

THE ART OF CONNECTION

CONNECTION

ANNUAL REPORT
2022 / 2023



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OUR

VISION

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

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.



CHAIRMAN'S FOREWORD

Art can be a generative experience that enables us to build community, bridge differences and foster inclusivity. As the world grows increasingly complex and fragmented, art is a unifying force, reconnecting us with a sense of ourselves and our shared histories.

Amongst the many exhibitions staged by the Gallery, nowhere else have the connections between us been emphasised more vividly than in the Gallery's exhibition *Living Pictures: Photography in Southeast Asia*, the first comprehensive exhibition of photography in Southeast Asia. Works in the exhibition go back 150 years into the region's history, detailing the evolution of photography from its beginnings as a colonial import to a tool wielded by local photographers to capture the changing world around them.

Different perspectives across time and space underscore just how influential these images have been to our perception of the region today. The photographs present the richness and diversity of Southeast Asia and, at the same time, are testament to our shared experiences of the past, demonstrating that difference is not inherently divisive and can be the wellspring of connection and understanding.

So many of the Gallery's initiatives this year have been similarly restorative—nestled within the Gallery's Spine Hall, the Calm Room was established this year as a safe space for neurodiverse visitors; The Care Collection was launched in partnership with SingHealth for its art therapy programmes; and the Slow Art programmes brought audiences together on a series of meditative tours through the Gallery's Southeast Asia Galleries. In the

same way that *Living Pictures* emphasised a respect for diversity in its display, belief in the power of art to heal, comfort and unite drives our continued efforts for programmes at the Gallery to be accessible to everyone, regardless of background and circumstance.

The Gallery has made determined progress toward our vision of a thoughtful, creative and inclusive society through the dedicated contribution of every single member of the organisation. I am grateful to fellow members of the Board for their constructive guidance; to staff of the Gallery for their continued commitment to our shared mission and vision; and to our donors, patrons and supporters for their unwavering advocacy and encouragement. Most importantly, I thank our visitors for whom the Gallery exists, as we present the art of Singapore and Southeast Asia to them and to the rest of the world.

The Gallery has made determined progress toward our vision of a thoughtful, creative and inclusive society through the dedicated contribution of every single member of the organisation.

PETER HO
Chairman

CEO & DIRECTOR'S MESSAGE



Art can speak of the lessons of its time, give communities a vocabulary through which their voices can be amplified, and facilitate dialogues between peoples across the world.



EUGENE TAN
Director

CHONG SIAK CHING
Chief Executive Officer

Community is the heart of our work at National Gallery Singapore. In a tumultuous world of deepening polarisations, it has become even more apparent that art has the potential to suture fractured communities and build new connections as a universal language that speaks to us all. Art can speak of the lessons of its time, give communities a vocabulary through which their voices can be amplified, and facilitate dialogues between peoples across the world.

The exhibitions staged by the Gallery this year demonstrate the range of conversations we've been having with those around us. *Ever Present: First Peoples Art of Australia* celebrated the art of Aboriginal and Torres Strait Islander artists from across Australia, who have made significant, albeit overlooked, contributions to the development of global modern and contemporary art. Pertinently, many artists featured in *Ever Present* used art as a mode of assembly, bringing people together under the

umbrella of a shared cause. Where words have failed, art has long been able to articulate the exigencies of social injustice, encouraging critical conversations and deeper consideration for our fellow man.

The Gallery has continued to champion homegrown artists through the first major sculpture exhibition in Singapore in 30 years, *Nothing is Forever: Rethinking Sculpture in Singapore*. *Nothing is Forever* reimagined the categories of sculpture as ideas around the

making and thinking about the medium have shifted, underscoring new ways of thinking about art and its impact on Singapore's artistic landscape. Our partnership with the ASEAN Foundation on the ASEAN Sculpture Garden highlighted how these shifts happened in tandem with developments across the rest of Southeast Asia, drawing inextricable links between Singapore and our neighbours.

The Gallery's programmes have likewise been fertile grounds for

connection and conversation. Light to Night 2023: Here and Now featured artists who created works in response to the urgencies of our time. A common theme was the climate crisis, which looms urgently over our ways of life today. The installations at Light to Night showed us that we were not alone in our anxieties, and on this occasion could gather and explore our collective futures, daring to imagine a better world for ourselves and our communities.

We continue to centre our exhibitions, programmes and initiatives around people, from whom we draw new links and inspiration for the future of the Gallery. We're excited by the possibility of creating new avenues for dialogue between Singapore, Southeast Asia and the world; to speak to and truly listen to the publics we serve. We thank everyone who have been part of the past year's journey and look forward to your continued support in the years ahead.

YEAR IN NUMBERS



1,449,500

Visitors to the Gallery

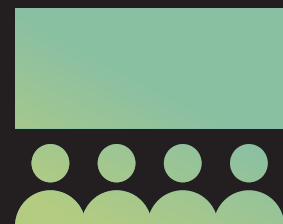


3,533,400

Visitors who have participated in our festivals and programmes, both on-site and online

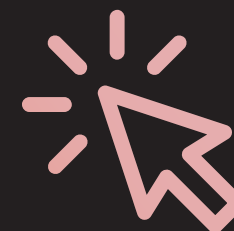
2,137,500

Visitors who have experienced our exhibitions



2,318,600

Visitors to our website



234,800

Social Media Followers*

* For Facebook, Instagram, YouTube, LinkedIn, Twitter, WeChat and TikTok

These figures cover the period of 1 April 2022–31 March 2023 and are rounded off to the nearest hundred

CONNECTION

The Art Of Connection

Art brings people together and strengthens communities, reconnecting us to our unique history and shared humanity. At National Gallery Singapore, each encounter with art—each visit, talk, workshop, or festival—is an opportunity to share different perspectives and start conversations.

Our permanent collection and special exhibitions have reframed histories and shaped new ideas on modern art from a Southeast Asian perspective. By reflecting the diversity of our region, art helps us make sense of our place in the world.

With a continued commitment to inclusivity, the Gallery's programmes and events cater to underserved groups, including persons with special needs. Our education initiatives also cultivate empathy in the young, fostering a more compassionate society.

As we enter a post-pandemic world that has become more distant and divided, we can turn to art as a restorative force. Bridging differences and building connections, art has the power to inspire a better future.

▲ Installation view, *Ever Present: First Peoples Art of Australia*, National Gallery Singapore 2022.
Image credit: Joseph Nair, Memphis West Pictures.



EXPLORING

Exploring New Perspectives

With our exhibitions and activities, we aim to offer new insights, challenge conventions and present alternative narratives that expand our understanding of the world we live in. 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.

In the past year, we explored the mediums of sculpture and photography, established links between Southeast Asian and Aboriginal art, reconsidered representations of "the Other" and took a closer look at the practices of two modern ink masters.

Undergirding these efforts is the rigour of our research, where we continued to introduce a Southeast Asian perspective to global art histories. Through our international partnerships and the curatorial team's speaking opportunities, these ideas have travelled beyond our shores, resonating with many around the world.

NOTHING IS FOREVER: RETHINKING SCULPTURE IN SINGAPORE



Nothing is Forever sought to expand the audience's perceptions of what sculpture is, and included works not conventionally associated with the medium. Three decades of sculpture were displayed alongside religious pieces, funerary artefacts, ceramics and sculptural reliefs, as well as performance and installation art. The exhibition also contested the historical perception that sculpture was secondary to painting, showing instead that sculpture was responsible for sparking new ways of thinking about art in Singapore.

Nothing is Forever: Rethinking Sculpture in Singapore is made possible with the support of Konnect ASEAN.

▲ Sculptures by Jimmy Ong, from left to right: *Uncursed Cotton*, *Seamstress Raffles*, *Uncursed Cotton* and *BuangSuay*.

▼ The exhibition features over 70 works spanning religious, installative and performative forms.



EVER PRESENT: FIRST PEOPLE'S ART OF AUSTRALIA

► The exhibition celebrates the resilience and pride of the First Peoples of Australia.

A collaboration with the National Gallery of Australia, *Ever Present* was the largest exhibition of its kind to be mounted in Asia. Showcasing works from more than 150 Aboriginal and Torres Strait Islander artists, the exhibition challenged stereotypes about First Nations people and what defines their art. Works by five Aboriginal artists were also presented alongside art from Southeast Asia, revealing the resonances, parallels and historical connections between the art of both regions.



Ever Present: First People's Art of Australia is presented in partnership with National Gallery Australia and The Westfarmers Collection of Australian Art. This exhibition is proudly supported by the Australian Government through the Office for the Arts, Singtel and matched by Cultural Matching Fund.

Visitors step into Dinh Q Lê's installation, *Crossing the Farther Shore*, an immersive woven structure comprising over 5,000 photographs from Vietnam.



Ceramic rimmed flat plates with digital decal prints in Yee I-Lann's *Tabled*.



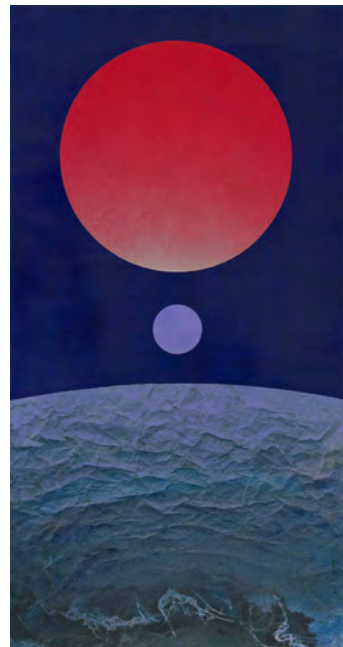
LIVING PICTURES: PHOTOGRAPHY IN SOUTHEAST ASIA

A groundbreaking survey of the most ubiquitous visual medium of the modern age, *Living Pictures* traced the evolution of Southeast Asian photography since its genesis in the 19th century. It foregrounded the power of photography and investigated its changing roles, from colonial images to studio portraits, depictions of war to the rise of fine art photography, and finally to its use in social media and virtual reality today.



Junk gets a new lease of life in Chua Chye Teck's *Wonderland*.

Living Pictures: Photography in Southeast Asia is made possible with the support of Singtel.



LIU KUO-SUNG: EXPERIMENTATION AS METHOD

Liu Kuo-sung: Experimentation as Method celebrated the artistic contributions of an important Chinese ink master and his extensive career spanning seven decades. This major retrospective featured a selection of over 60 ink works from the 1950s to 2020, following the artist's journey through his experimentations.

Through his career, the 91-year-old artist has devoted his energies to exploring and advocating for the modernisation of Chinese painting, refining and redefining Chinese ink through his innovative use of materials and polishing of his techniques, such as water rubbing, paper rubbing, paper tearing and steeped-ink painting. His leading role in the modernisation of the art form elevated Liu onto the global stage, where he extensively exhibited across the world in Asia, Europe and America.



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◀ This exhibition features works generously donated to the Gallery from Liu, with future additional donations being explored. Liu's donation expands and elevates the Gallery's collection of ink paintings, which includes works by Singaporean ink artists, as well as Chinese ink master Wu Guanzhong.

WU GUANZHONG: TRAVELLING WITH THE MASTER

The sixth edition of the Wu Guanzhong exhibition series, *Travelling with the Master* took a new curatorial approach by inviting the Gallery's docents to co-create the show alongside our team. The series delves into the artist's life and artistic practice. Conceived when travel was restricted during the pandemic, this exhibition conveyed various notions of what it means to "travel." Selected works from the National Collection were featured alongside rare archival materials and the stories and photographs from four docents. It reconnected viewers to times of carefree exploration and showed them how to appreciate the master's works from a personal point of view.



✓ The exhibition includes a world map tracing Wu's extensive travels around the world.



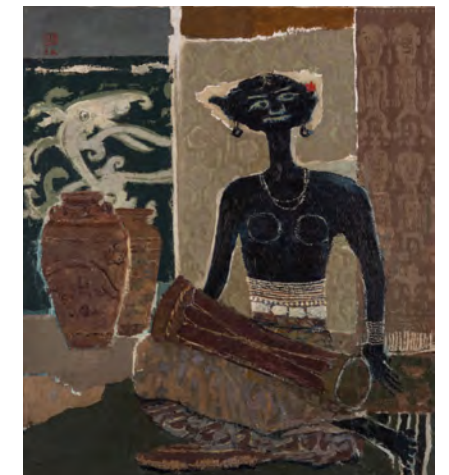
FAMILIAR OTHERS: EMIRIA SUNASSA, EDUARDO MASFERRÉ AND YEH CHI WEI, 1940S–1970S

✓ Yeh Chi Wei. *Drummer*. c.1965.
Oil on canvas, 112.5 x 99 cm. Collection of
National Gallery Singapore. © Yeh Toh Yen

Familiar Others presented works by modern artists who focused on representations of "the Other" or peoples different from one's own. Through paintings and photographs by three Southeast Asian artists who frequently made works about peoples or cultures other than their own, the exhibition is part of the Gallery's ongoing efforts to engage its public by diversifying its featured narratives, with a focus on representing less-studied artists and innovating more inclusive forms of storytelling.

In response to artworks featured in the exhibition, eight text responses were commissioned from artists, academics, poets and musicians with ties to the communities represented in the artworks. These responses are used in place of conventional museum descriptive wall labels and were intended to provide new perspectives on the artworks.

The UOB Southeast Asia Gallery is made possible with the support of UOB.




CREATING CONVERSATIONS AROUND ART

INTERNATIONAL PARTNERSHIPS

Through our international partnerships, we brought Southeast Asian art to new audiences. Our curatorial research collaboration with the Mori Art Museum saw the exhibition *Suddenly Turning Visible: Art and Architecture in Southeast Asia (1969–1989)*, first staged at the Gallery in 2019, travelling to Tokyo. It introduced Japanese audiences to experimental art institutions and artist networks from Southeast Asia, while making use of archival materials, video works and loans from Japanese institutions, to reduce the need for international freight and travel.

The Gallery also partnered with the ASEAN Foundation on the ASEAN Sculpture Garden Project, a component of *Nothing is Forever: Rethinking Sculpture in Singapore*. The project aimed to rediscover modernist sculptures by some of Southeast Asia's most important artists. An interactive display within the Gallery gave visitors virtual access to six ASEAN Sculpture Gardens established between 1981 and 1990 in Singapore, Bangkok, Jakarta, Brunei, Kuala Lumpur and Manila.



 The exhibition *Suddenly Turning Visible: Art and Architecture in Southeast Asia (1969–1989)* on show at the Mori Art Museum.

SPEAKING OPPORTUNITIES

It was an excellent year for our curators, who were invited to present their research in both online symposiums and international conferences in Singapore, Indonesia and the US. They presented on a wide range of research topics, including colonialism, photography and Buddhist identities, modern and contemporary Islamic art, climate futures and crypto-art. These speaking opportunities buttressed the Gallery's standing and excellence as a leading institution that enables rigorous, original art historical scholarship.



NUS ART HISTORY MINOR

The NUS undergraduate Minor in Art History is a vibrant collaboration between the History Department at the National University of Singapore and the Gallery. The course teaches Southeast Asian art histories and comprises lectures by practising curators, classes conducted in the Gallery and internship opportunities for students. In 2022, the course was ranked #4 in the world and #1 in Asia in the Quacquarelli Symonds (QS) World University Rankings by Subject, a testament to the programme's success. The Gallery's curators currently teach seven courses, including two new courses, "Southeast Asian Art and Modernity" and "Islam and Modern and Contemporary Art in Southeast Asia."

 The class of *Time Traveller: The Curatorial in SEA* attending a lecture at National Gallery Singapore



KEY ACQUISITIONS

Liu Kuo-sung: Experimentation as Method includes 20 artworks by Liu which were generously donated to the Gallery by the Liu Kuo-sung Foundation, with future additional donations being explored. This donation, together with the works by Wu Guanzhong in the National Collection, will offer an immense opportunity to the Gallery to further build an art historically significant modern ink collection in a global context.



Liu Kuo-sung. *Dance of the Image of Ink.* 1963. Ink on paper. 47 x 85 cm. Gift of the Liu Kuo-sung Foundation.



Liu Kuo-sung. *In the Midst of a Beautiful Spring.* 2008. Ink and colour on paper, 92 x 232.5 cm. Gift of the Liu Kuo-sung Foundation.



From the Collection of Chia Yew Kay, this special donation comprises a group of 18 artworks by various Singapore artists such as Cheong Soo Pieng, Liu Kang, Lai Foong Moi, Ng Eng Teng, Lim Yew Kuan and others. These works are important to the Gallery's research into Singapore artists active during the 1950s to 1970s, and helps to map the networks between artists, patrons, and peers in Singapore during this period. Chia Yew Kay himself was an active patron and member of the artistic circles of the time.

Cheong Soo Pieng. [Not Titled] (*Village by the River*). c. 1960s. Oil on canvas laid on board. 45 x 60 cm. Collection of Chia Yew Kay gifted by the Hsieh Family.

Another key donation to the Gallery was a group of artworks by Tchang Ju Chi (1904–1942), from the collection of the artist's family. Tchang is regarded as the artistic forerunner and proponent of the Nanyang style of art. Unfortunately, due to Tchang falling victim to the Sook Ching Operation in 1942, the location of his artworks have been largely unknown, with most of them possibly destroyed during the Japanese Occupation in Singapore. This donation will help to fill a significant gap in the National Collection and allow for a curatorial re-evaluation of Nanyang art from the 1920s.



Tchang Ju Chi. *Self-Portrait.* 1939. Oil on canvas, 63 x 49 cm. Gift of Chang Si Fun (Shewin Chang), daughter of the artist.

Generously donated by Benny and Rosemary Oh, *Pagoda Street, Chinatown* by Chua Mia Tee presents a scene of Chinatown from an elevated angle, capturing the bustling activity through the narrow street.



Chua Mia Tee. *Pagoda Street, Chinatown* 1980. Oil on canvas, 90.3 x 59.6 cm. Gift of Rosemary and Benny Oh.



Abdulmari Imao (1936–2014) is a painter and sculptor from Mindanao, Philippines, and is known for integrating and modernising indigenous folk motifs of the *sarimanok* in his artistic practice. He was recognised as National Artist of the Philippines for Visual Arts in 2006, the first Muslim artist and the first from Mindanao to be given this distinction.

Abdulmari Imao. *Sarimanok*. 1975. Acrylic on canvas, 59.6 × 59.6 cm. Collection of National Gallery Singapore.

Chang Sae-tang (also known as Tang Chang) was born in 1934 to a poor Chinese family in Thonburi, Bangkok. This work is part of a group acquisition of five works, of which three are donations from Thip Sae-tang. The works were the result of a series of experimentations undertaken with the aim of developing a style that reflected Buddhist and Daoist principles, while also offering an alternative to the cubistic and impressionistic works that were prevalent in Thai art circles of the period.



Chang Sae-tang. *Untitled*. 1963. Oil on canvas with impasto medium, 92.5 × 199 cm. Collection of National Gallery Singapore.

The acquisition of *The Pyramid of Soul: Celebrating Alif* addresses the identified gap of works by Malay artists in the National Collection. It emphasises the Mohammad Din Mohammad's innovative approach to materials that was drawn extensively from the context of Sufism in the Malay world.



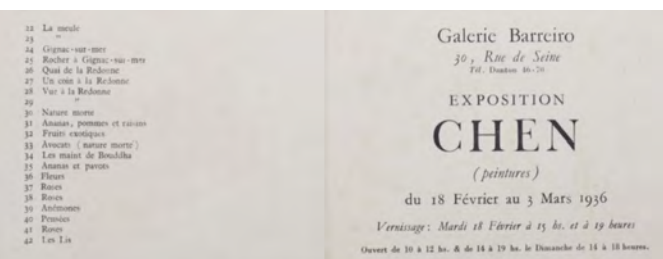
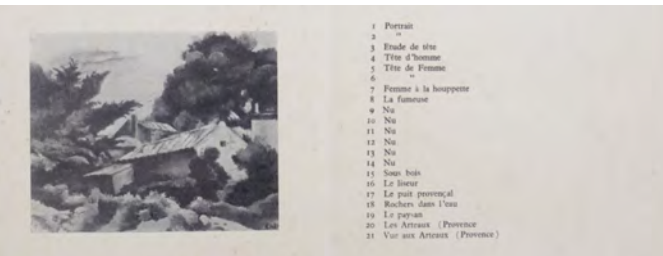
Mohammad Din Mohammad. *Pyramid of Soul: Celebrating Alif*. c.1990. Multiple found objects. Collection of National Gallery Singapore.

Crossing the Farther Shore is one of Dinh Q. Lê's most significant artworks. It is the largest installation that the artist has ever made. It represents the culmination of his long fascination with found photographs of anonymous South Vietnamese families taken before the country's reunification in 1975.

Dinh Q. Lê. *Crossing the Farther Shore*. 2014. Found photographs, cotton thread, linen tape, and steel rods. Collection of National Gallery Singapore. Image courtesy of Joseph Nair, Memphis West Pictures.



ACQUISITION HIGHLIGHTS



▲ Painting exhibition brochure featuring Georgette Chen's first solo exhibition in Paris, 1936. Collection of National Gallery Singapore Library & Archive, Gift of Anonymous.

These books and magazines from the 1950s to 2000s were donated by Dr Yin Ker. They contain illustrations by Bagyi Aung Soe and articles related to him and other Burmese artists, including Maung Di, Po Po and Htien Lin. These archives also feature popular magazines from the 1960s to 1980s, *Tainyinmay*, *Shumawa* and *Myawadi*, and books of poetry with accompanying illustrations.



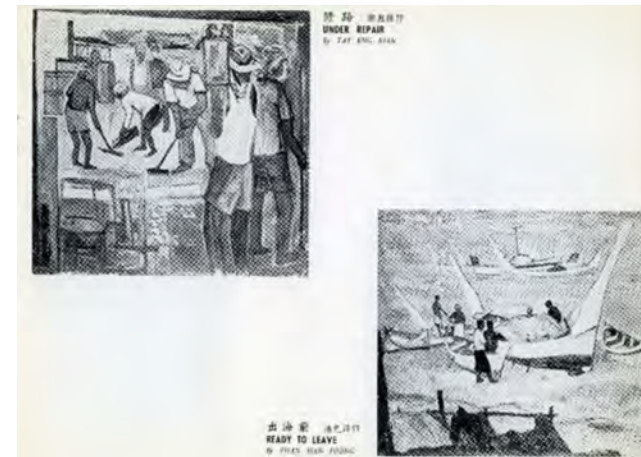
▲ *The Snowstorm and Other Short Stories* by Alexander Pushkin, translated by Maung Htin. Cover illustration by Bagyi Aung Soe, 1973. Collection of National Gallery Singapore Library & Archive, Gift of Dr. Yin Ker.



▲ *Story of the Great Rama* by U Tun Myint. Cover illustration by Bagyi Aung Soe, 1973. Collection of National Gallery Singapore Library & Archive, Gift of Yin Ker.

Among the many materials that entered the collection this year, some highlights include donations from Georgette Chen's archives, Burmese-language books and magazines featuring illustrations by Bagyi Aung Soe from the archives of curator and academic, Dr Yin Ker, and the expansive archives of lesser-known Singapore artist Tay Eng Kian. These additions will help us map out the social and cultural networks of the artists and will further enrich our understanding of how art, culture and society intersect.

Another exciting development was the move towards an integrated digital system and platform for managing archival collections. This new system enables the Library & Archive team to capture, organise and store data and manage the entire archival workflow more efficiently—another step towards improving public access to our resources.



Although he was a textile designer by day, Tay Eng Kian pursued his artistic passions on the side and produced many works. However, he seldom exhibited them. His works can be seen in a rare group exhibition catalogue printed by Straits Commercial Art & Co. Besides Lim Mu Hue and Foo Chee San, who were both known for their woodcuts, this group exhibition featured the works of two other lesser-known artists, Qwek Wee Chew and Phan Sian Foong (later known as Yves Fay).

◀▶ Exhibition catalogue of artists, Foo Chee San, Lim Mu Hue, Phan Sian Foong, Qwek Wee Chew and Tay Eng Kian, undated, organised by Straits Commercial Art & Co, undated, c. 1950s–60s. Collection of National Gallery Singapore Library & Archive, Gift of family of the artist, Tay Eng Kian.



Another rare ephemera in Tay's archives is an exhibition catalogue issued by the Nantah Art Society, dated 1961. Interestingly, the President of the society at the time was Ho Ho Ying, who later co-founded the Modern Art Society in 1964. This special issue contained an article on the *Art of Batik Painting* by Chuah Thean Teng.

◀▶ Nantah Art Society, *Art Exhibition Special Issue*, 1961. Collection of National Gallery Singapore Library & Archive, Gift of family of the artist, Tay Eng Kian.



CONNECTING

Connecting Communities

Art bridges differences and reminds us of our common humanity. In an increasingly divided world, bringing diverse groups together through art is an important part of our mandate. Through our offerings, we reached out to broad audiences across different ages and engagement levels, from culture enthusiasts to those who were new to art. From festivals in the Civic District to itinerant art trucks and workshops, we made it easier to connect with art.

Committed to developing programmes that are open to all, the Gallery worked closely with underserved communities, including persons with disabilities, migrant workers, individuals with dementia and their caregivers. We ensure our museum is safe and accessible for those with different needs so that more people can enjoy art without barriers.

LIGHT TO NIGHT FESTIVAL: HERE AND NOW

Light to Night returned for its seventh edition in January 2023, amassing an audience of approximately 2.8 million both on-site and online. While the physical experience of the festival continued to offer multiple platforms for immersive art encounters, it also gave visitors a chance to pause and reflect on who they are as individuals, as well as the state of our planet. Highlights included new façade projections from Southeast Asian contemporary artists, a commissioned performance and visual installation centred on the lived experiences of artists with disabilities, two contrasting outdoor installation experiences on the Padang, as well as the return of the Art x Social festival village. Students from Nanyang Polytechnic, SOTA and ITE Central also participated in the festival as part of an expanded mentorship programme.



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▲ By emulating the ethereal quality and magic of bubbles, Atelier Sisu's *Ephemeral* appeals to our innate playfulness while evoking a sense of childlike wonder.

Light to Night Festival: Here And Now is made possible with the support of Tote Board and National Arts Council, matched by Cultural Matching Fund, and a part of Singapore Art Week.



ROVING ART TRUCK: BRINGING ART TO THE ROAD

The first of its kind in Singapore, the Roving Art Truck is a mobile art experience that brought the National Collection out on the road. Presenting works by Singapore and Southeast Asian artists, these trucks travelled to schools all over the island to foster active learning and curiosity about the collection. Students and teachers participated in imaginative storytelling, co-created their own works of art and started lively discussions on different subjects such as art, history and social studies. Following a similar model, a series of Travelling Art Carts were also produced so schools could loan them for longer periods and sustain engagement amongst students.

Roving Art Truck is made possible with the support of Applied Materials.



OUTREACH

The Gallery's outreach team is dedicated to increasing awareness, cultivating interest in art and connecting with the public. In FY2022, we brought art to multiple neighbourhoods and places of interest all over Singapore. Our Travelling Art Carts were stationed at regional libraries, amidst the verdant landscapes of national parks and various neighbourhoods in the heartlands, where art educators taught residents more about art. These initiatives allowed for deeper engagement beyond the Gallery's walls, making art more accessible and approachable to broader audiences.



ART WITH YOU: SUPPORTING THE DEMENTIA COMMUNITY

In October 2022, after two years of development, the Gallery and Dementia Singapore were proud to launch Art with You, an evidence-based museum programme that supports the well-being of caregivers and people living with dementia. The programme was received favourably by numerous community organisations.

96% of community partners who attended the launch of Art with You indicated interest in participating or organising group sessions with their service users. Another 86% expressed interest in training their staff and volunteers to facilitate the programme. Art with You offered two modes of participation: group sessions led by our docents, as well as self-guided visits using the Caregivers Guide and Art Kit. Additionally, the Gallery has been an official Dementia Go-To Point in Singapore since December 2022.

Art with You is made possible with the support of President's Challenge and The Majority Trust.



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Since its launch, the Gallery has conducted guided visits for Dementia Singapore, the Institute of Mental Health, Salem Welfare Services, Sathya Sai Social Service, Sree Narayana Mission and Yong-en Care Centre.



ENABLING FESTIVAL

Another initiative advocating for a dementia-friendly Singapore is The Enabling Festival. As a programme partner, the Gallery selected works from our Care Collection that were incorporated into workshops and activities under the theme of "Touch." The three-week long festival was held at the Keppel Centre for Art Education.





GALLERY WONDERS: ENGAGING COMMUNITIES

Presented by Deutsche Bank, Gallery Wonders is a conversational tour taking various community groups on an insightful journey through the Gallery's collection of modern art from Singapore and Southeast Asia, while also discovering the rich history and architecture of the former Supreme Court and City Hall buildings that house our museum.

Different programmes were developed for specific groups, including a group of 743 participants from St. Luke's ElderCare, many of whom were visiting the Gallery for the first time. Our long-term partnership with the team at MINDS also helped us to create a four-part programme for caregivers and their loved ones with intellectual disabilities. This took place over a year and assured participants that the Gallery is a safe and inclusive environment.

HOW TO ART WITH FRIENDS: BRINGING VISITORS TOGETHER

How to Art with Friends is an activity guide that celebrates art's ability to bring people together. Designed to take participants on a creative personal journey through our galleries, it includes ten activities that prompt visitors to think about art in unexpected ways. This museum companion engaged visitors across different ages and backgrounds, encouraging them to interact with each other and form their own connections to art. This handy guide also accompanied members of the migrant and domestic worker communities during their visit to the Gallery as they composed poems, produced drawings and exchanged meaningful conversations.



DELIVERING ART THROUGH FRESH APPROACHES

Throughout the year, the Gallery presents a series of programmes linked to our artworks and ongoing exhibitions, deepening the connection between visual art and music, dance and movement in exciting and novel ways.



 **PLAY!** (Gallery Children's Biennale 2021)



 **Chowk Productions** (*Nothing is Forever*)

RESONATES WITH RESIDENCY

The Resonates With Residency is a three-month programme that invites local artists to respond to works and themes from the Gallery's long-term and special exhibitions. After forming connections with the works and the exhibition assigned to them, the Resident Artist will share their response with the public through a series of multidisciplinary performances, workshops, and site-specific activations.

In the past year, we were thrilled to have in residence **PLAY!** (Gallery Children's Biennale 2021), Syafiq Halid (*Ever Present* and *Familiar Others*), Chowk Productions (*Nothing is Forever*) and Siong Leng Musical Association (*Liu Kuo-sung*).



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

LAURIE YOUNG AND ELIZABETH DE ROZA— *CLOSER AND EVEN CLOSER* FOR ANTONY GORMLEY

A movement audio guide for the *Antony Gormley* exhibition, *Closer* was developed remotely by choreographer Laurie Young and artist Elizabeth de Roza in May 2022. When travel restrictions were lifted, Young and de Roza made their way to Singapore to deliver *Even Closer*, an in-person guided movement tour. Both experiences led participants through a mindful somatic experience, engaging both mind and body as they interacted with the sculptures on display.

MARIAA RANDALL— PAINTING THE DANCE FOR EVER PRESENT: FIRST PEOPLES ART OF AUSTRALIA

In *Painting the Dance*, indigenous choreographer Mariaa Randall created a world through steps, gestures and movements. Linking Country to stories and stories to Country, this powerful durational performance performed by indigenous dancer Henrietta Baird at the Singapore Courtyard presented a vision of the world where images would reflect and represent the indigenous communities.



A WALK THROUGH TIME— A WALKING TOUR OF THE SINGAPORE RIVER FOR CHUA MIA TEE: DIRECTING THE REAL

While Chua Mia Tee has been perceived as a portraitist throughout his career, he also painted remarkable landscapes that document Singapore's massive urban development. This walking tour of the Singapore River brought visitors around the locations Chua painted and compared the scenery depicted in his paintings with its present reality.



THE WRONG GENG AND NAK DARA BY P7:1SMA FOR LIVING PICTURES: PHOTOGRAPHY IN SOUTHEAST ASIA

Dance artists Norhaizad Adam and Hasyimah Harith from contemporary dance company P7:1SMA were invited to present their projects as accompanying performative conversations to the exhibition *Living Pictures: Photography in Southeast Asia*.

Norhaizad's solo performance, *The Wrong Geng*, played on the term *ronggeng* (a type of dance). Both playful and confrontational, it addressed perspectives toward labour and Malay identities through movement.

Hasyimah's presentation, *Nak Dara*, takes its title from the Malay term for "virgin," where *nak* also means "want." Set as an intimate gathering, the site-specific solo performance encouraged the audience to question forms of representation and ownership of the female body.





EXPANDING

Expanding Minds

At the Gallery, we believe that art education can broaden the horizons of our visitors, and have developed offerings across different formats to support learning. Through play and exploration, our children's programmes nurture a culture of curiosity and build a community of young art lovers. The Gallery Children's Biennale gave little ones the opportunity to co-create with internationally renowned artists, while the Articulation Prize encouraged youths to think deeply about the connections between art and society.

The Gallery also created opportunities to develop critical frameworks for thinking about art. Last year, we launched a new art writing imprint, convened artists and thinkers to envision potential futures, invited esteemed professors for lectures and introduced a course on Southeast Asian art through text messaging platforms. Through such efforts, we enable art scholarship to grow and reach new audiences.



KEPPEL CENTRE FOR ART EDUCATION

The Keppel Centre for Art Education has cemented its reputation as one of the region's most dynamic spaces for children's programming. Our innovative pedagogical approach emphasises experiential learning, role-play and sensory activities. Programmes for children and the entire family are facilitated by artists and trained educators, who guide participants in observing, exploring and making art. With our line-up of programmes drawing families in every weekend, we welcomed 342,857 visitors to the centre in the past year.

Our microsite *GalleryKids!* delivered content directly to young learners both in their homes and schools. Garnering over 120,000 views last year, it features art tutorials that require only simple materials, as well as storytelling videos with theatrical elements that help to build their vocabulary of art terms and stretch the imagination. Teachers and parents can also download activities that encourage children to draw and write about art.



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



THE ART OF
CONNECTION

GALLERY CHILDREN'S BIENNALE 2021: WHY ART MATTERS

The third edition of the Gallery Children's Biennale was developed when COVID-19 restrictions still posed a challenge, leading us to embrace a hybrid format. With the theme of "Why Art Matters," the Biennale commissioned nine artists from Singapore and Southeast Asia to create both online and on-site installations. Running from May 2021 to February 2023, a plethora of virtual and in-person programmes sustained engagement throughout the Biennale. 360-degree views of the on-site installations were also uploaded onto the microsite to offer an alternative way to encounter the artworks. We welcomed a total of 550,000 visitors on-site and drew over 1 million page views on our microsite.



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

> A Halloween-themed night at the Gallery.



▲ Senior Curator Adele Tan leads a horror-themed tour.



▲ Participants at the Kolektif Takeover.

ART ENGAGEMENT WITH YOUTHS

KOLEKTIF

Kolektif is the Gallery's experimental youth arm for 17–25 years old. In October, we hosted a Halloween-themed youth social event held after hours at the Gallery where young strangers could connect with each other and the art in our galleries. Armed with self-guided activity booklets, friends and strangers went to the galleries to discover artworks, or went on a special horror-themed curator tour. Throughout the evening, young people came, explored and connected over music, tarot card readings, jagua ink tattoos and dance performances by young dancers in response to the exhibition *Nothing is Forever: Rethinking Sculpture In Singapore*.

As part of Light to Night 2023, Kolektif Takeover featured a special trivia night. Largely conceptualised by youths, the questions covered a multitude of topics ranging from facts about the Gallery, pop culture, science facts and local food.



▲ Students had to deliver a presentation about a work of art, architecture or an artefact of their choice.

▼ The winners of the 2022 Articulation Prize.



The Articulation Prize is supported by Roushan Arumugam.

THE ARTICULATION PRIZE

Co-organised by National Gallery Singapore, Singapore Art Museum and National Gallery, London, the Articulation Prize was designed to promote the appreciation and discussion of art among youths. Over two Discovery Days, 65 students from 17 schools were guided to form thoughtful links between artworks in the Gallery and current issues in society. They were then invited to do a visual presentation before an audience, challenging the students to express their original thoughts and opinions with confidence.



➤ Over 180 guests attend the lecture in the Ngee Ann Kongsi Auditorium at National Gallery Singapore in January 2023.



➤ Artists Sean Lee and Mintio, librarian Janice Loo and curator Charmaine Toh discussing the photographic medium with respect to the museum's role in society.

We also devised more ways to have intimate conversations about art, across different spaces. Our newly launched course, ArtText, sent users daily texts about Southeast Asian art, while an audio trail developed with artist Oh Chai Hoo took listeners on an acoustic journey through Bukit Timah Nature Reserve. Inside the Sculptor's Studio—a series of visits to artist studios—made the lives and practices of local artists visible to the public, closing the distance between art and daily life.

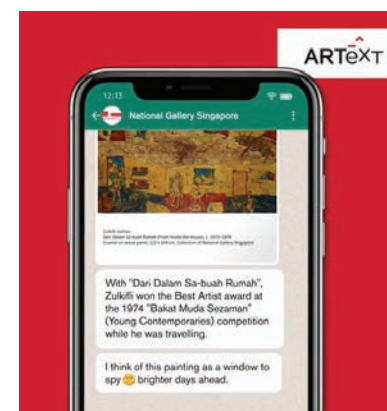


➤ Professor Homi K. Bhabha delivering the inaugural lecture of the Reframing Art Histories: Distinguished Scholars Series.

SHARING NEW PERSPECTIVES THROUGH PROGRAMMES

This past year, the Gallery built robust platforms to deliver compelling insights and perspectives. The October Gathering brought together key artists, thinkers and cultural workers from Singapore, Southeast Asia and the world to imagine possible futures. In partnership with the National University of Singapore, we introduced the Reframing Art Histories: Distinguished Scholars Series with a lecture by one of the most important figures in postcolonial studies—Professor Homi K. Bhabha (Anne F. Rothenberg Professor of the Humanities at Harvard University), who delivered a lecture to a sold out audience.

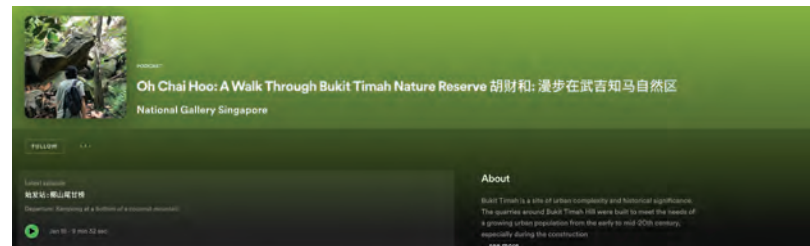
➤ Our first micro-learning course, "Acrobatic Souls: Artists in Times of Volatility," is available on messaging platforms like Whatsapp, Telegram and Facebook Messenger.



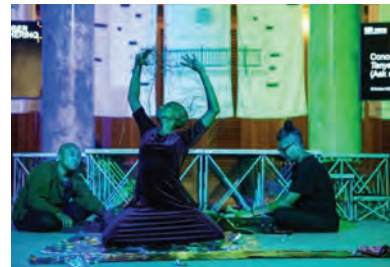
➤ Artist Lim Leong Seng sharing about his experience creating his bronze public sculptures, which are located across Singapore.



▲ Artist Kumari Nahappan answering questions as visitors explore her studio space.



▲ The audio trail, "Oh Chai Hoo: A Walk Through Bukit Timah Nature Reserve," is available on Spotify.



▲ Artist Tini Aliman and her collaborators Eswany Sarip and Ruby Jayaseelan rethinking the human-nature relationship in their performance *Tanya Sama Pokok* (Ask A Tree).



▲ Artist Oh Chai Hoo at Bukit Timah Nature Reserve.

ART X TECHNOLOGY WITH Y-LAB

The Y-Lab Foundry, Southeast Asia's first art and technology start-up programme, celebrated the completion of the programme for our second cohort with an inaugural Demo Day on 23 September 2022. Out of the 30 teams and 13 individuals accepted into the Foundry Bootcamp, four teams were selected to innovate with the Gallery. We also supported the participating start-ups in their entrepreneurial journeys, providing networking opportunities with potential partners and greater visibility.

Y-Lab also joined forces with the National Arts Council, Singapore Art Museum and National Heritage Board to exhibit at the Singapore Week of Innovation and Technology from 25 to 28 October 2022. The booth showcased diverse Art x Tech offerings such as heritage-inspired games, mixed reality storytelling and an NFT vending machine developed by AWST, a Y-Lab start-up.

✓ The Art x Tech booth at Singapore Week of Innovation & Technology (SWITCH) 2022.



▲ Gallery CEO Chong Siak Ching with resident startup teams at Y-Lab Demo Day 2022.



▲ The first title in our Art Writing imprint is a book of essays by acclaimed Thai artist Araya Rasdjarmrearnsook.

RESEARCH PUBLICATIONS

The Gallery launched a new peer-reviewed imprint to celebrate the diverse voices and forms of art writing that shape the discourse of Southeast Asian art. The first title, *I Am an Artist (He Said)*, an English translation of writings by Thai artist Araya Rasdjarmrearnsook, was released in October 2022.



▲ On Y-Lab's Demo Day 2022, visitors could play with start-up demos, including AWST's NFT vending machine.

A group of seven people are sitting on a light-colored wooden floor in a large, bright room with white walls and columns. They are all wearing face masks and are in a yoga or meditation pose, with their legs crossed and arms extended. The word "ENRICHING" is overlaid in large, stylized, blue and green letters across the center of the image.

ENRICHING

Enriching Lives

Beyond stimulating the mind and moving the heart, art also has the potential to heal the spirit. In the past year, we launched several initiatives that draw on the power of art to restore wellbeing and inspire visitors. The inaugural Gallery Wellness Festival promoted well-being through engagement with artworks in the National Collection, while new Slow Art programmes created more avenues for mindful art experiences. We also opened up our Calm Room, a physical space where visitors can regulate their stress responses and renew their focus.

At the Gallery, we affirmed our dedication to upholding social and environmental responsibilities. Our team took the lead with sustainability education in the Visual Arts Cluster and invited our colleagues at the Singapore Art Museum and Singapore Tyler Print Institute to participate in our activities. In the past year, we also took active steps to become a more diverse, equitable and inclusive workplace.



- Visitors were invited to share their thoughts as part of a wellness exercise.
- The festival had a positive impact on visitors' personal and cognitive aspects, and 76% of participants shared that they had a meaningful experience.



- This workshop on elemental *qigong* invites visitors to express the gentle yet decisive strokes of Chinese ink paintings with their bodies.

GALLERY WELLNESS FESTIVAL

The inaugural edition of the Gallery Wellness Festival ran from 3 to 12 June 2022 as part of an island-wide hybrid festival initiated by the Singapore Tourism Board. Inspired by art's many therapeutic benefits, the theme, "Art Restores," was a call to rest, slow down, as well as take care of ourselves and each other. The festival's programmes were designed to enhance physical well-being, support socio-emotional health, and boost societal welfare. Some of the wellness activities offered included somatic movement sessions with *silat* and *qigong* experts, bullet journaling workshops, sound bath experiences and audio guides for self-exploration.



- A somatic movement workshop that incorporates *silat* moves.



➤ The Calm Room offers a space for gentle respite that benefits a wide range of both neurodivergent and neurotypical persons.



CALM ROOM

Launched in June 2022, the Calm Room is a dedicated space where visitors can rest whenever they feel over-stimulated or overwhelmed. We collaborated with autistic artist-researcher Dr. Dawn-Joy Leong to ensure that the needs of neurodivergent communities were represented and addressed. Applying the principles of inclusive design, we created a wheelchair-accessible room equipped with an ambient soundscape, private seating pods and sensory kits, offering a soothing refuge that is open to all.

The Calm Room was presented locally and internationally at the Access Arts Hub, International Conference on Open Access to Culture 2022 in Tokyo, Arts Accessibility International Symposium in Hong Kong and the online MuseumNext Health and Well-Being Summit.

▲ The Calm Room features diffused dimmable lights that can be adjusted to support diverse visitor needs.

➤ Each episode features a different artwork from The Care Collection, a selection of artworks that support well-being.



SLOW ART

In April 2022, we launched the Slow Art Guide, a new programme inspired by the principles of slow looking and mindfulness. A self-guided audio experience centred around one artwork in the Gallery, the guide has proven effective in organised group sessions, garnering positive responses from frontline workers in the social service and healthcare sector, as well as caregivers. Malay, Mandarin and Tamil versions were also released in September 2022.



✓ Participants are led to reflect on their own personal experiences in response to the artworks, and to engage in the process of introspection and slowing down.



Over the last year, we conducted the Slow Art Plus Programme Research Project, supported by Johnson & Johnson Foundation. In partnership with the Action Research for Community Health Laboratory from Nanyang Technological University, the Gallery studied the efficacy of the Slow Art Plus programme—a 90-minute session that integrates observation, mindfulness and self-compassion practices. The research team surveyed 196 participants and found a significant reduction in their perceived stress after the programme.

The DBS Singapore Gallery is made possible with the support of DBS Bank.

PAINTING WITH LIGHT



Painting with Light, the Gallery's festival of films on art, returned for its fifth edition in 2022. With the theme of "Interventions in Space," it highlighted the interactions between art and social commentary, exploring how artists inspire new perspectives and change.

From 1 to 24 July 2022, we presented a carefully curated selection of 58 feature-length and short films from around the world. These were accompanied by talks, dialogues, live performances as well as curator tours. Expanding on subjects raised in the Gallery's exhibitions, the screenings delved into various topics such as Indigenous culture in Australia, civic action in Myanmar, and urban development in Cambodia. *Singapore—A Growing Nation* by Robert Zhao Renhui, a filmic response to Chua Mia Tee's artworks, also had its world premiere during the festival.



A film still from *Singapore—A Growing Nation* by Robert Zhao Renhui.



The audience at the opening film *Inside the Uffizi* by Corinna Belz and Enrique Sanchez Lansch, programmed in conjunction with the *Antony Gormley* exhibition.



In-gallery dialogue between Mowelfund Film Institute Director Ricky Orellana, Philippine artist DengCoy Miel and curator Clarissa Chikiamco after the screening of *Tadhana* by Nonoy Marcelo.



A screening of *Firestarter—The Story of Bangarra*, presented in conjunction with the exhibition *Ever Present: First Peoples Art of Australia*.



▲ From January 2020 to September 2022, the Gallery's solar panels generated electricity equivalent to 23.4 tons of waste recycled or 1,119 tree seedlings grown for 10 years.



SUSTAINABILITY AT THE GALLERY

The Gallery has been certified by BCA as a Green Mark Gold Plus building since 2015 and was recertified in September 2022. Our sustainability projects and initiatives made an impact, not just on internal practices but also on other institutions in the Visual Art Cluster (VAC), namely, Singapore Art Museum and Singapore Tyler Print Institute. As part of our efforts to raise awareness on sustainability, our team produced and distributed newsletters, as well as organised talks for our VAC colleagues.

The Gallery is committed to fostering a greener future, and to this end, all departments have taken several measures to reduce our environmental footprint, including the elimination of single-use plasticware from Gallery events, encouraging our guests to consider using public transport, and using multi-use materials for artwork packaging and display. These small yet meaningful steps align with our goal of promoting sustainability and will contribute towards making the Gallery a more environmentally friendly space.

The Gallery also continually engaged its staff in sustainability-related initiatives, activities and workshops. One of these workshops brought greater awareness to changing consumption trends and how participants can turn everyday waste into useful items, such as transforming coffee grounds that would have otherwise been discarded into body scrub.



▲ The Gallery prioritizes sustainability in managing its art collections and exhibitions by reusing, repurposing, donating, and recycling materials. This results in reduced waste generation and carbon footprint, demonstrating the impact of efforts to minimize environmental harm.



COMMUNITY

A Community Of Supporters

It takes an entire community to make our mission to be the leading institution for modern art from Singapore and Southeast Asia possible. This body comprises our donors, board of directors, management committee and of course, our Gallery Family.

The Gallery is extremely grateful for the support and generosity of those who have supported us in the past year. It is through these contributions that allowed us to continue our work—inspiring a better world by connecting people with art.



ENGAGING OUR PATRONS

The Patron's Programme offers a year-long calendar of networking and behind-the-scenes access for the Gallery's community of like-minded individuals and corporations who believe that fine art can have a profound impact on people from all walks of life. We deeply appreciate all our donors' generous support over the years.

MUSEUM MAMBO 2022

We wrapped up 2022 with a year-end celebration for patrons. We would like to thank all our patrons and friends for joining us on this special evening of festivities.



PATRONS ART JOURNEYS – CHAPTER 1: INDONESIA

In our first edition of Patron Art Journeys, which focus on Southeast Asian cities, nine patrons experienced Bandung and Yogyakarta through different lenses as they went on private tours and exclusive experiences.



THE GALLERY'S DONORS

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Giving Hope
Improving Lives

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The Gangoso Family
Tow Heng Tan
Vemala Rajamanickam
Lee Sun Yew (In Memory of)

Associates

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Colette & Jean-Pierre Felenbok
Christopher & Nicola Graham
Dr Birgit Zinzus
Dr Zhan Wang
Frans Verwey
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SYLT Foundation
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Our Exhibition and Programme Partners

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Chairman
National Gallery Singapore

Senior Advisor
Centre for Strategic Futures

Senior Fellow
Civil Service College



CHANG HWEE NEE

Chief Executive Officer
National Heritage Board



CHEW CHOON SENG

Board Member
National Gallery Singapore

(Retired on 1 July 2023)



CHONG SIAK CHING

Chief Executive Officer
National Gallery Singapore

Head
Visual Arts Cluster



JENNIE CHUA

Board Member
National Gallery Singapore

(Retired on 1 July 2023)



ROSA DANIEL

Dean of the Culture
Academy
Ministry of Culture,
Community and Youth



GOH KOK HUAT

Chairman
P3 Parks Group Sarl



DATUK MAIMOONAH HUSSAIN

Director
Ekuiti Nasional Berhad



SHAREEN KHATTAR

Board Member
National Gallery Singapore



LEE TUNG JEAN

Deputy Secretary
(Culture and Sports)
Ministry of Culture,
Community and Youth



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Group Chief Executive
Officer and Executive
Non-Independent Director
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Chief Executive Officer
Human Capital Leadership
Institute



PROFESSOR TAN CHORH CHUAN

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



WHANG SHANG YING

Executive Chairman
Lam Soon Group



DANNY YONG

Founder, Co-Chief
Executive Officer &
Co-Chief Investment
Officer
Dymon Asia Capital

OUR MANAGEMENT

THE ART OF
CONNECTION

Not pictured

Victor Tong
Chief Digital &
Information Officer

Elaine Ee
Deputy Director
Content Publishing

Li-Anne Huang
Director
Partnership Development

Russell Storer
Director
Curatorial, Research &
Exhibitions



1

Ho Kee Sin
Director
Facilities Management
& Operations

2

Horikawa Lisa
Director
Curatorial &
Collections

3

Eugene Tan
Director
Gallery

4

Suenne Megan Tan
Senior Director
Museum Planning &
Audience Engagement

5

Michelle Goh
Chief People
Officer & Director
International Partnership

6

Elvin Wong
Director
Finance & Administration

7

Chong Siak Ching
Chief Executive Officer

8

Susie Wong
Chief Marketing &
Experience Officer

9

Chris Lee
Assistant Chief
Executive Officer

10

Ong Zhen Min
Director
Content Publishing

11

Jason Ong
Director
Partnership
Development

12

Kevin Lim
Director
Innovation &
Technology

13

Angie Yong
Deputy Director
Visitor Experience

14

Supriya Ghosh
Deputy Director
Business Development

15

Seng Yu Jin
Deputy Director
Curatorial & Exhibitions

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Tamara Goh
Deputy Director
Audience Engagement

17

Dee Chia
Deputy Director
Learning

18

Mark Chee
Deputy Director
Estates, Projects
& Sustainability

19

Patrick Flores
Deputy Director
Curatorial &
Research

20

Derrick Yam
Deputy Director
Artwork & Exhibition
Management

21

Catherine Zhang
Deputy Director
Planning & Research

22

Susan Goh
Deputy Director
Human Resources



OUR GALLERY FAMILY

As we transitioned to a post-pandemic reality, the care and commitment of our team has been instrumental in ensuring smooth operations on all fronts. Whether it is our warm front-of-house personnel, reliable security staff, conscientious cleaners or the many other employees who make up our Gallery Family, every role is an essential one.

Other initiatives focused on improving the work environment for our staff. We pledged our commitment to the Tripartite Alliance for Fair & Progressive Employment Practices and formed a Diversity & Inclusion Group to promote those values in our workplace. To build a future-ready workforce, we introduced twice-yearly performance discussions between supervisors and staff to determine areas of growth, and learning opportunities.



BEST FRIENDS OF THE GALLERY

Best Friends of the Gallery (BFG) is the Gallery's volunteer programme and comprises a family of passionate individuals who contribute to the Gallery myriad ways. With over 420 volunteers, they engage our audiences by assisting with programmes, events and installations. Our BFGs bridge the gap between the Gallery and underserved communities by facilitating tailored activities, and also lend their expertise and support to our backend work with various departments. The volunteer pool also includes docents who tirelessly provide enriching tour experiences to a wide range of audiences.

In an experimental project last year, a group of four docents were invited to co-create an exhibition alongside the Gallery's curatorial team. The exhibition, *Wu Guanzhong: Travelling with the Master*, was displayed from July to October 2022.



Docent-curators worked with the Gallery's curatorial team to refine artwork selections and the exhibition narrative for *Wu Guanzhong: Travelling With the Master*.



BFG docent Lee Kok Leong poses for a photo with a community group during their guided tour at the Gallery.



A BFG volunteer engages a young visitor at the Gallery Wellness Festival 2022.

FINANCIAL REVIEW

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CORPORATE GOVERNANCE REPORT

For the financial year ended 31 March 2023

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 ("CLG"), 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. The Gallery adheres to the Code of Governance for Charities and IPC ("Code of Governance") and complies with the "Enhanced + Advanced" tier disclosure requirements in accordance with the Charity Transparency Framework issued by the Charity Council.

MEMBERS OF THE GALLERY

Mr Peter Ho Hak Ean
Ms Tan Gee Keow
Ms Goh Swee Chen

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

Under the guidance of its Board of Directors (the “Board”), the Gallery is committed to high standards of governance in promoting the sustainability and long-term success of the Gallery. Through sound leadership and strategic guidance, the Board oversees the responsible stewardship, efficient use and effective management of the Gallery’s resources as responsible fiduciaries to its stakeholders while maintaining the right tone at the top as the bedrock to instil a culture of robust ethics and compliance in the organisation. To this end, the Gallery has put in place a corporate governance structure with comprehensive and clear lines of reporting and responsibility as well as rigorous and effective controls to enhance corporate performance, transparency and accountability to its stakeholders.

As both a corporate entity and an IPC, the Gallery upholds the principles of good governance that promote accountability, transparency, integrity, and sustainability, ensuring adherence to the Gallery’s Constitution, Code of Governance, relevant laws and regulations.

1. BOARD GOVERNANCE

1.1 Roles and Responsibilities of the Board

The Board ensures that the Gallery’s strategic direction, activities and resource allocation are aligned to its vision, mission and objectives. The roles and responsibilities of the Board are set out in its Terms of Reference as follows:

- a. provide oversight and guidance on strategic directions;
- b. provide oversight and guidance on the Corporate Governance Framework which includes:
 - i. optimal use of public funds allocated to the Gallery;
 - ii. review of relevant policies and procedures to safeguard the tangible and intangible assets of the Gallery;
 - iii. review and approve the Gallery’s budget; and
 - iv. review Management’s overall performance.

In addition to its statutory responsibilities, the matters reserved for the Board include the strategic direction of the Gallery, appointment of Board members and the Chief Executive Officer (“CEO”), approval of the Terms of Reference for Board Committees, approval of policies, audited Financial Statements, appointment of internal and external auditors, investment strategy and significant investment transactions.

In carrying out their duties, Board members act in good faith, with integrity, exercise independent judgement and objective thinking, reasonable care, skill and diligence through applying their knowledge and experience in the best interests of the Gallery. Board members apply ethical principles and standards of behaviour as set out in the Code of Conduct for Board Members and Code of Ethics for Board and Board Committee Members (“Code of Ethics”).

1.2 Board Composition

The Board presently comprises thirteen Directors, including one Executive Director who is the CEO and two ex-officio positions who are representatives of the National Heritage Board (“NHB”) and MCCY. All Board members are fully independent from the Gallery’s staff with the exception of Ms Chong Siak Ching who serves as an Executive Director. The Independent Directors help to ensure that the management acts in the best interest of its shareholders and all decisions and strategies proposed by Management are objectively and impartially deliberated with the Board to serve the long-term objectives of Gallery. Independent Directors do not receive any remuneration for serving on the Board.

The appointed members of the Board as at the date of this report are as follows:

| Name | Designation | Date of First Appointment | Date of Last Re-appointment |
|-----------------------------|-----------------------|---------------------------|-----------------------------|
| Mr Peter Ho Hak Ean | Chairman | 1 October 2020 | 1 July 2021 |
| Ms Chang Hwee Nee | Director (ex-officio) | 1 July 2017 | 1 July 2021 |
| Ms Chong Siak Ching | Director (ex-officio) | 15 October 2012 | 1 July 2021 |
| Mrs Rosa Daniel | Director | 1 March 2013 | 1 July 2021 |
| Mr Goh Kok Huat | Director | 1 July 2019 | 1 July 2021 |
| Datuk Maimoonah Hussain | Director | 1 July 2021 | - |
| Ms Shareen Khattar | Director | 1 July 2017 | 1 July 2021 |
| Dr Lee Tung Jean | Director (ex-officio) | 28 February 2022 | - |
| Mr Panote Sirivadhanabhakdi | Director | 1 July 2021 | - |
| Mrs Doris Sohmen-Pao | Director | 1 July 2019 | 1 July 2021 |
| Prof Tan Chorh Chuan | Director | 1 January 2019 | 1 July 2021 |
| Mr Whang Shang Ying | Director | 1 July 2018 | 1 July 2021 |
| Mr Danny Yong | Director | 1 July 2021 | - |

There were no new Directors appointed to the Board during the Financial Year ended 31 March 2023. Mr Chew Choon Seng and Ms Jennie Chua retired from the Board with effect from 30 June 2022.

As at 31 March 2023, two Board members have served on the Board for more than 10 consecutive years due to their ex-officio positions. Ms Chong Siak Ching has served on the Board in ex-officio capacity as the CEO of the Gallery for more than 10 consecutive years. Mrs Rosa Daniel has previously served in ex-officio capacity as the representative of MCCY for 9 years during her term on the Board of more than 10 years. Collectively, the Board members serving in ex-officio capacity ensure synergy and alignment of a shared vision and common goal to shape the visual arts and heritage landscape in Singapore.

The roles of the Chairperson and CEO are clearly defined and held by separate individuals to ensure an appropriate balance of power and authority, increased accountability, and independence of decision-making by the Board. The Chairperson is responsible to lead the Board and ensure Board effectiveness in all aspects. This includes leading and ensuring active and comprehensive Board discussions on critical and strategic issues, promoting a culture of candour and constructive debate and facilitating effective contributions within the Board, ensuring the Board receives complete, adequate and timely information, ensuring effective communication with stakeholders, encouraging healthy and constructive relationships within the Board and with Management, and promoting high standards of Corporate Governance practices.

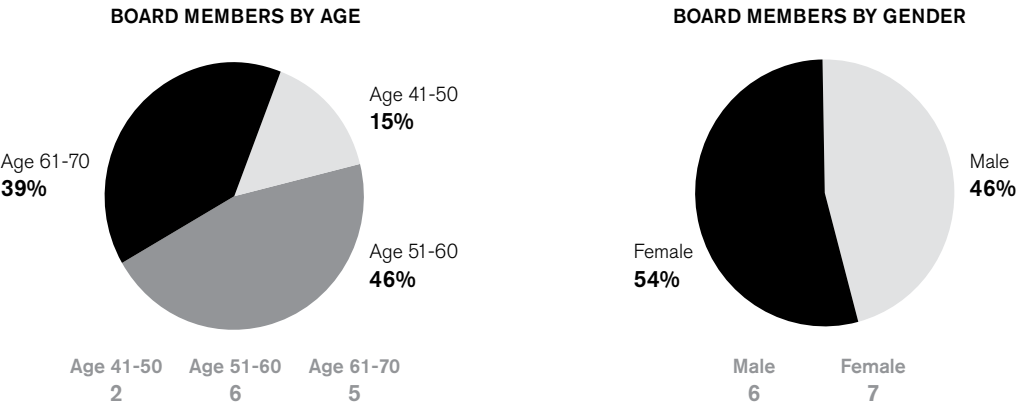
The CEO is responsible to provide strategic leadership to the Gallery, lead the development and realisation of the Gallery’s organisational vision, strategies and plans towards long-term sustainable goals. This includes developing a consensus of the Gallery’s vision and mission with the Board, developing and implementing strategic plans, providing leadership and day-to-day management of the Gallery, oversee the management, fiscal and fiduciary leadership of the Gallery, ensuring compliance with requisite governance codes and guidelines and ethical practices, and keeping the Board informed on key activities and issues of the Gallery.

1.3 Board Diversity and Competencies

The Board recognises the benefits of having a diverse Board. The Board seeks to ensure that the composition of the Board provides an appropriate balance and diversity of skills, experience and knowledge of the industry and that the Board members, as a group, have the necessary core competencies relevant to the Gallery's core business. The Board also considers gender, age, ethnicity and educational and professional background of its members.

The Board leverages on the breadth of skills, knowledge and experience of its members to provide effective oversight, strategic guidance, constructive challenge and diverse viewpoints during its boardroom deliberations. Collectively, Board and Board Committee members encompass competencies and areas of expertise that aligns to the Gallery's strategic goals and desired outcomes in the areas of art history and collection development, museum management, education, international networking, community engagement, hospitality, fundraising, business management, strategic planning, accounting, finance, legal, human resources, business and management, investment, banking, audit and risk management, governance and public administration.

The distribution of Board members by age and gender demonstrates the diversity of the Gallery's Board composition as follows: -



1.4 Board Renewal and Succession Planning

The Gallery's Board Renewal Strategy is established to mitigate the risks associated with the departure or absence of members in key positions and ensures the continuation of the Board's effective performance to carry out its duties to all stakeholders. The identification, selection and preparation of potential successors for key office bearers, including the Chairperson of Board and Board Committees and key management positions are reviewed by the Nomination and Remuneration Committee ("NRC") and approved by the Board.

The selection criteria for appointment and re-appointment of Board members are attuned to the collective needs of the Board to balance its breadth of core skills, competencies, knowledge, and expertise. The Board is committed to diversity and takes into account gender, age, ethnicity and educational, business and professional background as part of the selection process in determining the optimal composition of the Board in its Board renewal process. Ensuring diversity in the Board's composition helps to contribute to the quality of its decision making through diversity of perspectives in its boardroom deliberations and enables the Management to benefit from their respective expertise and diverse backgrounds. The rationale for selection and appointment of Board members are documented in the Minutes of NRC Meetings.

The Board's term is renewed once every three years to balance the need for appointed members to gain a deeper understanding of the Gallery's strategic goals and operations, while encouraging fresh insights and perspectives from newly appointed members on a periodic basis. As part of the pre-appointment assessment, nominated members are subject to rigorous background checks to ensure that they are eligible and fit for office. In accordance with the Gallery's constitution, all appointments to the Board are subject to Minister of Culture, Community and Youth's approval.

1.5 Training and Evaluation of Board Effectiveness

The Board recognises the importance for the continual development of members to acquire and enhance the requisite knowledge, skills and competencies to effectively discharge their duties to the Gallery and its stakeholders.

Newly appointed Board members attend a formal induction program on the Gallery's vision, mission, strategic directions, business activities, sectoral developments, governance practices and policies. Board members are provided a handbook that includes the Board's Terms of Reference, Constitution of the Gallery, Code of Conduct and Code of Ethics. A curator-led tour of ongoing exhibitions at the Gallery is arranged to enable Board members to have a better understanding of the Gallery's business. Key management briefings are also arranged for Board members with specific Board Committee appointments to be briefed on the Board committee's strategy. In the Financial Year ended 31 March 2023, Board members were invited to a tour of the Heritage Conservation Centre and were briefed on the collections management, interventive conservation, specialised treatment of materials and research of the artworks and artefacts in the National Collection.

In the Financial Year ended 31 March 2023, Board members were provided a catalogue of training programmes organised by the Singapore Institute of Directors that included, amongst others, talent and volunteer management, strategy and board performance, strategy formulation, stakeholder engagement. Board members were further invited to attend the International Council of Museums General Conference 2022, an international platform for dialogue and exchange of ethical standards and innovative practices between museum professionals.

The Gallery conducts a Board and Board Committee Evaluation at least once in every board term to assess the performance of the Board as a whole and Board Committees. The assessment of the Board's performance is carried out through the completion of an assessment form by each Board member covering areas such as the Board composition, management of the Gallery's performance, Board strategy and priorities, Board processes, effectiveness of the Board and Board Committees and the management of resources, risks and internal controls. The assessment also provided an opportunity to obtain feedback from Board members on areas of improvement to enhance the performance of the Board. The overall results of the evaluation on board effectiveness carried out in 2021 was positive, with the key strengths identified from the evaluation as constructive discussions on contemporary issues, effective coping with the fallout from COVID-19 and transparent decision-making that involved relevant stakeholders in discussions.

The NRC reviews the training and development needs of the Board as part of the Evaluation of Board Effectiveness. The identified gaps in knowledge, skills and competencies inform the selection of candidates during Board renewal and the design of training programmes to improve the effectiveness of the Board:

1.6 Board Committees

The Board delegates its powers to Board Committees in accordance with the Delegation of Authority Policy to assist the Board in carrying out specific duties and responsibilities with comprehensive and timely review. The Board does not abdicate its responsibility through the delegation of specific powers to Board Committees and maintains collective oversight over delegated matters at all times. The delegation of specified duties to Board Committees ensures the upholding of good governance and effective progress towards strategic priorities across all areas of work.

The Six (6) Board Committees established to assist the Board are listed as follows:

- a. Executive Committee ("EXCO");
- b. Nomination and Remuneration Committee ("NRC");
- c. Audit and Risk Committee ("ARC");
- d. Acquisition Committee ("AC");
- e. Development Committee ("DC"); and
- f. Investment Committee ("IC").

The Terms of Reference for each Committee are established and approved by the Board. The Board Committees are structured to ensure an equitable distribution of responsibilities among Board members. Members with relevant expertise that are not Board members may be appointed to Board Committees to enhance the quality and effectiveness of deliberations and decision making.

On matters reserved for the Board, members of Board Committees review, deliberate and recommend their decisions to the Board for further deliberation and approval. Decisions and recommendations from each Board Committee are presented to the Board for notation and approval by the respective Chairpersons. Minutes of Board Committee meetings are circulated to Board members to provide timely information and facilitate effective oversight and discussions during Board meetings.

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

1.6.1 Executive Committee

The EXCO assists the Board in the stewardship and oversight of the Gallery. The roles and responsibilities of the EXCO are set out in its Terms of Reference as follows:

- a. to identify and drive strategic issues for the Board through close collaboration with Management;
- b. supervise and review financial matters of the Gallery, including recommendation and monitoring of financial budgets;
- c. reporting any financial irregularities or concerns to the Board; and
- d. supervise and review operational matters and guidelines.

The appointed members of the EXCO as at the date of this report are as follows:

| Name | Designation | Date of First Appointment | Date of Last Re-appointment |
|----------------------|-------------|---------------------------|-----------------------------|
| Mr Peter Ho Hak Ean | Chairperson | 1 October 2020 | 1 July 2021 |
| Ms Chong Siak Ching | Member | 15 October 2012 | 1 July 2021 |
| Mr Goh Kok Huat | Member | 1 July 2021 | - |
| Mrs Doris Sohmen-Pao | Member | 1 July 2022 | - |
| Mr Whang Shang Ying | Member | 1 July 2021 | - |

1.6.2 Nomination and Remuneration Committee

The NRC makes recommendations to the Board and management team for all appointments and re-appointments to the Board. The NRC further reviews the Remuneration Policy and endorses the appointment and remuneration of key management positions in the Gallery.

The roles and responsibilities of the NRC are set out in its Terms of Reference as follows:

- a. review and recommend the appointment and re-appointments of Board members to MCCY for approval;
- b. review and recommend the appointments and re-appointments of Board Committee members to the Board for approval;
- c. review and recommend the Human Resource philosophy, framework, policies and practices to the Board for approval, ensuring the human capital development objectives of the Gallery are met;
- d. review and recommend the appointment, re-appointment or termination, and remuneration of the CEO and Gallery Director to the Board for approval;
- e. review and approve the appointment, re-appointment or termination and remuneration of key management positions; and
- f. approve the succession plan of key management positions.

Additionally, the NRC reviews and recommends potential successors for the positions of Chairperson of the Board and Board Committees and key management positions.

The appointed members of the NRC as at the date of this report are as follows:

| Name | Designation | Date of First Appointment | Date of Last Re-appointment |
|----------------------|-------------|---------------------------|-----------------------------|
| Mr Peter Ho Hak Ean | Chairperson | 1 October 2020 | 1 January 2022 |
| Mr Goh Kok Huat | Member | 1 July 2021 | - |
| Dr Lee Tung Jean | Member | 28 February 2022 | - |
| Mrs Doris Sohmen-Pao | Member | 1 July 2022 | - |
| Mr Whang Shang Ying | Member | 1 July 2021 | - |

1.6.3 Audit and Risk Committee

The ARC assists the Board to fulfil its oversight responsibilities through the Gallery's system of internal controls, financial reporting processes, internal and external audits, and Enterprise Risk Management Framework. The Board delegates authority to the ARC to investigate matters within its Terms of Reference, receive full access to and cooperation by Management, have direct access to internal and external auditors and to obtain reasonable resources to effectively carry out its function.

In accordance with its Terms of Reference, the ARC reviews and approves new and revised policies within its areas of responsibility. The effectiveness of internal operational and compliance controls, financial risk management policies and systems are reviewed on an annual basis. In accordance with observations from internal and external audit reports, the integrity of financial information, adequacy of information disclosure, appropriateness and quality of systems, and monitors its top tier risks every quarter to ensure adequate control measures are put in place.

The ARC recommends the appointment, re-appointment or removal, remuneration and terms of engagement with Internal Auditors and External Auditors to the Board for approval. Internal and external audit plans are reviewed by the ARC to ensure audit resources are allocated to key business risk areas, including the adequacy of internal audit function and cost-effectiveness of external audits on an annual basis. Furthermore, the ARC reviews the independence and objectivity of the External Auditors with consideration of non-audit services provided, if any.

The ARC ensures compliance with the relevant Financial Reporting Standards, reviews the consistency of accounting policies adopted, and assesses the correctness, completeness and consistency of financial information recommended to the Board for approval or adoption.

The Enterprise Risk Management Framework of the Gallery is reviewed and approved by the ARC. Risk mitigation action plans and areas of improvement are reported to the Board on a regular basis.

The ARC reviews all declarations for Conflicts of Interests made by Board and Board Committee members, ensuring full adherence to the procedures outlined in the Code of Ethics. In addition, the ARC attends to all whistle-blowing incidents to ensure prompt and independent investigations in accordance with the Whistle-blowing Policy and Code of Governance.

The appointed members of the ARC as at the date of this report are as follows:

| Name | Designation | Date of First Appointment | Date of Last Re-appointment |
|-------------------------|-------------|---------------------------|-----------------------------|
| Prof Tan Chorh Chuan | Chairperson | 1 July 2019 | 1 January 2022 |
| Ms Chang Hwee Nee | Member | 1 July 2017 | 1 July 2021 |
| Mrs Rosa Daniel | Member | 25 July 2013 | 28 February 2022 |
| Mr Goh Kok Huat | Member | 1 July 2019 | 1 July 2021 |
| Datuk Maimoonah Hussain | Member | 1 July 2021 | - |

1.6.4 Acquisition Committee

The AC advises on the collection strategy of the Gallery, including the purchase of artworks, acceptance of artwork donations and de-accessioning of artworks.

The roles and responsibilities of the AC are set out in its Terms of Reference as follows:

- to advise on the purchase of works to ensure the merits of acquisition and value, evaluate purchases in relation to the Gallery's collection policy, consider the cost of caring and storage of the purchased works and ensure that funds are prudently spent;
- to advise on the acceptance of donation of works to ensure that external valuations for donated works are obtained, evaluate the donated works in relation to the Gallery's collection policy and consider the cost of caring and storage of the donated works;
- to advise on the de-accessioning of works in the Gallery's collection and ensure that the procedures established by the NHB are adhered to;
- to provide feedback and advice to the Museum Advisory Board to strengthen the Gallery's collection strategy; and
- to ensure all acquisitions are made in accordance with the governing policies and procedures established by the National Collection Division, under the NHB.

The AC recognises the importance of ethics and integrity for the Gallery's dealings with artwork collections. To safeguard the independence of the AC, the appointment of AC members exclude officers from NHB and relevant museums. Proposed acquisitions are supported with curatorial research and illustrations are presented for deliberation at AC meetings. In the event that a Conflict of Interest is identified, the relevant members will recuse themselves from participating in the discussion and decision-making process in line with the procedures set out in the Code of Ethics.

The appointed members of the AC as at the date of this report are as follows:

| Name | Designation | Date of First Appointment | Date of Last Re-appointment |
|---|-------------|---------------------------|-----------------------------|
| Mr Whang Shang Ying | Chairperson | 1 January 2018 | 1 July 2021 |
| Mr Jose Isidro N. (Lito) Camacho <i>Chairman, University of the Arts Singapore</i> | Member | 1 July 2014 | 1 July 2021 |
| Ms Shareen Khattar | Member | 25 July 2013 | 1 July 2021 |
| Ms Luckana Kunavichayanont <i>Executive Committee Member of Bangkok Art and Culture Centre (BACC)</i> | Member | 1 July 2020 | 1 July 2021 |
| Dr Kenson Kwok <i>Founding Director Asian Civilisations Museum and The Peranakan Museum</i> | Member | 25 July 2013 | 1 July 2021 |
| Ms Lee Chor Lin <i>Art Historian and Museum Consultant</i> | Member | 1 July 2021 | - |
| Mr Ahmad Mashadi <i>Head of NUS Museum, Singapore</i> | Member | 25 July 2013 | 1 July 2021 |
| Ms Toshiko Rawanchaikul <i>Curator (Acquisition & Exhibition Section) Fukuoka Asian Art Museum</i> | Member | 1 July 2021 | - |
| Ms Susie Wong <i>Artist, Art Writer, Curator and Educator</i> | Member | 26 August 2019 | 1 July 2021 |

1.6.5 Development Committee

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

The Roles and Responsibilities of the DC are set out in its Terms of Reference as follows:

- a. to provide strategic direction on fundraising matters and stewardship of donors, including the establishment of policies and process, compliance with applicable laws, regulations and good governance practices;
- b. to support Board members and the Gallery's Development Office to make introductions, cultivate donor prospects, recommend Gallery ambassadors and solicit lead gifts for the Gallery;
- c. to promote awareness and interest in fundraising towards the Gallery's mission; and
- d. to recommend appropriate recognition for lead donors to the Gallery.

The Gallery's 6th 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".

The appointed members of the DC as at the date of this report are as follows:

| Name | Designation | Date of First Appointment | Date of Last Re-appointment |
|---|--------------------|---------------------------|-----------------------------|
| Ms Jennie Chua | Chairperson | 1 July 2017 | 1 July 2022 |
| Mr Danny Yong | Deputy Chairperson | 1 July 2021 | 1 July 2022 |
| Ms Chong Siak Ching | Member | 25 July 2013 | 1 July 2021 |
| Ms Shareen Khattar | Member | 1 July 2017 | 1 July 2021 |
| Mr Philip Kwee <i>Chief Operating Officer Pontiac Land Private Limited</i> | Member | 1 January 2023 | - |
| Mr Kola Luu <i>Executive Director, J.P. Morgan Private Bank</i> | Member | 1 January 2023 | - |
| Ms Christine Pillsbury <i>Senior Executive, Hillhouse Capital</i> | Member | 1 January 2023 | - |
| Mr Panote Sirivadhanabhakdi | Member | 1 July 2021 | - |

Ms Jennie Chua was appointed as the Chairperson of DC on 1 July 2022 after stepping down as a Board member. In view of her extensive knowledge and experience, her appointment was duly approved by MCCY in accordance with the Constitution of the Gallery.

1.6.6 Investment Committee

The IC guides the management team in setting the Gallery's investment strategy and monitors the performance of its investment portfolio on a periodic basis. Evaluations and adjustments to the investment strategy are made with consideration of the Gallery's objectives, Investment Policy and investment fund performance.

The Gallery's funds are invested through fund managers with the investment objective to earn a target nominal annualised return over time, subject to acceptable ex-ante drawdowns.

In accordance with its Terms of Reference, the IC reviews and approves all investment proposals, execution of instruments, significant third-party transactions, and the engagement, appointment and fees of investment managers. Investment fund activities and performance are reviewed by the IC on a quarterly basis.

The IC recommends investment strategies, investment-related policies, standards and procedures for the Gallery's investment portfolio to the Board for approval on an annual basis. The implementation and compliance of these policies, standards and procedures are reviewed and evaluated by the IC on a regular basis to ensure its effectiveness and relevance to achieving the investment objectives of the Gallery.

The IC oversees the investment risk appetite of the Gallery with consideration of investment objectives, liquidity needs, investment horizons and constraints. In accordance with the established risk appetite for market and credit risk, the IC approves material third-party transactions and recommends significant single transactions to the Board for approval. The IC oversees the establishment of appropriate control environments and reporting processes and reviews the Enterprise Risk Management reports on a quarterly basis.

IC members disclose their directorships and substantial shareholdings in other organisations to the Board. In the event that Conflicts of Interest are identified, the relevant members will recuse themselves from participating in the discussion and decision-making process in line with the procedures set out in the Code of Ethics.

As at 31 March 2023, the Gallery's investment portfolio stands at S\$102,940,074 (2022: S\$106,775,070).

The appointed members of the IC as at the date of this report are as follows:

| Name | Designation | Date of First Appointment | Date of Last Re-appointment |
|--|-------------|---------------------------|-----------------------------|
| Mr Goh Kok Huat | Chairperson | 1 July 2019 | 1 July 2021 |
| Datuk Maimoonah Hussain | Member | 1 July 2021 | - |
| Mr Nicholas Kong <i>Chief Investment Officer, Investment Office, National University of Singapore</i> | Member | 16 July 2015 | 1 July 2021 |
| Mr Danny Yong | Member | 1 July 2021 | - |

1.7 Board and Board Committee Meetings

Board and Board Committee Meetings are held periodically throughout the financial year in accordance with their Terms of References. Management provides comprehensive and relevant information to Board and Board Committee members ahead of each meeting. The deliberations, discussions, views and decisions are recorded in the Minutes of Meetings, which are circulated to all members in a timely manner.

The number of Board and Board Committee meetings held in the Financial Year ended 31 March 2023 and the corresponding attendance of Board and Board Committee members are as follows: -

Board and Board Committee Members' Attendance

Attendance at Board and Board Committee Meetings for Financial Year Ended 31 March 2023

| Board of Directors | Board | | Executive Committee | | Nomination and Remuneration Committee | | Audit & Risk Committee | | Acquisition Committee | | Development Committee | | Investment Committee | |
|-----------------------------|-------|----------|---------------------|----------|---------------------------------------|----------|------------------------|----------|-----------------------|----------|-----------------------|----------|----------------------|----------|
| Number of Meetings | | | | | | | | | | | | | | |
| | Held | Attended | Held | Attended | Held | Attended | Held | Attended | Held | Attended | Held | Attended | Held | Attended |
| Mr Peter Ho Hak Ean | 4 | 3 | 4 | 3 | 4 | 4 | - | - | - | - | - | - | - | - |
| Ms Chang Hwee Nee | 4 | 4 | - | - | - | - | 3 | 2 | - | - | - | - | - | - |
| Mr Chew Choon Seng* | - | - | 1 | 1 | 2 | 1 | 1 | 1 | - | - | - | - | - | - |
| Ms Chong Siak Ching | 4 | 4 | 4 | 3 | - | - | - | - | - | - | 3 | 3 | - | - |
| Ms Jennie Chua** | - | - | 1 | 0 | 2 | 0 | - | - | - | - | - | - | - | - |
| Mrs Rosa Daniel | 4 | 2 | - | - | - | - | 3 | 2 | - | - | - | - | - | - |
| Mr Goh Kok Huat | 4 | 4 | 4 | 4 | 4 | 4 | 3 | 2 | - | - | - | - | 2 | 2 |
| Datuk Maimoonah Hussain | 4 | 4 | - | - | - | - | 3 | 3 | - | - | - | - | 2 | 2 |
| Ms Shareen Khattar | 4 | 4 | - | - | - | - | - | - | 3 | 3 | 3 | 2 | - | - |
| Dr Lee Tung Jean | 4 | 3 | - | - | 4 | 3 | - | - | - | - | - | - | - | - |
| Mr Panote Sirivadhanabhakdi | 4 | 3 | - | - | - | - | - | - | - | - | 3 | 2 | - | - |
| Mrs Doris Sohmen-Pao*** | 4 | 3 | 3 | 3 | 2 | 2 | - | - | - | - | 1 | 1 | - | - |
| Prof Tan Chorh Chuan | 4 | 3 | - | - | - | - | 3 | 3 | - | - | - | - | - | - |
| Mr Whang Shang Ying | 4 | 2 | 4 | 4 | 4 | 4 | - | - | 3 | 3 | - | - | - | - |
| Mr Danny Yong | 4 | 2 | - | - | - | - | - | - | - | - | 3 | 3 | 2 | 2 |

**Mr Chew Choon Seng retired from the Board, Executive Committee, Nomination and Remuneration Committee and Audit and Risk Committee with effect from 30 June 2022.

**Ms Jennie Chua retired from the Board, Executive Committee and Nomination and Remuneration Committee with effect from 30 June 2022.

***Mrs Doris Sohmen-Pao was appointed to the Executive Committee and Nomination and Remuneration Committee with effect from 1 July 2022 and retired from the Development Committee with effect from 25 October 2022.

Co-Opted Members' Attendance

Attendance at Board Committee Meetings for Financial Year Ended 31 March 2023

| Co-Opted Members | Acquisition Committee | | Development Committee | | Investment Committee | |
|----------------------------------|-----------------------|----------|-----------------------|----------|----------------------|----------|
| | Number of Meetings | | Number of Meetings | | Number of Meetings | |
| | Held | Attended | Held | Attended | Held | Attended |
| Mr Jose Isidro N. (Lito) Camacho | 3 | 2 | - | - | - | - |
| Ms Jennie Chua* | - | - | 3 | 3 | - | - |
| Mr Nicholas Kong | - | - | - | - | 2 | 2 |
| Ms Luckana Kunavichayanont | 3 | 3 | - | - | - | - |
| Mr Philip Kwee** | - | - | 1 | - | - | - |
| Dr Kenson Kwok | 3 | 2 | - | - | - | - |
| Ms Lee Chor Lin | 3 | 3 | - | - | - | - |
| Mr Kola Luu** | - | - | 1 | 1 | - | - |
| Mr Ahmad Mashadi | 3 | 3 | - | - | - | - |
| Ms Christine Pillsbury** | - | - | 1 | 1 | - | - |
| Ms Toshiko Rawanchaikul | 3 | 2 | - | - | - | - |
| Dr Mikke Susanto*** | 2 | 1 | - | - | - | - |
| Ms Susie Wong | 3 | 2 | - | - | - | - |

*Ms Jennie Chua was appointed as Chairperson of the Development Committee with effect from 1 July 2022.

**Mr Philip Kwee, Mr Kola Luu and Ms Christine Pillsbury were appointed to the Development Committee with effect from 1 January 2023.

***Dr Mikke Susanto retired from the Acquisition Committee with effect from 1 December 2022.

2. CONFLICT OF INTEREST (“COI”)

Board members are committed to ethical and lawful conduct and apply ethical principles and standards of behaviour to safeguard the objectivity and independence of decision-making in the best interest of the Gallery. In accordance with the Constitution of the Gallery, Board members endeavour to avoid positions of conflict between their interests and duties to the Gallery. Procedures for the handling of actual, potential and perceived Conflicts of Interests are clearly documented in the Code of Ethics and Conflict of Interest Policy for Board members and staff respectively.

Conflicts of Interest include, but are not limited to, third-party engagements, contract agreements, transactions and dealings with the Gallery's external vendors, suppliers, artists, collectors, donors, staff and visitors where competing interests within Board members and staff directly or indirectly lead to the risk of impaired judgement, restricting the objectivity of their decision-making.

Board members and staff declare Conflict of Interests when they are first appointed or employed to the Gallery, on an annual basis, and on ad-hoc basis as and when they arise. Upon disclosure of a Conflict of Interest, the concerned Board member or staff would recuse themselves from participating in related discussions and the decision-making process. In the event that a Conflict of Interest is disclosed, Board and Board committee decisions are documented alongside the decision rationale in the Minutes of Meetings.

To safeguard the responsible stewardship of the Gallery's financial resources, established internal processes ensure that all staff are not involved, directly or indirectly, in the setting of their own remuneration.

3. STRATEGIC PLANNING

3.1 Vision, Mission, Strategic Goals

The Gallery aspires to be a progressive art museum that creates dialogues between the art of Singapore, Southeast Asia and the world to foster and inspire a creative and inclusive society. The objectives of the Gallery are set out in its constitution, which are communicated publicly to stakeholders alongside the Gallery's vision and mission through the Charity Portal, Annual Report and Website. The Board periodically reviews and approves the vision and mission of the Gallery, ensuring that strategic plans, curatorial research, art exhibitions and innovative programs are underpinned and aligned towards achieving the Gallery's objectives.

3.2 Long-Term Planning

The Board recognises the significant changes faced by society driven by the onset of a global pandemic, geopolitical tensions and the acceleration of the phy-gital trend. The increasingly volatile, uncertain, complex and ambiguous environment underscores the importance for agile leadership, sound planning and long-term vision for the Gallery to achieve its objectives as entrusted by all stakeholders.

The Board steers the strategic direction of the Gallery towards its vision, mission and objectives through periodic review and approval of its strategic plans. The Gallery's 5-year strategic plan serves to focus the Gallery's efforts and resources towards establishing itself as a thought leader in Southeast Asian art through a significant collection, scholarship and museum collaborations, to strengthen the Gallery's position as a top cultural destination through compelling exhibitions and programmes, nurturing the curiosity, creativity and reflective public through encounters with art, being a SMARTmuseum that enables innovative and immersive phy-gital experiences, and setting the Gallery as an organisational leader in museum excellence through developing its people, articulating its social impact and adopting sustainable practices that contribute positively to the wider arts community.

The Management develops, executes and monitors the progress of its strategic plan through its annual workplan and budget review, strategic discussion with the Board and regular reporting of an established set of Key Performance Indicators (“KPIs”) that are aligned to the Gallery's strategic objectives to the Board and MCCY. In striving towards the Gallery's aspirations, the Board reviews the workplan and budget on an annual basis, advising Management to ensure the availability of adequate resources to sustain the Gallery's operations. In addition, the Board guides Management to proactively develop the Gallery's operational capacity, internal expertise, skills and knowledge to execute its long-term strategic plans

4. PROGRAMME MANAGEMENT

The Gallery's exhibitions and programmes are planned in line with its 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. Audiences with different knowledge levels, learning preferences and dispositions are supported through a variety of learning approaches to encourage lifelong learning and engagement with art.

The Gallery's programmes provide underserved communities with equitable opportunities to connect with art, heritage and offerings through the adoption of person-centred and inclusive design approaches that cater for the needs of the neurodivergent and disabled communities. To ensure authentic representation of these communities in the programme's design process, the Gallery collaborates closely with community partners such as the Disabled People's Association, Dementia Singapore and Dr Dawn-Joy Leong, a professional Singaporean Autistic Artist-Researcher for projects which support communities they serve or belong to.

In-depth Focus Group Discussions (FGD) are conducted with key target segments to guide the design of signature exhibitions such as Gallery Children's Biennale. Feedback from families and children participating in the FGD guided the development of artworks for the exhibition. Observations of their art engagement behaviours guided the design and development of the microsite, learning resources and related interactive activities. Feedback from visitors are sought 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.

The Light to Night Festival was featured as a key programme of the Gallery and Singapore Art Week. Through a multisensorial experience, the festival produced a diverse range of accessible and thought-provoking programmes as entry points for new-to-art audiences across all abilities to meaningfully engage with art and encourage the further exploration of the Gallery's art collection and exhibitions. Accessibility was emphasised through an inclusive representation of artists and audiences participating in the festival, diverse options and depth for art engagement across different audience profiles, and physical and sensory access considerations built into programme design.

Gallery Children's Biennale embodies the Gallery's commitment to inspiring young, curious minds with art through the exploration of immersive and interactive installations that empower children through creative exploration and self-expression.

Painting with Light: Festival of International Films on Art features moving image programming that explores artistic practices and moments in art history. The festival encourages the production and exhibition of moving image works from Southeast Asia, regularly premiering films commissioned and restored by the Gallery.

In addition to the above, the Gallery has held a diverse and expansive list of programmes including an interdisciplinary residency programme held every quarter and site-specific performances responding to permanent and changing exhibitions.

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, attract, and retain the right talent through a comprehensive total compensation, benefits, and insurance plan, and develop our people towards becoming cultural leaders. The NRC reviews and endorses the remuneration policy of the Gallery and the appointment and remuneration of key positions. The Gallery's remuneration approach and process aims to be competitive, fair, and linked to performance, which is measured by both pre-defined metrics and qualitative evaluation.

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 valuable member of the organisation, bringing diverse perspectives to the table. A collaborative work environment and culture of open dialogue will enhance the working environment. To foster this, we have established a range of communication platforms, ranging from regular town halls and tea sessions to formal reviews. Grievance Handling, Prevention of Harassment and Discrimination and Whistle-Blowing Policies are also in place to ensure that complaints and grievances are duly addressed. A Code of Conduct is established to set the expectations for staff to conduct themselves in a manner which upholds the integrity of the Gallery and public confidence in it.

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 (TAFEP) and formed a Diversity & Inclusion Group, made up of volunteer full-time staff, to promote diversity and inclusion in our workplace. Believing that the removal of barriers to art and ideas is consonant with the Gallery's Vision to foster a thoughtful, creative, and inclusive society, the Diversity & Inclusion Group works to address discrimination, intolerance, and ignorance by encouraging a culture of open dialogue and learning, to reflect the diversity of the communities which the Gallery is a part of.

The Gallery also places great emphasis on promoting and protecting the physical, mental, and social wellbeing of staff. Our welfare committee, TETRIS, comprising of staff from various divisions, work together to plan a wide range of events, ranging from festive celebrations, weekly jogs, yoga sessions, bring-your-kids to work day, appreciation dinner and our very own Curator-led tours.

Finally, to complement our staff (at a strength of 220 as of 31 March 2023), the Gallery engages with volunteers to contribute their time towards public outreach and engagement activities. A Volunteer Management Policy has been established and approved by the Board to provide guidance on the recruitment, training and development, benefits, insurance coverage, communication channels and includes a Code of Conduct for volunteers. Based on the Gallery's Volunteer Management policy, volunteers do not receive remuneration or reimbursement of any expenses incurred during their volunteering assignment and participation of engagement activities at the Gallery. Volunteers contributing their professional skill sets to the Gallery (e.g. Art and Wellness or UI/UX specialist) that is differentiated from regular volunteer assignments that all volunteers may fulfil for programming purposes may be paid an honorarium on a case by case basis. Approval is to be sought before appointing volunteers for any paid engagements.

Volunteers will undergo the necessary training as guided by the Gallery's Volunteer Training and Development Standard Operating Procedures to equip them with the necessary skills to carry out their duties and responsibilities effectively. A comprehensive briefing session and handbook are provided to staff and volunteers on the relevant guidelines, procedures, systems and communication channels to enable synergistic collaboration towards achieving the Gallery's vision, mission and objectives.

6. FINANCIAL MANAGEMENT AND INTERNAL 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. The Gallery has established a set of internal controls in Standard Operating Procedures (SOPs) that govern its key operations, such as receipting and payment procedures and controls. The relevant policies have a system in place for delegation of authority and approval limits to maintain proper financial control. 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 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: | 2023 \$ | 2022 \$ | % Increase / (Decrease) |
|--|-------------|-------------|----------------------------|
| Unrestricted Funds (Reserves) | 106,460,558 | 110,090,345 | (3.3%) |
| Endowment Funds | 15,616,378 | 17,340,650 | (9.9%) |
| Total Funds | 122,076,936 | 127,430,995 | (4.2%) |
| Ratio of Reserves to Annual Operating Expenditure | 1.6 | 1.7 | |

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) of equivalent to at least 3 months of the Gallery's operating expenditure are placed as short-term bank deposits, short-term, low risk and liquid instruments and cash with financial institutions of good credit rating that are incorporated in Singapore. The placement of LR in fixed deposits is approved by the CEO, while any proposed investments, other than placement in fixed deposits, must be approved by the Board or a committee appointed by the Board.

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

7 FUNDRAISING PRACTICES

The Gallery seeks philanthropic support from corporations, foundations and individuals to supplement the 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. The Gallery does not actively approach the general public for fundraising other than on-site donation boxes and on-line donation platforms such as its website.

Through partnership, legacy gift, art acquisition and adoption, as well as patron programmes, donors can make either an unrestricted donation towards the Gallery's mission and its long-term financial sustainability, or a restricted donation for specific uses, such as artwork acquisitions, exhibitions, educational and curatorial programmes, and community outreach. The Gallery does not receive sponsorships or engage with third party fundraisers.

All donor relationships are managed by and/or channelled through the Partnership Development division. The Development Committee provides strategic guidance to Partnership Development. The Gallery's fundraising policies are developed in accordance with the best practices recommended by the office of the Commissioner of Charities. We seek to ensure that support from donors does not compromise the integrity and artistic excellence of our exhibitions and programmes, and products and services provided by in-kind donors are not seen as endorsements by the Gallery. In the Financial Year ended 31 March 2023, the fund-raising efficiency ratio of the Gallery is within 30%.

The impact of the support from the Gallery's donors 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 holds itself accountable to its stakeholders through a high standard of disclosure and transparency on the responsible stewardship and management of resources entrusted from donors and the public. The Gallery's Annual Report, Financial Statements and Governance Evaluation Checklist is published on our website at www.nationalgallery.sg and the Charity Portal.

All Board members do not receive any remuneration for their services in their capacity as Board members. In accordance with the Code of Governance, the remuneration of three highest-paid key management staff that exceed \$100,000 shall be disclosed in incremental bands of S\$100,000. The Gallery discloses the remuneration of all key management staff that exceed \$100,000 in Note 20 of the Financial Statements, beyond the requirements of the Code of Governance to disclose for the three highest-paid staff. One staff at the Gallery with remuneration that exceeded S\$50,000 was identified as related to a Board member. The related Board member is Mrs Rosa Daniel and the remuneration of the concerned staff was between S\$50,000 to S\$100,000.

The Gallery has established a Whistle-blowing Policy that sets the appropriate procedures for staff to report instances of improper, unethical and illegal conduct to the CEO and the Chairman of ARC.

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 including but not limited to Facebook, Instagram and WeChat. The Gallery's Integrated Marketing department oversees the Gallery's media relations, issues management and crisis communications, ensuring proper messaging and appropriate spokesperson(s); the department also develops the Gallery's corporate collaterals (such as annual reports, corporate kits, public and media feedback channels or inbox), coordinates and manages film, collaterals and photography requests and ensures that the Gallery's image is accurately portrayed. 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 2023

The directors present their statements to the members together with the audited financial statements for the financial year ending 31 March 2023.

In the opinion of the directors,

- a) the financial statements as set out on pages 36 to 63 are drawn up so as to give a true and fair view of the financial position of the Gallery as at 31 March 2023 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 Hak Ean
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, Audit and Risk Committee, Acquisition 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

Against the backdrop of a post-pandemic world, the Gallery renewed its commitment to make art inclusive and accessible for anyone and everyone. The Gallery sharpened its approach across phygital channels to engage communities in a myriad of ways, while harnessing the power of art to bridge differences, build communities and inspire a better world. This was exemplified by the launch of two exhibitions that reflexively re-wrote the art histories of complex communities, *Ever Present: First Peoples Art of Australia* and *Living Pictures: Photography in Southeast Asia*. The Gallery continued to be champions for homegrown artists through the first major sculpture exhibition in Singapore in 30 years, *Nothing is Forever: Rethinking Sculpture in Singapore*. As a champion for modern art, The Gallery presented *Liu Kuo-sung: Experimentation as Method*, Singapore's largest exhibition in a public museum dedicated to the artist. The pandemic also brought the role of art in wellness to the forefront with the launch of *Gallery Wellness Festival* and *Art with You* in 2022. In a year of change and progress, the Gallery was the 40th most visited museum in the world in The Art Newspaper's Annual Museum Attendance Survey, the only Southeast Asian Museum in the list.

On 27 May 2022, the Gallery premiered, *Ever Present: First Peoples Art of Australia*, the largest exhibition of Aboriginal and Torres Strait Islander art to travel to Asia. The exhibition showcased over 170 artworks drawn from the collections of the National Gallery of Australia and Wesfarmers Collection of Australian Art, including many of their most significant artworks. *Ever Present* also illuminated their historical links with Southeast Asia, through works highlighting the regions' trading encounters by sea, and recent artistic exchanges in batik.

Also in May 2022, the Gallery rolled out several audience-centric enhancements to make visits more interactive and engaging. Key to this seamless visitor experience was the introduction of *Art Journeys*, a web-based function that enabled visitors to select from a range of ready-made itineraries or create their own route to explore the Gallery. As a progressive People's Museum, the Gallery's continued commitment to innovation and visitor-centricity has culminated in creating a personalised museum experience for all.

In a time when wellness has become a priority following the periods of isolation and disruption brought upon by the pandemic, the Gallery launched its inaugural *Gallery Wellness Festival 2022* with the theme "Art Restores" to cater to the mind, body and soul. From 3 to 12 June 2022, *Gallery Wellness Festival 2022* introduced wellness techniques through art experiences to help audiences to navigate through challenging times and stressors of everyday life. Guided movement workshops, audio tour experiences of paintings and sculptures, bullet journaling in response to artworks, and sound baths were presented in refreshing ways to harness the restorative power of art for holistic well-being.

The Gallery also launched The *Calm Room* in tandem with *Gallery Wellness Festival* to become an even more inclusive and accessible space for art appreciation and well-being. The *Calm Room* is a dedicated space for visitors including those from neurodiverse communities, who may feel over-stimulated or overwhelmed by their environment. Designed in consultation with an appointed Access Consultant and individuals from neurodiverse communities, every detail in the *Calm Room* was purposefully chosen to create a sensory-friendly space for all.

In time for the June school holidays, the Gallery took art education on the road to students with the new *Roving Art Truck*. The *Roving Art Truck* premiered at Children's Festival 2022 at Gardens by the Bay on 18 and 19 June 2022. Members of the public were invited to be one of the first to experience the *Roving Art Truck* at Supertree Grove and participate in various art-making activities under the magnificent Supertrees. When school resumed in July, the *Roving Art Truck* travelled to seven Primary and Secondary schools across the country, inviting students to participate in hands-on interactive activities centred around artworks from the National Collection. Students also learnt about artistic techniques and materials through 10 artworks by prominent Singaporean and Southeast Asian artists, including Georgette Chen, Jaafar Latiff and Raden Saleh.

From 1 to 24 July 2022, the Gallery's well-loved annual festival of international films on art, *Painting with Light*, returned for its fifth edition. As the world grappled with social issues such as inequality and displacement, this year's film festival looked at the interactions between art and social commentary. *Painting with Light* presented over 50 films by artists who engaged with ideas about indigeneity, modernity, class relations, and other determinants of social structure. Themes from the Gallery's ongoing exhibitions were also explored through a curated selection of films. This included two specially commissioned artist responses to *Chua Mia Tee: Directing the Real*; a documentary on work behind-the-scenes at the Uffizi Gallery which includes the installation of renowned artist Antony Gormley's sculptures; and experimental shorts by Indigenous filmmakers which resonates with *Ever Present: First Peoples Art of Australia*.

On 9 July 2022, the Gallery launched a new exhibition titled *Wu Guanzhong: Travelling with the Master*, set to instill a new sense of wanderlust as it took visitors on an intriguing journey of the artist's life and art through the lens of everyday people. The exhibition, conceived at a time when travel was curtailed during the pandemic, explored various aspects of “travelling” through the curatorial interventions of a group of long-serving museum volunteer guides, also known as docents. This marked the Gallery's first-ever co-created exhibition with the docent community, presenting 47 artworks by Wu Guanzhong from the National Collection and rare archival materials alongside the docent-curators' personal stories and recollections.

From 29 July 2022 to 5 February 2023, the Gallery presented the first major sculpture exhibition in Singapore in 30 years, *Nothing is Forever: Rethinking Sculpture in Singapore*. The exhibition took visitors on an intriguing journey of how sculpture, so prevalent in our local urban landscape, has helped shape art and even Singapore society. *Nothing is Forever* traced the changing definitions and the significance of sculpture in Singapore from the 19th century till present day and celebrated its impact on our local artistic landscape.

On 4 August 2022, the Gallery explored how “the Other” is represented in art from Southeast Asia and examined its practices of cultural representation through the paintings and photographs by three Southeast Asian figures in *Familiar Others: Emiria Sunassa, Eduardo Masferré and Yeh Chi Wei, 1940s–1970s*. The second exhibition at Dalam Southeast Asia, Familiar Others was part of the Gallery's ongoing efforts in diversifying its featured narratives, focusing on less-studied artists and innovate more inclusive forms of storytelling.

In October 2022, the Gallery launched *Art with You* – a dementia-specific, art-based engagement programme developed from a two-year pilot study between National Gallery Singapore and Dementia Singapore. This museum-based wellness programme combined person-centred care with meaningful arts engagement to foster positive and meaningful interactions for persons with dementia and their caregivers. Following the pilot study, caregivers shared positive feedback about the activities, citing that their loved ones were significantly happier and more responsive throughout the programme. *Art with You* was proudly supported by The Majurity Trust's Silver Is Gold Fund and President's Challenge.

On 2 December 2022, the Gallery launched its second major exhibition of the year – *Living Pictures: Photography in Southeast Asia*. Showcasing diverse mediums and modes of photography, 3D displays and engaging hands-on activities, *Living Pictures* presented the first-ever comprehensive look at photography in the region across 150 years. Visitors were treated to an extensive display of over 300 works from the mid-19th century until the present, captured by photographers from the region. Structured chronologically, the exhibition traced how photography started in Southeast Asia, and the evolving functions and influences of the compelling visual medium to provoke a rethinking of photography's role in shaping Southeast Asia's historical narratives and worldviews.

From 6 to 26 January 2023, the Gallery's *Light to Night Festival* – a marquee event of Singapore Art Week – made its triumphant return to the Civic District. This edition featured a myriad of art-meets-lifestyle activities, Singapore premiere of artworks by global artists, as well as new immersive day-to-night installations. The theme, “Here and Now”, called for reflection of one's time and environment – an appropriate invitation to mark the new year – and drew attention to art as a platform to document and respond to one's lived experiences. Coupled with the concept of play and innovation, the festival featured a multidisciplinary line-up of over 60 programmes and artworks by local and international artists to spark spontaneous and ephemeral encounters with art across the Civic District.

On 13 January 2023, the Gallery presented *Liu Kuo-sung: Experimentation as Method*, Singapore's largest exhibition in a public museum dedicated to the artist. A pioneering figure in modern Chinese ink practices around the world and an artist who went beyond conventional painting techniques to push boundaries in textures and materials, Liu Kuo-sung is a world-renowned modern ink master who reconstructed traditions with modernity to create unique ink paintings and transformed the art practice. The show was a retrospective spanning seven decades of Liu's artistic career, spotlighting his trailblazing experimentation and sophisticated integration of traditional Chinese and Western art philosophies, which resulted in significant contributions to modern Chinese ink.

With the easing of COVID-19 restrictions, the Gallery welcomed families, children, preschool students and educators back on site for learning journeys. The Keppel Centre for Art Education remains a popular space for children and families with its playscape designed to encourage imagination, creativity and self-led discovery. Highlights in 2022 include the interactive theatrical performances *Prancing Giraffes* and *A Puppet Village Adventure*, which were both held during the December school holidays. The Keppel Centre also continued to partner with artists, non-profit organizations, and festival collaborators to deliver artist-led workshops for all ages, family art tours and sensory activities inspired by artworks featured in ongoing exhibitions at 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 237 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.

As an innovative museum, the Gallery continually transforms and explores emerging technologies to create more opportunities for art appreciation among visitors. To make art more accessible to the public, the Gallery launched ARText on 19 September 2022, an interactive platform built on the concept of micro-learning which delivers bite-size and interactive art learning experiences to mobile devices. In another step towards achieving its SmartMuseum vision, an NFT (Non-Fungible Tokens) vending machine was launched in October 2022 with artworks commissioned by the Gallery. Visitors were allowed to redeem an NFT simply by scanning a QR code, providing a sense of ownership using blockchain technology. The platform was developed by Y-Lab, the Gallery's art and tech convergence product innovation lab, together with ArtWallStreet, an art technology company.

The Gallery continues to complement its art experiences with engaging retail and popular dining experiences. Showcasing the tantalizing links between visual and culinary arts, the Gallery's all-day café The Great Mischief created *Hermoso Pinto* (Beautiful Painter), a special dish made in response to Liu Kuo-sung's iconic cosmic landscapes in *Liu Kuo-sung: Experimentation as Method*. The Galley Store, operated by Abry Pte Ltd, also continued to develop an exciting and innovative range of museum and art-related merchandise for visitors who want to leave the Gallery with a fond piece of art.

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 |

17 July 2023

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

For the financial year ended 31 March 2023

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 2023 and of the financial performance, changes in funds and reserves and cash flows of the Gallery for the financial year ended on that date.

What we have audited

The financial statements of the Gallery comprise:

- the statement of comprehensive income for the financial year ended 31 March 2023;
- the balance sheet as at 31 March 2023;
- the statement of changes in funds and reserves for the financial year then ended;
- the statement of cash flows for the financial 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, the 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, 17 July 2023

STATEMENT OF COMPREHENSIVE INCOME

For the financial year ended 31 March 2023

| | Note | General funds | | Endowment fund | | Total | |
|---|------|---------------------|---------------------|--------------------|----------------|---------------------|---------------------|
| | | 2023 | 2022 | 2023 | 2022 | 2023 | 2022 |
| | | \$ | \$ | \$ | \$ | \$ | \$ |
| Income | | | | | | | |
| Contribution and cash donations | | 1,151,786 | 2,510,082 | - | - | 1,151,786 | 2,510,082 |
| Donations-in-kind | | 460,016 | 862,754 | - | - | 460,016 | 862,754 |
| Rental income | | 4,266,085 | 2,430,179 | - | - | 4,266,085 | 2,430,179 |
| Admission fees | | 1,580,308 | 735,070 | - | - | 1,580,308 | 735,070 |
| Interest income | | 259,844 | 11,786 | 481 | 242,554 | 260,325 | 254,340 |
| Carpark collection | | 403,845 | 361,405 | - | - | 403,845 | 361,405 |
| Other income | 4 | 1,113,623 | 663,801 | - | - | 1,113,623 | 663,801 |
| | | 9,235,507 | 7,575,077 | 481 | 242,554 | 9,235,988 | 7,817,631 |
| Expenditure | | | | | | | |
| - Employee compensation | 5 | (22,492,946) | (21,021,615) | - | - | (22,492,946) | (21,021,615) |
| - Staff welfare and development | | (1,311,272) | (960,210) | - | - | (1,311,272) | (960,210) |
| - Recruitment expenses | | (43,987) | (154,296) | - | - | (43,987) | (154,296) |
| - Exhibition expenses | | (1,191,684) | (1,897,621) | - | - | (1,191,684) | (1,897,621) |
| - Art handling services | | (2,519,481) | (1,486,908) | - | - | (2,519,481) | (1,486,908) |
| - Supplies and materials | | (333,926) | (201,544) | - | - | (333,926) | (201,544) |
| - Programme expenses | | (5,260,047) | (4,523,569) | - | - | (5,260,047) | (4,523,569) |
| - Publication expenses | | (284,894) | (526,625) | - | - | (284,894) | (526,625) |
| - Consultancy and professional fees | | (888,938) | (410,351) | - | - | (888,938) | (410,351) |
| - Visitor experience expenses | | (4,131,188) | (3,898,546) | - | - | (4,131,188) | (3,898,546) |
| - Publicity and public relations | | (2,243,705) | (3,021,287) | - | - | (2,243,705) | (3,021,287) |
| - Repairs and maintenance | | (7,348,878) | (7,556,902) | - | - | (7,348,878) | (7,556,902) |
| - Utilities | | (2,646,914) | (2,495,112) | - | - | (2,646,914) | (2,495,112) |
| - Security services | | (2,143,954) | (2,168,228) | - | - | (2,143,954) | (2,168,228) |
| - IT expenses | | (4,457,766) | (4,081,052) | - | - | (4,457,766) | (4,081,052) |
| - Travel, transport, postages and communications | | (931,332) | (230,918) | - | - | (931,332) | (230,918) |
| - Other services and fees | | (2,410,108) | (5,314,489) | - | - | (2,410,108) | (5,314,489) |
| - Rental expenses | | (8,507,076) | (8,605,368) | - | - | (8,507,076) | (8,605,368) |
| - Depreciation of plant and equipment | 10 | (3,262,944) | (2,895,334) | - | - | (3,262,944) | (2,895,334) |
| - GST input tax | | (2,011,930) | (2,114,388) | - | - | (2,011,930) | (2,114,388) |
| - Others | | (440,852) | (433,433) | - | - | (440,852) | (433,433) |
| Total expenditure | | (74,863,822) | (73,997,796) | - | - | (74,863,822) | (73,997,796) |
| Fair value (loss)/gain on financial assets at fair value through profit or loss | 9 | (2,110,243) | (4,173,381) | (1,724,753) | 233,456 | (3,834,996) | (3,939,925) |
| (Deficit)/surplus before grants | | (67,738,558) | (70,596,100) | (1,724,272) | 476,010 | (69,462,830) | (70,120,090) |
| Grants | | | | | | | |
| - Deferred capital grants amortised | 16 | 1,117,755 | 751,979 | - | - | 1,117,755 | 751,979 |
| - Grants received from Government | 14 | 51,538,557 | 51,086,226 | - | - | 51,538,557 | 51,086,226 |
| - Grants received from others | 14 | 11,452,459 | 14,341,960 | - | - | 11,452,459 | 14,341,960 |
| | | 64,108,771 | 66,180,165 | - | - | 64,108,771 | 66,180,165 |
| Net (deficit)/surplus and total comprehensive income/(loss) | | (3,629,787) | (4,415,935) | (1,724,272) | 476,010 | (5,354,059) | 3,939,925 |

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

BALANCE SHEET

As at 31 March 2023

| | Note | 2023 \$ | 2022 \$ |
|---|------|-------------|-------------|
| ASSETS | | | |
| Current assets | | | |
| Cash and cash equivalents | 7 | 64,791,153 | 57,341,855 |
| Other receivables | 8 | 1,958,020 | 2,429,945 |
| Financial assets at fair value through profit or loss | 9 | 102,940,074 | 106,775,070 |
| | | 169,689,247 | 166,546,870 |
| Non-current assets | | | |
| Plant and equipment | 10 | 4,948,497 | 7,791,498 |
| Total assets | | 174,637,744 | 174,338,368 |
| LIABILITIES | | | |
| Current liabilities | | | |
| Other payables | 13 | 14,054,554 | 11,488,412 |
| Grants received in advance | 14 | 12,806,404 | 9,270,838 |
| Deferred donations | 15 | 22,317,486 | 22,137,015 |
| | | 49,178,444 | 42,896,265 |
| Non-current liabilities | | | |
| Deferred capital grants | 16 | 2,781,463 | 3,483,071 |
| Other payables | 13 | 600,901 | 528,037 |
| | | 3,382,364 | 4,011,108 |
| Total liabilities | | 52,560,808 | 46,907,373 |
| NET ASSETS | | 122,076,936 | 127,430,995 |
| FUNDS AND RESERVES | | | |
| Accumulated Surplus | | | |
| - General funds | | 106,460,558 | 110,090,345 |
| Endowment fund | 17 | 15,616,378 | 17,340,650 |
| TOTAL FUNDS AND RESERVES | | 122,076,936 | 127,430,995 |

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 2023

| | Accumulated surplus – General funds \$ | Endowment fund \$ | Total \$ |
|--|---|-------------------------|-------------|
| 2023 | | | |
| Beginning of financial year | 110,090,345 | 17,340,650 | 127,430,995 |
| Total comprehensive loss | (3,629,787) | (1,724,272) | (5,354,059) |
| End of financial year | 106,460,558 | 15,616,378 | 122,076,936 |
| 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 | 110,090,345 | 17,340,650 | 127,430,995 |

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

STATEMENT OF CASH FLOWS

For the financial year ended 31 March 2023

| Note | 2023 \$ | 2022 \$ |
|---|--------------|--------------|
| Cash flows from operating activities | | |
| Deficit before grants | (69,462,830) | (70,120,090) |
| - Depreciation of plant and equipment | 3,262,944 | 2,895,334 |
| - Loss on disposal of plant and equipment | - | 75,726 |
| - Donations income | (1,151,786) | (2,510,082) |
| - Interest income | (260,325) | (254,340) |
| - Fair value loss/(gain) on financial assets at fair value through profit or loss | 3,834,996 | 3,939,925 |
| | (63,777,001) | (65,973,527) |
| Changes in working capital: | | |
| - Other receivables | 471,926 | (108,937) |
| - Other payables | 2,639,006 | 2,723,341 |
| Net cash used in operating activities | (60,666,069) | (63,359,123) |
| Cash flows from investing activities | | |
| Interest received | 260,325 | 33,179 |
| Additions to plant and equipment | (419,943) | (2,159,825) |
| Net cash used in investing activities | (159,618) | (2,126,646) |
| Cash flows from financing activities | | |
| Grants received | 66,942,729 | 60,148,252 |
| Cash donations received | 1,332,256 | 3,256,053 |
| Net cash provided by financing activities | 68,274,985 | 63,404,305 |
| Net increase/(decrease) in cash and cash equivalents | 7,449,298 | (2,081,464) |
| Cash and cash equivalents at beginning of financial year | 57,341,855 | 59,423,319 |
| Cash and cash equivalents at end of financial year | 64,791,153 | 57,341,855 |

7

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

NOTES TO THE FINANCIAL STATEMENTS

For the financial year ended 31 March 2023

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 2022

On 1 April 2022, the Gallery adopted the new or amended FRS and Interpretations to FRS ("INT FRS") that are mandatory for application for the financial year. Changes to the Gallery's accounting policies have been made as required, in accordance with the transitional provisions in the respective FRS and INT FRS.

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

2. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

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. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

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 payments that are based on an index or rate, initially measured using the index or rate as at the commencement date.

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

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

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

▪ Short-term and low-value leases

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

2. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

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

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

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

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

(c) When the Gallery is the lessor – Subleases

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

When the sublease is assessed as a finance lease, the Gallery derecognises the right-of-use asset relating to the head lease that it transfers to the sublessee and recognises the net investment in the sublease within “Other receivables”. Any differences between the right-of-use asset derecognised and the net investment in sublease is are 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:

| | Useful lives |
|-------------------------------------|--------------|
| 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. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

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, the 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 the 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.

2. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(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 the 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. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

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 2023, the Gallery has 3 (2022: 3) members.

4. OTHER INCOME

| | 2023 \$ | 2022 \$ |
|---|------------------|----------------|
| Miscellaneous income from tenants | 611,046 | 253,323 |
| Government subsidies - wage credit scheme | - | 137,471 |
| Publication income | 76,962 | 67,808 |
| Others | 425,615 | 205,199 |
| | 1,113,623 | 663,801 |

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

| | 2023 \$ | 2022 \$ |
|---|-------------------|-------------------|
| Wages and salaries | 19,819,318 | 18,503,032 |
| Employer's contribution to Central Provident Fund | 2,673,628 | 2,518,583 |
| | 22,492,946 | 21,021,615 |

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

| | 2023 \$ | 2022 \$ |
|--------------------------|-------------------|-------------------|
| Cash and bank balances | 49,791,153 | 42,341,855 |
| Short-term bank deposits | 15,000,000 | 15,000,000 |
| | 64,791,153 | 57,341,855 |

Short-term bank deposits as at 31 March 2023 will mature on varying dates within 4 months (2022: 3 months) from the financial year end. The weighted average effective interest rate of these deposits for the Gallery at the balance sheet date was 1.43% (2022: 0.26%) per annum.

8. OTHER RECEIVABLES

| | 2023 \$ | 2022 \$ |
|----------------------------------|------------------|------------------|
| Current | | |
| Other receivables ⁽¹⁾ | 1,524,921 | 1,697,967 |
| Deposits | 73,100 | 73,290 |
| Prepayments | 359,999 | 658,688 |
| | 1,958,020 | 2,429,945 |

⁽¹⁾ Included in Other receivables is an amount of nil (2022: \$218,491) 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

| | 2023 \$ | 2022 \$ |
|--|--------------------|--------------------|
| <i>Designated at fair value on initial recognition</i> | | |
| - Fixed income funds | 74,517,782 | 75,574,408 |
| - Equity funds | 28,422,292 | 31,200,662 |
| | 102,940,074 | 106,775,070 |

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.

For the financial year ended 31 March 2023, the fair value loss on the financial assets at fair value was \$3,834,997 (2022: \$3,939,925).

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> |
|---------------------------------|------------------------------|------------------|-------------------------|-------------------------------|-------------------------------|--|--------------------------------|------------------------------------|--------------|
| | \$ | \$ | \$ | \$ | \$ | \$ | \$ | \$ | \$ |
| 2023 | | | | | | | | | |
| <i>Cost</i> | | | | | | | | | |
| Beginning of financial year | 571,243 | 3,222,901 | 60,602 | 2,723,762 | 17,670,302 | 835,602 | 911,546 | 187,165 | 26,183,122 |
| Additions | - | 387,679 | 6,090 | 4,000 | - | 22,174 | - | - | 419,943 |
| Disposals | - | - | (9,308) | - | - | - | - | - | (9,308) |
| End of financial year | 571,243 | 3,610,580 | 57,384 | 2,727,762 | 17,670,302 | 857,776 | 911,546 | 187,165 | 26,593,757 |
| <i>Accumulated depreciation</i> | | | | | | | | | |
| Beginning 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 |
| Depreciation charge | 61,029 | 675,944 | 3,700 | 64,558 | 2,208,789 | 105,753 | 113,943 | 29,228 | 3,262,944 |
| Disposals | - | - | (9,308) | - | - | - | - | - | (9,308) |
| End of financial year | 571,243 | 2,223,173 | 49,501 | 2,619,639 | 15,077,795 | 394,496 | 522,249 | 187,164 | 21,645,260 |
| Net book value | | | | | | | | | |
| End of financial year | - | 1,387,407 | 7,883 | 108,123 | 2,592,507 | 463,280 | 389,297 | - | 4,948,497 |
| 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 |

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 2025. Accordingly, no right-of-use asset or lease liability is recognised.

| | 2023 | 2022 |
|---|-----------|-----------|
| | \$ | \$ |
| (a) Lease expense not capitalised in lease liabilities | | |
| Lease expense – short-term leases | 334,277 | 362,027 |
| Lease expense – low-value leases | 1,560 | 1,780 |
| Lease under rental subvention | 8,507,076 | 8,605,368 |
| Total | 8,842,913 | 8,969,175 |
| (b) Total cash outflow for all the leases for the financial year ended 31 March 2023 was \$335,837 (2022: \$363,807). | | |

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 2023 was \$4,266,085 (2022: \$2,430,179), of which \$485,442 (2022: \$305,254) 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 \$25,268 (2022: \$335,141), of which rent waivers amounting to \$nil (2022: \$252,691) was reimbursed by MCCY. These amounts are included in Rental income in the Statement of Comprehensive Income for the financial year ended 31 March 2023.

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

| | 2023 | 2022 |
|----------------------------------|-----------|-----------|
| | \$ | \$ |
| Less than one year | 2,445,628 | 2,350,397 |
| One to two years | 1,293,804 | 2,371,050 |
| Two to three years | - | 1,265,064 |
| Total undiscounted lease payment | 3,739,432 | 5,986,511 |

13. OTHER PAYABLES

| | 2023 | 2022 |
|----------------------------|------------|------------|
| | \$ | \$ |
| Current | | |
| Other payables | 5,531,331 | 3,333,753 |
| Deposits from tenants | 388,451 | 161,887 |
| Advances received | 470,467 | 258,924 |
| Accrued operating expenses | 7,664,305 | 7,733,848 |
| | 14,054,554 | 11,488,412 |

Non-current

| | | |
|-----------------------|---------|---------|
| Deposits from tenants | 600,901 | 528,037 |
|-----------------------|---------|---------|

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

14. GRANTS RECEIVED IN ADVANCE

| | 2023 | 2022 |
|--|--------------|--------------|
| | \$ | \$ |
| Beginning of financial year | 9,270,838 | 28,605,101 |
| Additions | 66,942,729 | 58,464,032 |
| Transferred to deferred capital grants (Note 16) | (416,147) | (2,127,555) |
| Transferred to endowment fund (Note 17) | - | (10,000,000) |
| Transferred to income statement ⁽¹⁾ | (62,991,016) | (65,670,740) |
| End of financial year | 12,806,404 | 9,270,838 |

⁽¹⁾ Includes operating grant and rental subvention from MCCY amounting to \$43,031,481 and \$8,507,076 in 2023 (2022: \$42,480,858 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 \$11,452,459 (2022: \$14,341,960), which \$1,208,125 (2022: \$2,928,470) pertained to Jobs Support Scheme and Jobs Growth Incentive grant utilised during the financial year.

15. DEFERRED DONATIONS

| | 2023 | 2022 |
|---------------------------------|------------|-------------|
| | \$ | \$ |
| Beginning of financial year | 22,137,015 | 21,391,044 |
| Additions | 927,945 | 2,256,759 |
| Transferred to income statement | (747,474) | (1,510,788) |
| End of financial year | 22,317,486 | 22,137,015 |

16. DEFERRED CAPITAL GRANTS

| | 2023 \$ | 2022 \$ |
|--|-------------|------------|
| Beginning of financial year | 3,483,071 | 2,107,495 |
| Transferred from Government grants (Note 14) | 416,147 | 2,127,555 |
| Amortised to income statement | (1,117,755) | (751,979) |
| End of financial year | 2,781,463 | 3,483,071 |

17. ENDOWMENT FUND

| | 2023 \$ | 2022 \$ |
|--|-------------|------------|
| Beginning of financial year | 17,340,650 | 6,864,640 |
| Grants specified to fund the Gallery's endowment (Note 14) | - | 10,000,000 |
| Interest income | 481 | 242,554 |
| Fair value (loss)/gain on financial asset at fair value through profit or loss | (1,724,753) | 233,456 |
| End of financial year | 15,616,378 | 17,340,650 |

Represented by:

| | 2023 \$ | 2022 \$ |
|---|------------|------------|
| Current assets | | |
| Financial assets at fair value through profit or loss | 15,221,133 | 16,945,885 |
| Cash and cash equivalents | 395,245 | 394,765 |
| Total assets | 15,616,378 | 17,340,650 |

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.

In April 2022, the Gallery has fully refunded the amount of \$2,217,925 to MCCY upon the finalisation of 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.

| | 2023 \$ | 2022 \$ |
|----------------------------|------------|------------|
| Assets | | |
| Cash and cash equivalents | - | 2,217,925 |
| Liabilities | | |
| Grants received in advance | - | 2,217,925 |
| 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 \$739,354 (2022: \$2,069,665) in the current financial year.

20. RELATED PARTY TRANSACTIONS

(a) During the year, the Gallery received donations of \$10,750 (2022: \$20,500) from a director and key management personnel of the Gallery. The Gallery does not have other significant transactions with related parties during the year.

(b) Key management personnel compensation

Key management personnel of the Gallery are those persons having the authority and responsibility for planning, directing and controlling the activities of the Gallery. The Chief Executive Officer and senior management are considered key management personnel of the Gallery. Staff are not involved in setting their own remuneration..

Key management personnel compensation is as follows:

| | 2023 \$ | 2022 \$ |
|------------------------------|------------|------------|
| Short-term employee benefits | 3,574,784 | 3,224,188 |
| Post-employment benefits | 174,972 | 158,992 |
| | 3,749,756 | 3,383,180 |

Number of key managements who each receives remuneration exceeding \$100,000 by remuneration bands, excluding 12 (2022: 14) directors who do not receive remuneration from the Gallery, is as follows:

| | 2023 | 2022 |
|------------------------------|------|------|
| Above \$800,000 | 1 | - |
| \$700,000 to below \$800,000 | - | 1 |
| \$600,000 to below \$700,000 | - | - |
| \$500,000 to below \$600,000 | 1 | - |
| \$400,000 to below \$500,000 | - | 1 |
| \$300,000 to below \$400,000 | 2 | 1 |
| \$200,000 to below \$300,000 | 3 | 4 |
| \$100,000 to below \$200,000 | 6 | 5 |
| | 13 | 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% (2022: 4%) with all other variables including tax rate being held constant, the effects on deficit before grants would have varied by \$4,117,603 (2022: \$4,271,003) for the financial year ended 31 March 2023.

(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 2023 and 31 March 2022 are set out as follows:

| | 2023 \$ | 2022 \$ |
|------------------------|------------------|------------------|
| Current | 1,084,757 | 1,052,593 |
| Past due < 3 months | 347,830 | 441,410 |
| Past due 3 to 6 months | 75,719 | 60,582 |
| Past due over 6 months | 16,615 | 143,382 |
| | <u>1,524,921</u> | <u>1,697,967</u> |

Other receivables are substantially due from companies with good collection track records with the Gallery. Therefore, no significant credit loss is expected as at 31 March 2023.

Cash and cash equivalents are subject to immaterial credit loss as at 31 March 2023 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 2023 | | |
| Other payables | <u>13,445,333</u> | <u>600,901</u> |
| At 31 March 2022 | | |
| Other payables | <u>11,042,583</u> | <u>528,037</u> |

(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 | Level 3 |
|---|---------|-------------|---------|
| | \$ | \$ | \$ |
| 2023 | | | |
| Financial assets at fair value through profit or loss | - | 102,940,074 | - |
| 2022 | | | |
| Financial assets at fair value through profit or loss | - | 106,775,070 | - |

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:

| | 2023 | 2022 |
|---|-------------|-------------|
| | \$ | \$ |
| Financial assets at fair value through profit or loss | 102,940,074 | 106,775,070 |
| Financial assets at amortised cost | 66,389,174 | 59,113,112 |
| Financial liabilities at amortised cost | 14,046,234 | 11,570,620 |

22. NEW OR REVISED ACCOUNTING STANDARDS AND INTERPRETATIONS

Certain new accounting standards and interpretations have been published that are not mandatory for 31 March 2023 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 17 July 2023.

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BIOGRAPHIES OF DIRECTORS

Mr Ho Hak Ean Peter

Chairman, National Gallery Singapore

Senior Advisor, Centre for Strategic Futures

Senior Fellow, Civil Service College

Appointed to the board on: 1 October 2020

Appointed as Chairman on: 1 July 2021

Ho is the Senior Advisor to the Centre for Strategic Futures and a Senior Fellow in the Civil Service College. He is Chairman of the Urban Redevelopment Authority of Singapore (URA), the Social Science Research Council (SSRC), the Campus for Research Excellence and Technological Enterprise (CREATE) Governing Council, the Office for Space Technology & Industry (OSTIn) Board and the Precision Health Research, Singapore (PRECISE) Board Oversight Committee. He is a board member of the National Research Foundation (NRF) and the Lee Kuan Yew School of Public Policy (LKYSPP), and a member of the Board of Governors of the S. Rajaratnam School of International Studies (RSIS).

When he retired from the Singapore Administrative Service in 2010 after a career in the Public Service that spanned more than 34 years, he was Head, Civil Service, concurrent with his other appointments as 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.

Ms Chang Hwee Nee

Chief Executive Officer, National Heritage Board

Appointed to the board on: 1 July 2017

Chang is the Chief Executive Officer 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 Limited.

Ms Chong Siak Ching

Chief Executive Officer, National Gallery Singapore

Head, Visual Arts Cluster

Appointed to the board on: 15 October 2012

Chong has been the Chief Executive Officer of National Gallery Singapore and Head of the Visual Arts Cluster (VAC) Singapore since April 2013. Prior to this, Chong was the President and CEO of Ascendas from 2001 to 2013. She was recognized as Outstanding CEO of the Year at the Singapore Business Awards 2009 for her leadership and dynamism in establishing Ascendas as Asia's leading provider of business space. Chong was previously Assistant Chief Executive Officer and then Deputy Chief Executive Officer of JTC Corporation from 1999 to 2001. She was also the Deputy Chairman of SPRING Singapore from 2008 to 2014.

Chong is a member of the University of the Arts Singapore (UAS) Limited Board of Trustees and Yale-NUS College Governing Board. She is the Chairperson of the Yong Siew Toh Conservatory of Music (YST) Governing Board, National University of Singapore, and a board member of various not-for-profit organisations including Singapore Tyler Print Institute and Singapore Art Museum. She is also a board member of Mandai Park Holdings Private Limited.

Chong is currently Singapore's Non-Resident Ambassador to the Republic of Chile.

Mrs Rosa Daniel

Dean of the Culture Academy, Ministry of Culture,

Community and Youth

Appointed to the board on: 1 March 2013

Daniel is the Dean of the Culture Academy in the Ministry of Culture, Community and Youth (MCCY). She serves on the boards of the Esplanade Theatre and Institute of South Asian Studies. She chairs the Advisory Board for the College of Humanities, Arts and Social Sciences at Nanyang Technological University. In July 2022, she was appointed Singapore's Ambassador to the United Nations Education, Science and Cultural Organisation (UNESCO).

Prior to her appointments in the culture sector, Daniel served as Deputy Secretary (Culture) from 2012 to 2021 in MCCY, Chief Executive of the National Heritage Board from 2013 to 2017 and Chief Executive of the National Arts Council from 2017 to February 2023.

Daniel previously held positions as Deputy Secretary in the Ministry of the Environment and Water Resources, Head of Strategic Policy Office in the Public Service Division and Director overseeing the Institute of Policy Development within the Civil Service College. Her other postings within the Civil Service included stints with the Ministry of Trade and Industry, the Ministry of Education, the Ministry of Finance, and the Ministry of Manpower. She was also the Head of an international network of Contact Singapore offices from 1999 to 2001.

Daniel was awarded Singapore government scholarships for undergraduate and postgraduate studies at Oxford University (UK) and Harvard University (US) in politics, philosophy, economics, and business administration. She holds a professional certification in management accounting from the Singapore Institute of Management. She was awarded a Lien Fellowship by Nanyang Technological University in 2011 to undertake a year-long research project in China. She was conferred the Public Administration Medal (Silver) in 2007 and the Public Administration Medal (Gold) in 2019 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.

Mr Goh Kok Huat

Chairman, P3 Parks Group Sarl

Appointed to the board on: 1 July 2019

Goh is the Chairman of P3 Parks Group Sarl and an advisor at Capitaland Financial Limited. Previously, Goh was the Chief Operating Officer and an advisor at GIC Private Limited.

Goh was previously 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.

Prior to that, Goh held various roles such as Business Development Manager and Chief Executive Officer, Information Technology Park, India at JTC Corporation.

Datuk Maimoonah Hussain

Director, Ekuiti Nasional Berhad

Appointed to the board on: 1 July 2021

Maimoonah is a board member of Ekuiti Nasional Berhad and A5-DB Operations (M) Berhad, the Malaysian digital bank of Grab Holdings. She has built her career in investment banking in three organisations: Morgan Grenfell Asia Limited, Standard Chartered Bank and Affin Banking Group. She has over 40 years' experience specialising 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 Chief Executive Officer/Senior Executive (Overseas) Award in the Singapore Business Awards in 2014. In 2019, World HRD Congress named her Asian Chief Executive Officer of the Year and Malaysian Chief Executive Officer with HR Orientation.

BIOGRAPHIES OF DIRECTORS

Ms Shareen Khattar

Board Member, National Gallery Singapore
Appointed to the board on: 1 July 2017

Khattar is a Director of Global Art Capital Private Limited (Singapore) and consultant of Both Hands Limited. She is involved in Cromwell Place—a London-based membership organisation and work-share space for art institutions and businesses. She is a member of the Tate Museum's Asia Pacific Acquisitions Committee since 2014, the Hayward Gallery Commissioning Committee since 2018 and the Singapore Art Museum's Acquisition Committee since 2022.

In 1993, Khattar started as an Assistant Curator at the National Museum of Singapore before joining her family office as Executive Director of Khattar Holdings, where her role included managing real estate development projects and private equity investments. In 1999, Khattar founded and managed a food and beverage business, Marmalade Group Private Limited as Chief Executive Officer. In 2013, Khattar founded Platform Projects, a non-profit contemporary art organisation.

Her previous board appointments include United World College of South East Asia, Singapore Repertory Theatre and Mercy Relief Singapore. Her investments include Lightroom, a new immersive digital art space in London that opened in February 2023 with its inaugural David Hockney show.

Khattar read Philosophy and History of Art at St John's College, Cambridge University and completed a Post Graduate Diploma in the History of Art at the Courtauld Institute of Art in 2017. Together with her husband Rolf Harrison, Khattar set up the Khattar Harrison scholarship at St John's College, Cambridge University, and has provided funding for young women with an interest in interdisciplinary study since 2018.

Dr Lee Tung Jean

Deputy Secretary (Culture and Sports),
Ministry of Culture, Community and Youth
Appointed to the board on: 28 February 2022

Lee is the Deputy Secretary (Culture and Sports) of the 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 served on the Boards of the National Council of Social Service, Casino Regulatory Authority and Singapore LNG Private Limited, 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 measures to enhance Singapore's energy objectives with regards to price competitiveness, energy security and environmental sustainability.

Mr Panote Sirivadhanabhakdi

Group Chief Executive Officer and Executive Non-Independent Director, Frasers Property Limited
Appointed to the board on: 1 July 2021

Sirivadhanabhakdi assumed his role as Group Chief Executive Officer of Frasers Property Limited in 2016. He is responsible for the Group's growth by building its foundation for long-term resilience, strengthening its business platforms and delivering sustainable returns for the business. He was recognised by Influential Brands as Asia's Top Chief Executive Officer in 2022. Since 8 March 2013, he has served on the Board of Directors for Frasers Property. He 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.

Sirivadhanabhakdi is a board member of several listed companies, including Thai Beverage Public Company Limited, Frasers Property (Thailand) Public Company Limited and Univentures Public Company Limited. He is also on the Board of Trustees for Singapore Management University.

Mrs Doris Sohmen-Pao

Chief Executive Officer, Human Capital Leadership Institute
Appointed to the board on: 1 July 2019

Sohmen-Pao is the Chief Executive Officer of the Human Capital Leadership Institute (HCLI). She also serves on the board of the Institute of HR Professionals and is a member of the Advisory Board of College of Science, Nanyang Technological University. In addition, she is an EXCO member of the International Women's Forum Singapore, and a member of the HR Committee of the National Volunteer and Philanthropy Council (NVPC) and the Singapore Symphonia Orchestra.

Sohmen-Pao has experience working on the boards of several educational institutions including Princeton University, United World College of South East Asia, Yong Siew Toh Conservatory and INSEAD Advisory Committee of Southeast Asia.

Professor Tan Chorh Chuan

Chief Health Scientist and Executive Director, Office for Healthcare Transformation, Ministry of Health, Singapore
Appointed to the board on: 1 January 2019

Tan holds concurrent appointments as the first Chief Health Scientist at the Ministry of Health (MOH) and the Executive Director of the Ministry of Health Office for Healthcare Transformation (MOHT). Before joining MOHT, Tan served as President of the National University of Singapore (NUS) from 2008 to 2017. Prior to that, he served as the NUS's Provost and Deputy President between 2004 and 2007, and then as Senior Deputy President before assuming the appointment of President. 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.

In 2022, Tan was conferred the Distinguished Service Order. His other awards include the Public Service Star in 2003 for outstanding contributions to overcoming SARS in Singapore, the Public Administration Gold Medal in 2004 for his work as Director of Medical Services, MOH, 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.

Mr Whang Shang Ying

Executive Chairman, Lam Soon Group
Appointed to the board on: 1 July 2018

Whang is the Executive Chairman of Lam Soon Group. He 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 Drew & Napier in 1994 to join Lam Soon Group.

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

Mr Danny Yong

Founder, Co-Chief Executive Officer &
Co-Chief Investment Officer, Dymon Asia Capital
Appointed to the board on: 1 July 2021

Yong is the Founder, Co-Chief Executive Officer and Co-Chief Investment Officer (Co-CIO) of Dymon Asia Capital. He is Co-CIO of the firm's flagship Multi-Strategy Investment Fund (MSIF) and sits on the investment committee of Dymon Asia Private Equity. Before founding Dymon Asia in 2008, Yong was a founding partner and CIO of Abax Global Capital, a hedge fund based in Hong Kong. Previously a Managing Director at Citadel Investment Asia, Yong established and ran the Asia Macro trading business from 2005 to 2007.

Prior to Citadel, he was the Head of Trading for South East Asian FX and Derivatives at Goldman Sachs, where he spent almost six years in its Hong Kong and Tokyo offices. Yong started his trading career at JP Morgan in 1997 as a FX currency and interest rate derivatives trader. He is currently the Chairman of The Majority Trust, a philanthropic organisation that works with donors and charities to build a thriving and sustainable community for all in Singapore.

BIOGRAPHIES OF EXECUTIVE MANAGEMENT COMMITTEE

In service as of 31 March 2023

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 recognised 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.

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. Previous appointments include Programme Director (Special Projects) at the Singapore Economic Development Board where he oversaw the development of the Gillman Barracks art district and Director of the Institute of Contemporary Arts Singapore. 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 Museum of Contemporary Art Antwerp (MuHKA) in Belgium and the International Advisory Board of the Mori Art Museum, Tokyo, Japan.

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, Innovation & Technology, 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.

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 also oversees the portfolios of Audience Engagement, Community & Access, Learning & Outreach and Museum Planning & Research at the Gallery. She joined the Gallery in 2009 and has over 20 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 (MAELab) Art-Science Council, LASALLE College of the Arts Industry Advisory Group, and the Nanyang Academy of Fine Arts (NAFA) Curriculum Development Advisory Committee.

Michelle Goh has been the Chief People Officer and Director of International Partnerships at National Gallery Singapore since November 2021. 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.

Susie Wong is the Chief Marketing & Experience Officer; she joined the Gallery in October 2022. She heads up a newly formed function – Audience Experience Management (AXM). This includes Visitor Experience (front of house), Integrated Marketing & Communications, Creative and Digital Eco-system sub teams. A key remit is to implement a New Marketing Model to convert awareness to consumption of varied Gallery offerings through data driven audience segmentation and moving towards mass personalization at scale. Integral to this is the creation of a frictionless online to offline visitor experience. Prior to joining the Gallery, Susie was a business leader with more than 2 decades of multi markets experience in private and public sectors, with a bias in Business-to-Business technology marketing.

Ho Kee Sin joined National Gallery Singapore in 2016 after a career in various commercial sectors. In April 2018, he was appointed 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. He also led the National Gallery Singapore's Facilities Management & Operations Support Team which received the Covid-19 Resilience Medal awarded by the Government of Singapore.

Horikawa Lisa has been the Director of Curatorial & Collections at National Gallery Singapore since July 2021. 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.

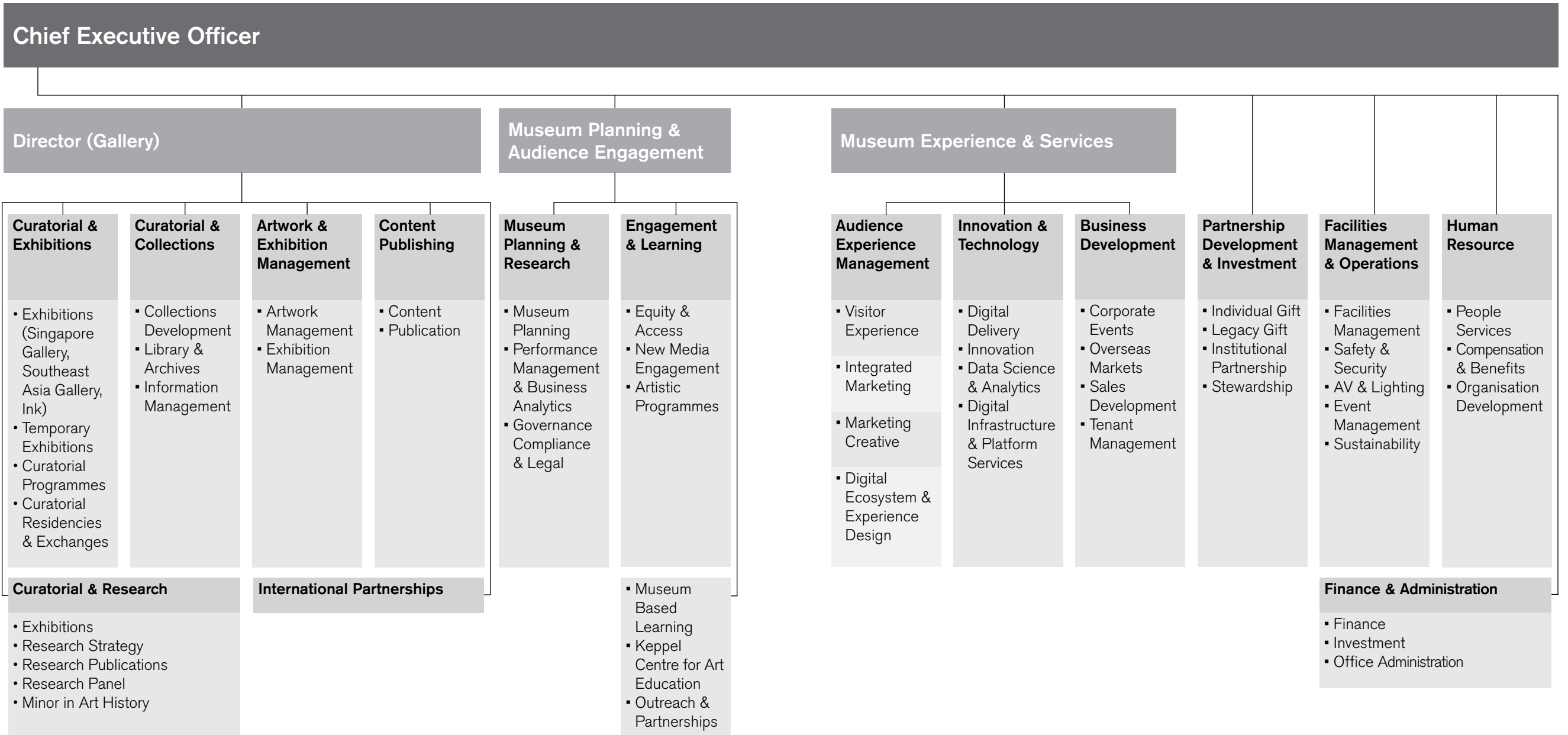
Kevin Lim joined National Gallery Singapore in April 2010 and was appointed Director for Innovation & Technology since January 2023. His latest role combines the experience he's had since joining the art institution which entails Visitor Experience, Corporate Planning, and Museum Innovation. For his Innovation & Technology appointment, the group is aimed at developing better ways for visitors as well as staff to experience the Gallery, through design thinking, optimised business processes, and cutting-edge technology. Under his care, the enabling teams include a) Y-Lab which operates the Gallery's startup accelerator, b) CoLabX which develops proof of concepts for viable in-house innovations, c) DigitalDelivery which looks at scaling tech solutions resiliently and sustainably, d) DataAnalytics which develops business insights for improved operational performance, and e) InfraOps which includes strategic and operational aspects of cybersecurity and technical infrastructure of the Gallery. Kevin Lim graduated with a doctorate in Communication theory from the State University at Buffalo, New York and his work has revolved around the reflexive architecture of society and online social networks.

Jason Ong has been the Director of Partnership Development at National Gallery Singapore since October 2022. He leads a team to champion philanthropy and fundraising through cultivating donations from corporations, foundations, and patrons. He joined the Gallery in October 2021 with close to twenty years of work experience in communications, industry development and international marketing. He has spent over 10 years developing Singapore's arts sector. Previous roles include Deputy Director (Arts) at Singapore Tourism Board where he catalysed the Singapore Art Week and spearheaded the launch of S.E.A. Focus at STPI – Creative Workshop & Gallery.

Ong Zhen Min has been the Director of Content Publications at National Gallery Singapore since November 2022. She joined the Gallery in 2006 as an assistant curator and later headed Artwork & Exhibition Management division from July 2016 to October 2022 where she oversaw the operational aspects of exhibition-making, including exhibition project coordination, collection management, exhibition design and fabrication, artwork logistics and conservation. She currently leads the Content Publications division that is responsible for the copyediting, translation, production and distribution of museum publications. The team also supports the development of content across all Gallery platforms, including multimedia audio guides, exhibition and marketing collaterals, education material and knowledge portal.

Elvin Wong has been the Director of Finance and Administration at National Gallery Singapore since January 2022. With two decades of experience in finance, accounting, and digital transformation, he has worked with leading consumer goods companies and prestigious educational institutions across Singapore, China, and Malaysia. He is a proud member of the Association of Chartered Certified Accountants Singapore. He 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



*Dual Role

****Dual role in SAM**

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

| Designation | Members |
|-------------------|---|
| Steve Lee (Chair) | Chief Security Officer (Physical & Digital), SP Group |
| Eddie Chau | Co-Founding Partner, TNF Ventures |
| Lee Han Boon | Director, Enterprise Division (Connectivity), Exploit Technologies Pte Ltd (ETPL) Agency for Science, Technology and Research (A*STAR) |
| Teo Lay Lim | CEO, SPH Media Group |
| Ho Tzu Nyen | Artist & Filmmaker |
| Eugene Soh | Founder, Dude Studios LLP |
| Damien Kopp | Director, Products & Platform, NCS |

Appointment term: 1 July 2015 – 28 December 2022

| Designation | Members |
|----------------|--|
| Jacqueline Poh | Managing Director of EDB, Economic Development Board |

Appointment term: 1 July 2015 – 13 March 2023

| Designation | Members |
|-------------|---|
| Martin Geh | Entrepreneur in Residence, LemmaTree Ventures |

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

| Designation | Members |
|--------------------------|--|
| 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 |

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 2022 – 30 June 2024

| Designation | Members |
|------------------------------|--|
| Mrs Doris Sohmen-Pao (Chair) | Chief Executive Officer, Human Capital Leadership Institute |
| Mr Clifford Chua | Academy Principal for Singapore Teachers' Academy for the Arts (STAR) |
| Dr Jacqueline Chung | Academic Director, Anglican Preschool Services |
| Ms Nur Hidayah | Dean, Faculty of Design with LASALLE College of the Arts |
| Ms Kuik Shiao-Yin | Executive Director, Common Ground Civic Centre |
| Ms Clara Lim-Tan | Director, Arts Education Branch, MOE |
| Ms. Aprina Murwanti | Senior Lecturer, Visual Art Education, Universitas Negeri Jakarta |
| Ms. Audrey Phng | Founding Member, Art Outreach Singapore & Managing Director, Asian Art Options |
| Professor Tan Oon Seng | Centre Director, Centre for Research in Child Development |
| Ms. Tan Zi Xi | Artist/ Adjunct Lecturer at NAFA (Design & Media for Illustration and Animation) |

RESEARCH ADVISORY 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 December 2021 – 30 June 2024

| Designation | Members |
|----------------------|--|
| TK Sabapathy (Chair) | Adjunct Associate Professor, National University of Singapore |
| Ahmad Mashadi | Head, NUS Museum |
| Kwa Chong Guan | Adjunct Associate Professor, National University of Singapore |
| Peter Schoppert | Director, NUS Press |
| Priya Maholay-Jaradi | Senior Lecturer and Programme Convenor, National University of Singapore |
| Pamela Corey | Faculty Member, Fulbright University Vietnam |
| Apinan Poshyananda | Chief Executive and Artistic Director, Bangkok Art Biennale |

NEW ACQUISITIONS

PURCHASES

Don McCullin
Battle for the City of Hue. US Marine inside civilian house
1968, printed 2019
Gelatin silver print
52 × 35 cm
2022-00084

US Marine hurling a Grenade Seconds before being Shot through the Left Hand, Hue
1968, printed 2019
Gelatin silver print
34.5 × 51.5 cm
2022-00085

Darren Soh
Workers Party Rally, Yishun Stadium, 1st May 2011
2011
Sihl 3315, Creative Smooth Paper
19 mil Matte
137.5 × 200 cm
2022-00086

People's Action Party Rally, Boat Quay and Woodlands Stadium, 3rd May 2011
2011
Sihl 3315, Creative Smooth Paper
19 mil Matte
137.5 × 200 cm
2022-00087

Workers Party Rally, near Hougang MRT Station, 28th April 2011
2011
Sihl 3315, Creative Smooth Paper
19 mil Matte
137.5 × 200 cm
2022-00088

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

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

Ismail Hashim
Bahagian Dapur, Siang Malam, Luar Dalam (Bhg. 1) (Kitchen Corner or How a Housewife Makes Do, Pt. 1)
1992
Hand-tinted gelatin silver print
48.8 × 48.4 cm
2022-00091

Bahagian Dapur, Siang Malam, Luar Dalam (Bhg. 2) (Kitchen Corner or How a Housewife Makes Do, Pt. 2)
1992
Hand-tinted gelatin silver print
48.8 × 48.4 cm
2022-00092

Dan frem cermin dibuat oleh banduan Penjara P. Pinang (And the frame for the mirror was made by inmates of Penang Prison)
1992
Hand-tinted gelatin silver print
48 × 34 cm
2022-00093

Teringatkan Joget Moden... rasa sayu (Remembering 'Joget Modern'... I am forlorn)
2008/2010
Hand-tinted toned gelatin silver print
33 × 49 cm
2022-00094

Penunggu-penunggu Surat Sepanjang Jalan Bagan Serai (Post Boxes Along Bagan Serai Road)
1993
Hand-tinted toned gelatin silver print
65 × 96 cm
2022-00095

Tempat Duduk Basikal-basikal Buruh Pelabuhan Pulau Pinang (Seats of Bicycles of Penang Port Labourers)
1993
Hand-tinted toned gelatin silver print
65 × 96 cm
2022-00096

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

Ly Daravuth
The Messengers II
2000/2021
Digital prints on paper, 30 parts
42 × 29.7 cm
2022-00098

Dinh Q. Le
Crossing the Farther Shore
2014
Found photographs, cotton thread, linen tape, steel rods (7 structures)
(1) 274 × 199 × 149 cm;
(2) 300 × 195 × 120 cm;
(3) 236 × 200 × 149 cm;
(4) 234 × 200 × 120 cm;
(5) 190 × 200 × 119 cm;
(6) 157 × 200 × 150 cm;
(7) 142 × 198 × 119 cm
2022-00349

Tang Da Wu
Self-portrait with Goat
2009
Ink on paper
109 × 79 cm
2022-00357

Dinner, KL
2006
Ink on paper
109 × 79 cm
2022-00358

Under a banana leaf, I can be myself
2006
Ink on paper
109 × 79 cm
2022-00359

Kill All Artists
2009
Ink on paper
109 × 79 cm
2022-00576

The Performance Artist
2009
Ink on paper
109 × 79 cm
2022-00577

Me and My Goose
2005
Ink on paper
109 × 79 cm
2022-00578

Cloud of '68
1972
Bricks, steel wire
240 × 240 × 90 cm
2022-00579

Good Rubbish
1973
Wire mesh, rubbish, rope
600 × 30 × 30 cm
2022-00580

Mother
2005
Ink on paper
109 × 79 cm
2022-00581

救 (Save)
2009
Ink on paper
100 × 71 cm
2022-00582

流水 (Running Water)
2009
Ink on paper
100 × 71 cm
2022-00583

Rubens, Roger van der Weyden
2009
Ink on paper
100 × 71 cm
2022-00584

Jaafar Latiff
Title Unknown
Undated
Fabric dye and acrylic on canvas
88.3 × 88 cm
2022-00360

Vision 5/86
1985
Acrylic on canvas
109 × 109 cm
2022-00361

Vision 7/86
1986
Acrylic on canvas
109 × 109 cm
2022-00362

Pun Ky Studios
Not titled (studio photograph of two men)
1870s
Albumen print
10 × 6 cm
2022-00429

Not titled (studio photograph of two women)
1870s
Albumen print
10 × 6 cm
2022-00430

Not titled
1870s
Albumen print
6 × 10 cm
2022-00431

Not titled
1870s
Albumen print
6 × 10 cm
2022-00432

Not titled (studio photograph of a man)
1870s
Albumen print
10 × 6 cm
2022-00433

Not titled (studio photograph of a woman)
1870s
Albumen print
10 × 6 cm
2022-00434

Not titled (studio photograph of a man and a young girl)
1870s
Albumen print
10 × 6 cm
2022-00435

Not titled (Vietnamese leopard)
1870s
Albumen print
6 × 10 cm
2022-00436

Not titled (Governor's Palace, Saigon)
1870s
Albumen print
10 × 6 cm
2022-00437

Francis Chit
Royal ladies in Scottish dress
c.1861
Photograph, albumen print
5.4 × 7.2 cm
2022-00438

Robert Lenz
Postman with Siamese Woman and Children
c.1890s
Silver gelatin print
10.2 × 14.8 cm
2022-00439

Isidore van Kinsbergen
Joueuse de carillon
1865
Albumen print
20.5 × 16.5 cm
2022-00440

Eng Tow
Saffron
2014
Acrylic on woven cloth relief
120 × 234 cm
2022-00499

Tapestry of Time
1992
Chinese ink, collage, and acrylic on artist's backing cloth
104 × 15 cm
2022-00500

A Moonlit Evening Out at Sea
Handcast in 1986 and painted in 2011
Acrylic and lustres on two-ply handcast paper (Cotton and linen)
88 × 186 cm
2022-00501

Tread Quietly Through the Rainforest
1992
Acrylic on dye infused cast paperwork
75 × 182 cm
2022-00502

A pair of maquettes for Grains of Thought
2015
Acrylic and lustres on carbon fibre forms
100 × 40 cm each
2022-00503

Mohammad Din Mohammad
Alif
1993
Driftwood, rattan coils
132 × 57 × 45 cm
2022-00504

Pyramid of Soul: Celebrating Alif
2001
Pen on paper
38 × 58 cm
2022-00890

Pyramid of Soul: Celebrating Alif, 20th century Javanese wooden chest and wooden crate
c.1990
20th Century Javanese wooden chest mounted with wayang kulit and treated with acrylic.
Placed atop a wooden crate
Dimensions variable
2022-00891

Pyramid of Soul: Celebrating Alif, Six wayang kulit: Aswatama, Matswapati, Durna, Karna, Setyaki, Bagong mounted on carved wooden bases
20th century
Leather wayang kulit, mounted on wooden Javanese base boxes
Dimensions variable
2022-00892

Soul Searching Vehicle
1994
Wayang golek heads, gamelan bronze gongs, fragments of teak wood stand from gamelan gong stand with flower and leaf patterns, horse tail, ram skull, coconut, horseshoes and repurposed tin cylinders
Dimensions variable
2022-00894

Deer Lam
2001
Pulley wheel, wooden lampshade, driftwood, horsehair, rusa deer skull, petrified seeds
Dimensions Variable
2022-00895

Dragon Journey
2001
Industrial ceramic rings and rubber washers, crab claws, coconut shells, goat horn and skull, antler from a Malaysian Sambar deer, leather cord, cork, green hailstones from the artist's ring
Dimensions variable
2022-00896

I GAK Murniasih
Murni lagi terlena (Murni sleeping / when I was soundly asleep)
1999
Acrylic on canvas
85 × 60 cm
2022-00505

Sopheap Pich
Raft
2009
Bamboo, rattan, wood, wire, and metal bolts
450 × 226 × 132 cm
2022-00539

Svay Ken
Record Player
2006
Oil on canvas
83 × 102 cm
2022-00506

Public Hearing After Khmer Rouge 1979
1999
Oil on canvas
60 × 79 cm
2022-00507

Woven Basket
2007
Oil on canvas
59 × 50 cm
2022-00508

Chang Sae-tang aka Tang Chang
Untitled
1975
Oil on canvas
2022-00543

Untitled
1963
Oil on canvas with impasto medium
92.5 × 199 cm
2022-00544

Chua Soo Bin
Wu Guanzhong Photography Series
吴冠中写真系列
1988–2009
Inkjet print on Epson art paper
Paper edition 5/8, 30 pieces
42 × 30 cm
2022-00545 to 2022-00574

Lee Man Fong
Untitled (Japanese Soldiers in Jakarta)
1946
Ink and gouache on Masonite board
57 × 65.8 cm
2022-00616

Teo Eng Seng
Tribute to John Lennon
1980
Paperdye sculp and wool on canvas on plywood board
180 × 122 cm
2022-00918

Birds Nesting on my Balcony I
1980
Paperdye sculp on canvas
79 × 268 cm
2022-00919

Hibiscus Outrage
1982
Paperdye sculp (with wire
frame support)
107.5 × 107.5 × 50 cm
2022-00920

D-Cell 1
1987
Plaster of Paris, silver paint
38 × 35 × 7 cm
2022-00921

D-Cell 2
1987
Plaster of Paris, silver paint
32 × 20 × 5 cm
2022-00922

D-Cell 3 – Confinement
1987
Plaster of Paris, silver paint
21 × 17 × 19 cm
2022-00923

*Ah Wah and Ah Kiat:
Crossing Borders*
2001
Glass reinforced concrete
2 Sizes: 33.5 × 15 × 33 cm,
31 × 10.5 × 32 cm
2022-00924

Araya Rasdjarmrearnsook
Die Geburt
1989
Intaglio print on paper
53 × 83 cm
2022-00907

Die Frau am Meer
1989
Intaglio print on paper
69 × 78 cm
2022-00908

Frau
1990
Intaglio print on paper
49 × 50 cm
2022-00909

An die Sterne schauen
1990
Intaglio print on paper
80 × 53 cm
2022-00910

The Lovers
1993
Metal chairs, plaster busts, metal
stands, rubber sheets with handwritten
text in white wax pencil
Dimensions variable
2022-00911

Buang (Trap)
1995
Wood, stone, photo etchings in a metal
structure, rope, soil, dried twigs
Dimensions variable
2022-00912

Dinner with Cancer II
1994, reconstructed 2021
Metal bed, white power
Dimensions variable
2022-00913

*Reading Inaow for Female Corpse
(Lament Series)*
1997
Single channel video with sound
6 mins 56 seconds
2022-00914

Abdulmari Imao
Sarimanok
1975
Acrylic on canvas
59.6 × 59.6 cm
2022-00926

Artist Unknown
*A pair of Cambodian preah bot
scroll paintings*
c. 1900
Tempera on canvas
199 × 81 cm, 201 × 79 cm
2022-00618

Rodolfo Paras-Perez
Conversation in Space
1961
16mm reversal film transferred
to digital file
2 mins 16 seconds
2022-00925

A.D. Pirous
Tulisan Merah
2014
Marble paste and acrylic on canvas
107 × 82 cm
2022-00927

Batu Aceh II
1992
Marble paste, gold leaf and acrylic
paint on canvas
45 × 45 cm
2022-00928

Ya Rabbi Dengarkanlah Kami IV
Handcast in 1986 and painted in 2011
Marble paste, gold leaf and acrylic
paint on canvas
196 × 150 cm
2022-00929

Wajah III
1992
Print on paper
Edition 2/15
53 × 42 cm
2022-00930

Surat Ikhlas
2015
Print on paper
Edition 6/10
40 × 50 cm
2022-00931

Dinding Kelabu
2015
Silkscreen print on paper
Edition 35/49
61 × 51 cm
2022-00932

Subuh / DOA VIII
2015
Silkscreen print on paper
Edition 3/70
70 × 50 cm
2022-00933

Doa IX / Tawakal
2015
Silkscreen print on paper
Edition 15/75
85 × 55 cm
2022-00934

*Doa XII / Penghormatan Kepada
Tanah Abee*
2015
Silkscreen print on paper
Edition 5/95
84 × 56 cm
2022-00935

Surat Isra II: Penghormatan Kepada
2015
Silkscreen print on paper
Artist's proof edition
82 × 56 cm
2022-00936

Faal I
2015
Silkscreen print on paper
Edition 4/40
60 × 45 cm
2022-00937

Hendra Gunawan
Street Performer, Topeng Monyet
1948
Oil on board
62.5 × 71.5 cm
2023-00510

Suriani Suratman
Third Shift
2017
Buff raku, orange and white Jalan
Bahar clay slip, eucalyptus wood
ash glaze
11.5 × 23.5 × 22 cm
2023-00145

Ukur Baju di Badan Sendiri
2022
Buff raku, Shino, and eucalyptus wood
ash glazes
28 × 21.5 × 14.3 cm
2023-00146

Arahmaiani
*I LOVE YOU (After Joseph Beuys
Social Sculpture)*
2009–2018
Cotton cloth and plastic foam balls
95 × 500 cm
2023-00147

Lambert & Co. G.R
*Singapore and Southeast Asia
Album of Photographs, c. 1880s
to early 1900s*
Late 19th century
Albumen prints, gelatin silver prints
and real picture postcards
31.5 × 37 cm
(accession number pending)

Piet Ouborg
The Head of a Javanese Woman
1921
Oil on panel
22 × 25.5 cm
(accession number pending)

Artist Unknown
A Javanese Lady
1942
Pastel on board
28.5 × 37 cm
(accession number pending)

S. Chandrasekaran
Shasti
1993
Oil on canvas
212 × 120 cm
2023-00110

Yee I-Lann
Tikar-A-Gagah
2019
Pandanus weave and commercial
chemical dye; split bamboo weave and
black natural dye; stitched together
with bamboo weave
2023-00109

DONATIONS

Choy Weng Yang
Colour Exploration (Study for Horizontal Series)
c.1974–1976
Oil on canvas, triptych
50.7 × 121.5 cm
2022-00575
Gift of Hsieh Fu Hua

Auriel Shearer
Surprise Packet
1974
Woodblock on paper
35 × 40 cm
2022-00462
Gift of the Mr and Mrs Lee Kip Lee Collection

Chang Sae-tang aka Tang Chang
White on White [No. 6]
1966
Oil on canvas with impasto medium
80.7 × 93 cm
2022-00511
Gift of Thip Sae-tang

White on White [No. 2]
1966
Oil on canvas with impasto medium
99 × 115 cm
2022-00512
Gift of Thip Sae-tang

White on White [No. 3]
1966
Oil on canvas with impasto medium
99.1 × 115 cm
2022-00513
Gift of Thip Sae-tang

Chua Mia Tee
Pagoda Street, Chinatown
1980
Oil on canvas
90.5 × 60 cm
2022-00510
Gift of Rosemary and Benny Oh

David Medalla
Kumbum Banners
1972
Newspaper clippings and ink on mounting boards (total of 28 placards)
Various Dimensions
2023-00182
Gift of David Medalla and Adam Nankervis, in gratitude for the support and friendship of Kim and Lito Camacho

Eng Tow
Three Ambiguous Forms
1985
Mactan stone inlay with wood core
Approx. 100 × 30 cm each
2022-00493
Gift of Eng Tow

Jaafar Latiff
Metamorphosis C1/92
1992
Digital print on paper
37.2 × 52.5 cm
2022-00131
Gift of Family of Jaafar Bin Abdul Latiff

Metamorphosis C4/92
1992
Digital print on paper
37.2 × 52 cm
2022-00132
Gift of Family of Jaafar Bin Abdul Latiff

Metamorphosis 6/92
1992
Digital print on paper
36.8 × 51.4 cm
2022-00133
Gift of Family of Jaafar Bin Abdul Latiff

Metamorphosis 5/92
1992
Digital print on paper
38 × 52.7 cm
2022-00134
Gift of Family of Jaafar Bin Abdul Latiff

Khoo Seok Wan
Not Titled [Orchids on a Scholar Rock]
c. 1896–1940
Chinese ink on paper
165 × 47 cm
2022-00463
Gift of Ong Cheng Kian and family, descendants of Khoo Seok Wan

Not Titled [Scholar Rock]
c. 1896–1940
Chinese ink on paper
122 × 50 cm
2022-00464
Gift of Ong Cheng Kian and family, descendants of Khoo Seok Wan

Not Titled [Orchids]
c. 1896–1940
Chinese ink on paper
134 × 81 cm
2022-00465
Gift of Ong Cheng Kian and family, descendants of Khoo Seok Wan

Not Titled [Orchid & Ceramic Stand]
c. 1896–1940
Chinese ink on paper
165 × 47 cm
2022-00466
Gift of Ong Cheng Kian and family, descendants of Khoo Seok Wan

Not Titled [Scholar Rocks & Orchids]
c. 1896–1940
Chinese ink on paper
233 × 120 cm
2022-00467
Gift of Ong Cheng Kian and family, descendants of Khoo Seok Wan

Yan Yiyuan
Plum Blossoms of Longevity 寿梅图
1924
Chinese ink on paper
47 × 188 cm
2022-00468
Gift of Ong Cheng Kian and family, descendants of Khoo Seok Wan

Yu Tao
Painting of Zither Romance 风月琴尊图
1898
Chinese ink and colour on paper
28.7 × 16 × 4.4 cm
2022-00469
Gift of Ong Cheng Kian and family, descendants of Khoo Seok Wan

Painting of Boat Returning from Afar
天外归丹图
1894
Chinese ink and colour on paper
33.5 × 53.5 cm
2022-00470
Gift of Ong Cheng Kian and family, descendants of Khoo Seok Wan

Rong Yu'an
Changbai Rong Yu'an Flower Birds
Insects album 长白荣余庵花鸟草虫册
1893
Chinese ink and colour on paper, with some fountain pen
32.5 × 30.5 × 2.6 cm
2022-00471
Gift of Ong Cheng Kian and family, descendants of Khoo Seok Wan

Teo Eng Seng
Time and Motion 3
1981
Paperdyesculp on calico
94 × 79 cm
2022-00585
Gift of Teo Eng Seng

Time and Motion 4
1981
Paperdyesculp on calico
94 × 79 cm
2022-00586
Gift of Teo Eng Seng

Tchang Ju Chi
Self-Portrait
1939
Oil on canvas
63 × 49 cm
2022-00938
Gift of Chang Si Fun (Shewin Chang), daughter of the artist

Self-Portrait
c. 1920s–1930s
Oil on canvas
26.7 × 25 cm
2022-00939
Gift of Chang Si Fun (Shewin Chang), daughter of the artist

Not Titled (Self-Portrait)
c. 1920s–1930s
Oil on canvas
33 × 29 cm
2022-00940
Gift of Chang Si Fun (Shewin Chang), daughter of the artist

Not Titled (Still Life)
c. 1930s
Oil on canvas
89 × 125 cm
2022-00941
Gift of Chang Si Fun (Shewin Chang), daughter of the artist

Not Titled (Flowers)
c. 1930s
Oil on canvas
63 × 77.5 cm
2022-00942
Gift of Chang Si Fun (Shewin Chang), daughter of the artist

Jaga Man (Watchman)
1936
Oil on canvas
29 × 24 cm
2022-00943
Gift of Chang Si Fun (Shewin Chang), daughter of the artist

Nude
1939
Oil on canvas
78.4 × 64 cm
2022-00944
Gift of Chang Si Fun (Shewin Chang), daughter of the artist

Kachang Puteh Man
c. 1930s
Oil on canvas
109 × 72 cm
2022-01049
Gift of Chang Si Fun (Shewin Chang), daughter of the artist

Tang Da Wu
Banana Leaf Protection
2005
Ink on paper
109 × 79 cm
2022-00459
Gift of Kwok Kian Woon and family

Jason the Performer
2006
Ink on paper
109 × 79 cm
2022-00460
Gift of Kwok Kian Woon and family

Thank you for letting me see the husk of your HooLoo
1986
Acrylic on canvas
60 × 60 cm
2022-00461
Gift of Kwok Kian Woon and family

Liu Kuo-sung
Dance of the Black Ink 墨象之舞
1963
Ink on paper
47 × 85 cm
2023-00001
Gift of The Liu Kuo-sung Foundation

Mountains Viewed from a River Bank
江岸望山图
1964
Ink and colour on paper
55.6 × 38.2 cm
2023-00002
Gift of The Liu Kuo-sung Foundation

Dialogue Between Clouds and Winds
云与风的对话
1965
Ink on paper
86.5 × 65 cm
2023-00003
Gift of The Liu Kuo-sung Foundation

Sturdy Grass in High Wind 疾风劲草
1967
Ink and colour on paper
61 × 93 cm
2023-00004
Gift of The Liu Kuo-sung Foundation

Inside and Outside the Window 窗里窗外
1968
Ink and colour on paper
151 × 72 cm
2023-00005
Gift of The Liu Kuo-sung Foundation

Which is Earth? No.2 地球何许之2
1969
Ink and acrylic with collage on paper
138.5 × 78 cm
2023-00006
Gift of The Liu Kuo-sung Foundation

Green Mist 绿色的雾
1971
Mixed media on paper
90 × 59 cm
2023-00007
Gift of The Liu Kuo-sung Foundation

The Composition of Distance no.15
距离的组织之15
1971
Mixed media on paper
111.5 × 57.5 cm
2023-00008
Gift of The Liu Kuo-sung Foundation

Green Moon 绿色的月亮
1972
Ink and colour on paper
87 × 87 cm
2023-00009
Gift of The Liu Kuo-sung Foundation

Mountain Fire 山火
1979
Ink and colour on paper
28.5 × 84.1 cm
2023-00010
Gift of The Liu Kuo-sung Foundation

The Water of Yellow River flowing from Heavens...Surfeiting 黄河之水天上来...泛滥
1980
Ink and colour on paper
153 × 77.8 cm
2023-00011
Gift of The Liu Kuo-sung Foundation

Spontaneous Dots and Unrehearsed Strokes (点画信手烦推求)
1981
Ink and colour on paper
94.8 × 58.2 cm
2023-00012
Gift of The Liu Kuo-sung Foundation
2021-00932

A Thousand Layers 点反复出千层
1989
Ink and colour on paper
81 × 28 cm
2023-00013
Gift of The Liu Kuo-sung Foundation

Unknown 冥冥之中
1995
Ink and colour on paper
161 × 89.5 cm
2023-00014
Gift of The Liu Kuo-sung Foundation

Listening to Evening Cicadas in the Winds 临风听暮蝉
1996
Ink and colour on paper
62.5 × 97.5 cm
2023-00015
Gift of The Liu Kuo-sung Foundation

In the Midst of a Beautiful Spring 正是春影烂漫时
2008
Ink and colour on paper
92 × 232.5 cm
2023-00016
Gift of The Liu Kuo-sung Foundation

Mountain Brooks in Autumn Sunset
秋山溪涧暮色
2009
Ink and colour on paper
70 × 95.8 cm
2023-00017
Gift of The Liu Kuo-sung Foundation

Spring Rain Drizzles Over the Rocks
蒙蒙春雨汇石中
2013
Ink and colour on paper
84.2 × 206.7 cm
2023-00018
Gift of The Liu Kuo-sung Foundation

Dove Singing in the Rain 鸠声唤雨
2014
Ink and colour on paper
61.7 × 94.5 cm
2023-00019
Gift of The Liu Kuo-sung Foundation

Coming 如来
2014
Ink and colour on paper
84.5 × 398 cm
2023-00020
Gift of The Liu Kuo-sung Foundation

Chua Soo Bin
Evening Pattern
1953
Gelatin silver print
Uneditioned
36.5 × 27.5 cm
2023-00070
Gift of Chua Soo Bin

Wu Guanzhong Photography Series
吴冠中写真系列
1988–2009
Inkjet print on Epson art paper
Paper edition 5/8, 30 pieces
42 × 30 cm
2023-00071 to 2023-00100
Gift of Chua Soo Bin

Li Xiongcai
Pine 松
1987
Chinese ink and colour on paper
69.4 × 46 cm
2023-00101
Gift of Lim Choon Kong

Ding Yangyong
Egret and Fish 白鹭与魚
Undated
Ink on paper
34 × 27 cm
2023-00102
Gift of Lim Choon Kong

Shui Tit Sing
Life of Miao 苗族人民生活情趣
c. 1979
Teak wood
121 × 29 × 32.5 cm
2023-00104
Gift of Shui Family

Buffaloes 牛群
c. 1981
Teak wood
25 × 120 × 25 cm
2023-00105
Gift of Shui Family

Lim Yew Kuan
Bust of Chia Yew Kay
c. 1960
Plaster
40 × 57.5 × 27 cm
2023-00125
Collection of Chia Yew Kay gifted by the Hsieh Family

Ng Eng Teng
Portrait of Mdm Tung Mei Ling (Mrs Chua Mei Ling)
1961
Oil on canvas
60 × 45 cm
2023-00126
Collection of Chia Yew Kay gifted by the Hsieh Family

Vincent Hoisington
Not Titled
1962
Ink on paper
73 × 47.5 cm
2023-00127
Collection of Chia Yew Kay gifted by the Hsieh Family

Not Titled (Still Life)
1963
Oil on canvas
45.5 × 58.5 cm
2023-00128
Collection of Chia Yew Kay gifted by the Hsieh Family

Cheong Soo Pieng
Not Titled (Kelong)
1957
Oil on canvas
39 × 53 cm
2023-00129
Collection of Chia Yew Kay gifted by the Hsieh Family

Not Titled (River Scene)
c. mid–1960s
Ink and gouache on paper
61.5 × 44 cm
2023-00130
Collection of Chia Yew Kay gifted by the Hsieh Family

Lim Cheng Hoe
Not Titled (Kampong Scene)
1956
Watercolour on paper
29 × 38 cm
2023-00131
Collection of Chia Yew Kay gifted by the Hsieh Family

Not Titled (Singapore River)
1960
Watercolour on paper
34 × 43.5 cm
2023-00132
Collection of Chia Yew Kay gifted by the Hsieh Family

Liu Kang
Not Titled (Sketch of Balinese Maiden)
1969
Pastel on paper
32 × 24.5 cm
2023-00133
Collection of Chia Yew Kay gifted by the Hsieh Family

Lai Foong Moi
Not Titled (Village by the River)
c. 1960s
Oil on canvas laid on board
45 × 60 cm
2023-00134
Collection of Chia Yew Kay gifted by the Hsieh Family

Sim Kern Teck
Not Titled (Two Cats)
1962
Oil on board
54.4 × 44 cm
2023-00135
Collection of Chia Yew Kay gifted by the Hsieh Family

Not Titled (Still Life)
1960
Oil on board
40 × 52.7 cm
2023-00136
Collection of Chia Yew Kay gifted by the Hsieh Family

Seah Kim Joo
Not Titled (Still Life)
1960
Oil on board
45 × 58 cm
2023-00137
Collection of Chia Yew Kay gifted by the Hsieh Family

Not Titled (Prambanan Temple)
1962
Ink on paper
34.5 × 36.5 cm
2023-00138
Collection of Chia Yew Kay gifted by the Hsieh Family

Lim Mu Hue
Not Titled (Musicians)
c. 1960s
Woodblock print on paper
35 × 47.5 cm
2023-00139
Collection of Chia Yew Kay gifted by the Hsieh Family

Li Teck Suan aka/ Li Dezhuang
Seletar River Scene
1980
Ink and colour on paper
40 × 60 cm
2023-00140
Collection of Chia Yew Kay gifted by the Hsieh Family

Foo Chee San
Not Titled (Landscape with River)
c. 1960s
Ink and gouache on paper
38 × 53.5 cm
2023-00141
Collection of Chia Yew Kay, gifted by the Hsieh Family

EXTERNAL REQUESTS TO FEATURE WORKS IN THE NATIONAL COLLECTION

Exhibitions

In FY2022, 20 artworks in the National Collection were loaned to the following exhibitions in Singapore, Hong Kong, the United Arab Emirates and the United States.

Is it morning for you yet?, The 58th Carnegie International, Carnegie Museum of Art, Pittsburg, United States, 24 September 2022 to 2 April 2023.
- I Gusti Ayu Kadek Murniasih, *Aku Disedot* (I'm being sucked) (2000). 2021-01063; *Aku Menyembahmu* (I worship you) (2004). 2021-01065; *Gayaku* 18 September (My Style 18 September) (2000). 2021-01062
- Svay Ken, *Monthly Mandatory Meeting, 1975-1979* (1994). 2015-00408

Myth Makers – Spectrosynthesis III, Tai Kwun Contemporary, Hong Kong, 24 December 2022 to 10 April 2023.
- Patrick Ng, *Self-Portrait* (1958). 2017-00912; *Self-Portrait with Friends* (1962). 1998-00128

Yong Mun Sen in Nanyang, The Ngee Ann Kongsi Galleries, Nanyang Academy of Fine Arts, Singapore, 11 February 2023 to 7 May 2023.
- Yong Mun Sen, *At Chess* (1936). 2021-00078; *Bank of China* (1950). P-1261; *Beach Scene with Four Fishermen* (1952). 1993-01002; *Companionship on the beach* (1936). 2021-00077; *Drying the Nets* (1954). P-0068; *Landscape* (1952). P-0969; *Mother and Child* (1930-1940). 2017-00818; *Relaxing* (c. 1940s). 1995-00993; *Seated Lady* (1936). 2021-00079; *Temple Interior* (1951). 2011-03122; *Trees and Hills* (1942). P-1242
- *Studio portrait of four men including Yong Mun Sen* (20th Century). 2015-01404*
*Collection of Peranakan Museum

Thinking Historically in the Present, Sharjah Biennial 15, Sharjah Art Foundation, 7 February 2023 to 11 June 2023.
- Brenda V. Fajardo, *American Occupation* (1989). 1995-00995; *Japanese Occupation* (1989). 1995-00996
- Semsar Siahaan, *Marsinah* (1993). 2018-00906*
*Collection of Singapore Art Museum

Selected Image Requests

In FY2022, the Gallery received more than 60 requests for over 250 images.

Publications

Bauer, Ute Meta, Oen, Karin and Tan, Boon Hui (eds.). *SEA: Contemporary Art in Southeast Asia*. Singapore: Weiss Publications, 2022.
- Po Po, *Red Cube* (1986). 2017-00861
- Tang Da Wu, *Gully Curtains* (1979). 2016-00333; *They Poach the Rhino, Chop off His Horn and make this Drink* (1989). 2016-00475

Cultural Center of the Philippines. *Imelda Cajipe Endaya: Pagtutol At Pag-Asa Isang Retrospective (Imelda Cajipe Endaya: Refusal and Hope – A Retrospective)*. Digital exhibition catalogue, 2022. <https://pagtutolatpagasa.carrrd.co/>
- Imelda Cajipe-Endaya, *Lupa Sa Aming Altar (Land in our Altar)* (1987-1988). 1994-00101; *Sa Plantsahan ni Marra* (At Marra's Ironing Board) (1992). 2020-00651

Falgui, Raissa Rivera and Besinga-Manlapaz, Denise. *What Kids Should Know About Filipino Visual Arts* (Portugal, Pat, Illus.). Philippines: Adarna House, 2022.

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

Nava, Eva Wong; Say, Jeffrey; Quek, Hong Shin. *Exploring Southeast Asia with Affandi: The Humanist Artist; Exploring Southeast Asia with Anita Magsaysay-Ho: One of Them; Exploring Southeast Asia with Chuah Thean Teng: Father of Batik Painting; Exploring Southeast Asia with Liu Kang: Master of Colour*; (Quek, Hong Shin, Illus.); Singapore: Penguin Books, 2022.

- Affandi, *Self-Portrait* (1975). P-0205
- Anita Magsaysay-Ho, *Tea Drinkers* (1957), 2000-05904
- Chuah Thean Teng, *Lullaby* (Undated), P-1231
- Liu Kang, *Life by the River* (1975), P-0521

Phaidon Editors. *Great Women Painters* (Gingeras, Alison M, Intro.). New York: Phaidon Press Limited, 2022.

- Georgette Chen, *Mooncakes with Golden Pomelo* (1965). 1994-04153

Say, Jeffrey and Seng, Yu Jin (eds.). *Intersections, Innovations, Institutions: A Reader in Singapore Modern Art*. Singapore: World Scientific, 2022.

- Abdul Ghani Hamid, *The Face in Meditation* (1975). P-0233
- Annaratnam Gunaratnam, *Mavis* (1953). 2017-00952
- Anthony Poon, *COL-TRI* (1973). 2007-01075
- Arthur Yap, *Black and White Series: No. 4* (1975). 2010-00759
- Chen Cheng Mei, *Iban Village* (1965). 2008-06704
- Chen Chong Swee, *Kampong Scene* (1937). 1993-01682
- Chen Wen Hsi, *Black Egrets* (Undated). 2001-02472
- Cheong Soo Pieng, *Lady with Durians* (1950). 1992-00973
- Chua Mia Tee, *Epic Poem of Malaya* (1955). 2006-01219
- Georgette Chen, *Portrait* (1952 – 1955). 1994-04115
- Lim Hak Tai, *Hill* (1955). 2015-00613 and *Malay Wedding* (1952). 2015-00616
- Liu Kang, *Balinese Woman – Blue Chair* (1952). 2003-04136; *Black Statue* (1940). 2003-03390
- Mohamed Salehuddin, *Malay House* (c. 1960). 2014-01431
- Richard Walker, *Epiphany* (1942). 1995-03869; *Self Portrait* (c. 1940s – 1950s). 1995-03741
- See Hiang To, *Monk* (1969). 1993-01008
- Sun Yee, *Malay Dance* (Ronggeng) (1961). 2014-01321
- Teo Eng Seng, *The Net: Most Definitely the Singapore River* (1986). ASB-0043
- Yip Cheong Fun, *Homeward Bound* (1960s). 2015-00227

Singh, Tanya. “Inter-Asian cultural dialogues”. *Historical Narratives of Global Modern Art*. D. Costache, Irina and Kunny, Clare (Ed.). New York: Routledge, 2023.

- Fua Haribhitak, *Face* (c. 1956). 2015-00416

Toh, Charmaine. *Imagining Singapore: Pictorial Photography from the 1950s to 1970s*. Singapore: Brill Academic Publishers, Inc., 2023.

- Chen Chong Swee, *Homeward Bound* (Undated). 1993-01679
- Chen Wen Hsi, *Malayan Scenery* (c. 1950s – 1960s). 2003-00228
- Chua Tiag Ming, *Untitled* (Two Workers) (c. 1960 – 1970). 2014-01434
- Foo Tee Jun, *Illusion* (c. 1960s). 2021-00055 and *Pattern of Sampans* (1963). 2021-00053
- Ho Koon Sang, *Cleaner* (c. 1958). 2017-00024 and *Labourer* (c. 1958). 2017-00021
- Lee Boon Wang, *Shipyards* (c. 1970s). P-0238
- Lee Lim, *Unknown* (c. 1970). 2017-00008
- Lim Cheng Hoe, *Fishing Village at Kukup* (1963). 2009-02997
- Lim Kwong Ling, *Hawkers* (1970). 2019-00038; *Spring Time* (c. 1970s). 2019-00040; *Unemployed* (c. 1970s).

2019-00028; *Where is My Home* (1970). 2019-00046

- Mun Chor Koon, *Laughing Trio* (1959). 2020-00527
- Tan Lip Seng, *Iron and Steel* (1970). 2018-00051; *Two Workers* (1968, reprinted in 2017). 2018-00048; *Under Construction* (1970). 2018-00050; *Z* (1970, reprinted in 2017). 2018-00052
- Wu Peng Seng, *At Rest* (Undated). 2007-01100; *Construction* (1958). 2007-00067, *Her Daily Work* (c. 1950s). 2017-01111; *Spring Tide* (Undated). 2007-01102
- Yip Cheong Fun, *Amidst the Nets* (c. 1940s). 2015-00234; *Father's Care* (c. 1940s). 2021-00263; *Homeward Bound* (c. 1960s). 2015-00227; *Morning Round* (1949). 2015-00226; *Rowing at Dawn* (1955). 2015-00235; *The Call of the Bell* (c. 1960s). 2021-00261; *The Days of Innocence* (1959). 2021-000257; *The Fishermen's Daughter* (c. 1957). 2015-00228; *Tropical Love* (c. 1960s). 2021-00262

Trần Minh Nhựt. *Nghệ Thuật Minh Họa Áo Mũ Thời Nguyễn Đầu Thế Kí XX (The Art of Illustration of Hats and Hats of the Nguyen Dynasty Early 20th Century)*. Vietnam: Omega Plus, Dantri, 2023.

- Nguyen Van Nhan, *Grande Tenue de la Cour d'Annam* (Official and Ceremonial Dresses of the Vietnamese Imperial Court) (1902). 2012-00436

Journals and Presentations

Art History Journal (Vol. 45, Issue 2, April 2022). Cover.

- Ahmad Sadali, *Skyline of New York* (1957). 2005-00464

Chabib Duta Hapsoro and Aulia Ibrahim Yeru. “The colonial legacy of Mooi Indië and the captive mind in the environmental policy of Citarum Harum” [Paper]. *Wacana, Journal of the Humanities of Indonesia* (2022).

- Antoine Auguste Joseph Payen, *The River Citarum, Prigangan (West Java) with Figures on a Tree Trunk-Raft* (Undated). 2006-01932

Lizun, Damian; Kurkiewicz, Teresa; Mądry, Mateusz; Szczupak, Bogusław and Rogóż, Jarosław. “Evolution of Liu Kang's Palette and Painting Practice for the Execution of Female Nude Paintings: The Analytical Investigation of a Genre” [Paper]. *Heritage* (2022). 896-935

- Liu Kang, *Balinese Woman and Children* (1962). 2003-03334; *Beauties at Rest, II* (1998). 2003-03470; *Beauties at Rest (Study Sketch) I* (Undated). 2003-03643; *Beauties at Rest (Study Sketch) III* (Undated). 2003-03646; *In Conversation* (1999). 2003-03305; *Nude* (1968). 2003-04113; *Nude* (1969). 2003-03396; *Nude* (1992). 2003-03259; *Nude* (1995). 2003-03265; *Nude* (1996). 2003-04123; *Nude* (1996). 2003-04124, *Liu Kang, Nude* (Undated). 2003-04121; *Nude* (Undated). 2003-03641; *Nudes* (Undated). 2003-03644

48 more artworks by Liu Kang were featured in the following papers as well.

Lizun, Damian and Rogóż, Jarosław. “Observations on Selected Aspects of Liu Kang's Painting Practice” [Paper]. *Journal of Conservation Science* (2022). 460-481.

Lizun, Damian; Kurkiewicz, Teresa, Szczupak, Bogusław and Rogóż, Jarosław. “Painting Materials and Technique for the Expression of Chinese Inheritance in Liu Kang's Huangshan and Guilin Landscape (1977 – 1996)” [Paper]. *Materials* (2022).

Lizun, Damian and Rogóż, Jarosław. “Overview of Materials and Techniques of Paintings by Liu Kang Made between 1927 and 1999 from the National Gallery Singapore and Liu Family Collections”. [Paper]. *Heritage* (2023).

Lizun, Damian; Kurkiewicz, Teresa, Szczupak, Rogóż, “Painting Materials and Technique for the Expression of Chinese Inheritance in Liu Kang's Huangshan and Guilin Landscape (1977 – 1996)” [Paper]. *Materials* (2022).

- Neal, Christine Crafts. Bringing “French Modernism to Singapore: Nanyang Painter Georgette Chen.” *French Cultural Studies* (2022). <https://doi.org/10.1177/09571558221109703>
- Georgette Chen, *Coast of Brittany* (c. 1930). P-0800; *Landscape* (c. 1930–1933). 1994-04160; *Lotus in a Breeze* (c. 1970). P-0796; *Portrait of Eugene Chen* (c. 1940). 1998-00418; *Seated Nude 1* (c. 1930). P-0939; *Self Portrait* (c. 1946). P-0817; *Still Life with Cut Apple and Orange* (c. 1928–1930). P-0788; *Trengganu Market Scene* (1960). P-0816
- Lee, Gracie and Lu, Wenshi. (23 February 2023). *Light Amidst Adversity: Singapore during World War II – A Librarian's World* [Talk].
- Liu Kang, *Life by the River* (1975). P-0521; *Durian Vendor* (1957). 2003-03310
- Shared Campus. Symposium: *We Can't Forget How To Move* [Website]. <https://shared-campus.com/themes/cultures-histories-futures/summer-school/history-reviewed/symposium-we-cant-forget-how-to-move/>
- Navin Rawanchaikul and Rirkrit Tiravanija, *Cities on the Move 6, Bangkok* (1999). 2015-00513
- Storer, Russell. (7 July 2022). *Collecting Entanglements: The Tusks, The Stripes, and the Good Names* [Panel discussion].
- Chua Mia Tee, *National Language Class* (1959). P-0145
 - Koeh Sia Yong, *Persecution* (1963). 1999-01378
 - Raden Saleh, *Boschbrand (Forest Fire)* (1849). 2014-00321
- Storer, Russell. (1 September 2022). *National Pictures, Exhibiting Collections at National Gallery Singapore* [Presentation].
- Fabian de la Rosa, *Portrait of Jose Rizal* (1902). 2002-00219
 - Juan Luna, *España y Filipinas* (Spain and the Philippines) (1884). 2014-00293
 - Raden Saleh, *Boschbrand* (Forest Fire) (1849). 2014-00321; *Ship in Distress* (c. 1842). 2000-01010; *Shipwreck in Storm* (1839). 2018-00461; *Raden Saleh, Wounded Lion* (c. 1838). 2011-00665
 - Tan Teng-Kee, *Beam* (1975). ASB-0020
- ### Magazines and Newspapers
- Clark, Tim. “Tigers get a royal reception.” *Passage: Friends of the Museums Singapore* (2022, Issue II).
- Raden Saleh, *Boschbrand* (1849). 2014-00321; *Wounded Lion* (c. 1838). 2011-00665
- Clark, Tim. “One Hundred Years of Tiger Tales in Singapore.” *Passage: Friends of the Museums Singapore* (2022, Issue II).
- Heinrich Leutemann, *Unterbrochene Straßenmessung auf Singapore* (Interrupted Road Surveying in Singapore) (c. 1865). 2014-00518
- Clark, Tim. “From Public Menace to National Treasure.” *Passage: Friends of the Museums Singapore* (2022, Issue IV).
- Koeh Sia Yong, *Here they come!* (1965). 2002-00423
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- Galo B. Ocampo, *Moro Dance* (1946). 2002-00216
- Juan Luna, *España y Filipinas* (Spain and the Philippines) (1884). 2014-00293
- Lozano José Honorato, *Three Tipos del País* (Undated). 2019-00784
- Romeo V. Tabuena, *Beggar* (1956). 1999-00342; *Mexico* (1956). 2000-01016; *Crusaders* (1958). 2012-00715
- Unknown Chinese artist, *The Rio Pasig at Pandacan, Manila, Philippines* (c. 1820s). 2014-01373
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Educational and Outreach

The Gallery also received requests from Raffles Institution and St Joseph Institution for educational purposes:

- Artist unknown, *Mum, it's pronounced Ga-Ga-Rin* (c. 1961). 2018-01083
- Aw Eng Kwang, *Mother and Child* (c. 1978). ASB-0009
- Cheong Soo Pieng, *Landscape* (1981). P-0530
- Georgette Chen, *Self Portrait* (c. 1946). P-0817
- Ho Kok Hoe, *Conversation* (1977). P-0320
- Joseph McNally, *Agonising Form* (1973). ASB-0003
- Koeh Sia Yong, *Indian Worker* (1958). 2002-00424
- Lai Foong Moi, *Labourer (Lunch Break)*. (1965). 1997-02952
- Lee Boon Wang, *Before the Moment of Painting* (1959). 2009-01795
- Lee Wen, *Journey of A Yellow Man No. 11: Multi-Culturalism* (1997). 2014-01370
- Santiago Bose, *Drown My Soul at Chico River* (Bury My Soul in Chico River) (1981). 2017-00887
- Semsar Siahaan, *Timur Rumit* (The Complication of East Timor) (1987-1990). 2019-00143
- Signed “Van Tho”, *Celebrate the anniversary of the People's Army of Vietnam* (Undated). 2018-01081
- Signed “Hi Than”, *Towards unification husbands and wives from the South and North strive hard for victory* (c. 1970s). 2018-01086

External Exhibitions

Ho Rui An. *The Economy Enters the People* (2021–2022). Lecture performance and installation. Installation presented in Singapore Art Museum's exhibition *Lonely Vectors* (3 June to 4 September 2022). Co-commissioned by the Asia Culture Center (Gwangju) and the Singapore Art Museum.

- Affandi, *Burung Hitam, Matahari Manusia* (Black Bird, Sun Man) (1950). 2001-01258
- Chamraung Vichienket, *Group* (1965). 2015-00414
- Chua Mia Tee, *Epic Poem of Malaya* (1955). 2012-00277; *Road Construction Worker* (1955). 2006-01220
- Itji Tarmizi, *Meyongsong Fajar* (Watching the Sunrise) (c. 1950s – 1965). 2011-00690
- Lim Hak Tai, *Riot* (1955). 1998-00706

Being and Becoming Female in the Malay World: Interrogating and Curating the Photo-Archives of Early Singapore. [Image reproduction for Online Exhibition]. Supported by National Heritage Board, hosted by ArtsEquator Ltd; led by Associate Professor Maznah Mohamad of the Department of Malay Studies, National University Singapore (NUS) and team: Dr Suriani Suratman and Dr Imran Tajudeen, Department of Malay Studies, NUS and Associate Professor Dr Bahar Gürsel, from the Department of History of Middle East Technical University (METU), Ankara, Turkey. (12 May 2022 – 31 August 2022). <https://www.beingandbecomingmalayworld.com/>

- Attributed to Kassian Cephas, *Untitled (Grating coconut for tiffin)* (c. 1900). 2016-00011; *Untitled (Steaming rice in bamboo baskets)* (c. 1900). 2016-00009; *Untitled (Woman working)* (c. 1900). 2016-00008
- Photographer unknown, *Portrait of a Burmese Woman with a Cheroot* (1875). 2014-01400

University of the Philippines Diliman: Office for Initiatives in Culture and the Arts. (September 2022 to October 2023). *Sining Protesta: Imahe at Tema, Anyo at Pagkilos* (*Protest Art: Images and Themes, Forms and Movements*). [Image reproduction for Outdoor Exhibition]. <https://oica.upd.edu.ph/events/events/sining-protesta-imahe-at-tema-anyo-at-pagkilos/>

- Renato Habulan, *Dulang Bayan* (A Nation's Drama). 2010-00813
- Santiago Bose, *Drown My Soul at Chico River* (Bury My Soul in Chico River). 2017-00887

