>	Member	Reappointed on 1 Jul 2021
Susie Wong <i>Artist, art writer, curator and educator</i>	Member	Reappointed on 1 Jul 2021

1.4.5 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 for all fundraising activities, to uphold public confidence in the Gallery. The DC reviewed the Gallery’s fundraising approach amid the COVID-19 pandemic, regional engagement strategy and its 5th Anniversary Fundraising Campaign.

The Gallery’s 5th Anniversary Fundraising Campaign includes the Gallery’s annual fundraiser and eDonation platform which aims to cultivate a long-term culture of accessible giving to the arts through “Donate Now” and “Adopt Now”.

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

Name	Designation	Date
Jennie Chua <i>Chairman, Vanguard Healthcare Pte. Ltd.</i>	Chairperson	Reappointed on 1 Jul 2022
Danny Yong	Deputy Chairperson	Appointed on 1 Jul 2022 (Member since 1 Jul 2021)
Chong Siak Ching	Member	Reappointed on 1 Jul 2021
Shareen Khattar	Member	Reappointed on 1 Jul 2021
Doris Sohmen-Pao	Member	Reappointed on 1 Jul 2021
Panote Sirivadhanabhakdi	Member	Appointed on 1 Jul 2021

1.4.6 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. The Gallery’s investment objective is to earn a target nominal annualised return over time, subject to an acceptable ex-ante drawdown.

As of March 2022, the Gallery’s investment portfolio stands at S\$106,775,070 (2021: S\$110,714,995).

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

Name	Designation	Date
Goh Kok Huat	Chairperson	Reappointed on 1 Jul 2021
Maimoonah Hussain	Member	Appointed on 1 Jul 2021
Nicholas Kong <i>Chief Investment Officer, Investment Office, National University of Singapore</i>	Member	Reappointed on 1 Jul 2021
Danny Yong	Member	Appointed on 1 Jul 2021

1.5 Board and Board Committee Meetings

The following matrices below shows the number of Board and Board Committee meetings held in FY2021, and the attendance of directors and co-opted members.

Directors’ Attendance

Attendance at Board and Board Committee Meetings for Financial Year Ended 31 March 2022

Board of Directors	Date of First Appointment to Board	Date of Last Re-appointment	Date of Retirement	Board		Executive Committee		Nomination and Remuneration Committee		Audit & Risk Committee		Development Committee		Acquisition Committee		Investment Committee	
				Held	Attended	Held	Attended	Held	Attended	Held	Attended	Held	Attended	Held	Attended	Held	Attended
Peter Ho	01 Oct 2020	01 Jul 2021	-	4	4	4	4	4	4	-	-	-	-	-	-	-	-
Hsieh Fu Hua	01 Apr 2009	01 Jul 2019	30 Jun 2021	1	1	1	1	2	2	-	-	-	-	-	-	-	-
Jose Isido N. (Lito) Camacho	01 Jul 2013	01 Jul 2019	30 Jun 2021	1	1	1	1	2	2	-	-	1	1	1	1	-	-
Chang Hwee Nee	01 Jul 2017	01 Jul 2021	-	4	3	-	-	-	-	3	2	-	-	-	-	-	-
Chew Choon Seng	01 Jan 2015	01 Jul 2021	30 Jun 2022	4	4	4	4	4	4	3	3	-	-	-	-	-	-
Chong Siak Ching	15 Oct 2012	01 Jul 2021	-	4	4	4	4	-	-	-	-	4	4	-	-	-	-
Jennie Chua	01 Jul 2017	01 Jul 2021	30 Jun 2022	4	1	4	3	4	4	2	2	4	4	-	-	-	-
Rosa Daniel	01 Mar 2013	01 Jul 2021	-	4	4	-	-	2	2	2	2	-	-	-	-	-	-
Goh Kok Huat	01 Jul 2019	01 Jul 2021	-	4	4	3	3	2	2	3	3	-	-	-	-	2	2
Nur Hidayah Abu Bakar	01 Jul 2019	-	30 Jun 2021	1	1	-	-	-	-	-	-	1	0	-	-	-	-
Maimoonah Hussain	01 Jul 2021	-	-	3	3	-	-	-	-	2	2	-	-	-	-	2	2

1.5 Board and Board Committee Meetings (continued)

Directors' Attendance

Attendance at Board and Board Committee Meetings for Financial Year Ended 31 March 2022

Board of Directors	Date of First Appointment to Board	Date of Last Re-appointment	Date of Retirement	Board				Executive Committee		Nomination and Remuneration Committee		Audit & Risk Committee		Development Committee		Acquisition Committee		Investment Committee	
				Number of Meetings															
				Held	Attended	Held	Attended	Held	Attended	Held	Attended	Held	Attended	Held	Attended	Held	Attended	Held	Attended
Shareen Khattar	01 Jul 2017	01 Jul 2021	-	4	4	-	-	-	-	-	-	4	3	5	2	-	-		
Lee Tung Jean	28 Feb 2022	-	-	1	1	-	-	-	-	-	-	-	-	-	-	-	-		
Apinan Poshyananda	01 Jul 2017	01 Jul 2019	30 Jun 2021	1	0	-	-	-	-	-	-	-	-	-	-	-	-		
Panote Sirivadha-nabhakdi	01 Jul 2021	-	-	3	3	-	-	-	-	-	-	3	2	-	-	-	-		
Doris Sohmen-Pao	01 Jul 2019	01 Jul 2021	-	4	4	-	-	-	-	-	-	4	4	-	-	-	-		
Tan Chorh Chuan	01 Jan 2019	01 Jul 2021	-	4	3	-	-	-	-	3	3	-	-	-	-	-	-		
Whang Shang Ying	01 Jul 2018	01 Jul 2021	-	4	4	3	3	2	2	-	-	-	-	5	5	-	-		
Danny Yong	01 Jul 2021	-	-	3	3	-	-	-	-	-	-	3	3	-	-	2	2		

Co-Opted Members' Attendance

Attendance at Board Committee Meetings for Financial Year Ended 31 March 2022

Co-Opted Members	Date of First Appointment to Board Committee	Date of Last Re-appointment	Date of Retirement	Audit & Risk Committee		Acquisition Committee		Investment Committee	
				Number of Meetings					
				Held	Attended	Held	Attended	Held	Attended
Jose Isidro N. (Lito) Camacho	01 Jul 2013	01 Jul 2021	-	-	-	4	4	-	-
Joselina Cruz	01 Jul 2017	01 Jul 2019	30 Jun 2021	-	-	1	1	-	-
Nicholas Kong	16 Jul 2015	01 Jul 2021	-	-	-	-	-	2	2
Luckana Kunavichayanont	01 Jul 2020	01 Jul 2021	-	-	-	5	5	-	-
Kenson Kwok	25 Jul 2013	01 Jul 2021	-	-	-	5	5	-	-
Lee Chor Lin	01 Jul 2021	-	-	-	-	4	3	-	-
Ahmad Mashadi	25 Jul 2013	01 Jul 2021	-	-	-	5	2	-	-
Toshiko Rawanchaikul	01 Jul 2021	-	-	-	-	4	2	-	-
Mikke Susanto	01 Jul 2017	01 Jul 2021	-	-	-	5	5	-	-
Teo Han Wue	16 Jan 2009	01 Jul 2019	30 Jun 2021	-	-	1	1	-	-
Susie Wong	26 Aug 2019	01 Jul 2021	-	-	-	5	3	-	-
Yeo Lian Sim	25 Jul 2013	01 Jul 2019	30 Jun 2021	1	1	-	-	-	-

2. CONFLICT OF INTEREST (“COI”)

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

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

3. STRATEGIC PLANNING

As part of the Gallery's planning for the next 5 years, the Gallery and SAM conducted a joint Board review in September 2021 to review how the two institutions can better serve their partners, visitors and community. The workshop aimed to provide a platform for participants to identify the desired outcomes of the Singapore art ecosystem, the key challenges and opportunities that lie ahead, and the future-readiness of the visual arts sector and museums in meeting these challenges.

A series of focus group discussions with key constituent groups were held as part of the workshop to gather feedback on the role of art in society as an important consideration. These discussions provided the Gallery with a better understanding of their needs and informed the Gallery's future strategy on its engagement efforts and desired outcomes.

The consultative workshop involved discussions on how the Gallery could become a more inclusive and sustainable phy-gital museum, contribute to social cohesion through art whilst continuing to be a leader in the local and global arts community. Participants at the joint Board workshop consisted of leaders and stakeholder representatives from the visual arts sector and government agencies. The outcomes of the workshop guided the Gallery on its longer-term strategic plan for financial years 2023 to 2027 which was endorsed by the Board in November 2021.

The Gallery remains committed to reviewing its strategy, programming and research to better serve the Gallery's stakeholders and ensure that its work remains relevant to the community and international audiences.

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 underserved 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 and deepen their knowledge 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 exhibitions, 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 People 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 complimentary 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 to the Tripartite Alliance for Fair & Progressive Employment Practices 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 to 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 227 as of 31 March 2022), 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 Board also approves the Procurement Policy, which outlines the Gallery's principles and processes for the procurement of goods and services. A set of internal controls has been established by the Gallery in the form of Standard Operating Procedures that govern its key operations such as receipting and payment procedures and controls. 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.

Our reserves position as at 31 March:	2022 \$	2021 \$	% Increase / (Decrease)
Unrestricted Funds (Reserves)	1 10,090,345	1 14,506,280	(3.9%)
Restricted / Designated Funds	-	-	0%
Endowment Funds	17,340,650	6,864,640	152.6%
Total Funds	127,430,995	121,370,920	5.0%
Ratio of Reserves to Annual Operating Expenditure	1.7	1.9	

The Gallery continues to grow Total Funds and Reserves by maintaining strong control over grant funding and expenditures, increasing the diversity of revenue and donation streams, and prudently investing reserves. The Gallery monitors and reviews the Reserve Management Policy on a regular basis, with the latest revision in 2021.

The working Liquidity Reserves (LR) which is equivalent to at least 3 months of the Gallery’s operating expenditure 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.

The Gallery’s 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’s website and app, as well as the Giving.SG donation platform. 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 gifts, 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 department. 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 endorsements 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 for Charities and Institutions of a Public Character, 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, Gallery guides, 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 WeChat. The Gallery’s Integrated Marketing department oversees 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 2022

The directors present their statements to the members together with the audited financial statements for the financial year ending 31 March 2022.

In the opinion of the directors,

- a) the financial statements as set out on pages 123 to 144 are drawn up so as to give a true and fair view of the financial position of the Gallery as at 31 March 2022 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:

Peter Ho
Chang Hwee Nee
Chong Siak Ching
Rosa Daniel
Goh Kok Huat
Maimoonah Hussain
Shareen Khattar
Lee Tung Jean
Panote Sirivadhanabhakdi
Doris Sohmen-Pao
Tan Chorh Chuan
Whang Shang Ying
Danny Yong

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 thirteen (13) directors. The Board has delegated specific responsibilities to six (6) committees, namely the Executive Committee, Nomination and Remuneration Committee, Acquisition Committee, Audit & Risk 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 world began to adapt to an increasingly complex backdrop, the Gallery sharpened its approach to develop hybrid experiences to captivate audiences beyond the museum's walls whilst doubling down on providing unparalleled art experiences within the institution. This was exemplified by the *Gallery Children's Biennale 2021: Why Art Matters* online and onsite exhibition formats as well as *The People's Gallery*, which brought art into the heartlands through Augmented Reality. The Gallery continued to champion homegrown artists through groundbreaking showcases such as *Something New Must Turn Up: Six Singaporean Artists After 1965* and the solo presentation of Cultural Medallion recipient, *Chua Mia Tee: Directing the Real*. The exclusive Asian presentation of the global travelling exhibition, *Nam June Paik: The Future is Now* and the spotlight on acclaimed artist Antony Gormley marked the resumption of presenting internationally renowned artists to local audiences. During a year of change, the Gallery was ranked 29th in The Art Newspaper's Annual Museum Attendance Survey, the only Southeast Asian museum in the list.

On 7 May 2021, the Gallery launched *Something New Must Turn Up: Six Singaporean Artists After 1965*, its first joint exhibition to explore and compare the practices of six local artists in post-independent Singapore. These artistic forerunners actively expanded the boundaries of art through experimentations in diverse media ranging from collage to printmaking and digital art, while critically engaging with issues including multiculturalism and modernisation. Two artists were paired across each of the three halls of the Singtel Special Exhibition Galleries to provide a comparative approach, allowing audiences to draw connections between the artist pairings and across the exhibition holistically. The exhibition garnered very positive response from the community.

During a time of heightened physical restrictions, the *Gallery Children's Biennale* went global as it unveiled its first-ever "phygital" experience on 22 May 2021. Guided by the inquiry "Why Art Matters", the *Gallery Children's Biennale 2021* sought to empower children to navigate the changing times through playful and interactive art experiences by nine renowned artists and arts groups that explore topics relevant to the times such as Home, Diversity, Time and Environment. Many of the online works also allowed children to co-create with these artists and connect with peers around the world through art. Further cementing the *Gallery Children's Biennale* as a global leader in children's art experiences, the Gallery partnered Groninger Museum in the Netherlands to launch the first Dutch KinderBiennale in June 2021. This follows its partnership with Staatliche Kunstsammlungen Dresden in organising Europe's first Children's Biennale in 2018. On 6 November 2021, the Gallery began the on-site edition of the *Gallery Children's Biennale 2021: Why Art Matters*. These nine on-site art installations reflected themes and imagery which debuted on the Biennale's website and allowed children to foster skills such as curiosity and critical thinking as they learned through tactile, hands-on play. The throngs of families drawn to the Gallery were testament to the integral need for physical experiences in engaging audiences. *Gallery Children's Biennale 2021: Why Art Matters* was awarded "Outstanding Leisure Event" at the Singapore Tourism Awards 2022.

The fourth edition of the Gallery's festival of international films on art, *Painting with Light*, returned on 2 July 2021. Inspired by the theme "origin stories", the festival celebrated the spirit of experimentation in artmaking. With both on-site and online offerings, audiences were able to enjoy a robust line-up of over 50 award-winning and premiering films from home or at the Gallery. The festival also introduced a slew of firsts, including its first-ever 3D film showcase, free-to-view screenings in the Supreme Court Terrace, and a film anthology commission responding to the exhibition *Something New Must Turn Up: Six Singaporean Artists After 1965*.

On 6 August 2021, visitors began to partake in a unique and participatory experience through the exhibition *Antony Gormley*. The exhibition featured a large-scale installation as part of the annual Ng Teng Fong Roof Garden Commission Series. For the first time, the commissioned work was complemented by three sculptures placed at key locations throughout the Gallery, provoking the audience to focus attention on their own movement and perception in relation to the surrounding space.

On 13 September 2021, the Gallery brought art closer to people's daily lives through *The People's Gallery*, where it transformed 27 void decks for the public to discover 50 surprising artworks by Singapore and Southeast Asian artists, using QR codes and Augmented Reality (AR) technology. Part of the Gallery's 5th Anniversary celebration, this six-month initiative was part of the Gallery's push to extend the positive impact of art to a broader range of audiences beyond the walls of the museum. *The People's Gallery* was awarded "Outstanding Marketing Idea" at the Singapore Tourism Awards 2022.

From October 2021, a series of enhancements were rolled out to make visits to the Gallery even more welcoming and guided. Key to providing a seamless visitor experience was the introduction of Art Journeys – a web-based function that enables visitors to select from a range of ready-made itineraries or create their own route through the museum. New digital touchpoints were also introduced to make visits more effortless. Arrival Landmarks showcase key exhibitions and festivals that inspire visitors as they enter via the Coleman Street entrance, while the interactive Activity Cube provides hands-on access to Art Journeys and programme highlights, allowing visitors to discover the Gallery's myriad activities with just a swipe. Self-Service Digital Kiosks have been placed around the Gallery to allow visitors to print their Gallery Passes and start their journey anywhere. The Basement Concourse was re-designed into a free and multi-use space for all visitors to kickstart their day at the Gallery with the launch of two new spaces, The Spine Hall and The Imagination Gallery.

Visitors were invited on a journey into emerging perspectives in Dalam Southeast Asia from 29 October 2021. Set within the UOB Southeast Asia Gallery, Dalam Southeast Asia is the Gallery's first-ever Project Space that showcases under-studied artists from the region, presented through fresh new curatorial approaches. The first of four presentations, *The Tailors and the Mannequins: Chen Cheng Mei and You Khin*, presented the works of two distinct artists who despite not knowing each other, shared an affinity in portraying everyday scenes in diverse location across the decolonising world.

On 26 November 2021, the Gallery presented a solo presentation of one the leading realist artists in Singapore's art history, *Chua Mia Tee: Directing the Real*. The showcase displayed his masterfully painted works that depict vivid scenes and portraits of life and people during Singapore's transformative years from the 1950s – 1980s. Spanning four decades of Chua's artistic practice, the exhibition featured over 50 pieces from his diverse body of work – from paintings to sketches to sculptural busts to reflect the people, life and changing societal landscape of the nation.

On 10 December 2021, the Gallery was the Asian exclusive stop for a landmark retrospective on the pioneer of video art, *Nam June Paik: The Future is Now*. The exhibition celebrated Paik's five decades of visionary and playful practice through over 180 works across all media. Singapore was the only Asian destination of this travelling exhibition across the globe, after London's Tate Modern, Amsterdam's Stedelijk Museum and San Francisco's Museum of Modern Art. Visitors were immersed in Paik's multidisciplinary and collaborative career which incorporated art, music, performance, and technology, in conversation with philosophies and traditions from Eastern and Western cultures.

From 14 January to 3 February 2022, the *Light to Night Festival* pivoted from its successful "phygital" form to a robust onsite experience with an expanded line-up of programmes and festival locations across three weeks. This edition aimed to inspire the public to engage with the world anew through the theme "New Ways of Seeing, Thinking and Being". This was brought to life through various presentations including an interactive outdoor AR art exhibition as well as a multi-sensory installation spotlighting the visually impaired community.

In a further step towards achieving its SmartMuseum vision, the Gallery opened the Y-Lab Showcase Space, an art and tech convergence product innovation lab, which invites the public to participate in a changing display of innovation prototypes, on 25 Nov 2021. Y-Lab seeks to provide artists, technologists and entrepreneurs an opportunity to testbed and launch their art/tech product innovations in the arts and culture sector first before potentially scaling into other sectors. Alongside the unveiling of the Showcase Space, the Y-Lab Foundry programme was launched to catalyse the aspirations of individuals and teams as they were guided to ideate and pitch product innovations for the Arts & Culture sector. These efforts are part of the Gallery's strategy to accelerate the digital transformation of the cultural sector, alongside support from the private sector. A new partnership with Innovation Partner, NCS Pte Ltd, a Singapore-based leading technology firm with presence in Asia Pacific was also inked on this day.

Throughout the year, the Gallery encouraged discourse on the arts and its exhibitions through engaging conversations and collaborations. During *Something New Must Turn Up: Six Singaporean Artists After 1965*, the programme "*PELUKIS" Biografi/Lakon/Nyanyian: A Reunion of Mohammad Din Mohammad's Family*, reunited the late artist's family online as they reminisced stories about him to facilitate a deeper understanding of Mohammad Din Mohammad's life and his artistic practice. The in-person curatorial roundtable for *Nam June Paik: The Future is Now* provided local audiences the opportunity to engage the international curators of the touring exhibition in the flesh.

The Keppel Centre for Art Education remained a popular space for children and families with its playscape designed to encourage imagination, creativity and self-led discovery. The Centre remained popular with families during the COVID-19 restrictions, attracting near-capacity visitors during the weekends. New programmes including *Art in Every Corner!* allowed children to immerse themselves in hands-on activities inspired by the Gallery's artworks. Families were also given the opportunity to participate in drop-in activities available in the Centre's workshops, which showcase different themes in conjunction with ongoing exhibitions in the Gallery.

The Gallery's permanent exhibitions of Singapore and Southeast Asian art continued the museum's aim of deepening the understanding and appreciation of art from the region. The Gallery's collection was strengthened through 368 new acquisitions. The rotation of artworks also continued in both the DBS Singapore Gallery and UOB Southeast Asia Gallery throughout the year for conservation reasons and for refreshing the hang with new acquisitions or other works from the National Collection. Daily guided tours to the permanent galleries and artist talks sited within exhibition spaces also boosted appreciation of this core aspect of the Gallery's mandate.

The Gallery continues to complement its art experience with engaging retail and popular dining experiences. During the period where the retail and dining business was affected by Covid restrictions, the Gallery supported the tenants through financial and other means, and the strong partnership with them continued with tenancy renewals and the introduction of two new exciting concepts. Visitors can purchase a wide range of museum and art-related merchandise at The Gallery Store; operated by Abry Pte Ltd, an award-winning distributor and retailer of premium lifestyle brands. To round off their art journey, they can savour something new at The Great Mischief, an all-day café serving Catalan inspired cuisine.

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 1967.

Independent Auditor

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

On behalf of the directors

	
Peter Ho Chairman	Chong Siak Ching Director

10 August 2022

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

For the financial year ended 31 March 2022

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 1967 (the “Companies Act”), the Charities Act 1994 and other relevant regulations (the “Charities Act and Regulations”) and Financial Reporting Standards in Singapore (“FRSs”) so as to give a true and fair view of the financial position of the Gallery as at 31 March 2022 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 2022;
- the balance sheet as at 31 March 2022;
- 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, 10 August 2022

STATEMENT OF COMPREHENSIVE INCOME

For the financial year ended 31 March 2022

	Note	General funds		Endowment fund		Total	
		2022	2021	2022	2021	2022	2021
		\$	\$	\$	\$	\$	\$
Income							
Contribution and cash donations		2,510,082	1,908,687	-	-	2,510,082	1,908,687
Donations-in-kind		862,754	2,429,132	-	-	862,754	2,429,132
Rental income		2,430,179	2,818,791	-	-	2,430,179	2,818,791
Admission fees		735,070	443,534	-	-	735,070	443,534
Interest income		11,786	50,178	242,554	152,211	254,340	202,389
Carpark collection		361,405	360,207	-	-	361,405	360,207
Other income	4	663,801	1,076,005	-	-	663,801	1,076,005
		7,575,077	9,086,534	242,554	152,211	7,817,631	9,238,745
Expenditure							
- Employee compensation	5	(21,021,615)	(20,044,133)	-	-	(21,021,615)	(20,044,133)
- Staff welfare and development		(960,210)	(1,188,629)	-	-	(960,210)	(1,188,629)
- Recruitment expenses		(154,296)	(4,388)	-	-	(154,296)	(4,388)
- Exhibition expenses		(1,897,621)	(2,607,695)	-	-	(1,897,621)	(2,607,695)
- Art handling services		(1,486,908)	(1,101,138)	-	-	(1,486,908)	(1,101,138)
- Supplies and materials		(201,544)	(225,402)	-	-	(201,544)	(225,402)
- Programme expenses		(4,523,569)	(2,299,309)	-	-	(4,523,569)	(2,299,309)
- Publication expenses		(526,625)	(285,151)	-	-	(526,625)	(285,151)
- Consultancy and professional fees		(410,351)	(262,461)	-	-	(410,351)	(262,461)
- Visitor experience expenses		(3,898,546)	(3,158,868)	-	-	(3,898,546)	(3,158,868)
- Publicity and public relations		(3,021,287)	(1,830,053)	-	-	(3,021,287)	(1,830,053)
- Repairs and maintenance		(7,556,902)	(6,837,604)	-	-	(7,556,902)	(6,837,604)
- Utilities		(2,495,112)	(1,240,210)	-	-	(2,495,112)	(1,240,210)
- Security services		(2,168,228)	(1,894,179)	-	-	(2,168,228)	(1,894,179)
- IT expenses		(4,081,052)	(5,986,760)	-	-	(4,081,052)	(5,986,760)
- Travel, transport, postages and communications		(230,918)	(152,631)	-	-	(230,918)	(152,631)
- Other services and fees		(5,314,489)	(1,388,147)	-	-	(5,314,489)	(1,388,147)
- Rental expenses		(8,605,368)	(8,605,368)	-	-	(8,605,368)	(8,605,368)
- Depreciation of plant and equipment	10	(2,895,334)	(3,382,853)	-	-	(2,895,334)	(3,382,853)
- GST input tax		(2,114,388)	(1,362,286)	-	-	(2,114,388)	(1,362,286)
- Impairment loss on financial assets		-	(114,423)	-	-	-	(114,423)
- Others		(433,433)	(310,901)	-	-	(433,433)	(310,901)
		(73,997,796)	(64,282,589)	-	-	(73,997,796)	(64,282,589)
Total expenditure							
Fair value (loss)/gain on financial assets at fair value through profit or loss	9	(4,173,381)	9,304,282	233,456	1,712,429	(3,939,925)	11,016,711
		(70,596,100)	(45,891,773)	476,010	1,864,640	(70,120,090)	(44,027,133)
(Deficit)/surplus before grants							
Grants							
- Deferred capital grants amortised	16	751,979	812,278	-	-	751,979	812,278
- Grants received from Government	14	51,086,226	50,729,517	-	-	51,086,226	50,729,517
- Grants received from others	14	14,341,960	7,873,985	-	-	14,341,960	7,873,985
		66,180,165	59,415,780	-	-	66,180,165	59,415,780
Net (deficit)/surplus and total comprehensive income							
		(4,415,935)	13,524,007	476,010	1,864,640	(3,939,925)	15,388,647

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

BALANCE SHEET

As at 31 March 2022

	Note	2022 \$	2021 \$
ASSETS			
Current assets			
Cash and cash equivalents	7	57,341,855	59,423,319
Other receivables	8	2,429,945	4,026,621
Financial assets at fair value through profit or loss	9	106,775,070	110,714,995
		<u>166,546,870</u>	<u>174,164,935</u>
Non-current assets			
Plant and equipment	10	<u>7,791,498</u>	<u>8,602,733</u>
Total assets		<u>174,338,368</u>	<u>182,767,668</u>
LIABILITIES			
Current liabilities			
Other payables	13	11,488,412	8,815,939
Grants received in advance	14	9,270,838	28,605,101
Deferred donations	15	<u>22,137,015</u>	<u>21,391,044</u>
		<u>42,896,265</u>	<u>58,812,084</u>
Non-current liabilities			
Deferred capital grants	16	3,483,071	2,107,495
Other payables	13	<u>528,037</u>	<u>477,169</u>
		<u>4,011,108</u>	<u>2,584,664</u>
Total liabilities		<u>46,907,373</u>	<u>61,396,748</u>
NET ASSETS		<u>127,430,995</u>	<u>121,370,920</u>
FUNDS AND RESERVES			
Accumulated Surplus			
- General funds		110,090,345	114,506,280
Endowment fund	17	<u>17,340,650</u>	<u>6,864,640</u>
TOTAL FUNDS AND RESERVES		<u>127,430,995</u>	<u>121,370,920</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 2022

	Accumulated surplus – <u>General funds</u> \$	Endowment <u>fund</u> \$	<u>Total</u> \$
2022			
Beginning of financial year	114,506,280	6,864,640	121,370,920
Grants specified to fund the Gallery's endowment	-	10,000,000	10,000,000
Total comprehensive (loss)/income	(4,415,935)	476,010	(3,939,925)
End of financial year	<u>110,090,345</u>	<u>17,340,650</u>	<u>127,430,995</u>
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>

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

STATEMENT OF CASH FLOWS

For the financial year ended 31 March 2022

Note	2022 \$	2021 \$
Cash flows from operating activities		
Deficit before grants	(70,120,090)	(44,027,133)
- Depreciation of plant and equipment	2,895,334	3,382,853
- Loss on disposal of plant and equipment	75,726	-
- Donations income	(2,510,082)	(1,908,687)
- Interest income	(254,340)	(202,389)
- Impairment loss on financial assets	-	114,423
- Recovery of receivables written off	-	(190,000)
- Fair value loss/(gain) on financial assets at fair value through profit or loss	3,939,925	(11,016,711)
	(65,973,527)	(53,847,644)
Changes in working capital:		
- Other receivables	(108,937)	(702,469)
- Other payables	2,723,341	(1,036,973)
Net cash used in operating activities	(63,359,123)	(55,587,086)
Cash flows from investing activities		
Interest received	33,179	96,385
Additions to plant and equipment	(2,159,825)	(360,752)
Purchase of financial assets at fair value through profit or loss	-	(39,613,940)
Net cash used in investing activities	(2,126,646)	(39,878,307)
Cash flows from financing activities		
Grants received	60,148,252	68,986,106
Cash donations received	3,256,053	2,785,771
Net cash provided by financing activities	63,404,305	71,771,877
Net decrease in cash and cash equivalents	(2,081,464)	(23,693,516)
Cash and cash equivalents at beginning of financial year	59,423,319	83,116,835
Cash and cash equivalents at end of financial year	57,341,855	59,423,319

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NOTES TO THE FINANCIAL STATEMENTS

For the financial year ended 31 March 2022

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 1994. 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 Financial Reporting Standards in Singapore (“FRSs”) under the historical cost convention, except as disclosed in the accounting policies below:

The preparation of these financial statements in conformity with FRSs 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 2021

On 1 April 2021, 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.

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

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 have 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 is 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 on 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.

The 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.

The 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.

The 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 the sublease in profit or loss. The right-of-use asset relating to the head lease is not derecognised.

For a 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 the 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 the 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 2022, the Gallery has 3 (2021: 3) members.

4. OTHER INCOME

	2022 \$	2021 \$
Miscellaneous income from tenants	253,323	200,297
Government subsidies – wage credit scheme	137,471	323,986
Publication income	67,808	59,724
Recovery of receivables written off	-	190,000
Others	205,199	301,998
	663,801	1,076,005

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

	2022 \$	2021 \$
Wages and salaries	18,503,032	17,644,590
Employer's contribution to Central Provident Fund	2,518,583	2,399,543
	21,021,615	20,044,133

6. INCOME TAX EXPENSE

The Gallery is registered as a charity under the Charities Act, 1994. 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

	2022 \$	2021 \$
Cash and bank balances	42,341,855	36,323,319
Short-term bank deposits	15,000,000	23,100,000
	57,341,855	59,423,319

Short-term bank deposits as at 31 March 2022 will mature on varying dates within 3 months (2021: 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 0.26% (2021: 0.12%) per annum.

8. OTHER RECEIVABLES

	2022 \$	2021 \$
Current		
Other receivables ⁽¹⁾	1,697,967	3,604,272
Less: Allowance for impairment of receivables		
– Other receivables (Note 21(b))	-	(12,274)
Other receivables – net	1,697,967	3,591,998
Deposits	73,290	10,180
Prepayments	658,688	424,443
	2,429,945	4,026,621

⁽¹⁾ Included in Other receivables is an amount of \$218,491 (2021: \$59,442) relating to the Jobs Growth Incentive ("JGI").

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, and further extended to September 2022, subject to approval by the relevant authority.

9. FINANCIAL ASSETS AT FAIR VALUE THROUGH PROFIT OR LOSS

	2022 \$	2021 \$
<i>Designated at fair value on initial recognition</i>		
- Fixed income funds	75,574,408	79,579,501
- Equity funds	31,200,662	31,135,494
	106,775,070	110,714,995

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 loss on the financial assets at fair value through profit or loss was \$3,939,925 (2021: fair value gain of \$11,016,711).

10. PLANT AND EQUIPMENT

	<u>Leasehold improvement</u>	<u>Computers</u>	<u>Office equipment</u>	<u>Audio visual equipment</u>	<u>Furniture and fittings</u>	<u>Mechanical and electrical equipment</u>	<u>Machinery and equipment</u>	<u>Health and safety equipment</u>	<u>Total</u>
	\$	\$	\$	\$	\$	\$	\$	\$	\$
2022									
<i>Cost</i>									
Beginning 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
Additions	-	1,642,512	-	125,739	-	67,023	324,551	-	2,159,825
Disposals	-	(2,040)	-	-	(109,436)	(33,135)	-	-	(144,611)
End of financial year	571,243	3,222,901	60,602	2,723,762	17,670,302	835,602	911,546	187,164	26,183,122
<i>Accumulated depreciation</i>									
Beginning 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
Depreciation charge	113,786	277,289	4,442	73,826	2,217,330	101,273	71,688	35,700	2,895,334
Disposals	-	(2,040)	-	-	(59,889)	(6,956)	-	-	(68,885)
End of financial year	510,214	1,547,229	55,109	2,555,081	12,869,006	288,743	408,306	157,936	18,391,624
Net book value									
End of financial year	61,029	1,675,672	5,493	168,681	4,801,296	546,859	503,240	29,228	7,791,498
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
Net book value									
End of financial year	174,815	310,449	9,935	116,768	7,068,173	607,288	250,377	64,928	8,602,733

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.

	2022	2021
	\$	\$
(a) Lease expense not capitalised in lease liabilities		
Lease expense – short-term leases	362,027	266,869
Lease expense – low-value leases	1,780	7,197
Lease under rental subvention	8,605,368	8,605,368
Total	<u>8,969,175</u>	<u>8,879,434</u>

- (b) Total cash outflow for all the leases for the financial year ended 31 March 2022 was \$363,807 (2021: \$274,066).

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 2022 was \$2,430,179 (2021: \$2,818,791), of which \$305,254 (2021: \$275,019) relates to variable lease payments that do not depend on an index or rate.

During the current financial year, the Gallery provided rent waivers for qualifying tenants and variable lease subsidy amounting to \$335,141 (2021: \$666,318), of which rent waivers amounting to \$252,691 (2021: \$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 2022.

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

	2022	2021
	\$	\$
Less than one year	2,350,397	1,243,061
One to two years	2,371,050	-
Two to three years	1,265,064	-
Total undiscounted lease payment	<u>5,986,511</u>	<u>1,243,061</u>

13. OTHER PAYABLES

	2022	2021
	\$	\$
Current		
Other payables	3,333,753	1,329,594
Deposits from tenants	161,887	180,332
Advances received	258,924	316,115
Accrued operating expenses	7,733,848	6,989,898
	<u>11,488,412</u>	<u>8,815,939</u>

Non-current

Deposits from tenants	<u>528,037</u>	<u>477,169</u>
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The carrying amount of non-current deposits from tenants approximate their fair values.

14. GRANTS RECEIVED IN ADVANCE

	2022	2021
	\$	\$
Beginning of financial year	28,605,101	29,664,101
Additions ⁽¹⁾	58,464,032	63,132,563
Transferred to deferred capital grants (Note 16)	(2,127,555)	(435,850)
Transferred to endowment fund (Note 17)	(10,000,000)	(5,000,000)
Transferred to income statement ⁽²⁾	(65,670,740)	(58,755,713)
End of financial year	<u>9,270,838</u>	<u>28,605,101</u>

⁽¹⁾ Includes grant receivable for the Jobs Growth Incentive amounting to \$218,491 (2021: \$59,442) (Note 8).

⁽²⁾ Includes operating grant and rental subvention from MCCY amounting to \$42,480,858 and \$8,605,368 in 2022 (2021: \$42,124,149 and \$8,605,368). These are presented as "Grants received from Government" in the statement of comprehensive income. It also includes "Grant received from others" amounting to \$14,341,960 (2021: \$7,873,985), which \$2,928,470 (2021: \$nil) pertained to Jobs Support Scheme and Jobs Growth Incentive grant utilised during the financial year.

15. DEFERRED DONATIONS

	2022	2021
	\$	\$
Beginning of financial year	21,391,044	20,513,960
Additions	2,256,759	1,989,065
Transferred to income statement	(1,510,788)	(1,111,981)
End of financial year	<u>22,137,015</u>	<u>21,391,044</u>

16. DEFERRED CAPITAL GRANTS

	2022	2021
	\$	\$
Beginning of financial year	2,107,495	2,483,923
Transferred from Government grants (Note 14)	2,127,555	435,850
Amortised to income statement	(751,979)	(812,278)
End of financial year	3,483,071	2,107,495

17. ENDOWMENT FUND

	2022	2021
	\$	\$
Beginning of financial year	6,864,640	-
Grants specified to fund the Gallery's endowment (Note 14)	10,000,000	5,000,000
Interest income	242,554	152,211
Fair value gain on financial asset at fair value through profit or loss	233,456	1,712,429
End of financial year	17,340,650	6,864,640

Represented by:

	2022	2021
	\$	\$
Current assets		
Financial assets at fair value through profit or loss	17,098,096	6,712,429
Cash and cash equivalents	242,554	152,211
Total assets	17,340,650	6,864,640

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.

	2022	2021
	\$	\$
Assets		
Cash and cash equivalents	2,217,925	2,256,018
Liabilities		
Grants received in advance	2,217,925	2,256,018
Net assets	-	-

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 \$2,069,665 (2021: \$2,265,206) in the current financial year.

20. RELATED PARTY TRANSACTIONS

(a) During the year, the Gallery received donations of \$20,500 (2021: \$96,000) 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. Staff are not involved in setting their own remuneration.

Key management personnel compensation is as follows:

	2022	2021
	\$	\$
Short-term employee benefits	3,224,188	3,270,728
Post-employment benefits	158,992	174,425
	3,383,180	3,445,153

Number of key managements who each receives remuneration exceeding \$100,000 by remuneration bands, excluding 14 (2021: 14) directors who do not receive remuneration from the Gallery, is as follows:

	2022	2021
\$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	1
\$200,000 to below \$300,000	4	6
\$100,000 to below \$200,000	5	3
	12	12

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. Through the establishment of a clear and comprehensive investment mandate, the Gallery seeks to minimize adverse effects on its investments.

The long-term asset allocation policy is the long-term asset mix that will guide the Gallery's investment portfolio and define the types of assets that will be available to it. 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% (2021: 4%) with all other variables including tax rate being held constant, the effects on deficit before grants would have varied by \$4,271,003 (2021: \$4,428,600) for the financial year ended 31 March 2022.

(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 2022 and 31 March 2021 are set out as follows:

	2022 \$	2021 \$
Current	1,052,593	2,380,611
Past due < 3 months	441,410	325,735
Past due 3 to 6 months	60,582	275,642
Past due over 6 months	143,382	610,010
	1,697,967	3,591,998

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

	2022 \$	2021 \$
Current	-	-
Past due < 3 months	-	-
Past due 3 to 6 months	-	-
Past due over 6 months	-	12,274
	-	12,274
Less: Allowance for impairment	-	(12,274)
	-	-
Beginning of financial year	(12,274)	(263,209)
Allowance made	-	(114,423)
Write-off doubtful debt	-	365,358
Write-back doubtful debt	12,274	-
End of financial year	-	(12,274)

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 2022 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 2022		
Other payables	11,042,583	528,037
At 31 March 2021		
Other payables	8,411,938	477,169

(d) Capital risk

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

(e) Fair value measurements

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

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

	Level 1	Level 2
	\$	\$
2022		
Financial assets at fair value through profit or loss	-	106,775,070
2021		
Financial assets at fair value through profit or loss	-	110,714,995

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:

	2022	2021
	\$	\$
Financial assets at fair value through profit or loss	106,775,070	110,714,995
Financial assets at amortised cost	59,113,112	63,025,497
Financial liabilities at amortised cost	11,570,620	8,889,107

22. NEW OR REVISED ACCOUNTING STANDARDS AND INTERPRETATIONS

Certain new accounting standards and interpretations have been published that are not mandatory for 31 March 2022 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 10 August 2022.

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BIOGRAPHIES OF DIRECTORS

Ho Hak Ean Peter
Chairman, National Gallery Singapore

Senior Advisor, Centre for Strategic Futures
Senior Fellow, Civil Service College
Appointed on: 1 Oct 2020

Ho is Chairman of the Urban Redevelopment Authority of Singapore, the Social Science Research Council, the Singapore Centre on Environmental Life Sciences Engineering, the National Supercomputing Centre Steering Committee, the Campus for Research Excellence and Technological Enterprise Governing Council, the Office for Space Technology & Industry Board and the Precision Health Research, Singapore (PRECISE) Board Oversight Committee. He is a member of the Board of Trustees of the National University of Singapore, a board member of the National Research Foundation, a member of the Board of Governors of the S Rajaratnam School of International Studies, and of the Lee Kuan Yew School of Public Policy.

When he retired from the Singapore Administrative Service in 2010 after a career in the Public Service spanning more than 34 years, he was Head, Civil Service, concurrent with his other appointments of Permanent Secretary (Foreign Affairs), Permanent Secretary (National Security & Intelligence Coordination), and Permanent Secretary (Special Duties) in the Prime Minister's Office. Before that, he was Permanent Secretary (Defence). He was also the inaugural Chairman of the Maritime and Port Authority of Singapore.

Chang Hwee Nee
Chief Executive Officer, National Heritage Board
Appointed on: 1 Jul 2017

Chang is the CEO of the National Heritage Board (NHB). As the custodian of Singapore heritage, NHB safeguards and promotes tangible and intangible heritage in Singapore, presents heritage programmes and curates exhibitions in the national museums and heritage institutions it operates. Prior to joining NHB, Chang held senior positions in the Ministries of National Development, Education, Health and Finance.

Chang chairs the Stroke Support Station Ltd and sits on the National Neuroscience Institute Fund Committee.

Chew Choon Seng
Former Board Member, GIC Private Limited
Appointed on: 1 Jan 2015 (Retired on 1 Jul 2022)

Chew was the CEO of Singapore Airlines from 2003 until his retirement in 2010. He was Chairman of the Singapore Tourism Board and of the Singapore Exchange from 2011 to 2016. He was also a member of the Board of Directors of GIC from 2004 to 2022. Chew was Chairman of the Council that revamped Singapore's Code of Corporate Governance from 2017 to 2018.

Chong Siak Ching
Chief Executive Officer, National Gallery Singapore
Head, Visual Arts Cluster
Appointed on: 15 Oct 2012

Chong is presently a board member of various not-for-profit organisations such as the Yale-NUS College Governing Board, Singapore Tyler Print Institute, Singapore Art Museum and Chair of the Yong Siew Toh Conservatory of Music, National University of Singapore. She is also a board member of Mandai Parks Holdings Pte Ltd. Chong is currently Singapore's Non-Resident Ambassador to Chile.

Chong was previously Deputy Chief Executive Officer of JTC Corporation and President and Chief Executive Officer of Ascendas from 2001 to 2013. She was also the Deputy Chairman of SPRING Singapore from 2008 to 2014.

Jennie Chua
Chairman, Vanguard Healthcare Pte Ltd
Appointed on: 1 Jul 2017 (Retired on 1 Jul 2022)

Chua is Chairman of various organisations, including the Singapore Film Commission Advisory Committee, The RICE Company Limited and Vanguard Healthcare Pte Ltd. She is Singapore's Non-Resident Ambassador to the Kingdom of Spain and the Pro-Chancellor of the Nanyang Technological University. Chua is also a Board Director of two SGX-listed companies, GuocoLand Limited and Far East Orchard Limited, and a Board member of Maribank.

Chua is a recipient of multiple awards: Singapore National Day Awards including the Meritorious Service Medal, President's Volunteerism & Philanthropy Award, Outstanding Contribution to Tourism, NTUC Medal of Commendation, amongst others.

Rosa Daniel
Chief Executive Officer, National Arts Council
Appointed on: 1 Mar 2013

Daniel has been Chief Executive of the National Arts Council from 2017 to date. She serves on the board of Esplanade Company Limited and as the Dean of the Ministry of Culture, Community and Youth's (MCCY) Culture Academy. Daniel served as Deputy Secretary (Culture) at MCCY from 2012 to 2021 and Chief Executive of the National Heritage Board from 2013 to 2017. Prior to her current appointments, Daniel was Deputy Secretary in the Ministry of the Environment and Water Resources. She also previously served in the Public Service Division as Head of its Strategic Policy Office, while holding the appointment of Director overseeing the Institute of Policy Development within the Civil Service College.

Daniel was conferred the Public Administration Medal (Silver) in 2005, the Long Service Medal in 2012, and the Public Administration Medal (Gold) in 2018 by the Singapore government. In 2020, she was conferred the rank of Officier in the Ordre des Arts et des Lettres from the French Government.

Goh Kok Huat
Chairman, P3 Parks Group Sarl
Appointed on: 1 Jul 2019

Goh helms P3 Parks Group Sarl as Chairman and is an advisor at Capitaland Financial Ltd. Previously, Goh was Chief Operating Officer and an advisor at GIC Private Limited. Prior to that, he was with the Ascendas Group, where he held various senior appointments including Chief Executive Officer of Ascendas-MGM Funds Management Limited and Manager of Ascendas Real Estate Investment Trust. Previously he was at JTC Corporation, where he held various roles such as Business Development Manager and Chief Executive Officer, Information Technology Park, India.

Datuk Maimoonah Hussain
Director, Ekuiti Nasional Berhad
Appointed on: 1 Jul 2021

Datuk Maimoonah is a board member of Ekuiti Nasional Berhad. She has built her career in investment banking in three organisations: Morgan Grenfell Asia Ltd, Standard Chartered Bank and Affin Banking Group. She has over 40 years' experience specializing in debt capital markets, structured finance, securities, asset management and investment banking.

During her time at Affin Hwang Capital, Affin Hwang Investment Bank was awarded the Overall Best Equities House by Bursa Malaysia for five consecutive years and named Malaysia's Best Securities House by Asiamoney for three consecutive years while Affin Hwang Asset Management was voted Best Asset Management House in Malaysia by the Euromoney Private Banking & Wealth Management Survey for three consecutive years. She was conferred the Outstanding CEO/Senior Executive (Overseas) Award in the Singapore Business Awards in 2015.

BIOGRAPHIES OF DIRECTORS

Shareen Khattar

Board Member, National Gallery Singapore
Appointed on: 1 Jul 2017

Khattar was a founding member and executive director of Platform Projects Ltd, a non-profit organisation that aimed to enrich the practice, knowledge and audience for contemporary art in Singapore and the neighbouring region. Additionally, Khattar was a director of Cromwell Place London, a first-of-its-kind membership organisation offering work space and galleries for art professionals. She is a member of the Acquisitions Committee of the Tate Modern Asia-Pacific and on the Hayward Gallery Commissioning Committee.

She was a founding partner of Singapore-based F&B companies The Marmalade Group and The Big Idea.

Lee Tung Jean

Deputy Secretary (Culture and Sports), Ministry of Culture, Community and Youth
Appointed on: 28 Feb 2022

Lee has been the Deputy Secretary (Culture and Sports) of Ministry of Culture, Community and Youth since January 2022. Prior to her current appointment, she was the First Deputy Secretary of the Ministry of Social and Family Development and also served on the Boards of the National Council of Social Service, Casino Regulatory Authority and Singapore LNG Pte Ltd, amongst others.

Lee was the founding Chief Executive Officer of the Early Childhood Development Agency, which was established in 2013. Prior to that, she was the Director of the Energy Division at the Ministry of Trade and Industry where she was instrumental in developing a national energy policy framework and placed measures to enhance Singapore's energy objectives with regard to price competitiveness, energy security and environmental sustainability.

Panote Sirivadhanabhakdi

Group Chief Executive Officer and Executive Non-Independent Director, Frasers Property Limited
Appointed on: 1 Jul 2021

Panote assumed the role as Group Chief Executive Officer of Frasers Property Limited in 2016. He has served on the Board of Directors for Frasers Property since 8 March 2013. Panote previously held the position of Senior Executive Vice President of Strategic Planning at TCC Holding Company, where he led TCC Group's real estate development business in Thailand.

Panote is a board member of several listed companies, including Thai Beverage Public Company Limited, Golden Land Property Development Public Company Limited and Univentures Public Company Limited. He is also on the Board of Trustees for Singapore Management University.

Doris Sohmen-Pao

Chief Executive Officer, Human Capital Leadership Institute
Appointed on: 1 Jul 2019

Sohmen-Pao is the Chief Executive Officer of the Human Capital Leadership Institute. She is also a board member of the Yong Siew Toh Conservatory and Institute for Human Resource Professionals Limited. In addition, she is an Executive Committee member of the International Women's Forum Singapore and a member of the Human Resources Committee of the National Volunteer and Philanthropy Council.

Sohmen-Pao has experience working on a number of boards of educational institutions including Princeton University, United World College (SEA) and the INSEAD Advisory Committee of Southeast Asia.

Tan Chorh Chuan

Chief Health Scientist and Executive Director, Office for Healthcare Transformation, Ministry of Health, Singapore
Appointed on: 1 Jan 2019

Tan holds concurrent appointments as the Executive Director of Ministry of Health (MOH) Office for Healthcare Transformation (MOHT) and the first Chief Health Scientist at MOH. Before joining MOHT, Professor Tan served as President of the National University of Singapore (NUS) from 2008 to 2017. Prior to that he also held the positions of NUS Provost, then Senior Deputy President between the years of 2004 and 2008. He was former Dean of the NUS Faculty of Medicine and served as the Director of Medical Services, MOH, from 2000 to 2004, where he was responsible for leading the public health response to the 2003 SARS epidemic.

His awards include the Public Service Star in 2003 for outstanding contributions to overcoming SARS in Singapore; the Public Administration Medal (Gold) in 2004 for his work as Director of Medical Services in the Ministry of Health; and the Meritorious Service Medal in 2015. He was awarded the National Science and Technology Medal in 2008 and is the first Singaporean to be elected as an International member of the US National Academy of Medicine.

Whang Shang Ying

Executive Chairman, Lam Soon Group
Appointed on: 1 Jul 2018

Whang read law at Oxford and was called to the Bar in Britain in 1987. He joined Drew & Napier in Singapore and was made partner in 1992. He left in 1994 to join Lam Soon Group where he is currently Executive Chairman.

Whang is currently a board member of various companies such as Lam Soon Cannery Pte Ltd, TL Whang Foundation Ltd and Holywell Foundation Ltd. He was previously a member of the Advisory Board at the Asian Civilisations Museum.

Danny Yong

Chief Executive Officer and Chief Investment Officer, Dymon Asia Capital
Appointed on: 1 Jul 2021

Yong is the Chief Executive Officer and Chief Investment Officer of Dymon Asia Capital. Before founding Dymon Asia in 2008, Yong was the CIO of Abax Global Capital and prior to that, he was Managing Director at Citadel Investment Asia in Hong Kong. Yong started his trading career at JP Morgan in 1997 and joined Goldman Sachs Hong Kong in 2000.

Yong is the Founder and Chairman of The Majority Trust. He also founded Ray of Hope, a crowd-funding charity. Yong's family foundation, the Yong Hon Kong Foundation, was conferred the Patron of the Arts award in 2016, 2017, 2018 and 2020. Yong is also the founding donor of the National Arts Council stART Fund and he established the Dymon Asia Emerging Artist Fund and the Yong Hon Kong Foundation Inclusive Arts Award in 2020.

BIOGRAPHIES OF EXECUTIVE MANAGEMENT COMMITTEE

In service as of 31 March 2022

Chong Siak Ching has been the Chief Executive Officer of National Gallery Singapore and Head of the Visual Arts Cluster (VAC) Singapore since April 2013. The VAC comprises the Singapore Art Museum, Singapore Tyler Print Institute, and the National Gallery Singapore. Prior to this she was the President and CEO of Ascendas from 2001 and was recognized as Outstanding CEO of the Year in the Singapore Business Awards 2009 for her leadership and dynamism in establishing Ascendas as Asia's leading provider of business space. She is a Director on the Board of Mandai Park Holdings Pte Ltd and the Chairman of the Yong Siew Toh Conservatory of Music Governing Board. She was appointed as Justice of the Peace in 2013 and is currently Singapore's Non-Resident Ambassador to the Republic of Chile. She was also conferred the rank of Chevalier de l'Ordre des Arts et des Lettres by the French Ministry of Culture in 2020.

Michelle Goh is Chief People Officer and Director of International Partnerships at National Gallery Singapore. She holds the same roles in addition to Strategy and Board Governance at the Singapore Art Museum. At National Gallery Singapore, she has headed the Planning, Legal and International Partnership teams since joining in 2015. Goh has always worked in the arts and culture sector across the areas of visual arts and design. Prior to joining National Gallery Singapore, she was Deputy Director of Operations, Development and Planning at the NTU Centre for Contemporary Art Singapore, and did work focused on sector development at DesignSingapore Council and the Economic Development Board.

Ho Kee Sin joined National Gallery Singapore in 2016 after a career in various commercial sectors. He is currently Director of Facilities Management & Operations, looking after both National Gallery Singapore and Singapore Art Museum. He oversees the Facilities Management & Estates, Audio/Visual & Lighting and Events Management, Safety & Security, Special Projects Management and Sustainability teams of both institutions in the Visual Arts Cluster. He led the Gallery in attaining the Safety Certification ISO45001:2018/BizSafe Star and the BCA Building GreenMark Gold Plus.

Horikawa Lisa is Director of Curatorial & Collections at National Gallery Singapore. She oversees the strategies for collections development as well as sustained public promotion of the collection. She was a lead curator of *Between Declarations and Dreams: Art of Southeast Asia since the 19th Century* (2015), *(Re)Collect: The Making of Our Art Collection* (2018) and co-curated *Reframing Modernism: Painting from Southeast Asia, Europe and Beyond* (2016). Prior to joining the Gallery in October 2012, Lisa was a member of the curatorial team of the Long March Project in Beijing from 2002 to 2003, and Curator at Fukuoka Asian Art Museum in Japan from 2003 to 2012.

Chris Lee has been the Assistant Chief Executive at National Gallery Singapore since July 2021. He leads a newly formed Museum Experience & Services business unit, which integrates Visitor Experience, Digital Innovation & Transformation, Technology Infrastructure & Platform Services, Marketing & Communications, and Business Development to deliver a seamless, personalised and elevated experience with art physically and digitally within and beyond the walls of the museum. He joined the Gallery in October 2016 as Chief Marketing Officer where he successfully helped to raise the Gallery's profile locally and internationally, contributing positively to the museum's visitorship and revenue growth.

Ong Zhen Min is Director of Artwork & Exhibition Management at National Gallery Singapore. She joined the Gallery in 2006 as an assistant curator and transferred to the Artwork & Exhibition Management division in 2015 to manage the Gallery's exhibition projects. The Artwork & Exhibition Management division she leads is responsible for the operational aspects of exhibition-making, including exhibition project coordination, collection management, exhibition design and fabrication, artwork logistics and conservation.

Russell Storer is Director (Curatorial, Research and Exhibitions) at National Gallery Singapore, where he co-curated exhibitions including *Minimalism: Space. Light. Object.*, *Yayoi Kusama: Life is the Heart of a Rainbow*, and *Between Worlds: Raden Saleh & Juan Luna*. Prior to joining the Gallery in 2014, he held curatorial positions at QAGOMA in Brisbane, where he co-curated the 6th, 7th, and 8th Asia Pacific Triennials, and at the Museum of Contemporary Art, Sydney. He was a co-curator of the 3rd Singapore Biennale in 2011.

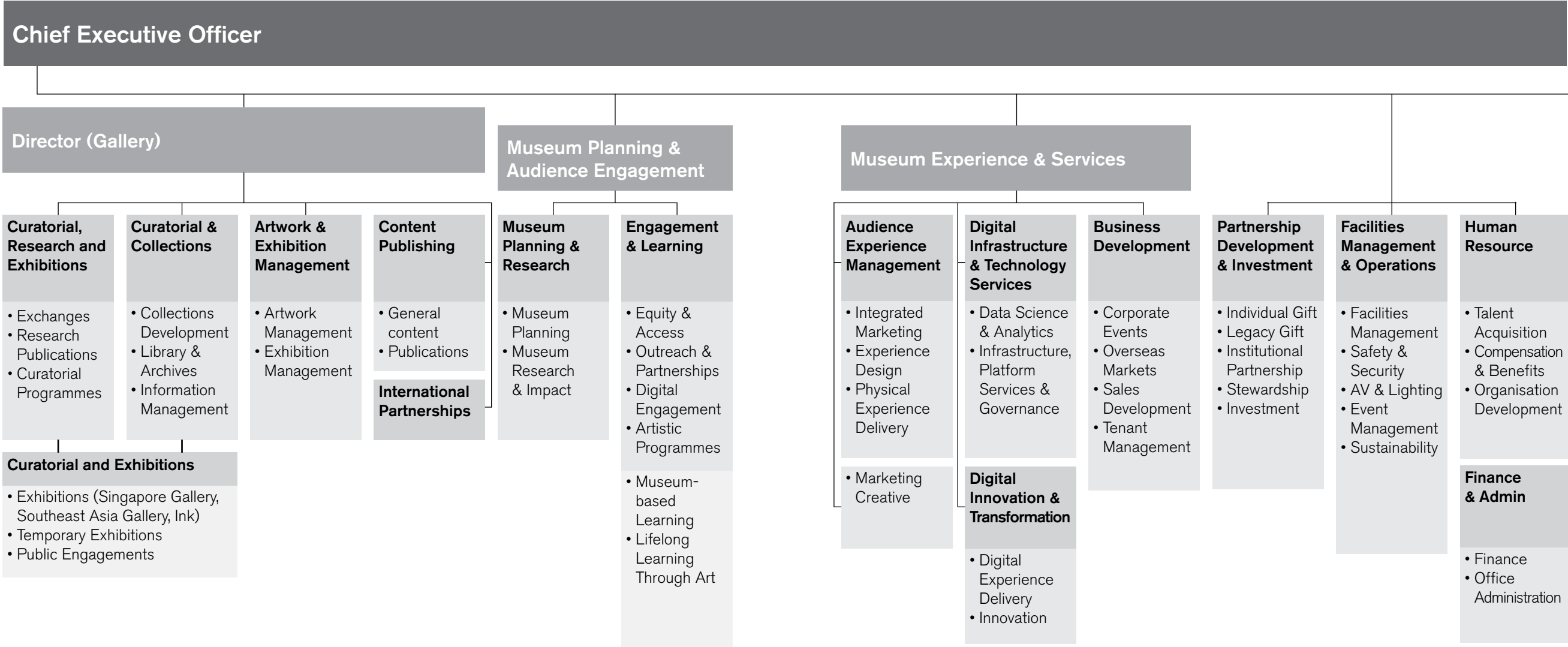
Eugene Tan has been Director of National Gallery Singapore since 2013. In 2019, he was appointed Director of Singapore Art Museum, while retaining his role at National Gallery Singapore. Prior to this, he was Programme Director (Special Projects) at the Singapore Economic Development Board and oversaw the development of the Gillman Barracks art district. He has published and curated widely, organising exhibitions including the Singapore Pavilion at the 51st Venice Biennale (2005), the inaugural Singapore Biennale (2006) and *Minimalism: Space. Light. Object.* (2018) at National Gallery Singapore. He also serves as a board member of the International Committee for Museums and Collections of Modern Art and Museum of Contemporary Art Antwerp.

Suenne Megan Tan is Senior Director of Museum Planning and Audience Engagement at National Gallery Singapore where she leads the Gallery's strategic planning and drives organisational synergies and transformation. She joined the Gallery in 2009 and has 24 years of art museum experience in the areas of exhibitions, education and public programming, international relations, partnership development and communications. She currently sits on the National Arts Council-Tote Board Arts Fund Committee, Mind Science Centre's Mind Art Experiential Lab Art-Science Council and the Nanyang Academy of Fine Arts Curriculum Development Advisory Committee for the Fine Art Programme of the School of Art & Design.

Victor Tong has been Chief Digital & Information Officer at National Gallery Singapore since March 2018. He was previously the Founding Director of the Social and Cognitive Computing Department with A*STAR's Institute of High Performance Computing. He also served as a Senior Innovation Advisory Board Member of Pfizer and was the pioneering Research Manager in charge of SAP Research headquarters for the Asia-Pacific and Japan region in Singapore. He has received over 20 professional awards for his work, including the MIT Technology Review Innovators Under 35 Award, World Economic Forum Young Scientist, World Economic Forum Young Global Leader and the Singapore Youth Award for Science & Technology.

Elvin Wong has been Director of Finance and Administration at National Gallery Singapore since January 2022. He has 20 years of experience working with top consumer goods companies and premier educational institutions across Singapore, China and Malaysia. He is a member of the Association of Chartered Certified Accountants Singapore and holds a Master of Science in Professional Accountancy from the University of London and a Business Bachelor's degree from the Nanyang Technological University of Singapore. Additionally, he holds an Associate Chartered Valuer and Appraiser charter from the Institute of Valuers and Appraisers, Singapore and is an associate member of the Chartered Financial Analyst Society Singapore.

GALLERY ORGANISATION STRUCTURE



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 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 July 2021 – 30 June 2024

Steve Lee (Chair)	Chief Security Officer (Physical & Digital), SP Group
Eddie Chau	Co-Founding Partner, TNF Ventures
Martin Geh	Entrepreneur In Residence, LemmaTree Ventures
Ho Tzu Nyen	Artist & Filmmaker
Damien Kopp	Director, Products & Platform, NCS Pte Ltd
Lee Han Boon	Director, Enterprise Division (Connectivity), Exploit Technologies Pte Ltd (ETPL), Agency for Science, Technology and Research (A*STAR)
Jacqueline Poh	Managing Director of EDB, Economic Development Board
Eugene Soh	Founder, Dude Studios LLP
Teo Lay Lim	CEO, SPH Media Group

Appointment term: 1 November 2018 – 30 June 2021

Jane Alexander	Chief Information Officer, The Cleveland Museum of Art
Rosina Howe-Teo	Former CIO, Land Transport Authority of Singapore
Yap Chee Yuen (Ex-Chair)	Group Chief Corporate Officer, Surbana Jurong Private Limited

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 July 2021 – 30 June 2024

Shareen Khattar (Chair)	Board Member, National Gallery Singapore
Usha Chandradas	Co-Founder, Plural Art Magazine
Peter Chew	Principal, Eight Inc. Singapore, Chief Growth Officer, 8 Solvers Lab
Simon Kahn	Chief Marketing Officer, Google Asia Pacific
Christina Law	Group Chief Executive Officer, Raintree Group of Companies
Alvin Neo	Chief Customer & Marketing Officer, NTUC Enterprise Co-operative Limited
Lynette Pang	Deputy Chief Executive Officer, National Arts Council
Panote Sirivadhanabhakdi	Group Chief Executive Officer and Executive Non-Independent Director, Frasers Property Limited
Rudy Tseng	Former Managing Director, Disney Taiwan

Appointment term: 1 November 2018 – 30 June 2021

Chew Choon Seng (Ex-Chair)	Board Member, National Gallery Singapore
Goh Shu Fen	Principal, R3 Singapore
Kathy Lai	Deputy Chief Executive Officer, Enterprise Singapore
Paul Soon	Chief Executive Officer, Southeast Asia, MullenLowe Group
Wang Look Fung	Consultant, Keppel Corporation

MUSEUM EDUCATION ADVISORY PANEL

The role of the Museum Education Advisory Panel is to:

- Contribute to the Gallery's expertise in the areas of learning, as well as its application in the Gallery's learning programmes;
- Audit of the content and pedagogy supporting the Gallery's learning platforms;
- Generate ideas for programme development relevant for an evolving audience; and
- Identify collaborators for the Gallery's education and practice-based research projects.

Appointment term: 1 July 2020 – 30 June 2022

Doris Sohmen-Pao (Chair)	Chief Executive Officer, Human Capital Leadership Institute
Clifford Chua	Academy Principal for Singapore Teachers' Academy for the aRts (STAR)
Jacqueline Chung	Academic Director, Anglican Preschool Services
Nur Hidayah	Dean, Faculty of Design with LASALLE College of Arts
Kuik Shiao-Yin	Executive Director, Common Ground Civic Centre
Aprina Murwanti	Senior Lecturer, Visual Art Education, Universitas Negeri Jakarta and Associate Tutor of Museum Education (MSc), University of Glasgow
Audrey Phng	Founding Member, Art Outreach Singapore & Managing Director, Asian Art Options
Tan Oon Seng	Centre Director, Centre for Research in Child Development, National Institute of Education
Tan Zi Xi	Artist / Adjunct Lecturer at Nanyang Academy of Fine Arts – Design & Media for Illustration and Animation
Valerie Wilson	Director, Arts Education, Student Development Curriculum Division, Ministry of Education, Singapore

Appointment term: 9 February 2021 – 30 June 2022

Clara Lim-Tan	Director, Arts Education Branch, Ministry of Education
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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 July 2021 – 30 June 2024

T. K. Sabapathy (Chair)	Adjunct Professor, Department of Architecture, National University of Singapore
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Appointment term: 1 December 2021 – 30 June 2024

Ahmad Mashadi (Deputy Chair)	Head of NUS Museum
Apinan Poshyananda	Chief Executive and Artistic Director, Bangkok Art Biennale
Pamela Corey	Assistant Professor, Art and Media Studies, Fulbright University Vietnam
Kwa Chong Guan	Adjunct Associate Professor (Honorary), Department of History, Faculty of Arts and Social Sciences, National University of Singapore
Priya Maholay-Jaradi	Senior Lecturer and Course Convenor, Department of History, National University of Singapore
Peter Schoppert	Director, NUS Press

Appointment term: 1 November 2019 – 30 November 2021

Ute Meta Bauer	Founding Director, NTU Centre for Contemporary Art Singapore
Patrick Flores	Professor of Art Studies, Department of Art Studies, University of the Philippines and Curator of the Vargas Museum, Manila
June Yap	Director, Curatorial, Collections and Programmes, Singapore Art Museum

NEW ACQUISITIONS

PURCHASES

Lin Hsin Hsin
The Computer as Architect
1977
Oil on canvas
82 x 102 cm
2021-00530

Nirmala Dutt Shanmughalingam
Save the Seed That Will Save the Black People
1986
Acrylic and collage on canvas
122 x 206 cm
2021-00242

Semar: Consoling the Children of War
1986
Acrylic and silkscreen on canvas
122 x 206 cm
2021-00243

Great Leap Forward VI - Bakun
1998
Acrylic and silkscreen on canvas
102 x 92 cm
2021-00244

Jessica
1995
Etching and Indian Ink
16 x 11.5 cm
2021-00245

London's Homeless I
1993–1995
Etching with hand drawing
29.5 x 45 cm
2021-00246

Yip Cheong Fun
The Four Fishermen
c. 1950s
Gelatin silver print
40 x 29 cm
2021-00247

Drying by Breeze
c. 1950s
Gelatin silver print
35 x 43 cm
2021-00248

Co-operation
c. 1950s
Gelatin silver print
37 x 47.5 cm
2021-00249

Seaside Fantasy
1947
Gelatin silver print
15.3 x 37.5 cm
2021-00250

Title unknown
Late 1940s
Gelatin silver print
17 x 37 cm
2021-00251

Digging
Late 1940s
Gelatin silver print
38 x 30 cm
2021-00252

Unloading
Late 1940s
Gelatin silver print
39 x 50 cm
2021-00253

A Blacksmith in Chinatown
c.1950s
Gelatin silver print
38 x 30 cm
2021-00254

Eleven Customers
c.1950s
Gelatin silver print
46 x 39 cm
2021-00255

Title unknown
c.1950s
Gelatin silver print
43.5 x 36.5 cm
2021-00256

The Days of Innocence
1959
Gelatin silver print
48 x 38 cm
2021-00257

Consolation
c. 1962
Gelatin silver print
42 x 35.5 cm
2021-00258

Title unknown
c. 1960s
Gelatin silver print
42 x 36 cm
2021-00259

The Early Marketer
c. 1960s
Gelatin silver print
40 x 50 cm
2021-00260

The Call of the Bell
c. 1960s
Gelatin silver print
47 x 38 cm
2021-00261

Tropical Love
c. 1960s
Gelatin silver print
43 x 36 cm
2021-00262

Father's Care
c. 1940s
Gelatin silver print
37 x 46 cm
2021-00263

Seven Sisters
c. 1940s
Gelatin silver print
38 x 48 cm
2021-00264

Title unknown
1954
Gelatin silver print
43.5 x 36 cm
2021-00265

The Esplanade View of Singapore Harbour
c. 1960s
Gelatin silver print
39 x 48 cm
2021-00266

Strange Stairs
c. 1950s
Gelatin silver print
29 x 39 cm
2021-00267

A Good Day for Drying
c. 1940s
Gelatin silver print
30 x 40.7 cm
2021-00268

Wijnand Otto Jan Nieuwenkamp
The Main Gate to Tabanan Palace (recto) and Palace of Karangasem (verso)
1906
Pencil, ink and watercolour on paper (recto) 25.1 x 20.4 cm; (verso) 19 x 27 cm
2021-00635

Toekad Bedoeng at dessa Pametjoetan, Bali
1906
Ink, pencil and watercolour on paper
23.5 x 30 cm
2021-00636

Pura Batu Bolong, Tabanan
1907
Charcoal, ink and watercolour on paper
13.3 x 21.9 cm
2021-00637

Tree with the afterbirth pots in Beno, Timor
1918
Pencil, ink and watercolour on paper
26.4 x 22.4 cm
2021-00638

Nightly Dance in Alor
1918
Ink and watercolour on paper
30.8 x 25.8 cm
2021-00639

Graveyard at Koki Taloe, Soemba
1918
Ink, pencil and watercolour on paper
29.3 x 46 cm
2021-00640

Pedanda-Ciwa Gede Mada Pamaran, Bali
1918
Ink, charcoal, watercolour, heightened with white on paper
37 x 30.5 cm
2021-00641

Mason restoring the temple in Besakih
1918
Pencil, ink and watercolour on paper
31.5 x 30.77 cm
2021-00642

Bow of a Batak PrahU on Lake Toba, Sumatra
1925
Charcoal on paper
23.7 x 28.5 cm
2021-00643

Little Méroe in a temple in Singaradja
1925
Charcoal on paper (on the back of a cut sheet from a lithograph)
28.8 x 23.6 cm
2021-00644

The Holy Monkey forest at Dessa Sangeh, Bali
1925
Charcoal on paper
57.2 x 45.3 cm
2021-00645

Waringin Tree around a ruin, South Bali
1937
Charcoal and ink on paper
23.1 x 23.2 cm
2021-00646

Goa Lawah Bad Cave in Goenoeng-Goa
1937
Charcoal, ink and watercolour on paper
29.4 x 23.2 cm
2021-00647

Shelter from the rain, Selat
1937
Charcoal, ink and watercolour on paper
25.2 x 35.4 cm
2021-00648

Golden Lion from the Throne of the Raja of Badung
1906
Ink, pencil and watercolour on paper
11.5 x 14.5 cm
2021-00649

En plein air drawing of Sanur beach during the landing operation (recto) and River crossing of Toekad Badung near dessa Pametjoetan (verso)
1906
Pencil on paper
25.5 x 32.5 cm
2021-00650

The Ruins of Den Pasar, Bali
1906
Ink, pencil and watercolour on paper
10.5 x 19.5 cm
2021-00651

Ricebarn of the Raja of Badung, Bali
1906
Ink, pencil and watercolour on paper
20 x 21.4 cm
2021-00652

Detail of the Den Pasar Palace Doors, Bali
1906
Ink, pencil and watercolour on paper
30.5 x 20.5 cm
2021-00653

Map of the Poeri of Den Pasar
1906
Ink and watercolour on paper
34 x 40.3 cm
2021-00654

Back of a Batak Prahu on Lake Toba
1925
Pencil, charcoal, ink and watercolour
on paper
26 x 29 cm
2021-00655

Choong Kam Kow

Projection
1970
Emulsion on canvas
244 x 122 cm
2021-00724

Advancing and Receding
1971
Emulsion on canvas
122 x 183 cm
2021-00725

Sea Thru-Harmony
1971
Acrylic on canvas and plywood
with PVC
152 x 98 cm
2021-00726

The Vann Molyvann Project

*National Sports Complex,
Phnom Penh*
2015
Basswood
50 x 86.7 x 193 cm
2021-00658

*Sangkum Reastr Niyum Exhibition
Hall, Phnom Penh*
2015
Basswood model
79 x 32 cm
2021-00659

*Chaktomuk Conference Hall,
Phnom Penh*
2019–2021
Basswood
22.5 x 70 x 70 cm
2021-00660

Modular perforated wall section
2015
PVC Hard Foam Core Board
73 x 41.5 cm
2021-00661

Modular perforated wall section
2015
PVC Hard Foam Core Board
73 x 41.5 cm
2021-00662

Modular perforated wall section
2015
PVC Hard Foam Core Board
64 x 29 cm
2021-00663

Vann Molyvann

*Fragment salvaged from wall of
Capitol Cinema, Phnom Penh*
1964
Cast concrete
98 x 56 x 4 cm
2021-00664

Unknown

Sacrifice (血是不會白流的)
c. 1955
Woodblock print on paper
16.6 x 10.5 cm
2021-00494

Gathering (集會)
1968
Woodblock print on paper
53.7 x 60.7 cm
2021-00495

Lim Swee Choon

Returning from Factory (工廠回來)
1953
Woodblock print on paper
28.3 x 19.7 cm
2021-00496

In the Dark Corner (沒有陽光的角落)
1954
Woodblock print on paper
19.7 x 28.3 cm
2021-00497

Hardworking for Family (勤儉持家)
c. 1954
Woodblock print on paper
19.7 x 28.3 cm
2021-00498

Voiceless Outpouring (無言的傾訴)
c. 1954
Woodblock print on paper
16 x 23 cm
2021-00499

Work Break (工餘)
c. 1954
Woodblock print on paper
23.0 x 15.6 cm
2021-00500

Scene from Disaster (災區即景)
1954
Woodblock print on paper
19.6 x 27.3 cm
2021-00501

A Scene from the Market (巴剎一角)
1954
Woodblock print on paper
19.7 x 27.3 cm
2021-00502

Sorrow (悲歌)
c. 1954
Woodblock print on paper
23 x 9.5 cm
2021-00506

Shui Tit Sing

Sorrowful Procession (悲哀的行列)
1955
Woodblock print on paper
7.5 x 21.4 cm
2021-00503

Title Unknown (Eclipse)
1955
Woodblock print on paper
13.6 x 21 cm
2021-00504

Elephant Carriage (运输(象))
1955
Woodblock print on paper
16 x 21.3 cm
2021-00505

Savanhdary Vongpoothorn

Either Side
2002
Acrylic on perforated canvas
180 x 150 cm
2021-00719

Rain
1997
Acrylic on perforated canvas
114.5 x 95.5 cm
2021-00722

Tayati
1997–1999
Acrylic on perforated paper
50 x 50 cm
2021-00723

Long Sophea

The Value of Life
1999
Batik on silk
145 x 180 cm
2021-00665

Spring
1991
Batik on silk
378 x 245 cm
2021-00666

For Whom Does the Watch Have Value
2001
Batik on silk
145 x 215 cm
2021-00667

Gilles Massot

Yin Yang One and Many
1987
Acrylic and Gouache on canvas
and newspaper
155 x 160 cm
2021-00507

Phan Gia Huong

*Desperate Man, also known
as Time and Life*
1995
Cast iron
152 x 105 x 45 cm
2021-00657

Simryn Gill

Untitled (for Weng)
1996
Ink on paper
20 x 27 cm
2021-00718

Goh Beng Kwan

Advertisements (广告)
c. 1962–1966
Oil on canvas
97 x 104 cm
2021-00727

Homage to Manso (向老师曼舒至礼)
1964
Rice paper, oil paint, rag, tissue
paper, metal plate, sand,
glue and other materials on board
75 x 99 cm
2021-00728

A New Era
1969
Fabric and glue on board
58 x 43 cm
2021-00729

Fatal Points (要穴)
1989
Acrylic, medical charts, rice paper,
newspaper, charcoal
and glue on canvas
170 x 220 cm
2021-00730

Chng Seok Tin

Erosion I (蝕之一)
1978
Etching on paper
36.5 x 54.4 cm
2021-01067

Link (一线牵)
1978
Monotype
32.5 x 33.5 cm
2021-01068

Mop Modulation II (地拖的变调二)
1978
Etching on paper
32.5 x 33.5 cm
2021-01069

Marsh (烂滩)
1978
Etching on paper
74.5 x 53 cm
2021-01070

Marsh (烂滩)
1978
Etching and drypoint on paper
50.6 x 62.7 cm
2021-01071

Attack (冲撃)
1979
Etching on paper
43 x 41 cm
2021-01072

Tangling (痴之缠)
1982
Etching on paper
76.5 x 38 cm
2021-01073

Kim-Chiam
1982
Etching and aquatint on paper
25 x 25 cm
2021-01074

Self Portrait
1989
Etching and drypoint on paper
60 x 40 cm
2021-01075

I GAK Murniasih

Tali Kbku di caplok ikan dalam mimpi
(A fish is pinching my birth control
device in a dream)
1999
Acrylic on canvas
150 x 50 cm
2021-01061

Gayaku 18 September (My Style 18
September)
2000
Acrylic on canvas
85 x 60 cm
2021-01062

Aku Disedot (I'm being sucked)
2000
Acrylic on canvas
200 x 50 cm
2021-01063

Mengecek (Checking)
2002
Acrylic on canvas
86 x 60 cm
2021-01064

<p><i>Aku Menyembahmu</i> (I worship you) 2004 Acrylic on canvas 170 x 110 cm 2021-01065</p>	<p><i>Hidalgo St, Quiapo</i> 1990s Silver gelatin print 15 x 22.5 cm 2021-00838</p>	<p><i>Foto-Me Series</i> 1974 Silver gelatin print 25 x 8.5 cm; 25 x 12 cm; 25 x 16 cm 2021-00847</p>	<p><i>Construction of National Stadium</i> c. 1963, printed 2021 Silver gelatin print on baryta paper 38 x 38 cm 2021-01047</p>	<p><i>Chuyển hàng ra tiền tuyến</i> (Transporting Goods to the Front) 1968 Watercolour on machine made paper 28 x 39.5 cm 2021-00912</p>	<p><i>Bản Đông</i> (At Bản Đông) Undated (1971) Graphite pencil on machine made paper 27.5 x 39 cm 2021-00920</p>
<p>Lim Leong Seng <i>Rebuild</i> 1976, remade 2021 Steel rebars, wire used to bind the work together 188 x 120 x 92 cm 2021-01042</p>	<p><i>Mindanao</i> 1990s Silver gelatin print 15 x 22.5 cm 2021-00839</p>	<p>Lee Sik Khoon <i>Trengganu</i> 1961 Ink on paper 37 x 27.5 cm 2021-00731</p>	<p><i>Construction of National Stadium</i> c. 1963, printed 2021 Silver gelatin print on baryta paper 38 x 38 cm 2021-01048</p>	<p><i>Chuyển xăng</i> (Petrol Transport) 1968 Watercolour on machine made paper 27.5 x 39.5 cm 2021-00913</p>	<p><i>Meeting comrade Nguyễn Văn Báo</i> 1968 Watercolour on machine made paper 27.2 x 39.2 cm 2021-00921</p>
<p><i>New Era</i> 1976 Plastic bags, rope, and rubber band 450 x 30.5 x 45.7 cm 2021-01043</p>	<p><i>Pangasinan</i> 1985 Silver gelatin print 15 x 22.5 cm 2021-00840</p>	<p><i>Portrait of a Fisherman (Trengganu)</i> 1961 Ink on paper 37 x 27.5 cm 2021-00732</p>	<p><i>Aerial View of Bassac Riverfront Complex: Construction of White and Gray Buildings</i> c. 1963, printed 2021 Silver gelatin print on baryta paper 38 x 38 cm 2021-01049</p>	<p><i>Km32 đường Trường Sơn</i> (Km 32 Truong Son Trail) Undated (1968) Watercolour on machine made paper 39.5 x 99.7 cm 2021-00914</p>	<p><i>Crossing center point Kilometer 12, route 12</i> 1968 Watercolour on machine made paper 39 x 54.5 cm 2021-00922</p>
<p><i>Refugees B</i> (黑色太阳二号) 1980 Silkscreen on canvas 90 x 91 cm 2021-01044</p>	<p><i>Payatas</i> 1997–1998 Silver gelatin print 1997–1998 15 x 22.5 cm 2021-00841</p>	<p><i>Portrait of a Fisherman (Trengganu)</i> 1961 Ink on paper 37 x 27.5 cm 2021-00733</p>	<p><i>Aerial view of National Stadium During Construction</i> c. 1963, printed 2021 Silver gelatin print on baryta paper 38 x 38 cm 2021-01050</p>	<p><i>Tổ trình sát của D33 Công Binh Anh Hùng Đường Quyết Thắng</i> (Reconnaissance Squad of Battalion 33, Heroic Engineers on the Ho Chi Minh Trail) Undated (circa 1970–71) Watercolour on machine made paper 39.3 x 54.5 cm 2021-00915</p>	<p><i>Chiến sĩ công binh trở về hang</i> (Engineers Return to the Cave) Undated (1968) Watercolour on machine made paper 39.5 x 55 cm 2021-00923</p>
<p>Siti Adiyati <i>Eceng Gondok Berbunga Emas</i> (Water Hyacinth with Golden Roses) 1979 Pond, water hyacinths and plastic flowers, dimensions variable 400 x 300 x 44 cm 2021-01066</p>	<p><i>Payatas</i> 1997–1998 Silver gelatin print 15 x 22.5 cm 2021-00842</p>	<p><i>Man with Birdcage</i> 1966 Print on paper 38 x 24 cm 2021-00734</p>	<p><i>Aerial View of Independence Monument and Surrounds Designed by Architect Vann Molyvann</i> c. 1963, printed 2021 Silver gelatin print on baryta paper 38 x 38 cm 2021-01051</p>	<p><i>Hầm Công Binh</i> (Engineers' Shelter) 1970–1971 Watercolour on machine made paper 39.5 x 55 cm 2021-00916</p>	<p>Thuận Huỳnh Văn <i>Not titled</i> 1950 Ink and watercolour on machine made paper 16 x 18.7 cm 2021-00924</p>
<p>Sonny Yabao <i>Hot City, Olongapo</i> 1985 Silver gelatin print 15 x 22.5 cm 2021-00835</p>	<p><i>Payatas</i> 1997–1998 Silver gelatin print 15 x 22.5 cm 2021-00843</p>	<p><i>Resting Man</i> 1966 Print on paper 42 x 52 cm 2021-00735</p>	<p><i>Construction of Preah Suramarit National Theatre</i> c. 1963, printed 2021 Silver gelatin print on baryta paper 38 x 38 cm 2021-01052</p>	<p><i>Đất rừng miền Đông</i> (The East Forest) 1975 Watercolour on machine made paper 54.6 x 39.5 cm 2021-00917</p>	<p><i>Not titled</i> 1950 Ink and watercolour on machine made paper 22 x 18 cm 2021-00925</p>
<p><i>Performers, Makati</i> 1980s Silver gelatin print 15 x 22.5 cm 2021-00836</p>	<p>Nap Jamir II <i>Auto Retrato Series #2</i> 1974 Silver gelatin print 15.4 x 23 cm 2021-00845</p>	<p><i>Seated Figure Study II</i> 1972 Watercolour on fabric 62 x 45 cm 2021-00736</p>	<p><i>Construction of National Stadium</i> c. 1963, printed 2021 Silver gelatin print on baryta paper 38 x 38 cm 2021-01053</p>	<p><i>Khắc gỗ báo Trường Sơn</i> (Wood carving newspaper Trường Sơn) 1970 Watercolour on machine made paper 39.5 x 54.5 cm 2021-00918</p>	<p><i>Not titled</i> 1950 Ink and watercolour on machine made paper 18.5 x 23.7 cm 2021-00926</p>
<p><i>Quiapo</i> 1980s Silver gelatin print 15 x 22.5 cm 2021-00837</p>	<p><i>Auto Retrato Series #3</i> 1974, reprinted 2018 Archival inkjet print on paper 48 x 196 cm 2021-00846</p>	<p><i>Construction of National Stadium</i> c. 1963, printed 2021 Silver gelatin print on baryta paper 38 x 38 cm 2021-01046</p>	<p>Ảnh Bùi Quang <i>Trường Sơn K32 (Kilometer 32, (Ho Chi Minh Trail) Truong Son Mountains</i> 1968 Watercolour on machine made paper 39.5 x 54.4 cm 2021-00911</p>	<p><i>Tất cả cho tiền tuyến</i> (All for the front) 1971 Watercolour on machine made paper 54.5 x 39.3 cm 2021-00919</p>	<p><i>Not titled</i> 1950 Ink and watercolour on machine made paper 18.5 x 23.6 cm 2021-00927</p>

<p><i>Not titled</i> 1950 Ink and watercolour on machine made paper 18.5 x 23.6 cm 2021-00928</p> <p><i>Not titled</i> (Mouth of the Nhật Lệ river at Đồng Hới) 1967 Watercolour on machine made paper 63.5 x 99 cm 2021-00929</p> <p>Toan Le Huy <i>Not titled</i> (Celebrating Victory at Dien Bien Phu) 1958 Silk 39.5 x 56 cm 2021-00930</p> <p>Lam Lê <i>Nữ chiến sĩ Cúc Hoa</i> (Female soldier Cúc Hoa) 1973 Ink and wash on machine made paper 27.2 x 20 cm 2021-00931</p> <p><i>Not titled</i> 1969 Watercolour on machine made paper, Inscription in graphite pencil 32.2 x 24.5 cm 2021-00932</p> <p>Trường Lê Minh <i>Not titled</i> Undated, reprinted 2006 Silver gelatin print on Ilford 11 x 14, 255 gsm, multigrade, semi-matte paper 29.5 x 39.6 cm 2021-00933</p> <p><i>Vạn dặm Trường Sơn</i> (Long-range Moles Truong Son) 1966, reprinted 2006 Silver gelatin print on Ilford 11 x 14, 255 gsm, multigrade, semi-matte paper 29.5 x 40.5 cm 2021-00934</p>	<p><i>Cắm chông</i> (Installing Punji Stakes) Undated (c. 1960s-70s, reprinted 2006) Silver gelatin print on Ilford 11 x 14, 255 gsm, multigrade, semi-matte paper 30 x 42 cm 2021-00935</p> <p><i>Chiến sĩ U Minh</i> (Soldiers in U Minh) 1973, reprinted 2006 Silver gelatin print on Ilford 11 x 14, 255 gsm, multigrade, semi-matte paper 30 x 40 cm 2021-00936</p> <p><i>Hủy diệt môi sinh (Rừng được Cà Mau bị chất độc hóa học hủy diệt)</i> (Environmental destruction (Ca Mau mangrove forest destroyed by toxic chemicals)) 1970, reprinted 2006 Silver gelatin print on Ilford 11 x 14, 255 gsm, multigrade, semi-matte paper 30 x 40 cm 2021-00937</p> <p><i>Not titled</i> Undated (c. 1960s-1970s), reprinted 2006 Silver gelatin print on Ilford 11 x 14, 255 gsm, multigrade, semi-matte paper 29.5 x 40 cm 2021-00938</p> <p><i>Cùng với các anh tôi đi vào trận chiến</i> (Together with you, I am set for battle) 1968 , reprinted 2006 Silver gelatin print on Ilford 11 x 14, 255 gsm, multigrade, semi-matte paper 40 x 30 cm 2021-00939</p> <p><i>Not titled</i> Undated (c. 1960s-1970s), reprinted 2006 Silver gelatin print on Ilford 11 x 14, 255 gsm, multigrade, semi-matte paper 29.5 x 40 cm 2021-00940</p>
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Những cô gái Pakô trên đường Trường Sơn (Pako young girls on the Ho Chi Minh Trail (people’s labourer))
Undated, reprinted 2006
Silver gelatin print on Ilford 11 x 14, 255 gsm, multigrade, semi-matte paper
30 x 40.2 cm
2021-00941

Mũ rơm đến trường (With straw hat to school)
Undated (c. 1960s-1970s, reprinted 2006)
Silver gelatin print on Ilford 11 x 14, 255 gsm, multigrade, semi-matte paper
30 x 40.2 cm
2021-00942

Hành quân mưa (Marching in the Rain)
1969, reprinted 2006
Silver gelatin print on Ilford 11 x 14, 255 gsm, multigrade, semi-matte paper
30 x 40.2 cm
2021-00943

Đoàn Lương Xuân
Đồng Đăng
1979
Watercolour on machine made paper
33 x 46 cm
2021-00944

Pháo đài thép Đồng Đăng (Steel Fortress Đồng Đăng)
1979
Watercolour on machine made paper
27.2 x 153 cm
2021-00945

Untitled
1979
Watercolour on machine made paper
28.5 x 37 cm
2021-00946

Nhà máy điện Lạng Sơn (Lạng Sơn Power Company)
1979
Graphite pencil on machine made paper
30 x 34.6 cm
2021-00947

Chí Ngô Viễn
Removing pineapple eyes
1977
Watercolour on machine made paper; artist's inscription written in ink
25 x 38.7 cm
2021-00948

Drilling holes in the faceplate of mines
1972
Ink and watercolour on machine made paper
18 x 27 cm
2021-00949

Kitchen system at the Vi Dan (People's) Hospital serving wounded soldiers
1975
Watercolour on machine made paper; artist's inscription written in ink
20.5 x 29.5 cm
2021-00950

Thọ Nguyễn Đức
New House, Quang Tri
1972
Watercolour with gouache on machine made paper
43.5 x 33.5 cm
2021-00951

Awaiting Enemy Troops
1971
Gouache on machine made paper
32.7 x 43.7 cm
2021-00952

Tet in the Truong Son mountains
1972
Watercolour on machine made paper
30.5 x 42.5 cm
2021-00953

Study and Follow the Action of Hứa Văn Luận
1975
Watercolour on machine made paper
34.5 x 45 cm
2021-00954

Combat Alarm
1975
Watercolour on machine made paper
32.7 x 42.5 cm
2021-00955

Radar T1-12 (D84) A Good Production Unit
1975
Watercolour on machine made paper
33 x 45 cm
2021-00956

SR-71 Training Exercises, 1975
1975
Watercolour on machine made paper
31.5 x 43.2 cm
2021-00957

Missile battalion at war alert in defence of Hanoi
1972
Graphite pencil on machine made paper
27 x 44 cm
2021-00958

Anti-aircraft Platoon leader Nguyễn Văn Bế
1970
Watercolour on machine made paper
36.5 x 26.5 cm
2021-00959

Ngọc Nguyễn Sỹ
Not titled
1957
Ink on Vietnamese hand-made giấy dó paper
38 x 25.9 cm
2021-00960

Not titled (Group of Figures)
1956
Watercolour on Vietnamese hand-made giấy dó paper
41 x 53 cm
2021-00961

Untitled, 1956
1956
Watercolour on hand-made paper (possibly giấy dó)
40.7 x 53.2 cm
2021-00962

Châu Nguyễn Thanh
Quan sát (Observing)
1972
Watercolour on machine made paper
32 x 24 cm
2021-00963

Not titled
1975
Watercolour and pastel on machine made paper
36 x 48 cm
2021-00964

Về Long An (Going to Long An Province)
1975
Watercolour on machine made paper
24 x 34 cm
2021-00965

1968 Tet Offensive
1968
Watercolour on machine made paper
63 x 48 cm
2021-00966

Militia Woman
1967
Watercolour on machine made paper
40.5 x 30 cm
2021-00967

Not titled (Sewing Flags)
1972
Watercolour on machine made paper
24 x 34 cm
2021-00968

Lên đường nhé (Let's Go)
1972
Watercolour on machine made paper
36 x 48 cm
2021-00969

Qua Rừng Sác (Crossing Sac Forest)
1971
Watercolour on machine made paper
30 x 42 cm
2021-00970

<p><i>Sau hiệp nghị Paris 73, Mỹ Tho</i> (After Paris Peace Accords, My Tho) 1973 Watercolour on machine made paper 24 x 32 cm 2021-00971</p>	<p><i>Not titled (Figure carrying Basket)</i> 1972 Ink and watercolour on machine made paper 28 x 19 cm 2021-00978</p>	<p><i>Not titled (Seated Figure)</i> 1949 Graphite pencil on machine made paper 28.2 x 21.2 cm 2021-00986</p>	<p><i>Chân Dung Chiến Sĩ Giải Phóng</i> (Portrait of a Liberation Soldier) 1970 Charcoal on machine made paper 29 x 20.7 cm 2021-00993</p>	<p><i>Đường Đê Thám, Sài Gòn</i> (De Tham Street, Saigon) 1975 Print and watercolour on machine made paper 33.5 x 21.7 cm 2021-01000</p>	<p><i>Tiến về Sài Gòn</i> (Heading to Saigon) 1975 Ink on machine made paper 14.5 x 26 cm 2021-01008</p>
<p>Nguyễn Thanh Minh <i>Nữ dân quân Mường tỉnh Nghĩa Lộ</i> (Mường (ethnic group) militia women, Nghĩa Lộ province) 1965 Watercolour on machine made paper 31.2 x 23.7 cm 2021-00972</p>	<p><i>Not titled (Figure with Rifle and Hat)</i> 1966 Watercolour on machine made paper 28.5 x 19.2 cm 2021-00979</p>	<p><i>Phù Yên</i> 1954 Watercolour on machine made paper 32.5 x 49.5 cm 2021-00987</p>	<p>Phạm Thanh Tâm <i>Not titled (Quảng Trị)</i> 1968 Charcoal on machine made paper 19.5 x 27.5 cm 2021-00994</p>	<p><i>Not titled (Meal at Dien Bien Phu)</i> 1954 Ink on Vietnamese hand-made giấy dó paper 21 x 26 cm 2021-01001</p>	<p><i>Sân bay Nội Bài</i> (Noi Bai Airport) 1964 Charcoal on machine made paper 23.3 x 28.2 cm 2021-01009</p>
<p><i>Mâm pháo bảo vệ cầu Hàm Rồng</i> (Anti-Aircraft Artillery Defending Ham Rong (Dragon's Jaw) Bridge) 1968 Ink and watercolour on machine made paper 23 x 32.5 cm 2021-00973</p>	<p><i>Not titled (Guerilla Bình Giang)</i> 1967 Watercolour on machine made paper 20.7 x 21.3 cm 2021-00980</p>	<p>Phạm Đỗ Đồng <i>Y tá của Quân Đội Giải Phóng</i> (A Nurse of the Liberation Army) 1974 Charcoal on machine made paper 31 x 24 cm 2021-00988</p>	<p><i>Bắc Quảng Trị</i> (Northern Quang Tri) 1966 Graphite pencil on machine made paper 19.5 x 27.5 cm 2021-00995</p>	<p><i>Dien Bien</i> 1956 Graphite pencil on machine made paper 50 x 30.5 cm 2021-01002</p>	<p><i>Not titled (Dien Bien Phu)</i> 1955 Charcoal and watercolour on machine made paper 34.2 x 23.5 cm 2021-01011</p>
<p><i>Not titled (Sketch Book)</i> 1960–1965 Mixed materials in artist's sketchbook (Closed) 15 x 19.5 x 2 cm (Opened) 15 x 39 x 2 cm 2021-00974</p>	<p><i>Not titled (Man with Pipe)</i> 1972 Ink and wash on machine made paper 20 x 19.2 cm 2021-00981</p>	<p><i>Chiến Sĩ Thi Đua Hạng Cận Quân</i> <i>Đội Giải Phóng Miền Đông</i> (Model Soldier of the Logistics Department of the Eastern Liberation Army) 1974 Watercolour on machine made paper 31 x 24 cm 2021-00989</p>	<p><i>Lăng Quan Sát Mường Thanh</i> (<i>Điện Biên Phủ</i>) (Observation Tower, Muong Thanh (Dien Bien Phu)) 1954 Ink on machine made paper 11.3 x 9.5 cm 2021-00996</p>	<p><i>Not titled (75mm cannon at Dien Bien Phu)</i> 1954 Graphite pencil on machine made paper 16.5 x 12 cm 2021-01003</p>	<p><i>Phan Thiết</i> (Phan Thiet) 1975 Ink on machine made paper 19.6 x 27.3 cm 2021-01012</p>
<p><i>Not titled (Sketch Book)</i> 1967-74 Mixed materials on artist's sketch book (Opened) 15 x 39.5 x 2 cm (Closed) 15 x 19.5 x 2 cm 2021-00975</p>	<p><i>Not titled (Figure with Basket)</i> 1965 Watercolour on machine made paper 27.5 x 19 cm 2021-00983</p>	<p><i>Em Dũng Trình Sát Đặc Công D4</i> (Dung, a D4 Commando Scout) 1970 Charcoal on machine made paper 29 x 21.7 cm 2021-00990</p>	<p><i>Not titled (Victory at Dien Bien Phu)</i> 1954 Ink and graphite pencil on machine made paper 11.8 x 8.2 cm 2021-00997</p>	<p><i>Saigon</i> 1975 Ink on machine made paper 23.3 x 18 cm 2021-01004</p>	<p>To Ngọc Van <i>Nhà Bửu Thắng</i> (House of Bu Thang) circa 1953 Ink and watercolour on machine made paper 20.5 x 23.3 cm 2021-01013</p>
<p>Nguyễn Thế Vinh <i>Not titled (Figure with Rifle)</i> 1966 Watercolour on machine made paper 27.6 x 17.7 cm 2021-00976</p>	<p>Nguyen Van Ty <i>Du kích Cảnh Dương</i> (Canh Duong Guerrilla) circa 1949 Graphite pencil on machine made paper 30 x 20 cm 2021-00984</p>	<p><i>Đồng Chí Nông Quang Bảo</i> (Comrade Nong Quang Bao) 1971 Charcoal on machine made paper 29.5 x 21 cm 2021-00991</p>	<p><i>Saigon</i> 1975 Print and watercolour on machine made paper 13 x 25 cm 2021-00998</p>	<p><i>Saigon</i> 1975 Ink on machine made paper 11.9 x 18 cm 2021-01005</p>	<p><i>Nhà anh Bẩm</i> (Mr Bam's House) 1953 Ink and watercolour on machine made paper 21 x 23.1 cm 2021-01014</p>
<p><i>Not titled (Two Figures)</i> 1972 Watercolour on machine made paper 20.8 x 28.2 cm 2021-00977</p>	<p><i>Not titled (standing figure with conical hat)</i> 1949 Graphite pencil on machine made paper 28 x 21.2 cm 2021-00985</p>	<p><i>Đồng Chí Nguyễn Cẩm</i> (Comrade Nguyen Cam) 1971 Charcoal on machine made paper 29.7 x 21.5 cm 2021-00992</p>	<p><i>Saigon</i> 1975 Print and watercolour on machine made paper 22.3 x 36 cm 2021-00999</p>	<p><i>Not titled (Rex Hotel, Saigon)</i> 1975 Ink on machine made paper 7.6 x 11.6 cm 2021-01006</p>	<p>Tran Hoang Son <i>Chiến Sĩ Trình Sát Ngoài Mặt Trận</i> (Reconnaissance Soldier at the Front) 1972 Ink on machine made paper 28 x 19 cm 2021-01015</p>
<p><i>Phố Gia Long - Sài Gòn ngày giải phóng</i> (Gia Long Street, Saigon in days after liberation) 1975 Ink on machine made paper 17.2 x 12.2 cm 2021-01007</p>					

Phải Thắng Trận Áp Đảo Bằng Lưỡi Lê Dao Găm (Have to Overwhelm the Enemy with Bayonnets and Daggers) 1972
Graphite pencil on machine made paper; artist inscriptions written in ink 28.5 x 19.6 cm
2021-01016

Trần Hữu Chất
Not titled (Guerilla of District 80) 1968
Watercolour on machine made paper 33.2 x 21.8 cm
2021-01017

Portrait of Liaison Officer Hong Chinh Hien 1967
Watercolour on machine made paper 33 x 21 cm
2021-01018

Đak Lây 1968
Watercolour on machine made paper 22.7 x 33.6 cm
2021-01019

Trần Viet Sơn
Hút thuốc lào (Smoking Water Pipe Tobacco) 1964
Watercolour on machine made paper 39 x 27.5 cm
2021-01020

Vọng Gác (Guard Post) 1964
Graphite pencil on machine made paper 28 x 25.6 cm
2021-01021

Not titled (House at Kỳ Phú commune in resistance wartime) 1966
Watercolour on machine made paper 19.7 x 108 cm
2021-01022

Trinh Kim Vinh
Bà mẹ anh hùng (Heroic Mother) 1966
Charcoal on machine made paper; artist's inscription in pencil 34.5 x 23.5 cm
2021-01023

Tiến quân qua rừng (Operation through the jungle) 1973
Lithograph on paper 45 x 55 cm
2021-01024

Nữ du kích (Female Guerrilla) 1964
Watercolour on machine made paper 39 x 27.4 cm
2021-01025

Trướng Hiếu
Untitled 1972
Ink on machine made paper 21 x 15.7 cm
2021-01026

Qua cầu khỉ (Crossing Monkey Bridge Mỹ Tho) 1972
Ink on machine made paper 26.5 x 17.3 cm
2021-01027

B52 Dừa Đứng Mỹ Tho (B52 Standing Coconut Tree, Mỹ Tho) 1972
Ink on machine made paper 30.5 x 19.7 cm
2021-01028

Nhà Văn Trùng Khánh (Writer Trung Khanh) 1969
Ink on machine made paper 18.2 x 23 cm
2021-01029

Du Kích (Guerrilla) 1972
Ink on machine made paper 25 x 16.3 cm
2021-01030

Not titled (Night March) 1972
Watercolour with gouache on machine made paper 19 x 23 cm
2021-01031

Quảng Trị
Unknown 1972
Silver gelatin print on semi-matte paper 18.5 x 24.7 cm
2021-01032

Văn Đa
Cát Bà (Woman's Island) 1965
Ink on machine made paper 26.3 x 37.7 cm
2021-01033

Tự Vệ Cát Bà (Woman's Island Militia) 1965
Ink on machine made paper 26.5 x 38.2 cm
2021-01034

Văn Giáo
Not titled 1968
Gouache on machine made paper 64.5 x 50.5 cm
2021-01035

Phạm Lực
Đồng Đăng 1979
Watercolour on machine made paper 32 x 42 cm
2021-01036

Nguyễn Thanh Minh
Bảo vệ cầu Hàm Rồng (Defending Hàm Rồng Bridge) 1968
Watercolour on machine-made paper 20 x 27.2 cm
2021-01037

Pháo phòng không bảo vệ cầu Hàm Rồng Thanh Hoá (Anti-aircraft Cannon Defending Hàm Rồng Bridge, Thanh Hoá Province) 1968
Watercolour on machine-made paper 23 x 33.5 cm
2021-01038

Phạm Thanh Tâm
Nạn nhân chiến tranh (War Victim) 1964
Ink on machine made paper 12.8 x 27.5 cm
2021-01039

Don McCullin
Battle for the City of Hue. US Marine inside civilian house 1968, printed 2019
Gelatin silver print 52.7 x 34.9 cm
2022-00084

US Marine hurling a Grenade Seconds before being Shot through the Left Hand, Hue 1968, printed 2019
Gelatin silver print 34.2 x 51.4 cm
2022-00085

Sultan Ismail Nasiruddin Shah
May '69 – KL Berkurung 1969
Gelatin silver print 50 x 60cm
2022-00089

May '69 – KL Berkurung 1969
Gelatin silver print 50 x 60cm
2022-00090

Ismail Hashim
Bahagian Dapur, Siang Malam, Luar Dalam (Pt. 1) 1992
Hand tinted gelatin silver prints 48.8 x 48.4 cm
2022-00091

Bahagian Dapur, Siang Malam, Luar Dalam (Pt. 2) 1992
Hand tinted gelatin silver prints 48.8 x 48.4 cm
2022-00092

Dan frem cermin dibuat oleh banduan Penjara P. Pinang 1989
Hand tinted black & white silver gelatin prints 48 x 34 cm
2022-00093

Teringatkan Joget Moden... rasa sayu 2008/2010
Toned and hand tinted silver gelatin prints 33 x 49 cm
2022-00094

Penunggu-penunggu Surat Sepanjang Jalan Bagan Serai 1993
Toned and hand tinted silver gelatin print 65 x 96 cm
2022-00095

Tempat Duduk Basikal- basikal Buruh Pelabuhan Pulau Pinang 1989/1992
Toned hand tinted silver gelatin print 74 x 105 cm
2022-00096

Rudolf Bonnet
Kedaton 1929
Pastel on paper 61 x 43 cm
2022-00097
This acquisition has been made possible with the support of James Amberson

Darren Soh
Political Landscape(s): Workers Party Rally, Yishun Stadium, 1st May 2011 Inkjet print 200 x 137.5 cm
2022-00086

Political Landscape(s): People's Action Party Rally, Boat Quay and Woodlands Stadium, 3rd May 2011 Inkjet print 200 x 137.5cm
2022-00087

Political Landscape(s): Workers Party Rally, near Hougang MRT Station, 28th April 2011 Inkjet print, 200 x 137.5cm
2022-00088

Ly Daravuth
The Messengers II 2000/2021
30 digital prints on paper 42 x 29.7cm each
2022-00098

Dinh Q Le
Crossing the Farther Shore 2014
Found photographs, cotton thread, linen tape, steel rods
Dimensions variable

DONATIONS

Yip Cheong Fun
Title Unknown c. 1960s
Gelatin silver print 40.5 x 20 cm
2021-00100
Gift of Andrew Yip Weng Kee

Lai Seow Keng
Coming Home Late 1950s
Gelatin silver print 49.5 x 30.5 cm
2021-00101
Gift of Andrew Yip Weng Kee

Lu Yanshao
Landscape 1962
Chinese ink and colour on paper 34 x 46 cm
2021-00493
Gift of Dr Charles Toh

<p>Latiff Mohidin <i>Kampong Gelam (1949-54)</i> 2020 Pencil and ink on Tibetan paper 29 x 21 cm 2021-00622 Gift of Latiff Mohidin to the people of Kampong Gelam</p>	<p><i>Figure Movement</i> 1971 Watercolour and graphite on fabric 49 x 34.5 cm 2021-00744 Gift of Mrs Lee Sik Khoon and Family</p>	<p><i>Not titled (Figure with Rifle)</i> 1970 Ink on machine made paper 60 x 45 cm 2021-00886 Gift of Witness Collection</p>	<p><i>Ca Mau</i> 1969 Ink and wash on Vietnamese hand-made giấy dó paper 25.5 x 34 cm 2021-00892 Gift of Witness Collection</p>	<p><i>Not titled (Figure Looking Away)</i> 1972 Ink on machine made paper 23.5 x 18 cm 2021-00898 Gift of Witness Collection</p>	<p><i>Rừng U Minh</i> (U Minh Forest) 1966 Ink and watercolour on machine made paper 18.6 x 26.5 cm 2021-00905 Gift of Witness Collection</p>
<p>Lee Sik Khoon <i>Bali Elephant Cave</i> 1962 Oil on canvas 60.5 x 45 cm 2021-00738 Gift of Mrs Lee Sik Khoon and Family</p>	<p><i>Ringo</i> c. late 1960s Oil on canvas 77.5 x 73 cm 2021-00745 Gift of Mrs Lee Sik Khoon and Family</p>	<p><i>Not titled (Viet Bac)</i> 1947 Charcoal on machine made paper; inscription by the artist in graphite pencil 26.8 x 20.8 cm 2021-00887 Gift of Witness Collection</p>	<p><i>Học sinh xây hầm tránh pháo</i> (Students building bomb shelter) 1969 Ink and watercolour with gouache on Vietnamese hand-made giấy dó paper 25 x 33.5 cm 2021-00893 Gift of Witness Collection</p>	<p><i>Ba Chiến Sĩ</i> (Soldier's Father) 1964–1966 Ink on machine made paper 17.5 x 11.5 cm each 2021-00899 Gift of Witness Collection</p>	<p><i>Not titled (vegetation)</i> c. 1965–1970 Pastel on machine made paper 18 x 26.2 cm 2021-00906 Gift of Witness Collection</p>
<p><i>Seated Balinese Girl</i> 1962 Oil on canvas 61 x 46 cm 2021-00739 Gift of Mrs Lee Sik Khoon and Family</p>	<p>Goh Beng Kwan <i>Iron Defence</i> (铁坊) 1988 Steel, paper, newspaper, paint and glue 118 x 119 cm 2021-00737 Gift of Steve Tay Soo Hoe</p>	<p><i>Not titled</i> 1970 Ink on machine made paper 55 x 39.5 cm 2021-00888 Gift of Witness Collection</p>	<p><i>Rừng U. Minh</i> (In U Minh Forest) 1969 Ink and wash on Vietnamese hand-made giấy dó paper 33.5 x 25.5 cm 2021-00894 Gift of Witness Collection</p>	<p><i>Trại Đáy Cà Mau</i> (Camp Đáy in Cà Mau Province) 1966 Ink and watercolour on machine made paper 23.5 x 33.4 cm 2021-00900 Gift of Witness Collection</p>	<p><i>Not titled (tree)</i> 1967 Ink and watercolour on machine made paper 25.8 x 18 cm 2021-00907 Gift of Witness Collection</p>
<p><i>Reclining Man</i> 1965 Mixed media on paper 75 x 55.5 cm 2021-00740 Gift of Mrs Lee Sik Khoon and Family</p>	<p>Dương Hướng Minh <i>Not titled (Breaking the Edge of the Field 1/1966)</i> 1966 Graphite pencil on machine made paper; artist inscriptions written in ink 45 x 31 cm 2021-00883 Gift of Witness Collection</p>	<p><i>Nữ du kích Thanh Hoá</i> (Woman guerrilla in Thanh Hoa) 1965 Ink on machine made paper 39.2 x 27.5 cm 2021-00889 Gift of Witness Collection</p>	<p><i>Soldier ? BT 65 -- Bộ Đội ĐF Quân Chi Hội BT ? 65, 1965</i> 1965 Ink and crayon on machine made paper 33.3 x 23 cm 2021-00895 Gift of Witness Collection</p>	<p><i>Nữ du kích</i> (Guerrilla Woman) 1965 Watercolour on machine made paper 33.5 x 23.7 cm 2021-00901 Gift of Witness Collection</p>	<p><i>Trường hội hoạ Cà Mau</i> (Ca Mau Painting School) 1967 Ink on machine made paper 17.4 x 23.5 cm 2021-00908 Gift of Witness Collection</p>
<p><i>Untitled I</i> 1966 Print on paper 38 x 26 cm 2021-00741 Gift of Mrs Lee Sik Khoon and Family</p>	<p>Lê Quốc Lộc <i>Untitled (Sài Sơn)</i> 1961 Crayon on machine made paper 53 x 29 cm 2021-00884 Gift of Witness Collection</p>	<p><i>Nữ dân quân Quảng Tiến lau súng</i> (Militia woman in Quang Tien cleaning her gun) 1965 Ink on machine made paper 39.2 x 27.5 cm 2021-00890 Gift of Witness Collection</p>	<p><i>Du Kích Trà Vinh, Út Tịch</i> (Út Tịch, Guerrilla In Trà Vinh) 1967 Ink and watercolour on machine made paper 34.3 x 23.2 cm 2021-00896 Gift of Witness Collection</p>	<p><i>Trong rừng</i> (In The Forest) 1966 Watercolour on machine made paper 23.6 x 33.2 cm 2021-00902 Gift of Witness Collection</p>	<p><i>Trường hội hoạ giải phóng Miền Tây Cà Mau</i> (Liberation Art School of Western Ca Mau) 1966 Ink and watercolour on machine made paper 23.5 x 18 cm 2021-00909 Gift of Witness Collection</p>
<p><i>Untitled II</i> 1966 Print on paper 38 x 26 cm 2021-00742 Gift of Mrs Lee Sik Khoon and Family</p>	<p>Phan Kế An <i>Đồng chí Quàng Văn Nhọn dân quân người Xá</i> (Comrade Quang Van Nhon militiaman of Xa ethnic group) 1970 Graphite pencil on machine made paper 60 x 45.5 cm 2021-00885 Gift of Witness Collection</p>	<p>Thái Hà <i>Guerrilla Fighter Duong Thi Cam, Ca Mau</i> 1970 Watercolour on machine made paper 23 x 31.4 cm 2021-00891 Gift of Witness Collection</p>	<p><i>Khánh Bình Tây</i> (Commune Khanh Binh Tay) 1968 Ink and watercolour on machine made paper 22.7 x 32 cm 2021-00897 Gift of Witness Collection</p>	<p><i>Đi phá lộ</i> (Open the Route) 1966 Ink on machine made paper 29.5 x 21 cm 2021-00903 Gift of Witness Collection</p>	<p><i>Not titled (Water Coconut Trees, Flowers And Fruits)</i> c. 1965–1970 Pastel on machine made paper 26.5 x 18.2 cm 2021-00910 Gift of Witness Collection</p>
<p><i>Figure Composition I</i> 1967 Oil on linen 81 x 71 cm 2021-00743 Gift of Mrs Lee Sik Khoon and Family</p>			<p><i>Chị Hai Khoa, Bến Tre</i> (Ms Hai Khoa, Ben Tre province) 1965 Ink and crayon on machine made paper 33.2 x 23.4 cm 2021-00904 Gift of Witness Collection</p>		

Louis Delaporte
Laos birman. Populations mixtes des royaumes de Xieng Tong et de Xieng Hong (Burmese Laos, mixed populations of the kingdoms of Xieng Tong and Xieng Hong)
1873
Chromolithograph on paper
28 x 38 cm
2021-00848
Gift of John and Pauline Foo

Laos birman. Laotiens des possessions birmanes (Burmese Laos, Laotians from the Burmese Territories)
1873
Chromolithograph on paper
28 x 38 cm
2021-00849
Gift of John and Pauline Foo

Chine meridionale. Costumes du royaume de Ta-Ly (Southern China. Costumes of the Kingdom of Ta-Ly)
1873
Chromolithograph on paper
27 x 39 cm
2021-00850
Gift of John and Pauline Foo

Laos siamois. Fête dans une pagoda de Nong Kay (Siamese Laos, festival in a pagoda of Nong Kay)
1873
Chromolithograph on paper
27.5 x 37 cm
2021-00851
Gift of John and Pauline Foo

Laos birman. Marché de Muong Yong (Burmese Laos: Muong Yong Market)
1873
Chromolithograph on paper
26 x 39.5 cm
2021-00852
Gift of John and Pauline Foo

Laos siamois. Campement dans le lit du Mékong près d'un rapide (Keng Chan) (Siamese Laos, Encampment on the Mekong Riverbed, near to a Rapid – Keng Chan)
1873
Two tone lithograph on paper
28.5 x 48 cm
2021-00853
Gift of John and Pauline Foo

Chine meridionale. Ville de Pou-Eui (Southern China. Town of Pou-Eui)
1873
Two tone lithograph on paper
26 x 37 cm
2021-00854
Gift of John and Pauline Foo

Laos siamois. Habitation laotienne (Siamese Laos, Laotian dwelling)
1873
Two tone lithograph on paper
25 x 37 cm
2021-00855
Gift of John and Pauline Foo

Chine meridionale. Examen des bacheliers militaires a Sin-Tcheou Fou (Southern China. Examination of Military Candidates at Sin-Tcheou Fou)
Riverbed, near to a Rapid – Keng Chan)
1873
Chromolithograph on paper
28 x 38 cm
2021-00856
Gift of John and Pauline Foo

Tour Centrale et Cour Supérieure d'Angkor Wat (Central Tower and Upper Court of Angkor Wat)
1873
Two tone lithograph on paper
35 x 29 cm
2021-00857
Gift of John and Pauline Foo

Cambodge: Une porte d'Angkor Thorn (Cambodia: A Gate of Angkor Thorn)
1873
Two tone lithograph on paper
27.5 x 37.5 cm
2021-00858
Gift of John and Pauline Foo

Cambodge: Colonnade de l'entrée ouest et vue générale d'Angkor Wat (Cambodia: Western Entrance Colonnade and General View of Angkor Wat)
1873
Two tone lithograph on paper
44 x 66 cm
2021-00859
Gift of John and Pauline Foo

Cambodge: Ruines du Bayon (monument aux 42 tours) (Cambodia: Ruins of the Bayon, Monument of 42 Towers)
1873
Two tone lithograph on paper
44 x 67 cm
2021-00860
Gift of John and Pauline Foo

Indo-Chine Septentrionale. Types du Laos Birman et Du Yun-Nan (Northern Indochina. Types from Burmese Laos and Yunnan)
1873
Chromolithograph on paper
32 x 43 cm
2021-00869
Gift of John and Pauline Foo

Indo-Chine Méridionale. Costumes Annamites, Cambodgiens et Siamois (Southern Indochina. Annamite, Cambodian and Siamese Costumes)
1873
Chromolithograph on paper
31 x 41 cm
2021-00870
Gift of John and Pauline Foo

Laos Siamois. Courses de Pirogues à Bassac (Siamese Laos. Pirogue Races in Bassac)
1873
Chromolithograph on paper
41 x 58.5 cm
2021-00871
Gift of John and Pauline Foo

Laos Siamois. Marché d Luang-Prabang (Siamese Laos. Luang Prabang Market)
1873
Two tone lithograph on paper
31 x 39.5 cm
2021-00872
Gift of John and Pauline Foo

Sebastian Münster
Sumatra ein grosse insel so vonden atten Geographen Taprobana ist genent worden
c. 1578
Hand-coloured woodblock print on paper
28 x 36 cm
2021-00861
Gift of John and Pauline Foo

Die lander Asie nach irer gelengenheit biss in Indiam werden in diser tafel verzeichnet
c. 1550
Hand-coloured woodblock print on paper
28 x 36 cm
2021-00862
Gift of John and Pauline Foo

Heinrich Bünting
Asia Secunda Pars Terrae in Forma Pegasir
1581
Woodcut on paper
29 x 36 cm
2021-00863
Gift of John and Pauline Foo

Willem Janszoon Blaeu
Asia Noviter Delineata
c. 1650
Copperplate engraving on paper
42 x 56.5 cm
2021-00864
Gift of John and Pauline Foo

Herman Moll
East-Indies and the Adjacent Countries
1730
Copperplate engraving on paper
61 x 102 cm
2021-00865
Gift of John and Pauline Foo

Henri Abraham Châtelain
Vue et description de quelques-uns des principaux forts des hollandois dans les Indes (View and Description of Some of the Principal Dutch Forts of the Indies)
1720
Copperplate engraving on paper
40.5 x 47 cm
2021-00866
Gift of John and Pauline Foo

Laurent Pierre Lachausée; Jean François Daumont; Basset
Vue d'optique représentant un lac et village de la Cochinchine (Optical View Representing a Lake and a Village in Cochinchina)
1760
Copperplate engraving on paper
31 x 43 cm
2021-00867
Gift of John and Pauline Foo

Indochine Médirionale. Types de la Vallée du Cambodge (Southern Indochina: Types of the Valley of Cambodia)
1873
Chromolithograph on paper
31 x 42 cm
2021-00868
Gift of John and Pauline Foo

Abraham Ortelius
Indiae Orientalis Insularumque Adiacentium Typus
1570
Copperplate engraving on paper with original outline colour
37 x 51 cm
2021-00873
Gift of John and Pauline Foo

John Thomson
Not Titled (Studio portrait of a woman)
Year unknown
Albumen silver photograph on card
9.1 x 5.8 cm
2021-00874
Gift of Gael Newton AM

Y Asow
Not Titled (studio portrait of a monk)
c. 1910s
Silver gelatin print
13.6 x 9.4 cm
2021-00875
Gift of Gael Newton AM

Yong Chan Photography
Not Titled (studio portrait of man in white suit)
c. 1910
Gloss gelatin silver photograph
14 x 10 cm
2021-00876
Gift of Gael Newton AM

Tan Tjie Lan
The Reael of the Koninklijke Paketvaart Maatschapp [KPM] arriving at Tanjong Priok from Atjet
c. 1890s
Albumen print
17.8 x 24.7 cm
2021-00877
Gift of Gael Newton AM

Not Titled (Portrait of a European gent)
1903
Albumen silver cabinet card
14 x 10 cm
2021-00878
Gift of Gael Newton AM

Artist unknown
Manila - A Group of Filipinos in the Suburbs
c. 1880
Albumen print
19.5 x 26 cm
2021-00879
Gift of Gael Newton AM

Manila - A Suburb of Manila with a Bamboo Bridge and Boats
c. 1880
Albumen print
19.5 x 26 cm
2021-00880
Gift of Gael Newton AM

Unknown photographer
Manila - A Suburb with Early Street Light
c. 1880
Albumen
19.5 x 26 cm
2021-00881
Gift of Gael Newton AM

Not Titled (Philippine Woman)
1880s
Albumen photography
20 x 19.5 cm
2021-00882
Gift of Gael Newton AM

Chng Seok Tin
Close to My Heart Series – Pursue and Think Fondly of (I) (我心所系系列——追求与眷念)
2011
Painted papier mâché and wire
Dimension variable
2021-01054
Gift of Chng Seok Tin's Estate

Man Eat Man (人吃人)
2006
Dried daylily buds, raffia string, red cloth, acrylic paint and styrofoam on canvas, and spray-painted cutlery
300 x 350 x 120 cm;
130 x 52 x 3 cm
2021-01055
Gift of Chng Seok Tin's Estate

Working relief collage plate for City Jungle
1994
Cardboard and styrofoam mounted on card
117.8 x 35 cm
2021-01056
Gift of Chng Seok Tin's Estate

Siti Adiyati
Jejak (Footstep)
1976 (remade 2015)
Teak box, mirror, plastic netting and rubber slippers
160 x 60 x 60 cm
2021-01173
Gift of a token of friendship from the Artist's family

Johan Rudolf Bonnet
Male Nudes
c. early 1950s
Chalk on paper (recto & verso)
65.5 x 48 cm
2021-001174
Gift of David Salman/Walter Jared Frost

Title Unknown
1953
Chalk on paper (recto), chalk and crayon on paper (verso)
58 x 35 cm
2021-001175
Gift of David Salman/Walter Jared Frost

Raymundo Albano
H.B. to J.M.
1976
Ink on paper
32 x 19 cm
2021-01176
Gift of Mr & Mrs Johnny Manahan

[Title not known]
c. 1976
Ink on paper
32 x 19 cm
2021-01177
Gift of Mr & Mrs Johnny Manahan

[Title not known]
c. 1976
Ink on paper
32 x 19 cm
2021-01178
Gift of Mr & Mrs Johnny Manahan

[Title not known]
c. 1976
Ink on paper
32 x 19 cm
2021-01179
Gift of Mr & Mrs Johnny Manahan

Lady of the Fallen Angels - 5
c. 1976
Ink on paper
32 x 19 cm
2021-01180
Gift of Mr & Mrs Johnny Manahan

Lady of the Fallen Angels - 6
c. 1976
Ink on paper
32 x 19 cm
2021-01181
Gift of Mr & Mrs Johnny Manahan

Lady of the Fallen Angels - 7
c. 1976
Ink on paper
32 x 19 cm
2021-01182
Gift of Mr & Mrs Johnny Manahan

Lady of the Fallen Angels - 8
c. 1976
Ink on paper
32 x 19 cm
2021-01183
Gift of Mr & Mrs Johnny Manahan

U Ngwe Gaing
Untitled (Man Holding an Umbrella)
Undated
Ink on paper
30 x 25 cm
2021-01184
Gift of Jorn Middelborg

EXTERNAL REQUESTS TO FEATURE WORKS IN THE NATIONAL COLLECTION

List of Selected Image Requests

In FY2021, the Gallery received more than 80 requests for over 250 images.

Publications

Bhagwati, Annette & Radulovic, Veronika. (Eds.). *Don't call it Art!: Contemporary Art in Vietnam 1993 – 1999*. Germany: Kerber Verlag, 2021.
- Truong Tan, *I Want You* (1993). **2020-00489**

Curriculum Planning & Development Division, Ministry of Education (MOE). *Singapore: A Journey Through Time, 1299 – 1970s Secondary Two*. Singapore: Star Publishing Pte. Ltd., 2022.
- Chua Mia Tee, *National Language Class* (1959). **P-0145**

Instituto Dela Enciclopedia Italiana, Fondata Da Giovanni Treccani (Institute of the Italian Encylopedia). *L'Enciclopedia Italiana dell'arte Contemporanea (Encyclopaedia of Contemporary Art)*. Italy: Treccani, 2022.
- Jim Supangkat, *Ken Dedes* (1975 remade 1996). **1996-00215**

Kent, Elly, Hooker, Virginia & Turner, Caroline. (Eds.). *Living Art: Indonesian Artists Engage Politics, Society and History*. <Coming soon>
- Hendra Gunawan, *War and Peace* (c. 1950s). **1997-02155**
- S. Sudjojono, *Kami Present, Ibu Pertiwi* (Stand Guard for our Motherland) (1965). **2011-02252**
- S. Sudjojono, *Angklung Player* (1956). **1999-01031**

Le Cercle Des Amis De Vann Nath (Vann Nath Circle of Friends). *Vann Nath*. Cambodia: Les Cercle des Amis de Vann Nath, 2021.
- Vann Nath, *The Commandant* (1996). **2016-00118**

Pancorbo La Blanca, Alberto. *Historia De La Fundacion Amigos Del Museo Del Prado, 1980 – 2020 (History of the Friends of the Prado Museum Foundation, 1980 – 2020)*. Madrid: Museo Nacional Del Prado, Fundacion Amigos Del Museo Del Prado, 2021.
- Georgette Chen, *Self Portrait* (c. 1934). **P-0818**

Roberts, Clair. *Fairweather and China*. Australia: Melbourne University Press, 2021.
- Wu Guanzhong, *Pines and Cypresses to Celebrate the New Year* (2006). **2008-06922**

Magazines & Newspapers

Cristobal, Geronimo (2021, June 15). Perpetual Motion: Making in the tides of disaster: Geronimo Cristobal on tragedy and displacement in the work of Katsushika Hokusai, Constancio Bernardo, and Josef Albers. *Broadcast*. <https://pioneerworks.org/broadcast/perpetual-motion-geronimo-cristobal>
- Constancio Bernardo, *Bernardian Synthesis No. 1* (1978). **2016-00740**

Crosbie-Jones, Max (2021, October 15). Book review: 'Essential Desires' chronicles emergence of Thai contemporary art. *Nikkei Asia*. <https://asia.nikkei.com/Life-Arts/Arts/Book-review-Essential-Desires-chronicles-emergence-of-Thai-contemporary-art>
- Pratuang Emjaroen, *Red Morning Glory and Rotten Gun* (1976). **1999-00065**

National Heritage Board (2021, July). Champions of the Museums: 25 Years of the Museum Roundtable and National Collection Spotlight. *MUSE SG (14,1)*, 52–57 and 58–67. <https://www.roots.gov.sg/resources-landing/publications/education-and-community-outreach/MUSE-SG-Volume-14-Issue-01>
- Idris Mohd Ali, *Kampong Pasir Panjang* (1965). **2018-00634**
- Ng Eng Teng, *Mother and Child* (1996). **2017-01078**

National Trade Union Congress (NTUC) Health (2021). Forging Inter-Generational Relationships. *Central Health Stories (Issue 11)*. <https://www.ttsh.com.sg/Community-Health/Central-Health-Stories/Pages/Forging-Inter-Generational-Relationships-By%20NTUC-Health.aspx>
- Ong Kim Seng, *Barber* (1982). **2012-00751**

Research Centre for Translation of the Chinese University of Hong Kong (2021, October – December). Special Section: Transregional Singapore Chinese Literature. *Renditions (No. 96, 2021)*, Cover. https://www.cuhk.edu.hk/rct/toc/toc_b96.html
- Tan Swie Hian, *Sun Moon Lake* (1982). **G1-0069**

Swee Lin, Khong (2021, September/October). Enjoy a Degustation of Sikh Arts in The Sikhs in Singapore – a Story Untold. *Passage: Friends of the Museums Singapore (September – October 2021)*. <https://www.fom.sg/Upload/ckeditor/FOM%20Passage%20Sep-Oct%20FINAL.pdf>
- Georgette Chen, *The Punjabi Man* (The White Turban) (1958). **P-0801**
- Lim Cheng Hoe, *Old Sikh* (1955). **P-0765**
- Lim Cheng Hoe, *The Old Sikh* (1937). **P-0904**

Visser, René de (2021). Van Raden Saleh tot Lee Man Fong – Indische en Indonesische schilders: hier vergeten, elders geroemd (From Raden Saleh to Lee Man Fong – Indian and Indonesian painters: forgotten here, praised elsewhere). *Neerlandia* (3,125). <https://zeeuwsveilinghuis.nl/wp-content/uploads/2021/10/Neerlandia.pdf>
- Raden Saleh, *Boschbrand* (Forest Fire) (1849). **2014-00321**

Journal, Dissertation & Conference Presentations

Bernal, Abigail. "Woven together: Art, indigeneity and community in the Cordillera" [Paper]. *Asia Pacific Art Papers: Contemporary Contexts, Practices, Ideas* (2021). <https://apap.qagoma.qld.gov.au/woven-together-art-indigeneity-and-community-in-the-cordillera/>
- Santiago Bose, *Drown My Soul at Chico River* (Bury My Soul in Chico River) (1981). **2017-00887**

Chong Guan, Kwa. "Change & the Cultural Resilience of Societies and Communities" [Keynote Address]. *33rd Baba Nyonya International Convention* (20 November 2021).
- Lim Tze Peng, *Untitled (Mid-Autumn Festival)* (Undated). **2003-03147**

Lizun, Damian. "Exploring Liu Kang's Paris Practice (1929 – 1932): Insight into Painting Materials and Technique" [Paper]. *Heritage* (2021). 828–863. <https://doi.org/10.3390/heritage4020046>
- Liu Kang, *Autumn Colours* (1930). **G1-0255-(PC)**
- Liu Kang, *Boat Near the Cliff* (1931). **2003-03249**
- Liu Kang, *Breakfast* (1932). **G1-0257-(PC)**
- Liu Kang, *Countryside in France* (1930). **2003-03365**
- Liu Kang, *French Lady* (1931). **1993-00996**
- Liu Kang, *Landscape* (1930). **P-1229**
- Liu Kang, *Village Scene* (1931). **2003-03320**

Lizun, Damian. "From Paris and Shanghai to Singapore: A Multidisciplinary Study in Evaluating the Provenance and Dating of Two of Liu Kang's Paintings" [Paper]. *Journal of Conservation Science* (2021). 322 – 339. <https://doi.org/10.12654/JCS.2021.374.02>
- Liu Kang, *Climbing the Hill* (1937). **2003-03298**

Lizun, Damian. "The emergence of Liu Kang's new painting style (1950 – 1958): a multi-analytical approach for the study of the artist's painting materials and technique" [Paper]. *Heritage Science* (2022). <https://doi.org/10.1186/s40494-021-00641-x>
- Liu Kang, *Village* (1950). **2003-03270**

Maholay-Jaradi, Priya; Kwok, Kenson; Tai Yong, Professor Tan (2021, August 5). *NUS Museum's Anniversary Lecture by Dr. Priya Maholay-Jaradi: Transcultural Imaginations – Revisiting the 1959 Donation from the Government of India to Malaya* [Lecture]. Organised by NUS Museum. <https://cfa.nus.edu.sg/whats-on/nus-museum-anniversary-lecture-2021/>
- Chua Mia Tee, *National Language Class* (1959). **P-0145**

Nelson, Roger. "'My World is Modern': Deprovincialising Chen Cheng Mei and You Khin, Artists from Southeast Asia Who Traversed the Global South" [Paper]. *Southeast of Now: Directions in Contemporary and Modern Art in Asia* (2021). 205–249.
- Chen Cheng Mei, *Angkor Wat Detail II* (1962). **2008-06613**
- Chen Cheng Mei, *Market* (1980). **2008-06709**
- Chen Cheng Mei, *Market Scene, Sri Lanka* (1975). **2021-00004**
- Chen Cheng Mei, *Selling Salted Eggs* (1977). **2008-06711**
- Chen Cheng Mei, *Trading Room* (1974). **2008-06712**
- You Khin, *Untitled (Coffee Hawker)* (1979). **2019-00778**
- You Khin, *Untitled (Doha Scene: Pakistani Bakers)* (1990). **2019-00780**
- You Khin, *Untitled (People Awaiting Cargo Ship)* (2000). **2019-00782**
- You Khin, *Untitled (The Chinese Man Eats the Cambodian Soup)* (1975). **2019-00775**
- You Khin, *Untitled (The Tailors and the Mannequins)* (1981). **2019-00779**

Yoong Yong, Lee; Hampe, Benjamin, Quijon Jr, Carlos; Ditzig, Kathleen & Yu Jin, Seng. (2021, April 29). *KACDF Webinar: Unfolding the legacy of cultural gifts in ASEAN* [Conference]. Organised by ASEAN Foundation. https://www.aseanfoundation.org/kacdf_webinar_unfolding_the_legacy_of_cultural_gifts_in_asean
- Basoeqi Abdullah, *Struggle for the Re-establishment of the Democracy and the Right for the People* (Undated). **P-0518**

Moving Visuals

Channel News Asia, Tong, Kelvin (Director). (2021). *A Frame in Time Season 2 Episode 1: Night Calligrapher* [Video]. Singapore: Very Production. <https://www.channelnewsasia.com/watch/frame-time/night-calligrapher-2399756>

- Ong Kim Seng, *Night Calligrapher* (1981). **1991-00269**
- Ong Kim Seng, *Barber* (1982). **2012-00751**

Channel News Asia, Tong, Kelvin (Director). (2021). *A Frame in Time Season 2 Episode 2: Young Girl with Discus* [Video]. Singapore: Very Production. <https://www.channelnewsasia.com/watch/frame-time/night-calligrapher-2399756>

- Liu Kang, *Young Girl with Discus* (1961). **2003-03526**
- Liu Kang, *Outdoor Painting (by Nanyang Girls' Students)* (1968). **2003-03337**
- Liu Kang, *Girl in Band Uniform* (Undated). **2003-03498**
- Liu Kang, *Kampong Scene* (1951). **2003-03245**
- Liu Kang, *Kampong Scene (Old family house in Muar)* (1983). **2003-04133**
- Liu Kang, *The Padang* (1952). **2003-03284**
- Liu Kang, *Life by the River* (1975). **P-0521**

Channel News Asia, Tong, Kelvin (Director). (2021). *A Frame in Time Season 2 Episode 3: Hunting Elephants in The Batik Forest* [Video]. Singapore: Very Production. <https://www.channelnewsasia.com/watch/frame-time/night-calligrapher-2399756>

- Choo Keng Kwang, *Wayang Kulit* (1950). **P-1179**
- Lim Mu Hue, *Chinese Puppet Theatre* (1966). **P-0511**

Mahardika Yudha (Director). (2022) *Amrus Natalsya Who Recreates the Dispossessed in Twilight* [Documentary Film].

- Amrus Natalsya, *Mereka Yang Terusir Dari Tanahnya* (Those Chased Away from their Land) (1960). **2014-00523**

Websites and Social Media

CARA. (2021, November 23). *CARA: Your Digital Dementia Care Companion* [Video, Youtube]. <https://youtu.be/trzJI6wxKXs>

- Raden Saleh, *Boschbrand* (Forest Fire) (1849). **2014-00321**

Cultural Centre of the Philippines (CCP). (2021, August 26). *Cultural Cache Online: Episode 3 feat. Genesis by HR Ocampo, with Dr. Jaime Laya*. [Video, Youtube]. <https://www.youtube.com/watch?v=1xsf1OXqZMY>

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

Ministry of Culture, Community & Youth. (2021, November 23). *TikToker Megan Foo and her love for all things art* [Video, Youtube]. <https://www.youtube.com/watch?v=jnVCd8cZel0>

- Cheong Soo Pieng, *Drying Salted Fish* (1978). **1991-00343**
- Liu Kang, *Picnic* (1954). **2003-03393**
- Ng Eng Teng, *Mother and Child* (1996). **2017-01078**

National Arts Council, Chong, Jerrold (Director). (2021, November 11). *Curiosity: The Spark for the Arts*. [Video, Facebook] Singapore: Mark Wee (Producer). <https://fb.watch/9cUCheNwza/>

- Chng Seok Tin, *Variations on I-Ching* (1982–1992). **1993-01406**
- Chua Mia Tee, *Portable Cinema* (1977). **2004-00564**
- Han Sai Por, *Extinction series 11 & 12* (2009). **2011-01584**
- Jaafar Latiff, *Batik 15 - 87/88* (1988). **GI-0014**

National Arts Council Singapore and Singapore Lyric Opera. (2021, November 21). *Kampung Spirit by Singapore Lyric Opera: Arts in Your Neighbourhood* [Online event, Facebook]. <https://www.facebook.com/events/189162920035699>

- Liu Kang, *Life by the River* (1975). **P-0521**

National Heritage Board. (2021). *Singapore Heritage Festival: The People's Museum* [Website]. <https://www.thepeoplesmuseumsg.com/about>

- Liu Kang, *Study of a Nurse 4* (Undated). **2003-03658**

National Heritage Board. (2022, February 17). *Meet the Expert – MUSE SG Vol 14 – Phyllis Koh* [Video, Youtube]. <https://www.youtube.com/watch?v=DhCLyUiXxqs>

- Duong Bich Lien, *Boy and Girl* (Undated). **1999-01648**

Seeker of Art Scrolls. (2021). *Seeker of Arts Scroll Version 1.6.33*. [Android or IOS, Application]. <http://game.seekerofartscrolls.fun/>

- Cheong Soo Pieng, *Weaver* (1981). **1991-00253**
- Chong Fah Cheong, *Family (reworked into Family and One)* (1985). **ASB-0081**
- Choy Weng Yang, *Horizontals I* (1977). **P-0235**
- Chua Mia Tee, *Portable Cinema* (1977). **2004-00564**
- Georgette Chen, *Self Portrait* (c. 1946). **P-0817**
- Lim Cheng Hoe, *Kampong Scene* (1960). **P-0354-A**
- Matthew Ngui, *Chair* (1997 remade for display in 2015). **2016-00316**
- Ng Eng Teng, *Mother and Child* (1996). **2017-01078**
- Sarkasi Said, *Aspiration* (1989). **GI-0225**
- Suzann Victor, *Yellow Ochre Digits* (c. 1988–1989). **2006-01667**
- Tang Da Wu, *Don't Give Money to the Arts* (1995). **2015-01976**
- Tan Lip Seng, *The Frame* (1974, reprinted in 2017). **2018-00053**
- Wu Peng Seng, *Scaling* (1963). **2007-01110**
- Yeh Chi Wei, *Drummer* (c. 1965). **P-0754**

Singapore Heritage Society. (2021, September 24). *Haw Par Villa is well-known for its vivid depictions of characters and events from Chinese mythology, religion and fables* [Facebook]. https://m.facebook.com/story.php?story_fbid=6255792154463432&id=145479398828102&__entstream_source=timeline&__tn__=%2As%2As-R

- Wee Kong Chai, *Storyteller* (1962). **1996-00670**

Singapore Symphony Orchestra. *Musical Soundbites: How Singaporean Composers Write Music (Episode 3)* [Video, Facebook]. <https://www.sso.org.sg/online/watch/musical-soundbites/musical-soundbites-how-singaporean-composers-write-music-3>

- Liu Kang, *Life by the River* (1975). **P-0521**

Singapore Symphony Orchestra. *Musical Soundbites: How Singaporean Composers Write Music (Episode 4)* [Video, Facebook]. <https://www.sso.org.sg/online/watch/musical-soundbites/musical-soundbites-how-singaporean-composers-write-music-4>

- Lim Hak Tai, *Malay Wedding* (1952). **2015-00616**

External Exhibitions

The Gallery also supported image requests for use in external exhibitions:

Commissioned by Ministry of Culture, Community and Youth. (February 2022 – July 2022). *Many Beliefs, One Future 2.0*.
Online exhibition at <http://manybeliefsonefuture.sg/> [Image reproduction for online exhibition]

- Richard Walker, *Epiphany* (1942). **1995-03869**
- S. Chandrasekaran, *Visvayoni* (1988). **P-1118**
- Salleh Japar, *Fitrah / Human Nature* (1988). **P-1160**

Fort Canning Park Gallery. (2022). [Image reproduction for display]

- Ho Kah Leong, *Flame of the Forest* (Undated). **2011-01594**
- Lim Cheng Hoe, *Fort Canning Gateway* (1959). **P-0927**
- Lim Tze Peng, *View of Singapore River from Fort Canning* (1983). **2003-03097**

Hong Kong Museum of Art (HKMOA). (2022). *Wu Guanzhong: Sketching Vitality*. Wu Guanzhong Art Gallery, HKMOA.
[Image reproduction for exhibition pamphlet]

- Wu Guanzhong, *Awakening* (1995). **2008-06892**

National Heritage Board (NHB). (September 2021 to February 2022). *The World of Heritage Conservation: Sneak Peeks into Safeguarding Singapore's National Collection*. (Travelling Exhibition at Central Public Library, Bishan Public Library, Jurong West Public Library, Marine Parade Public Library and Tampines Regional Library). [Image reproduction for background display]

- Liu Kang, *Climbing the Hill* (1937). **2003-03298**
- Liu Kang, *Countryside in China* (1933). **2003-03299**

National Library Board (NLB). (11 December 2021 – 8 May 2022). *Mapping the World: Perspectives from Asian Cartography*. Level 10 Gallery, National Library Building. [Image reproduction for display]

- Nguyen Van Nhan, *Grande Tenue de la Cour d'Annam* (Official Dress of the Court of Annam). **2012-00436**

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