

# YEAR IN REVIEW

National Gallery Singapore  
**Annual Report**  
**2023/2024**





# CONTENTS

# VISION

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

# 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.



# DIRECTOR'S MESSAGE



**As we enter a new phase in the Gallery's development, we will look to new possibilities for dialogue and exchange with artists and art institutions in Singapore, Southeast Asia, and the world. In these endeavours, the publics we serve will always remain at the heart of our mission. We are grateful to all who have supported, contributed to, and engaged with the Gallery, and invite you to join us on an exciting journey ahead.**

**EUGENE TAN**  
Director



Before we reflect on the past year, I would like to express our sincere gratitude to our former Chief Executive Officer, Chong Siak Ching, for her contributions, dedication, and stewardship since 2013. Her visionary leadership has guided the Gallery to its present position as one of the leading art institutions in Southeast Asia. I am honoured to continue her work as CEO and Director from April 2024 and am committed to carry the Gallery's vision and mission into the future.

As a museum, this forward-looking disposition is not new to us. The past year has seen the Gallery look towards the horizon for renewal, reimagining our collective futures through art, and reinvigorating our sense of selves in this vast region as we engage in a discourse with diverse cultures.

One of our proud achievements was the opening of *Tropical: Stories from Southeast Asia and Latin America*, a culmination of nine years of dedicated research. The exhibition sought to redress and destabilise established narratives in 20<sup>th</sup> century art by highlighting the vivid stories of those who fostered solidarity in the shadow of our two regions' histories of colonialism.

We are also pleased to extend our longstanding partnership with UOB for another five years. As a Founding Partner of the Gallery, they have supported our work since the beginning and have been instrumental in helping us build the largest collection of modern Southeast Asian art in the world through key acquisitions.

The Gallery has continued to present innovative programming with Singapore Art Week's marquee event *Light to Night* as an example of this commitment. The 8<sup>th</sup> edition enticed festival-goers to engage with the unexpected and unconventional by reimagining our relationship to art through immersive, sensorial, and interactive installations.

This spirit is also reflected in the *Gallery Children's Biennale: Let's Make a Better Place*. By framing the festival's central theme within four core values—Care, Collaborate, Imagine, and Respect—it provided a fertile ground for families to have conversations about social concerns and how children can play a role in imagining and fostering a better future. Similarly, the refreshed Keppel Centre for Art Education encourages children to exercise their creativity by exploring art through the lens of wonder and creativity.



# YEAR IN NUMBERS



3,596,  
200

Visitors who have experienced  
our exhibitions



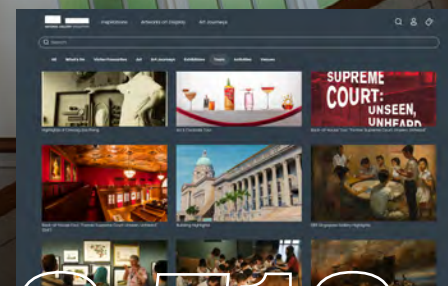
1,849,  
600

Visitors to the Gallery



5,178,  
800

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



3,513,  
000

Visitors to our website

283,  
800

Social media followers\*

\* Across Facebook, Instagram, LinkedIn, YouTube, X, TikTok, WeChat  
These figures cover the period of 1 April 2023–30 March 2024 and are rounded off to the nearest hundred

**THE  
GALLERY'S  
DONORS**

Development Partner



Founding Partners



Partner



Innovation Partner



Matched by



Strategic Partner



Supported by





# TROPICAL: STORIES FROM SOUTHEAST ASIA AND LATIN AMERICA

*Tropical* was the first large-scale museum exhibition to take a comparative approach across Southeast Asia and Latin America, animated by their struggles against colonialism. Held within the Singtel Special Exhibition Gallery, the exhibition comprised over 200 paintings, sculptures, drawings, performances, and sensorial installations. *Tropical* spanned the 20<sup>th</sup> century, tracing how artists from both regions challenged conventions and fostered solidarities, defiantly reclaiming their place within the story of art.

To supplement *Tropical*'s shaping of art historical imaginations between Southeast Asia and Latin America, programmes were developed to prospect future articulations of south-south relations. A highlight was "Worlds Apart, Strangers Together." Held at the Ngee Ann Kongsi Auditorium, this two-day symposium brought together artists and thinkers engaged with the legacies of modernism and post-colonial debates.

This exhibition is proudly supported by Lead Partner, Singtel and Strategic Partner, Singapore Tourism Board.



In a guided workshop facilitated by artist Yeo Wee Hwee, participants activated Lygia Clark's *Elastic Net*, a work that was part of the exhibition, by tying elastic bands to form a continuously expanding elastic grid. Through the simple actions of tying and knotting, participants learned about the power of collective action, underscored by Clark's artwork.



Helio Oiticica's *Parangoles* (or capes) was presented with a site-specific performance that blended Brazilian samba culture and Singaporean core cultures to engage our audiences.



Samoan artist Yuki Kiharain in a dialogue with Senior Curator Patrick Flores, on the role of indigenous queer identities and ancestral connections to land in addressing ecological concerns.

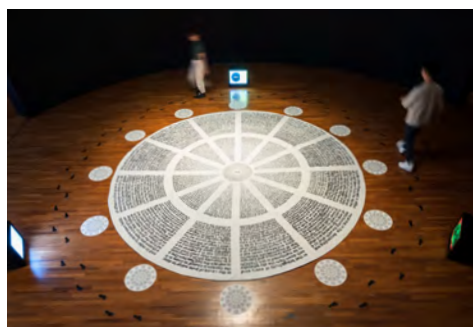


# SEE ME, SEE YOU: EARLY VIDEO INSTALLATION OF SOUTHEAST ASIA

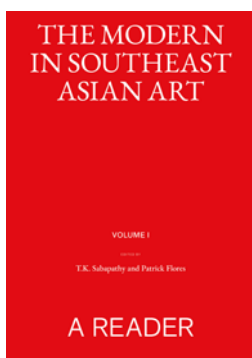
*See Me, See You: Early Video Installation of Southeast Asia* was a two-part exhibition that located pivotal moments when the form first emerged in the region in the 1980s and 1990s. By staging and recreating pioneering works by ten artists from Indonesia, Malaysia, Philippines, Singapore and Thailand, *See Me, See You* examines the regional beginnings of video installation, which has since become a staple of contemporary art.



↑ Baharudin Mohd Arus. *Medium is the Message (After Marshall McLuhan)*. 1989. Collection of the artist.



↑ Hasnul Saidon. *In the Precious Garden*. 1993, remade 2023. Collection of the artist.



## PUBLICATION HIGHLIGHTS

To cultivate interest and deepen engagement with regional stakeholders, the Gallery organised its first regional launch of *The Modern in Southeast Asian Art: A Reader* as part of the programming around the Thailand Biennale in Chiang Rai. Published by the Gallery and NTU-CCA in 2023, this landmark publication consolidates nearly 300 pieces of writings on Southeast Asian art, and is a vital resource for anyone interested in Southeast Asian studies and art history.



The Ng Teng Fong Roof Garden Gallery is supported by Far East Organization.

## SHILPA GUPTA'S UNTITLED

The latest edition of the Ng Teng Fong Roof Garden Commission Series presented *Untitled*, an inflatable installation by Indian artist Shilpa Gupta. Subverting expectations of the traditional figurative sculpture, this playful yet thought-provoking installation sees two bodies seemingly interlocked in a combative position, but a closer look reveals that they are in fact perched on a single head. Open to a multiplicity of meanings, Gupta's work can be read from the perspective of geopolitical conflicts and social struggles, or the dualities that we experience within our own selves in everyday life.







Five-year partnership renewal signed by Ms Chong Siak Ching (left), Chief Executive Officer of National Gallery Singapore and Mr Wee Ee Cheong, Deputy Chairman and Chief Executive Officer of UOB.

## A RENEWED PARTNERSHIP

One of this year's milestones was the extension of the Gallery's partnership with Founding Partner, UOB, for an additional five years. An established champion for Southeast Asian art; UOB's renewed support will enable the Gallery to enhance the world's largest public collection of Southeast Asian art through important acquisitions.

This extended partnership also provides naming opportunities for two new spaces, the UOB Discovery Space and UOB Theatre. These venues will enhance the Gallery's research and exhibition of Southeast Asian art.

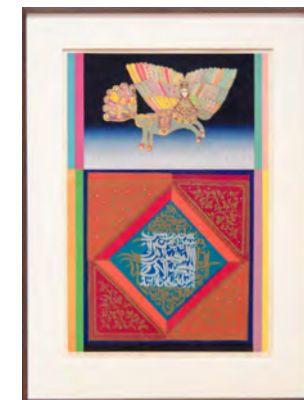


# THE NEGLECTED DIMENSION

Within the UOB Southeast Asia Gallery, Dalam Southeast Asia presents its third edition, *The Neglected Dimension*, which explores the period of time when artists in Southeast Asia, particularly Indonesia, began to experiment with Arabic calligraphic writing. The artists in this exhibition represent three generations of artistic training in a modernist art institution in Bandung, Indonesia, as well as their distinct approaches to calligraphic abstraction. Their works highlight interacting with global conventions in modern and contemporary art, evolving ideas around Islamic spirituality, feminist activism, and the experience of being Muslim.



Haryadi Suadi. *Buroq (The Buraq)*. 1986. Enamel paint on reverse glass painting, 66 x 50 cm. Collection of National Gallery Singapore. © Merry Mariam Haryadi.



A.D. Pirous. *Surat Isra II: Penghormatan Kepada Bunda*. 1982. Silkscreen print on paper, 82 x 56 cm. Collection of National Gallery Singapore. © A.D. Pirous.





# GALLERY CHILDREN'S BIENNALE: LET'S MAKE A BETTER PLACE



On 27 May 2023, the fourth edition of the Gallery Children's Biennale opened with eleven artwork commissions, each inviting children to explore the many ways to engage in art experiences that help them to understand the world around them. The theme of "Let's Make A Better Place" was expressed through four core values—Care, Collaborate, Imagine and Respect. Each artwork was tied to one of the four core values and leveraged artistic concepts to bring relevant issues to the fore in a way that was easy for children to understand. The Biennale offered families an immersive experience that invites open communication, creativity, and reflection about the future, and aimed to inspire children to take an active role in shaping a better world.

The Biennale closed in March 2024, receiving over 1.4 million visitors to the exhibits and at least 1.2 millions views online.



**Gallery Children's Biennale 2023: Let's Make A Better Place is made possible with the support of Tote Board and matched by Cultural Matching Fund.**

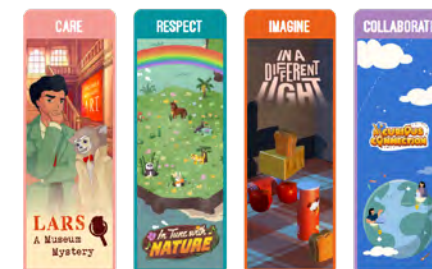
† Rhodo: A Series of Whimsical Adventures, an experiential tour by Five Stones Theatre.



† With soft sculptures that spell out the words "I Love You" in Jawi, a writing script based on Arabic alphabets used to write the Malay language, Indonesian artist Arahmaiani invited children and adults alike to think about how to show love to the people around them.



† *We Move This City* by artist Chiang Yu Xiang was designed to enable children to image the future of transportation, with blocks for children to create their own vehicles or take a ride in the futuristic MRT cabin.



† The Biennale's core values inspired four digital games that children around the world can play and enjoy.



# LIGHT TO NIGHT SINGAPORE: REIMAGINE

In January 2024, Light to Night Singapore returned for its eighth edition, attracting an on-site audience of approximately 972,000 and an online audience of over 4 million. The festival offered diverse platforms aimed at inspiring thoughtful experiences, all centered around the theme of "Reimagine". Artists, whose artworks were inspired by artworks from the National Collection, guided festival-goers on a journey of unexpected and unconventional exploration to create immersive and interactive experiences for all.

Highlights of this visual arts festival included showcasing both veteran and emerging artists from Singapore, such as Teo Eng Seng, Lee Wen, Kumari Nahappan, Sarah Choo Jing, Knuckles & Notch, and SISTRUM. International artists like New York-based Whisperlodge, Arahmaiani from Indonesia, and Paris-based Milosh Luczynski were also featured. The festival continued to serve as a platform for student mentorship showcases, collaborating with institutions such as Nanyang Polytechnic, Temasek Polytechnic, School of the Arts (SOTA), and LASALLE College of the Arts, University of the Arts Singapore.

**Light to Night Singapore: Reimagine was made possible with the support of Tote Board and National Arts Council, matched by Cultural Matching Fund, and a part of Singapore Art Week.**



An interactive ASMR-inspired installation titled *Wishful Thinking* by Whisperlodge was an interactive, ASMR-inspired installation that guided visitors on an immersive journey.



The festival featured innovative experiences such as *Dungeons and Dragons: The Art Quest*, a tabletop game that creatively integrated works from the National Collection.



A crowd favorite, *Art x Social: Festival Street* featured stalls offering a variety of food, games, dance, and live music performances.



# KEPPEL CENTRE FOR ART EDUCATION

**The Gallery is grateful to Keppel for their continued support in making the Keppel Centre for Art Education possible.**

The Gallery's much-loved Keppel Centre for Art Education reopened on 16 December 2023 to great anticipation. After a complete revamp, the Centre now features brand new child-centric learning zones packed with activities centred on the theme of "Art & Wonder: Nurturing Wonder through Play and Creativity.". These seven zones were designed based on the principles of inclusive learning and play as a developmental pedagogical approach, providing immersive inquiry-based learning opportunities with art that will spark the creativity of young audiences between the ages of 4 to 12. Within three months of debuting these new zones, the Centre welcomed more than 275,000 visitors, reaffirming its leading position as the ideal destination for families, school groups, children and youths to embark on a journey of artful discovery, or as just a fun day out for everyone.



## ART & FAMILY

Art & Family is a preschool learning journey developed through a three-year funding partnership with the Ministry of Social and Family Development (Families for Life). Built on the belief that a loving and supportive family environment has firm values at its core, the programme aims to ignite children's curiosities, develop visual literacy and instil the four family values of Love, Care & Concern, Commitment and Respect. By engaging preschoolers in these fundamental qualities through art, the programme has shown that the impact of these values can stretch far beyond the confines of the home.



Ms Sun Xueling, Minister of State for Home Affairs and Social and Family Development with invited guests and preschool students at the official launch of the Art & Family Preschool Learning Journey.





# STRENGTH THROUGH ART

## (stART)

Strength Through Art (stART) is an emotion literacy art programme aimed at building resilience for adolescents in Singapore aged 13 years and above. This initiative is a unique and upstream effort to promote better mental health and wellbeing through a series of group workshops. In these sessions, participants were guided to develop skills around understanding and regulating their emotions through art-making and discussions about art. This supported adolescents' mental well-being by providing a healthy outlet for self-expression, stress relief, and emotional processing. stART has been promoted to more than 60 schools and over 250 participants have benefited from it.

This innovative and creative approach to mental health awareness and self-regulation has been recognised by Silver Ribbon (Singapore), and was awarded the Silver Ribbon Mental Health Award for Community, Culture and Sports in 2023.

**stART is made possible with the support of Shiv & Roopa Dewan.**



↑ stART was presented the Silver Ribbon Mental Health Award by Mr Seah Kian Peng, Speaker of Parliament and Ms Ellen Lee, President of Silver Ribbon (Singapore).



↑ The stART playbook includes creative exercises and a journal for participants to put what they have learned during the programme into practice.



↑ Participants engaged in stART activities which aim to empower teens to use their creativity for self-care and teaches them basic emotional first aid skills.



↑ Participants engaging in a music and dance programme to promote wellness and creative expression as part of the Gallery Wellness Festival 2023 at the Ng Teng Fong Roof Garden Gallery.

## GALLERY WELLNESS FESTIVAL: ART CONNECTS



The Gallery Wellness Festival returned for its second edition with the theme "Art Connects". Featuring an expanded line-up of more than 20 unique art-inspired wellness experiences, the focus was on fostering human connections and the importance of connecting deeply with our emotions and those around us.

Visitors were treated to a wide range of art and wellness activities inspired by the national collection to support their well-being. These included art and music therapy-based workshops, immersive sensorial encounters, and vibrant creative spaces to engage their five senses. More than 139,000 visitors attended the festival and 90% of the survey respondents expressed interest in returning for future editions.



# NEW WAYS OF ENGAGING WITH ART



└ Sigma Contemporary Dance presenting their first performance titled *I Recall*, as part of their Resonates With Residency from April to July 2023.

The second cycle of the Resonates With Residency featured four resident artists—Sigma Contemporary Dance, Zai Tang, Tactility Studies and Alina Ramirez—who presented interdisciplinary performances and workshops within the Gallery in response to various exhibitions. With a total programme visitorship of over 7,400, the Resonates With Residency continued to establish deep and meaningful connections between artists, audiences, and art from Singapore and the region.



└ Video content in "As We See It" explaining the difference between shapes, forms and lines.

Continuing our mission to enable art learning anywhere, anytime, the Gallery launched our first online course on Southeast Asian Art to introduce audiences to art and artists from Singapore's National Collection and beyond. In the past year, we've had over 1000 learners from around the world enrol in our course, "As We See It: Visual Analysis through Southeast Asian Art", to experience engaging videos, readings, quizzes, as well as interact with others in discussion forums.



└ Alina Ramirez and her collaborators presenting her third concert titled *Diversity*, as part of her Resonates With Residency from January to March 2024.



└ Learners participating in an onsite workshop.



└ Participants waving flags as part of performance *Projek Bendera* (Flag Project) activated by Indonesian artist Arahmaiani.



└ Singapore artist Amanda Heng (left) and visitors in conversation during the participatory performance *Let's Chat*.

The Gallery's curatorial programmes are invitations to delve deeper into the practices and ideas of the artists we present in our exhibitions. Our team has created a fascinating range of encounters, from participatory workshops to performances, welcoming more than 2,300 participants to gain firsthand access into the inner workings of the art-making process, as well as edifying explorations into the aesthetic concerns of our time.



# FOSTERING INCLUSIVITY



**Art with You is supported by The Majority Trust, and the Gallery Wonders is made possible by Deutsche Bank.**

## Gallery Wonders

Seniors from Tzu Chi Bukit Batok Active Ageing Centre at a guided tour of *Tropical*.



**Slow Art Plus Research Project and Panel Discussion is made possible by the Johnson & Johnson Foundation.**

## Slow Art Plus Research Panel Discussion

Featuring Dr Andy Ho, principal researcher of the Slow Art Plus Research Project, Tan Wen Yi from Johnson & Johnson Foundation, and Alicia Teng from Community and Access team at the Gallery. Moderated by Dr Felicia Low, the panel shared insights on the effectiveness of Slow Art Plus boosting mental health and emotional wellbeing.

National Gallery Singapore • **Annual Report 2023/2024**

Through accessible programmes, thoughtful initiatives, and dedicated volunteers, the Gallery works to ensure that underserved communities have equitable access to the Gallery's art, heritage and offerings. In the past year, we have delivered enriching and meaningful art experiences to over 8,200 participants through programmes like Gallery Wonders, our evidence-based dementia-friendly programme Art with You, and the engaging self-directed guide How to Art with Friends.

Demonstrating our commitment to visitor wellbeing, we developed the Slow Art series to present an alternative approach to experiencing art. Having served 903 participants since its inception, these efforts culminated in a research conducted by Action Research for Community Health (ARCH) Laboratory of Nanyang Technological University. The positive impact on individual wellbeing by combining mindfulness and slow looking on art appreciation was presented in a panel discussion on Slow Art Day 2023.

The Calm Room has hosted over 280 participants from 27 learning journeys and has drawn interest from organisations in Singapore and abroad. Last year, we introduced a new addition to this initiative—the Calm Room Creative Residency, featuring a new installation from Artist-in-Residence Jevon Chandra, that delves into various themes surrounding apphantasia and memories.



## Calm Room Creative Residency

*Picturing a Candle*, an interactive installation developed by Jevon Chandra that spans both the exterior and interior of the Calm Room.



BFG Volunteers alongside the Gallery team, posing for a lively photo at the annual volunteer appreciation event.

# BEST FRIENDS OF THE GALLERY

The Best Friends of the Gallery (BFG) Volunteer programme remains the cornerstone of our daily operations. With 348 dedicated volunteers enriching visitor experiences through public programmes, festivals and tours, they are the face and heart of the Gallery and help to keep it running. Over 19,500 visitors led by passionate docents have benefited from insightful tours in the past year. Additionally, our collaboration with 144 corporate volunteers has expanded our reach, ensuring our art collections are accessible to even more communities through corporate social responsibility engagements.





## ART X TECHNOLOGY

At the Gallery, innovation is key to staying at the forefront of conversations about art and museum experiences. This is achieved through a dedicated internal effort to discover and develop new opportunities. This year, the Gallery introduced initiatives such as Project MuseGuide, a conversational digital museum guide that provides new ways for audiences to explore the collections. This initiative not only leverages new developments in AI (artificial intelligence) and LLMs (large learning models), but does so with unique flair, experience considerations, and safeguards around the use of such technology within the art and culture sector.

Another key initiative led by the Gallery is the product innovation lab known as Y-Lab. Its unique Foundry program explores the convergence of art and technology, providing knowledge, insight, and platforms to enable new ArtTech projects. In 2023, four start-ups went through the program alongside various departments at the Gallery, graduating with exciting projects across predictive data (CultureHint), the Internet of Things (JoMiJa), mixed-reality experiences (Kaledio), and spatially-positioned audio experiences (MagicBeans).

## SUSTAINABILITY AT THE GALLERY



The Gallery's efforts to reduce carbon emissions includes the use of solar panels, which have generated 200,343 kWh of electricity between January 2020 and April 2024, reducing 94,766 kg of CO2 emissions. This is equivalent to 32.9 tons of waste recycled or 1,567 tree seedlings grown for 10 years.

The Gallery is deeply committed to sustainability and dedicated to green practices for cultural institutions. Based on a study published by the University of Lausanne, the Gallery is currently ranked the 4<sup>th</sup> most sustainable museum and the 8<sup>th</sup> most sustainable cultural organisation globally. We were also awarded the Eco-Office Champion certification by the Singapore Environment Council, and participated in the LowCarbonSG programme initiated by the Carbon Pricing Leadership Coalition Singapore.

We continue to build a culture of sustainability at the Gallery through projects and initiatives that impact not only our internal processes, but also extend to collaborations with other institutions like the Public Hygiene Council, Singapore International Foundation, Singapore Polytechnic, and SMU Academy.



Gallery staff planting microgreens in a sustainability workshop organised by the Gallery's Sustainability Committee, where they learned about Singapore's "30 by 30" goal for a more resilient food future.



# KEY ACQUISITIONS

Vietnamese artist Le Pho (b. Vietnam, 1907; d. France, 2001) was known for his ability to create subtle and harmonious compositions. This rare early work can be read as an allegory of longing, loyalty and duty. The central figure is introspective and dressed austere in white, while the surroundings seem to mirror her mood. The writing in the top left corner is an extract of an 18th century Vietnamese poem. Written from the perspective of the wife of a conscripted soldier, it is a lament about the suffering of war.

Le Pho was among the generation of Vietnamese artists who trained at the Indochina School of Fine Arts in Hanoi. In 1931, he travelled to France, and soon after his artworks began to be exhibited abroad. This work was likely shown at the First International Exhibition of Colonial Art in Rome.



↑ Lê Phổ, *Jeune fille en blanc* (Young Girl in White), 1931.  
Oil on canvas, 81 x 130 cm. Collection of National Gallery Singapore.

Lee Man Fong (b. 1913, China; d. 1968, Indonesia) is known for his preferred artistic style that incorporated formal characteristics of classical Chinese painting with the medium of oil paint on smooth and hard masonite boards. In 1949, Lee established the Society of Chinese Artists in Indonesia, providing a place for artists of Chinese descent to gather. In 1961, he was appointed the Presidential Palace Painter under President Sukarno. Following the political upheavals of 1965 in Indonesia, Lee relocated to Singapore for two decades before returning to Indonesia, where he lived until his death.

*Ayam Jago Bertarung* is an early example of the large-format panoramic works that Lee began painting from the 1960s onwards. The painting centres on the drama of a cockfight, capturing details such as the rattan rooster cages and the distinct expressions, postures and attire of the spectators. The dynamic motion of the fighting cocks gives the scene a sense of immediacy



↑ Lee Man Fong, *Ayam Jago Bertarung* (Cockfight), 1953.  
Oil on board, 94 x 187.5 cm. Collection of National Gallery Singapore.



# KEY ACQUISITIONS

Montien Boonma (b. 1953; d. 2000, Thailand) was one of Thailand's most celebrated artists whose conceptual creations introduced a new artistic language to Thai contemporary art and earned his practice international recognition. Whilst his works register the rapid changes that life in Thailand has undergone, his sustained use of local materials and motifs powerfully evoke traditional Thai culture, the natural environment and Buddhist spirituality.

*Melting Void: Molds for the Mind* (1999) is a major work during the last period of the artist's life before he passed away from cancer in 2000. He was fascinated with the process of lost-wax casting of Buddha figures but has the process inverted and extended so that instead of making more Buddhas from the mould, the artist cast the mould for the Buddha. The rough, burdened exterior symbolizes the obstacles to enlightenment. The viewer can experience a temporary feeling of tranquil isolation by going inside the hollow of the Buddha.



└ Montien Boonma, *Melting Void: Molds for the Mind*, 1999. Aluminium, steel, and casting tools (interior covered with red cinnabar, gold leaf and Thai herbs), 320 x 200, 250 x 150, 250 x 150 cm. Collection of National Gallery Singapore.

Arahmaiani (b. 1961, Indonesia) is globally known for her nomadic performance and installation works that interrogate the marginalization of women and other repressed groups, environmentalism, and her challenge to the stereotypical image of global Islam.

Exhibited in Arahmaiani's 1994 solo exhibition, "Sex, Religion, and Coca-Cola" at Studio Onkor, Jakarta, *Sacred Coke* shows the characteristics of Arahmaiani's early installation and performance works in the 1990s, which leaned toward the conceptual and visceral, rather than the optical and formal. Arahmaiani used found objects to foreground her criticism of global capitalism and neocolonial encroachment into social, political, and religious lives.



└ Arahmaiani, *Sacred Coke*, 1993-2019, Wooden table, organic rice, soil, Coca-Cola bottle, condom, 102.5 x 104 x 104 cm. Collection of National Gallery Singapore.

Sultan Ismail Nasiruddin Shah (b. 1907; d. 1979, Malaysia) grew interest in photography in the 1920s, honing his camera skills under the tutelage of a Japanese expatriate in Kuala Terengganu. Most active between the 1940s-1960s, Sultan Ismail took various photographs of landscape, portraits, and scenes in rural Terengganu. The photographs he took are typically his observations of his habitus, in a social documentary style.

He was the first Malayan photographer to receive his Associate of the Royal Photographic Society of Great Britain in 1958. In 1959, he founded a Camera Club in Terengganu. He was also the Royal Patron of the Photographic Society of Malaysia when the society was established in 1956. For his services to the early modern photography scene in Malaya, he was made an honourable member of the Photographic Society of Singapore.



└ Sultan Ismail Nasiruddin Shah, *Pantai (Beach)*, c. 1950s. Gelatin silver print, 50 x 60cm. Gift of Raja Ihsan Shah.



└ Sultan Ismail Nasiruddin Shah, *Vendor with Malayan Dollar*, c. 1957. Gelatin silver print, 40.6 x 50.8 cm. Collection of National Gallery Singapore



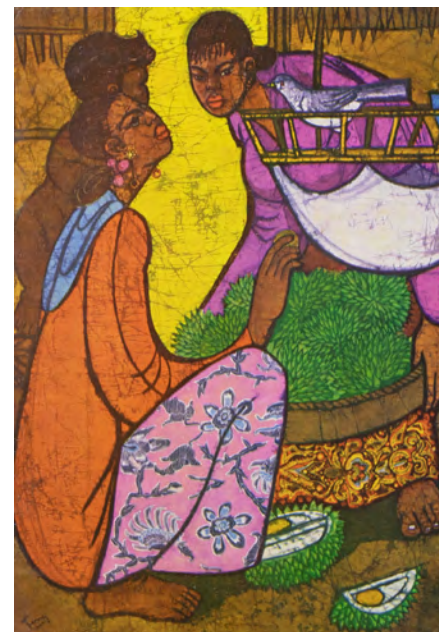
# LIBRARY & ARCHIVE

The Gallery's collection of art archives and books continues to grow, making it a rich resource for scholarly research into the diverse art histories of Singapore and Southeast Asia. This past year saw the exciting addition of rare archival materials such as a set of primary documents related to the Javanese dancer Raden Mas Jodjana (1893–1972) and his wife Raden Ayou (1888–1981). Comprising notebooks, brochures, programme sheets, illustrated cards, articles, photographs and so on, the Raden Mas Jodjana and Rayen Ayou archives provide a glimpse into the rich cultural context and artistic networks of Asian artists working in Europe in the early 20<sup>th</sup> century.

Another fascinating archival material now available for reference is six volumes of hand-drawn comics titled “老千故事实录：天后庙道” (Record of a Swindler: Tin Hau Temple Road) by Khaw Sia (1913–1984) which were published in Nanyang Siang Pau in the 1970s. Known as a leading watercolour artist, Khaw Sia also served as chair of the Penang War Relief Comic Association and the editor of the comic section for *Kwong Wah Yit Poh* (Kwong Wah Daily), one of the oldest Chinese-language newspapers in Malaysia. The rare manuscripts offer insights into the production process of comics in the 1970s, a relatively under-researched area in the field of Southeast Asia art history. Other highlights of this year's archive acquisitions include the Chuah Thean Teng archive, more additions to the Tang Chang archive, and contextual research materials on the artwork, *People's Justice Banner* (2002) generated by Taring Padi.



↑ Brochure of Jodjana Center from Raden Mas Jodjana and Rayen Ayou archives, circa 1930s–1940s. Collection of National Gallery Singapore Library & Archive.



↑ Exhibition Catalogue for *Batik Paintings* by Teng of Malaysia, Commonwealth Institute Art Gallery, 1965. Gift of Chuah Seow Keng. Collection of National Gallery Singapore Library & Archive.







# GALLERY BENEFIT

Commemorating the Gallery's eighth anniversary, the Gallery Benefit 2023 was an unforgettable evening that brought together a vibrant and supportive community of patrons, artists and collectors. Guests were treated to a private viewing of the exhibition *Tropical* and the excitement of a live auction, before dancing the night away at Gallery Underground, the first party to be held within our historic walls. This iteration of the biennial fundraiser raised a record-breaking S\$2.6 million, with a portion being channelled to artists to aid them in their artmaking practices. The evening was a resounding philanthropic triumph, enriched by joy, deep connections, and the transformative power of art.

We extend our heartfelt gratitude to the members of the Gallery Benefit 2023 committee, and all our generous supporters and donors whose commitment and enthusiasm made this extraordinary event possible.



**With special thanks to the  
Gallery Benefit 2023 Committee**

## Co-chairs:

Chong Siak Ching  
Maria Clara (Kim) Acuña-Camacho

## Committee Members:

Celeste Basapa	Valerie Cheah
Jazz Chong	Choo Oi Yee
Kevin Cuturi	Stephanie Fong
Richard Hoon	Richard Koh
Wendy Long	Rajul Mehta
Henny Scott	Diana Quek



With deep gratitude to our official partners for  
Gallery Benefit 2023 & Gallery Underground

<b>Art Logistics:</b>	Helu-Trans (S) Pte Ltd
<b>Auctioneer:</b>	Phillips Auctioneers
<b>Entertainment:</b>	Envisiam, Ice Cream Sundays, Soho House, Zouk Singapore
<b>Hospitality:</b>	Pan Pacific Hotels Group
<b>Luxury:</b>	Cartier
<b>Luxury Media:</b>	Tatler Asia Group
<b>Food &amp; Beverage:</b>	Art di Daniele Sperindio, Beam Suntory Asia Pte Ltd, Chang Beer, Courtyard Café & Lounge, F&N Foods Singapore, Mekhong, Odette Restaurant, Park90, Remy Cointreau International Pte Ltd, Roku Gin, Smoke & Mirrors, Thai Beverage Public Company Limited



# THE GALLERY'S DONORS

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# FINANCIAL REVIEW



# CORPORATE GOVERNANCE REPORT

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2024

## 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 Teoh Zsin Woon  
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 2023)

Hin Tat Augustine & Partners  
Rajah & Tann Singapore LLP  
(w.e.f. 6 May 2023)

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 to  
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](mailto:info@nationalgallery.sg)  
Website: [www.nationalgallery.sg](http://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 fourteen Directors, including one Executive Director who is the CEO and two ex-officio positions who are representatives of MCCY and the National Heritage Board ("NHB"). All Board members are fully independent from the Gallery's staff with the exception of Dr Eugene Tan Jui-Te 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	Chairperson	1 October 2020	1 July 2024
Ms Chang Hwee Nee	Director (ex-officio)	1 July 2017	1 July 2024
Mr Goh Kok Huat	Director	1 July 2019	1 July 2024
Datuk Maimoonah Binte Mohamed Hussain	Director	1 July 2021	1 July 2024
Ms Choi Lai Christina Law	Director	1 July 2024	-
Dr Lee Tung Jean	Director (ex-officio)	28 February 2022	1 July 2024
Mr Ma Kah Woh	Director	1 July 2024	-
Mr Mok Wei Wei	Director	1 July 2024	-
Ms Jummaidah Binti Rusdon	Director	1 July 2024	-
Mr Panote Sirivadhanabhakdi	Director	1 July 2021	1 July 2024
Mrs Doris Susan Sohmen-Pao	Director	1 July 2019	1 July 2024
Dr Eugene Tan Jui-Te	Director (ex-officio)	1 April 2024	-
Mr Tan Kuan Ern	Director	1 July 2024	-
Mr Whang Shang Ying	Director	1 July 2018	1 July 2024

There were no new Directors appointed to the Board during the Financial Year ended 31 March 2024. Prof Tan Chorh Chuan retired from the Board with effect from 1 October 2023. Ms Chong Siak Ching retired from the Board with effect from 1 April 2024. Ms Chen Huey Rosa (Mrs Rosa Daniel), Ms Shareen Khattar and Mr Yong Ming Chong (Danny Yong) retired from the Board with effect from 1 July 2024.

As at 31 March 2024, 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 previous 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.

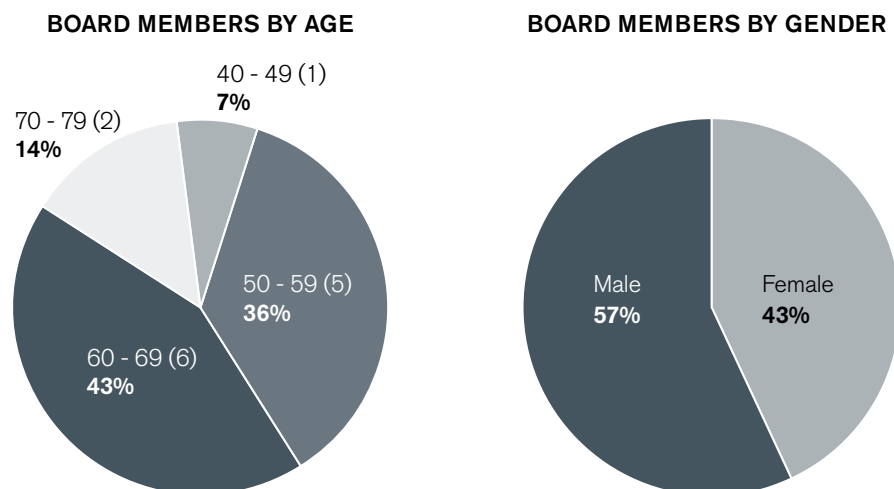


### 1.3 Board Diversity and Competencies

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. During the financial year ended 31 March 2024, board members were also invited to attend the Bizot Gala dinner hosted by the Gallery in June 2023. This event provided networking opportunities with 27 international art museum directors and facilitated the exchange of ideas.

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 2024 was positive. Key strengths identified from the evaluation was timely communications and updates provided to the board on matters that carry potential reputational risks, a balanced approach that allowed management to steer different initiatives and demonstrate leadership in various areas, and transparent decision-making that involved relevant stakeholders in discussions and strategic discussions on the Singapore Gallery Revamp.

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. identify and drive strategic issues for the Board through close collaboration with Management;
- b. exercise supervision over management and review the operations of the Gallery, exercise supervision of financial matters, including endorsement of and monitoring financial budgets and guidelines, and reporting to the Board on any financial irregularities and concerns;
- c. review and approve the agendas of the Board Meetings as well as the key papers and issues to be presented at the Board Meetings; and
- d. exercise the full powers of the Board in matters of urgency and report every action at the next Board Meeting.

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 2024
Mr Goh Kok Huat	Member	1 July 2021	1 July 2024
Mr Ma Kah Woh	Member	1 July 2024	-
Mrs Doris Susan Sohmen-Pao	Member	1 July 2022	1 July 2024
Dr Eugene Tan Jui-Te	Member	1 July 2024	-
Mr Whang Shang Ying	Member	1 July 2021	1 July 2024

\* Ms Chong Siak Ching retired from the EXCO with effect from 1 April 2024.





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 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 July 2024
Mr Goh Kok Huat	Member	1 July 2021	1 July 2024
Dr Lee Tung Jean	Member	28 February 2022	1 July 2024
Mr Ma Kah Woh	Member	1 July 2024	-
Mrs Doris Susan Sohmen-Pao	Member	1 July 2022	1 July 2024
Mr Whang Shang Ying	Member	1 July 2021	1 July 2024

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 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
Mr Ma Kah Woh	Chairperson	1 July 2024	-
Ms Chang Hwee Nee	Member	1 July 2017	1 July 2024
Mr Goh Kok Huat	Member	1 July 2019	1 July 2024
Datuk Maimoonah Binte Mohamed Hussain	Member	1 July 2021	1 July 2024
Mr Steve Lee <i>Chief Information Officer for Information Technology and Security, SP Group</i>	Member	6 February 2024	-

\* Ms Chen Huey Rosa (Mrs Rosa Daniel) retired from the Audit and Risk Committee with effect from 1 July 2024

#### 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 2024
Mr Mok Wei Wei	Member	1 July 2024	-
Mr Jose Isidro N. (Lito) Camacho <i>Chairman, University of the Arts Singapore</i>	Member	1 July 2014	1 July 2024
Ms Luckana Kunavichayanont <i>Executive Committee Member of Bangkok Art and Culture Centre (BACC)</i>	Member	1 July 2020	1 July 2024
Ms Lee Chor Lin <i>Art Historian and Museum Consultant</i>	Member	1 July 2021	1 July 2024
Dr Bridget Tracy Tan <i>Senior Director, Institute of Southeast Asian Arts and Art Galleries, Nanyang Academy of Fine Arts</i>	Member	1 July 2024	-
Ms Farah Wardani <i>Art Historian and Curator</i>	Member	1 July 2024	-
Ms Beverly Yong <i>Director, Rogue Art</i>	Member	1 July 2024	-

\* Ms Shareen Khattar, Dr Kenson Kwok, Mr Ahmad Mashadi, Ms Toshi Rawanchaikul and Ms Susie Wong retired from the Acquisition Committee with effect from 1 July 2024.



### 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 benefit.

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

- 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;
- 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;
- to promote awareness and interest in fundraising towards the Gallery's mission; and
- to recommend appropriate recognition for lead donors to the Gallery.

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 Choi Lai Christina Law	Chairperson	1 July 2024	-
Mr Panote Sirivadhanabhakdi	Member	1 July 2021	1 July 2024
Dr Eugene Tan Jui-Te	Member	1 July 2024	-
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	-
Ms Shruti Lohia <i>Director, Indorama Healthcare</i>	Member	1 July 2024	-

\* Ms Chong Siak Ching retired from the Development Committee with effect from 1 April 2024.

\*\* Ms Jennie Chua, Ms Shareen Khattar and Mr Yong Ming Chong (Danny Yong) retired from the Development Committee with effect from 1 July 2024.

### 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. The fund managers that the Gallery appoints are to be ESG compliant, and the active managers are to incorporate ESG considerations in their stock selection process.

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 2024, the Gallery's investment portfolio stands at S\$130,639,820 (2023: S\$102,940,074).

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 2024
Datuk Maimoonah Binte Mohamed Hussain	Member	1 July 2021	1 July 2024
Mr Tan Kuan Ern	Member	1 July 2024	-
Mr Nicholas Kong <i>Chief Investment Officer, Investment Office, National University of Singapore</i>	Member	16 July 2015	1 July 2024

\* Mr Yong Ming Chong (Danny Yong) retired from the Investment Committee with effect from 1 July 2024.



### 1.7.1 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 2024 and the corresponding attendance of Board and Board Committee members are as follows:

### Board and Board Committee' Attendance

Attendance at Board and Board Committee Meetings for Financial Year Ended 31 March 2024														
	Board		Executive Committee		Nomination and Remuneration Committee		Audit and Risk Committee		Acquisition Committee		Development Committee		Investment Committee	
Number of Meetings														
Board of Directors	Held	Attended	Held	Attended	Held	Attended	Held	Attended	Held	Attended	Held	Attended	Held	Attended
Mr Peter Ho Hak Ean*	4	4	4	4	5	5	2	2	-	-	-	-	-	-
Ms Chang Hwee Nee	4	2	-	-	-	-	3	3	-	-	-	-	-	-
Ms Chong Siak Ching	4	4	4	4	-	-	-	-	-	-	3	3	-	-
Mrs Rosa Daniel	4	3	-	-	-	-	3	1	-	-	-	-	-	-
Mr Goh Kok Huat	4	4	4	4	5	5	3	3	-	-	-	-	2	2
Datuk Maimoonah Hussain	4	3	-	-	-	-	3	3	-	-	-	-	2	2
Ms Shareen Khattar	4	4	-	-	-	-	-	-	2	2	3	2	-	-
Dr Lee Tung Jean	4	2	-	-	5	3	-	-	-	-	-	-	-	-
Mr Panote Sirivadhanabhakdi	4	3	-	-	-	-	-	-	-	-	3	3	-	-
Mrs Doris Susan Sohmen-Pao	4	3	4	3	5	4	-	-	-	-	-	-	-	-
Prof Tan Chorh Chuan**	2	0	-	-	-	-	1	1	-	-	-	-	-	-
Mr Whang Shang Ying	4	4	4	4	5	5	-	-	2	2	-	-	-	-
Mr Danny Yong	4	4	-	-	-	-	-	-	-	-	3	1	2	1

\* Mr Peter Ho Hak Ean was appointed to the Audit and Risk Committee as interim chairperson with effect from 1 October 2023.

\*\* Prof Tan Chorh Chuan retired from the Board and Audit and Risk Committee with effect from 1 October 2023.



## Co-Opted Members' Attendance

Attendance at Board and Board Committee Meetings for Financial Year Ended 31 March 2024								
	Audit and Risk Committee		Acquisition Committee		Development Committee		Investment Committee	
Number of Meetings								
Co-Opted Members	Held	Attended	Held	Attended	Held	Attended	Held	Attended
Mr Jose Isidro N. (Lito) Camacho	-	-	2	2	-	-	-	-
Ms Jennie Chua	-	-	-	-	3	2	-	-
Mr Nicholas Kong	-	-	-	-	-	-	2	2
Ms Luckana Kunavichayanont	-	-	2	1	-	-	-	-
Mr Philip Kwee	-	-	-	-	3	3	-	-
Dr Kenson Kwok	-	-	2	2	-	-	-	-
Mr Steve Lee*	1	0	-	-	-	-	-	-
Ms Lee Chor Lin	-	-	2	2	-	-	-	-
Mr Kola Luu	-	-	-	-	3	3	-	-
Mr Ahmad Mashadi	-	-	2	2	-	-	-	-
Ms Christine Pillsbury	-	-	-	-	3	3	-	-
Ms Toshiko Rawanchaikul	-	-	2	2	-	-	-	-
Ms Susie Wong	-	-	2	2	-	-	-	-

\* Mr Steve Lee was appointed to the Audit and Risk Committee with effect from 6 February 2024.

## 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 Goal

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 SMART museum 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, learning and public programmes are planned in line with its vision and mission. Exhibitions are aligned with the Gallery's curatorial strategy, while learning and public programmes are aligned with the Gallery's learning pedagogies and audience development framework that are aimed at fostering art education, 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.



Feedback from visitors is 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 Keppel Centre for Art Education (the Centre) continues to be a well-loved, learner-centred education space for families and school groups. Designed with inclusive learning and development pedagogical principles for young audiences, the revamped Centre features seven new learning zones that offer engaging and immersive learning opportunities to nurture children's creativity and bonding with family programmes. The Centre reaffirms its leading position as the destination for families, children and youths to embark upon a journey of artful discovery with the artwork collection since the revamped Centre reopened its doors to the public.

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. In-depth Focus Group Discussions (FGD) are conducted with families and children to guide the development of artworks for Gallery Children's Biennale. Observations of their art engagement behaviours guided the design and development of the microsite, learning resources and related interactive activities.

Museum-based Learning Programme, a key programme for pre-schoolers and school-aged students expands its reach and impact with new partnerships with Ministry of Social and Welfare (MSF), National Arts Council (NAC) and Ministry of Education (MOE). The Gallery was also awarded the Silver Ribbon Mental Health Award for the Strength Through Art Programme for youths.

Museum Learning Beyond Walls grew to reaching out to over 5 million audiences with strong strategic partners from the public, people and private sectors. During the year, the Roving Art Truck and Art Carts travelled to places such as schools, libraries and parks. Artistic installations were also activated at the malls, providing new audiences to encounter art in new and meaningful ways.

The Gallery Wellness Festival was a highlight festival for wellbeing at the Gallery. The year's theme is Art Connects, which spotlights the forming and strengthening of human connections, as well as iterating the importance of connecting deeply with emotions and people. With unique art-inspired wellness experiences, audiences explore new ways to embark on a transformative journey of personal growth through art. The festival has programmes for all age groups, be it the young or young at heart, which has encouraged many participants to explore their inner selves with art.

Community and access remain a strong focus of the Gallery's programmes to provide underserved communities with equitable opportunities to connect with our art, heritage and offerings. Through collaborations with partners like MINDS, we expanded on the art appreciation framework to train our volunteers to apply person-centred approaches when serving our diverse community visitors. The launch of the Calm Room Creative Residency further explores Gallery's intent to work closely with our artist-in-residence, Jevon Chandra, to design creative experiences that still observes the functional requirements of the Calm Room.

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.

In addition to the above, the Gallery has held a diverse and expansive list of programmes including an inter-disciplinary residency programme 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 are committed 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 permanent staff (at a strength of 217 as of 31 March 2024), 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. In support of forging a deeper partnership with our corporate donors, the Gallery will also be exploring the development of corporate volunteerism programmes where corporate volunteers can engage in meaningful engagement with their social beneficiaries at the Gallery.

## **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:	2024 \$	2023 \$	% Increase/(Decrease)
Unrestricted Funds (Reserves)	<b>110,060,666</b>	106,460,558	3.4%
Endowment Funds	<b>16,673,543</b>	15,616,378	6.8%
Total Funds	<b>126,734,209</b>	122,076,936	3.8%
Ratio of Reserves to Annual Operating Expenditure	<b>1.5</b>	1.6	

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 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 2024, 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](http://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 19 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 who receives remuneration was identified as related to a Board member. The related Board member is Mrs Rosa Daniel and the remuneration of the concerned staff was below S\$50,000.

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, TikTok 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 2024

The directors present their statements to the members together with the audited financial statements for the financial year ending 31 March 2024.

In the opinion of the directors,

- a. the financial statements as set out on pages 41 to 56 drawn up so as to give a true and fair view of the financial position of the Gallery as at 31 March 2024 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                | • Mok Wei Wei              |
| • Chang Hwee Nee                  | • Jummaidah Binti Rusdon   |
| • Goh Kok Huat                    | • Panote Sirivadhanabhakdi |
| • Maimoonah Binte Mohamed Hussain | • Doris Susan Sohmen-Pao   |
| • Choi Lai Christina Law          | • Eugene Tan Jui-Te        |
| • Lee Tung Jean                   | • Tan Kuan Ern             |
| • Ma Kah Woh                      | • Whang Shang Ying         |

## PRINCIPAL ACTIVITIES

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

As of the date of this report, the Gallery has a Board comprising fourteen (14) directors. The Board has delegated specific responsibilities to six (6) committees, namely the Executive Committee, Nomination and Remuneration Committee, 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

Over the past year, the Gallery has made strides to pursue its vision to foster and inspire a thoughtful, creative and inclusive society through art. With our exhibitions, festivals, programmes and various initiatives to engage diverse communities in a myriad of ways, the Gallery continues to make art accessible to everyone. This was exemplified by the launch of *Tropical: Stories from Latin America and Southeast Asia*, the first large-scale museum exhibition that took a comparative approach towards the art of Southeast Asia and Latin America, tracing how artists from both regions challenged conventions and fostered solidarities. The Gallery continued to elevate Southeast Asian art and artists with *See Me, See You: Early Video Installation of Southeast Asia*, a two-part exhibition offering a fascinating look at the pivotal moments when video installation first emerged in the 1980s and 1990s. This exhibition was particularly timely given the pervasiveness and accessibility of video as form of communication today. Other exhibitions include *The Neglected Dimension*, an exhibition which explores the period from the 1960s onwards when artists in Indonesia began to experiment with Arabic calligraphy; and Shilpa Gupta's *Untitled*, a monumental inflatable on the Gallery's roof garden that subverted expectations of traditional sculpture. The Gallery also continued to engage our communities and families with the fourth Gallery Children's Biennale, a revamped Keppel Centre for Art Education, the second edition of Gallery Wellness Festival and the marquee event of Singapore Art Week, *Light to Night*. Surpassing pre-Covid levels of visitorship, this year the Gallery welcomed its 10 millionth visitor since opening, achieved a record number of visitors to our website, saw a resurgence in tourist visits and connected with more people than ever before. In a year of growth and reinvention, the Gallery was the 33<sup>rd</sup> most visited museum in the world in The Art Newspaper's Annual Museum Attendance Survey, the only Southeast Asian Museum in the list.

From May 2023, visitors joined us on a journey back in time with *See Me, See You: Early Video Installation of Southeast Asia*, a two-part exhibition that explored the history of video installation art. Pioneering Southeast Asian artists from Indonesia, Malaysia, Philippines, Thailand and Singapore broke through conventional art forms of painting and sculpture that were prevalent at that time.

Through experimentation, they combined installation, performance and audience participation with video, leading to a new form of art with their interdisciplinary approaches. The first part of the exhibition ran from 5 May 2023 to 17 September 2023, and the second part ran from 13 October 2023 to 4 February 2024.

Just in time for the school holidays, the fourth edition of the highly anticipated Gallery Children's Biennale returned with a new theme, "Let's Make a Better Place." From 27 May 2023 to 31 March 2024, visitors explored 11 new artworks by international artists that spotlighted four core values: Care, Collaborate, Imagine and Respect. Each artwork was tied to one of the four core values and used artistic concepts to convey relevant social concerns in an easy-to-understand manner for children. With its line-up of exhibits, workshops and activities, the Gallery Children's Biennale provided children with opportunities to discover and express their own ideas and perspectives. By engaging with art this way, children were encouraged to explore their own identities and develop a sense of self-awareness and appreciation for the diversity of human experience.

In May 2023, the Gallery launched renowned artist Shilpa Gupta's latest artwork, *Untitled*, as part of the Gallery's annual Ng Teng Fong Roof Garden Commission Series. In *Untitled*, two bodies are seen interlocked in a combative position while balancing on a single head, which can be read from the perspective of geopolitical conflicts and social struggles or the dualities that are experienced within individuals' psyches in everyday life. The thought-provoking installation pushed the boundaries of art, exploring themes of physicality, perception and the complexities of human existence. Visitors were encouraged to touch and interact with the artwork. In particular, children were intrigued and inspired by its stories.

Gallery Wellness Festival 2023 returned for its second edition with an expanded line-up of over 20 unique wellness experiences from 17 June to 9 July 2023. With the theme of "Art Connects," the festival was specifically designed to nurture the mind, body and soul, and offered a wide range of art-inspired wellness activities for visitors, including guided workshops, immersive sensorial encounters and vibrant creative spaces which aimed to engage the five senses and to nurture holistic well-being. The festival also featured a workshop held by artist Jevon Chandra, the first Calm Room creative resident. The Calm Room is a dedicated space in the Gallery where visitors can rest if they are feeling over-stimulated or overwhelmed by their environment, and the Calm Room Creative Residency is a two-year residency programme that invites a Singapore-based artist to meaningfully activate the Calm Room space and connect with relevant underserved communities.

On 7 July 2023, the Gallery unveiled the third edition of DALAM SOUTHEAST ASIA: *The Neglected Dimension*, an exhibition that explored the incredible artistic experimentations that occurred in Indonesia with Arabic calligraphy, showcasing its significant role in the development of modern and contemporary art in the region.

The artists in this exhibition represented three generations of artistic training in a modernist art institution in Bandung, Indonesia, as well as distinct approaches to calligraphic abstraction. Their works highlight artists interacting with global conventions in modern and contemporary art, as well as evolving ideas around Islamic spirituality, feminist activism and the experience of being Muslim.

In November 2023, after nine years of development, the Gallery presented *Tropical: Stories from Southeast Asia and Latin America*, the world's first major comparative exhibition of artistic expressions from both regions, featuring over 200 paintings, sculptures, drawings, performances and immersive installations by more than 70 artists. From 18 November 2023 to 24 March 2024, the exhibition explored the vivid stories of artists, dreamers and writers who dared to threaten conventions and fostered solidarities in the aftermath of colonialism. By focusing on affinities between 20<sup>th</sup> century Southeast Asian and Latin American artists, the Gallery highlighted the innovative ways through which they sought to stake a claim for art and representation on their own terms. *Tropical* embodied the Gallery's efforts to drive greater understanding of Southeast Asian art, its histories and connections to global art histories.

On 16 December 2023, the Keppel Centre for Art Education (Centre), one of the Gallery's most popular spaces, reopened after a four-month renovation as an entirely revamped space, featuring new child-centric learning zones and activities that revolve around the theme of "Art & Wonder: Nurturing Wonder through Play and Creativity." Free for all visitors, the reopened Centre is an immersive learning space comprising seven zones, with stimulating and interactive experiences suitable for children aged 4–12. With this revamp, the Centre reaffirmed its leading position as the ideal destination for families, children and youths to embark upon a journey of artful discovery, with its line-up of refreshed spaces and exciting programmes all year round. Along with other child-friendly programmes such as the Gallery Children's Biennale, the refreshed Centre demonstrates the Gallery's efforts in preparing our young for a future where critical and creative thinking are necessary competencies.

From 18 January to 8 February 2024, the Gallery's Light to Night Festival—a marquee event of Singapore Art Week—took almost a million festival-goers on a journey of unexpected and unconventional exploration, using inspiration from history, origin, and artworks from the National Collection to present a multitude of sensorial experiences for all. With over 60 artworks and programmes ranging from interactive art installations, interdisciplinary programmes, mesmerising light projections and live performances, the festival showcased the quality of the visual arts in Singapore and Southeast Asia by featuring thought-provoking works by veteran and budding artists from across the region. This included works by Singaporean artists Lee Wen, Teo Eng Seng and Kumari Nahappan, Indonesian artist Arahmaiani, Paris-based artist Miłosz Luczynski and many more centered around the theme of "Reimagine," artworks by these artists showcase innovative art forms that encourage audiences to engage, approach, and participate in art through fresh perspectives.



The Gallery's long-term exhibitions of Singapore and Southeast Asian art continued to promote the museum's aim of deepening the understanding and appreciation of art from the region. On 23 January 2024, the Gallery announced the extension of its enduring partnership with UOB for an additional five years. As a Founding Partner of the Gallery since 2015, UOB has continuously championed visual arts in the region, emphasising a shared commitment to promoting Southeast Asian art as well as fostering community outreach and educational initiatives.

In the past year, the Gallery's collection was strengthened through 102 new acquisitions. The rotation of artworks also continued in both the DBS Singapore Gallery and UOB Southeast Asia Gallery throughout the year for conservation reasons and for refreshing the hang with new acquisitions or other works from the National Collection. Daily guided tours to the permanent galleries and artist talks sited within exhibition spaces also boosted appreciation of this core aspect of the Gallery's mandate.

The Gallery remains committed to enhancing knowledge and discourse on Southeast Asian art, and in April 2023, the Gallery's very first public online course was launched. Dedicated to engaging with art and artists from the region and holistically developed by the Gallery's team of curators and programmers, these public online courses introduced audiences to the richness of Southeast Asian modern art. Forthcoming courses will focus on themes that engage with socially relevant questions and concerns, prompting learners to draw connections between art and their everyday lives. Additionally, the Gallery also launched ARText, a mobile micro-learning course built around a casual yet informative two-way conversational experience for users to discover Southeast Asian art.

Besides online learning offerings, the Gallery's education efforts also include in-person programmes such as public lectures and workshops by artists, cultural workers and scholars. In the area of youth education, the Gallery runs the Art History Minor at the National University of Singapore (currently ranked #2 globally in the 2024 QS World University Rankings by Subject). In addition, the Roving Art Truck, which travels to Primary and Secondary school campuses, as well as local community spaces, introduces encounters with art to young Singaporeans' everyday lives.

The Gallery remains committed to its sustainability goals through constant efforts to build a culture of sustainability at the Gallery through projects and initiatives that impact not only our internal practices, but also extend to collaborations with other institutions such as the Public Hygiene Council, Singapore International Foundation and Singapore Polytechnic. In recognition of these efforts, the Gallery is currently ranked the 4<sup>th</sup> most sustainable museum and the 8<sup>th</sup> most sustainable cultural organisation globally in a study published by the University of Lausanne. The Gallery was also awarded the Eco-Office Champion certification by Singapore Environment Council and achieved LowCarbonSG participation from the Carbon Pricing Leadership Coalition Singapore.

As an innovative museum, the Gallery continually transforms and explores emerging technologies to create more opportunities for art appreciation among visitors. The Gallery and NCS are working on a generative Artificial Intelligence (AI) guide that can communicate with visitors. This intelligent guide provides a hyper-personalised, interactive and inclusive experience to every visitor, with the ability to engage in conversation and provide nuanced responses to questions. The guide's ability to engage in conversations can help to maintain users' curiosity and spark interest in art and history. By having a distinct persona, the guide can evoke a sense of presence and personability expected of a museum tour experience.

## **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.

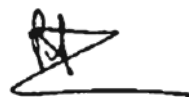
## **DIRECTORS' INTERESTS IN SHARES OR DEBENTURES**

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 Hak Ean  
Chairman

15 July 2024



Eugene Tan Jui-Te  
Director

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

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2024

## 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 2024 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 2024;
- the balance sheet as at 31 March 2024;
- 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 material accounting policy information.

### 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, 15 July 2024

# STATEMENT OF COMPREHENSIVE INCOME

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2024

	Note	General funds		Endowment fund		Total	
		2024	2023	2024	2023	2024	2023
		\$	\$	\$	\$	\$	\$
<b>Income</b>							
Contribution and cash donations		7,144,208	1,151,786	-	-	7,144,208	1,151,786
Donations-in-kind		1,947,040	460,016	-	-	1,947,040	460,016
Rental income		5,890,025	4,266,085	-	-	5,890,025	4,266,085
Admission fees		3,052,597	1,580,308	-	-	3,052,597	1,580,308
Interest income		772,378	259,844	555	481	772,933	260,325
Carpark collection		472,772	403,845	-	-	472,772	403,845
Other income	4	969,480	1,113,623	-	-	969,480	1,113,623
		<b>20,248,500</b>	<b>9,235,507</b>	<b>555</b>	<b>481</b>	<b>20,249,055</b>	<b>9,235,988</b>
<b>Expenditure</b>							
- Employee compensation	5	(25,024,957)	(22,492,946)	-	-	(25,024,957)	(22,492,946)
- Staff welfare and development		(1,180,383)	(1,311,272)	-	-	(1,180,383)	(1,311,272)
- Recruitment expenses		(154,656)	(43,987)	-	-	(154,656)	(43,987)
- Exhibition expenses		(3,695,559)	(1,191,684)	-	-	(3,695,559)	(1,191,684)
- Art handling services		(2,065,217)	(2,519,481)	-	-	(2,065,217)	(2,519,481)
- Supplies and materials		(191,883)	(333,926)	-	-	(191,883)	(333,926)
- Programme expenses		(4,952,623)	(5,260,047)	-	-	(4,952,623)	(5,260,047)
- Publication expenses		(381,356)	(284,894)	-	-	(381,356)	(284,894)
- Consultancy and professional fees		(1,559,012)	(833,438)	-	-	(1,559,012)	(833,438)
- Auditor's remuneration		(57,200)	(55,500)	-	-	(57,200)	(55,500)
- Visitor experience expenses		(4,130,166)	(4,131,188)	-	-	(4,130,166)	(4,131,188)
- Publicity and public relations		(3,352,451)	(2,243,705)	-	-	(3,352,451)	(2,243,705)
- Repairs and maintenance		(10,135,296)	(7,348,878)	-	-	(10,135,296)	(7,348,878)
- Utilities		(2,760,951)	(2,646,914)	-	-	(2,760,951)	(2,646,914)
- Security services		(2,134,252)	(2,143,954)	-	-	(2,134,252)	(2,143,954)
- IT expenses		(5,859,191)	(4,457,766)	-	-	(5,859,191)	(4,457,766)
- Travel, transport, postages and communications		(930,592)	(931,332)	-	-	(930,592)	(931,332)
- Other services and fees		(3,558,988)	(2,410,108)	-	-	(3,558,988)	(2,410,108)
- Rental expenses		(8,429,212)	(8,507,076)	-	-	(8,429,212)	(8,507,076)
- Depreciation of plant and equipment	10	(3,487,691)	(3,262,944)	-	-	(3,487,691)	(3,262,944)
- GST input tax		(2,770,527)	(2,011,930)	-	-	(2,770,527)	(2,011,930)
- Others		(481,298)	(440,852)	-	-	(481,298)	(440,852)
<b>Total expenditure</b>		<b>(87,293,461)</b>	<b>(74,863,822)</b>	<b>-</b>	<b>-</b>	<b>(87,293,461)</b>	<b>(74,863,822)</b>

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



# STATEMENT OF COMPREHENSIVE INCOME

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2024

	Note	General funds		Endowment fund		Total	
		2024 \$	2023 \$	2024 \$	2023 \$	2024 \$	2023 \$
Fair value gain/(loss) on financial assets at fair value through profit or loss	9	5,734,886	(2,110,243)	995,411	(1,724,753)	6,730,297	(3,834,996)
Disposal gain on financial assets at fair value through profit or loss	9	352,585	-	61,199	-	413,784	
<b>(Deficit)/surplus before grants</b>		<b>(60,957,490)</b>	<b>(67,738,558)</b>	<b>1,057,165</b>	<b>(1,724,272)</b>	<b>(59,900,325)</b>	<b>(69,462,830)</b>
<b>Grants</b>							
- Deferred capital grants amortised	16	1,048,804	1,117,755	-	-	1,048,804	1,117,755
- Grants received from Government	14	50,354,596	51,538,557	-	-	50,354,596	51,538,557
- Grants received from others	14	13,154,198	11,452,459	-	-	13,154,198	11,452,459
		<b>64,557,598</b>	<b>64,108,771</b>	<b>-</b>	<b>-</b>	<b>64,557,598</b>	<b>64,108,771</b>
<b>Net surplus/(deficit) and total comprehensive income/(loss)</b>		<b>3,600,108</b>	<b>(3,629,787)</b>	<b>1,057,165</b>	<b>(1,724,272)</b>	<b>4,657,273</b>	<b>(5,354,059)</b>

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

# BALANCE SHEET

AS AT 31 MARCH 2024

	Note	2024 \$	2023 \$
<b>ASSETS</b>			
<b>Current assets</b>			
Cash and cash equivalents	7	40,589,781	64,791,153
Other receivables	8	2,110,564	1,958,020
Financial assets at fair value through profit or loss	9	130,639,820	102,940,074
		174,340,165	169,689,247
<b>Non-current assets</b>			
Plant and equipment	10	2,485,127	4,948,497
<b>Total assets</b>		175,825,292	174,637,744
<b>LIABILITIES</b>			
<b>Current liabilities</b>			
Other payables	13	14,806,796	14,054,554
Grants received in advance	14	10,954,650	12,806,404
Deferred donations	15	21,451,359	22,317,486
		47,212,805	49,178,444
<b>Non-current liabilities</b>			
Deferred capital grants	16	1,878,278	2,781,463
Other payables	13	-	600,901
		1,878,278	3,382,364
<b>Total liabilities</b>		49,091,083	52,560,808
<b>NET ASSETS</b>		126,734,209	122,076,936
<b>FUNDS AND RESERVES</b>			
<b>Accumulated Surplus</b>			
- General funds		110,060,666	106,460,558
<b>Endowment fund</b>	17	16,673,543	15,616,378
<b>TOTAL FUNDS AND RESERVES</b>		126,734,209	122,076,936

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 2024

	Accumulated surplus - General funds \$	Endowment fund \$	Total \$
<b>2024</b>			
Beginning of financial year	106,460,558	15,616,378	122,076,936
Total comprehensive loss	3,600,108	1,057,165	4,657,273
<b>End of financial year</b>	<b>110,060,666</b>	<b>16,673,543</b>	<b>126,734,209</b>
<b>2023</b>			
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)
<b>End of financial year</b>	<b>106,460,558</b>	<b>15,616,378</b>	<b>122,076,936</b>

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

# STATEMENT OF CASH FLOWS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2024

	Note	2024 \$	2023 \$
<b>Cash flows from operating activities</b>			
Deficit before grants		(59,900,325)	(69,462,830)
- Depreciation of plant and equipment		3,487,691	3,262,944
- Donations income		(7,144,208)	(1,151,786)
- Interest income		(772,933)	(260,325)
- Gain on disposal of financial assets at fair value through profit or loss		(413,784)	-
- Fair value gain/(loss) on financial assets at fair value through profit or loss		(6,730,297)	3,834,996
		(71,473,856)	(63,777,001)
Changes in working capital:			
- Other receivables		(152,544)	471,926
- Other payables		151,341	2,639,006
<b>Net cash used in operating activities</b>		(71,475,059)	(60,666,069)
<b>Cash flows from investing activities</b>			
Interest received		772,933	260,325
Additions to plant and equipment		(1,024,540)	(419,943)
Proceeds from sales of plant and equipment		219	-
Proceed from disposal of financial assets		86,923,547	-
Purchase of financial assets		(107,479,212)	-
<b>Net cash used in investing activities</b>		(20,807,053)	(159,618)
<b>Cash flows from financing activities</b>			
Grants received		61,802,659	66,942,729
Cash donations received		6,278,081	1,332,256
<b>Net cash provided by financing activities</b>		68,080,740	68,274,985
<b>Net (decrease)/increase in cash and cash equivalents</b>		(24,201,372)	7,449,298
Cash and cash equivalents at beginning of financial year		64,791,153	57,341,855
<b>Cash and cash equivalents at end of financial year</b>	7	40,589,781	64,791,153

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

# NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2024

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. MATERIAL ACCOUNTING POLICY INFORMATION

### 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 2023*

On 1 April 2023, the Gallery adopted the new or amended FRS and Interpretations to FRS ("INT FRS") that are mandatory for application for the financial year. Changes to the Gallery's accounting policies have been made as required, in accordance with the transitional provisions in the respective FRS and INT FRS.

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

### 2.2 Revenue recognition

Revenue is recognised to the extent that it is probable that the economic benefits will flow to the Gallery and the revenue can be reliably measured. Revenue is measured at the fair value of the consideration received or receivable.

#### i. *Contributions and other sponsorships*

Contributions and other sponsorships (other than those for capital expenditure), are recognised as income when the right to receive the contributions and other sponsorships have been established.

#### ii. *Donations*

Donations, whether of cash or assets, shall be recognised as income in the period it is received or receivable when the Gallery has obtained control of the donation or the right to receive the donation, the amount of the donation can be measured reliably and it is probable that the economic benefits comprising the donation will flow to the Gallery.

Donations with restrictions and/or conditions attached shall be recognised as surplus if the restrictions and conditions are under the Gallery's purview and it is probable that these restrictions and conditions would be met. Otherwise, these donations are recognised and taken to the "deferred donations" account until the above criteria are fulfilled or when the restrictions and/or conditions are met.

#### iii. *Rental income*

Rental income is recognised on a straight-line basis over the lease and service period.

#### iv. *Admission fees*

Admission fees are recognised at a point in time upon the sale of tickets to visitors at the Gallery.

#### v. *Interest income*

Interest income is recognised using the effective interest method.

#### vi. *Carpark collection*

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

#### vii. *Income from rendering of services*

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



## 2.3 **Employee compensation**

### a. *Defined contribution plans*

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

### b. *Employee leave entitlement*

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

## 2.4 **Leases**

### a. *When the Gallery is the lessee*

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

#### • Right-of-use assets

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

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

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

#### • Lease liabilities

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

Lease payments include the following:

- Fixed payment (including in-substance fixed payments), less any lease incentives receivables; or
- Variable lease payment 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.

### b. *When the Gallery is the lessor – Operating leases*

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

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

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

c. *When the Gallery is the lessor – Subleases*

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

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

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

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

## 2.5 **Plant and equipment**

Plant and equipment are recognised at cost less accumulated depreciation and accumulated impairment losses.

Subsequent expenditure relating to plant and equipment that has already been recognised is added to the carrying amount of the asset only when it is probable that future economic benefits associated with the item will flow to the Gallery and the cost of the item can be measured reliably. All other repair and maintenance expenses are recognised in profit or loss when incurred.

Depreciation is calculated using the straight-line method to allocate depreciable amounts over their estimated useful lives. The estimated useful lives are as follows:

	<u>Useful lives</u>
Leasehold improvements	3 years
Computers	3 years
Office equipment	6 years
Audio visual equipment	5 years
Furniture and fittings	8 years
Mechanical and electrical equipment	8 years
Machinery and equipment	8 years
Health and safety equipment	5 years

The residual values, estimated useful lives and depreciation method of plant and equipment are reviewed, and adjusted as appropriate, at each balance sheet date. The effects of any revision are recognised in profit or loss when the changes arise.

## 2.6 **Impairment of non-financial assets**

Plant and equipment are tested for impairment whenever there is any objective evidence or indication that these assets may be impaired.

For the purpose of impairment testing of assets, 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.

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 20 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.

## 2.9 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 2024, the Gallery has 3 (2023: 3) members.

## 4. OTHER INCOME

	2024 \$	2023 \$
Miscellaneous income from tenants	381,497	611,046
Publication income	85,443	76,962
Income from liquidated damage claims	186,600	10,760
Others	315,940	414,855
	<b>969,480</b>	<b>1,113,623</b>

## 5. EMPLOYEE COMPENSATION

	2024 \$	2023 \$
Wages and salaries	22,136,895	19,819,318
Employer's contribution to Central Provident Fund	2,888,062	2,673,628
	<b>25,024,957</b>	<b>22,492,946</b>

## 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 EQUIVALENT

	2024 \$	2023 \$
Cash and bank balances	38,194,781	49,791,153
Short-term bank deposits	2,395,000	15,000,000
	<b>40,589,781</b>	64,791,153

Short-term bank deposits as at 31 March 2024 will mature on varying dates within 1 month (2023: 4 months) from the financial year end. The weighted average effective interest rate of these deposits for the Gallery at the balance sheet date was 3.21% (2023: 1.43%) per annum.

## 8. OTHER RECEIVABLES

	2024 \$	2023 \$
<b>Current</b>		
Other receivables	1,588,307	1,524,921
Deposits	70,330	73,100
Prepayments	451,927	359,999
	<b>2,110,564</b>	1,958,020

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

	2024 \$	2023 \$
<i>Designated at fair value on initial recognition</i>		
- Fixed income funds	83,821,970	74,517,782
- Equity funds	46,817,850	28,422,292
	<b>130,639,820</b>	102,940,074

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 2024, the disposal gain was \$413,784 and the fair value gain on the financial assets at fair value was \$6,730,297 (2023: fair value loss of \$3,834,996).

## 10. PLANT AND EQUIPMENT

	Leasehold improvement \$	Computers \$	Office equipment \$	Audio visual equipment \$	Furniture and fittings \$	Mechanical and electrical equipment \$	Machinery and equipment \$	Health and safety equipment \$	Total \$
<b>2024</b>									
<i>Cost</i>									
Beginning of financial year	571,243	3,610,580	57,384	2,727,762	17,670,302	857,776	911,546	187,164	26,593,757
Additions	-	893,989	2,910	89,101	-	38,540	-	-	1,024,540
Disposals	-	-	-	(417,955)	-	(2,567)	-	-	(420,522)
End of financial year	571,243	4,504,569	60,294	2,398,908	17,670,302	893,749	911,546	187,164	27,197,775
<i>Accumulated depreciation</i>									
Beginning 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
Depreciation charge	-	1,007,014	3,464	55,084	2,201,807	106,379	113,943	-	3,487,691
Disposals	-	-	-	(417,736)	-	(2,567)	-	-	(420,303)
End of financial year	571,243	3,230,187	52,965	2,256,987	17,279,602	498,308	636,192	187,164	24,712,648
<b>Net book value</b>									
<b>End of financial year</b>	<b>-</b>	<b>1,274,382</b>	<b>7,329</b>	<b>141,921</b>	<b>390,700</b>	<b>395,441</b>	<b>275,354</b>	<b>-</b>	<b>2,485,127</b>
<b>2023</b>									
<i>Cost</i>									
Beginning of financial year	571,243	3,222,901	60,602	2,723,762	17,670,302	835,602	911,546	187,164	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	187,164	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
<b>Net book value</b>									
<b>End of financial year</b>	<b>-</b>	<b>1,387,407</b>	<b>7,883</b>	<b>108,123</b>	<b>2,592,507</b>	<b>463,280</b>	<b>389,297</b>	<b>-</b>	<b>4,948,497</b>



## 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.

	2024 \$	2023 \$
a. Lease expense not capitalised in lease liabilities		
Lease expense - short-term leases	352,306	334,277
Lease expense - low-value leases	1,560	1,560
Lease under rental subvention	8,429,212	8,507,076
<b>Total</b>	<b>8,783,078</b>	<b>8,842,913</b>

- b. Total cash outflow for all the leases for the financial year ended 31 March 2024 was \$353,866 (2023: \$335,837).

## 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 2024 was \$4,800,025 (2023: \$4,266,085), of which \$692,339 (2023: \$485,442) 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 \$Nil (2023: \$25,268). These amounts are included in Rental income in the Statement of Comprehensive Income for the financial year ended 31 March 2024.

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

	2024 \$	2023 \$
Less than one year	1,342,023	2,445,628
One to two years	-	1,293,804
<b>Total undiscounted lease payment</b>	<b>1,342,023</b>	<b>3,739,432</b>

## 13. OTHER PAYABLE

	2024 \$	2023 \$
<b>Current</b>		
Other payables	4,698,959	5,531,331
Deposits from tenants	894,105	388,451
Advances received	399,551	470,467
Accrued operating expenses	8,814,181	7,664,305
	<b>14,806,796</b>	<b>14,054,554</b>

### Non-current

Deposits from tenants	-	600,901
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The carrying amount of non-current deposits from tenants approximate their fair values.

## 14. GRANTS RECEIVED IN ADVANCE

	2024 \$	2023 \$
Beginning of financial year	12,806,404	9,270,838
Additions	61,802,659	66,942,729
Transferred to deferred capital grants (Note 16)	(145,619)	(416,147)
Transferred to income statement <sup>(1)</sup>	(63,508,794)	(62,991,016)
<b>End of financial year</b>	<b>10,954,650</b>	<b>12,806,404</b>

- (1) Includes operating grant and rental subvention from MCCY amounting to \$41,925,384 and \$8,429,212 in 2024 (2023: \$43,031,481 and \$8,507,076). These are presented as "Grants received from Government" in the statement of comprehensive income. It also includes "Grant received from others" amounting to \$13,154,198 (2023: \$11,452,459), which \$13,891 (2023: \$1,208,125) pertained to Jobs Support Scheme and Jobs Growth Incentive grant utilised during the financial year.

## 15. DEFERRED DONATIONS

	2024 \$	2023 \$
Beginning of financial year	22,317,486	22,137,015
Additions	2,458,691	927,945
Transferred to income statement	(3,324,818)	(747,474)
End of financial year	21,451,359	22,317,486

## 16. DEFERRED CAPITAL GRANTS

	2024 \$	2023 \$
Beginning of financial year	2,781,463	3,483,071
Transferred from Government grants (Note 14)	145,619	416,147
Amortised to income statement	(1,048,804)	(1,117,755)
End of financial year	1,878,278	2,781,463

## 17. ENDOWMENT FUND

	2024 \$	2023 \$
Beginning of financial year	15,616,378	17,340,650
Interest income	555	481
Fair value gain/(loss) on financial asset at fair value through profit or loss	995,411	(1,724,753)
Disposal gain on financial asset at fair value through profit or loss	61,199	-
End of financial year	16,673,543	15,616,378

Represented by:

	2024 \$	2023 \$
<b>Current assets</b>		
Financial assets at fair value through profit or loss	16,672,742	15,221,133
Cash and cash equivalents	801	395,245
<b>Total assets</b>	<b>16,673,543</b>	<b>15,616,378</b>

## 18. CHARITIES ACT AND REGULATIONS

As required for disclosure under regulation 17 of the Charities (Institutions of a Public Character) Regulations, the Gallery has received tax deductible donations of \$4,522,727 (2023: \$739,354) in the current financial year.

## 19. RELATED PARTY TRANSACTIONS

- During the year, the Gallery received donations of \$62,707 (2023: \$10,750) from a director and key management personnel of the Gallery. The Gallery does not have other significant transactions with related parties during the year.
- 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:

	2024 \$	2023 \$
Short-term employee benefits	4,154,498	3,574,784
Post-employment benefits	199,066	174,972
	<b>4,353,564</b>	<b>3,749,756</b>

Number of key managements who each receives remuneration exceeding \$100,000 by remuneration bands, excluding 12 (2023: 14) directors who do not receive remuneration from the Gallery, is as follows:

	2024 \$	2023 \$
Above \$800,000	1	1
\$700,000 to below \$800,000	-	-
\$600,000 to below \$700,000	-	-
\$500,000 to below \$600,000	-	1
\$400,000 to below \$500,000	2	-
\$300,000 to below \$400,000	1	2
\$200,000 to below \$300,000	8	3
\$100,000 to below \$200,000	1	6
	<b>13</b>	<b>13</b>

## 20. 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% (2023: 4%) with all other variables including tax rate being held constant, the effects on deficit before grants would have varied by \$5,225,593 (2023: \$4,117,603) for the financial year ended 31 March 2024.

#### 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 2024 and 31 March 2023 are set out as follows:

	2024 \$	2023 \$
Current	<b>1,029,745</b>	1,084,757
Past due < 3 months	<b>440,526</b>	347,830
Past due 3 to 6 months	<b>20,413</b>	75,719
Past due over 6 months	<b>97,623</b>	16,615
	<b>1,588,307</b>	1,524,921

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 2024.

Cash and cash equivalents are subject to immaterial credit loss as at 31 March 2024 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 \$
<b>At 31 March 2024</b>		
Other payables	<b>14,206,275</b>	-
<b>At 31 March 2023</b>		
Other payables	13,445,333	600,901

d. Capital risk

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

e. Fair value measurements

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

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

	Level 1 \$	Level 2 \$	Level 3 \$
<b>2024</b>			
Financial assets at fair value through profit or loss	<b>88,782,208</b>	<b>41,857,612</b>	-
<b>2023</b>			
Financial assets at fair value through profit or loss	28,422,292	74,517,782	-

The fair value of financial instruments traded in active markets are determined based on quoted current bid prices at the balance sheet date. These instruments are included in Level 1 fair value measurement hierarchy.

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:

	2024 \$	2023 \$
Financial assets at fair value through profit or loss	<b>130,639,820</b>	102,940,074
Financial assets at amortised cost	<b>42,248,418</b>	66,389,174
Financial liabilities at amortised cost	<b>14,206,275</b>	14,046,234

## 21. NEW OR REVISED ACCOUNTING STANDARDS AND INTERPRETATIONS

Certain new accounting standards and interpretations have been published that are not mandatory for 31 March 2024 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.

## 22. 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 15 July 2024.

# ANNEX

# BIOGRAPHIES OF DIRECTORS

## Mr Peter Ho

Chairman

Senior Adviser, Centre for Strategic Futures

Senior Fellow, Civil Service College

Ho is the Senior Advisor to the Centre for Strategic Futures and a Senior Fellow in the Civil Service College.

He also serves as Chairman of the Urban Redevelopment Authority of Singapore (URA), Chairman of the Social Science Research Council (SSRC), Chairman of the Campus for Research Excellence and Technological Enterprise (CREATE) Governing Council, Chairman of the Office for Space Technology & Industry (OSTIn) Board, Chairman of Precision Health Research, Singapore (PRECISE) Board Oversight Committee, and Chairman of the Institute for Intelligent Functional Materials (I-FIM) Governing Board. He is also a member of the Board of Governors of the S Rajaratnam School of International Studies (RSIS), and of the Lee Kuan Yew School of Public Policy (LKYSPP).

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

## Ms Chang Hwee Nee

Chief Executive Officer

National Heritage Board

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 (till 31 Mar 2024)

National Gallery Singapore

Chong served as the Chief Executive Officer of National Gallery Singapore and Head of the Visual Arts Cluster (VAC) Singapore from April 2013 to March 2024. Prior to this, Chong was the President and CEO of Ascendas from 2001 to 2013. She was recognised 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 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

Daniel is the Dean of MCCY's Culture Academy where she drives leadership development, cross-cutting research projects and international partnerships for the culture sector. Daniel also serves on the boards of the Institute of South Asian Studies. She chairs the Advisory Board for the College of Humanities, Arts and Social Sciences at NTU.

In Sep 2022, she was appointed Singapore's Ambassador to UNESCO where she represents Singapore's interests in preserving our culture and heritage, as well as profiling our achievements in education and science.

Daniel served as Deputy Secretary (Culture) from 2012 to 2021, and held concurrent appointments as Chief Executive of the National Heritage Board from 2013 to 2017, and Chief Executive of the National Arts Council from 2017 to 2022.

Among her previous portfolios, Daniel also served in the Public Service Division as Head of its Strategic Policy Office, and Director overseeing the Institute of Policy Development within the Civil Service College. Daniel was conferred the Public Administration Medal (Silver) in 2007 and the Public Administration Medal (Gold) in 2018 by the Singapore government. In 2020, she was conferred the rank of Officier in the Ordre des Arts et des Lettres from the French Government.



### **Mr Goh Kok Huat**

*Adviser*

**Capitaland Financial Limited**

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

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**

*Board Member*

**National Gallery Singapore**

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.

### **Ms Shareen Khattar**

*Director*

**Cromwell Place, London**

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**

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**

*Director and Group Chief Executive Officer*  
**Frasers Property Limited**

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**

Sohmen-Pao is Chief Executive Officer of the Human Capital Leadership Institute (HCLI).

Sohmen-Pao joined HCLI from the Singapore Public Service Division where she was the Director for External Outreach, with a focus on developing relationships and synergies between the public and private sector. Sohmen-Pao also worked as a Director at Civil Service College, where she created programmes around digital skills.

Before joining the Singapore Civil Service, Sohmen-Pao was one of the founding leaders of Yale-NUS College. Her first role at the College was as the EVP of administration where she set up and oversaw the admissions, finance, human resources, public affairs, and grounds and building departments. Her last posting at Yale-NUS was as the EVP for Institutional Projects – a role that covered public affairs, institutional research, alumni affairs and external outreach.

Sohmen-Pao's experience spans industries and geographies. She was the Director of Human Capital at Bain & Company SEA, and before that, the Director of the MBA Programme at INSEAD and then at Singapore Management University, where she created and launched the MBA program. She was also briefly at Ngee Ann Polytechnic as a Visiting Lecturer.

Her experience also extends to working in multiple media ventures, including a content management start-up, Time Inc. International, Hearst New Media, and Price Waterhouse LLP in their telecom and media division. Over the years, she has worked in Hong Kong, London, New York, France and Singapore.

Sohmen-Pao graduated with a B.A. in Politics and Environmental Studies from Princeton University and an MBA from Harvard University. She has experience working on a number of boards of educational institutions including Princeton University, United World College (SEA), the Yong Siew Toh Conservatory, Sun Rice Academy, and the INSEAD Advisory Committee of Southeast Asia.

Currently, she serves as a board member of Institute of HR Professionals, and Nanyang Technology University College of Science. She also serves as an HR advisor to the National Volunteers Philanthropy Centre and the Singapore Symphony Orchestra. She is also the VP of the Singapore chapter of the International Women's Forum.

### **Mr Whang Shang Ying**

*Executive Chairman*  
**Lam Soon Group**

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 legal practice in 1994 to join Lam Soon Group.

Whang is currently a board member of various companies such as Lam Soon Group, as well as 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**

*Chief Executive Officer and Chief Investment Officer*  
**Dymon Asia Capital**

Yong is the Co-Chief Executive Officer and Co-Chief Investment Officer at Dymon Asia Capital. He is Co-Chief Investment Officer 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 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 the Founder and 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

**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. 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 also a board member of Mandai Park Holdings Private Limited. 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, Museum Planning & Research at the Gallery. She joined the Gallery in 2009 and has over 25 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 Nanyang Academy of Fine Arts (NAFA) Curriculum Development Advisory Group.

**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 Audience Experience Management. This includes Visitor Experience (front of house, ticketing & tours), 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 personalisation at scale. Integral to this is the creation of a frictionless online to onsite 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 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.

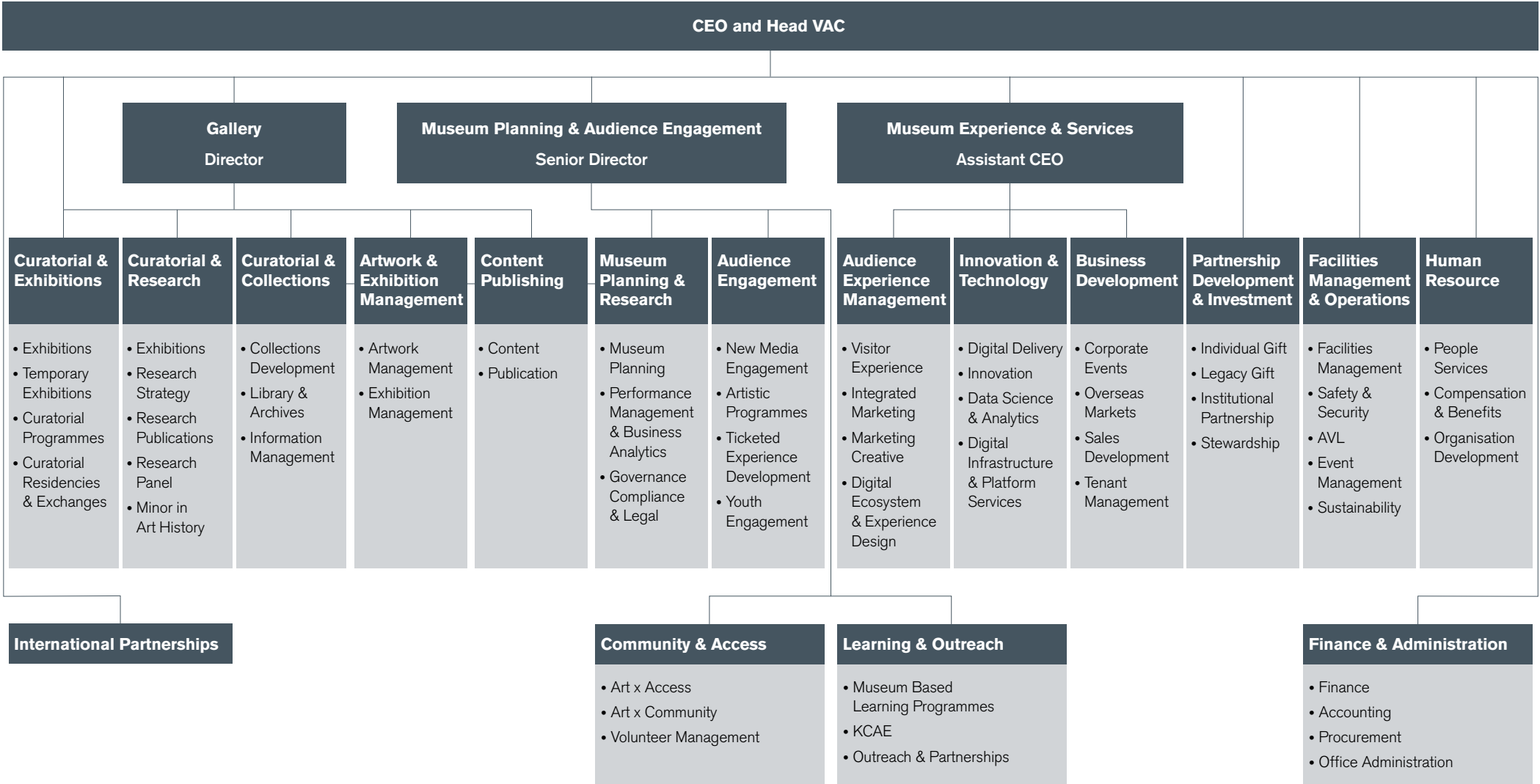
**Kevin Lim** joined National Gallery Singapore in April 2010 and was appointed Director for Innovation & Technology since January 2023. His latest role combines the experience he's had since joining the art institution which entails Visitor Experience, Corporate Planning, and Museum Innovation. For 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 focused on securing financial sustainability for the Gallery by fostering donations and philanthropic support from individual donors, corporations, family offices, and foundations. He joined the Gallery in October 2021 with close to twenty years of work experience in business development, industry development and international marketing. Over the past twelve years, his career has been intertwined with Singapore's arts and cultural landscape. As Deputy Director (Arts) at Singapore Tourism Board, he played a key role in initiating the growth of the Singapore Art Week and spearheading the inaugural S.E.A. Focus at STPI – Creative Workshop & Gallery.

**Ong Zhen Min** has served as Director of Content Publications at the National Gallery Singapore since November 2022. She began her tenure with the Gallery in 2006 as an assistant curator and subsequently led the Artwork & Exhibition Management division from July 2016 to October 2022. In this role, she was responsible for overseeing the logistical aspects of organising exhibitions. Currently, Ong leads the Content Publications division, which manages the editorial, production, and distribution processes for the museum's key publications. The team also collaborates with other departments to develop content across all Gallery platforms, including exhibition and marketing collaterals, multimedia audio guides, digital content and educational materials.

**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



## 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

Members	Designation
Mr Steve Lee (Chair)	Chief Information Officer for Information Technology and Security, SP Group
Mr Eddie Chau	Co-Founding Partner, TNF Ventures
Mr Lee Han Boon	Director, Enterprise Division (Connectivity), Exploit Technologies Pte Ltd (ETPL) Agency for Science, Technology and Research (A*STAR)
Ms Teo Lay Lim	CEO, SPH Media Group
Mr Damien Kopp	Director, Products & Platform, NCS

Appointment term: 1 July 2021 – 13 February 2024

Members	Designation
Mr Eugene Soh	Founder, Dude Studios LLP

## 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

Members	Designation
Ms Shareen Khattar (Chair)	Board Member, National Gallery Singapore
Ms Usha Chandradas	Co-Founder, Plural Art Magazine
Mr Peter Chew	Principal, Eight Inc. Singapore, Chief Growth Officer, 8 Solvers Lab
Mr Simon Kahn	Chief Marketing Officer, Google Asia Pacific
Ms Christina Law	Group Chief Executive Officer, Raintree Group of Companies
Mr Alvin Neo	Chief Customer & Marketing Officer, NTUC Enterprise Co-operative Limited
Ms Lynette Pang	Deputy Chief Executive Officer, National Arts Council
Mr Panote Sirivadhanabhakdi	Group Chief Executive Officer and Executive Non-Independent Director, Fraser Property Limited
Mr 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 2021 – 30 June 2024

Members	Designation
Mrs Doris Sohmen-Pao (Chair)	Chief Executive Officer, Human Capital Leadership Institute
Mr Clifford Chua	Academy Principal for Singapore Teachers' Academy for the Arts
Dr Jacqueline Chung	Academic Director, Anglican Preschool Services
Ms Nur Hidayah	Dean, Faculty of Design with LASALLE College of the Arts
Ms Kiuk Shiao-Yin	Executive Director, Common Ground Civic Centre
Ms Clara Lim-Tan	Director, Arts Education Branch, Ministry of Education
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 Nanyang Academy of Fine Arts (Design & Media for Illustration and Animation)

## RESEARCH ADVISORY PANEL

The role of the Research Advisory 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

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

# NEW ACQUISITIONS

## PURCHASES

### Ahmad Abu Bakar

#### *DIRECTIONS*

1992, reconstructed in 2014  
Wood, windvane, battery-operated clock, glazed ceramic, metal  
150 x 50 x 50 cm  
2024-00098

#### *Filofax*

1994  
Wood, wire mesh, Filofax binder, canvas stretched over wood, ink  
64 x 62 x 12 cm  
2024-00099

#### *Untitled*

1995  
Collage, ink and aerosol paint on paper  
48 x 39 cm  
2024-00100

#### *Untitled*

1995  
Acrylic on colour paper  
88 x 64 cm  
2024-00101

#### *Untitled*

1995  
Acrylic on paper  
70 x 50 cm  
2024-00102

#### *Untitled*

1995  
Acrylic on paper  
70 x 50 cm  
2024-00103

### Alix Aymé

#### *Untitled*

c.1930  
Pigment and gold leaf on glass  
73.5 x 125 cm  
2023-00680

### Haryadi Suadi

#### *Kaligrafi (Calligraphy)*

1971  
Woodcut print on paper  
Edition 3/25  
62.5 x 49.5 cm  
2023-00291

#### *Dua Wanita dan Isim (Two Women and Isim)*

1979  
Woodcut print on paper  
Edition 2/25  
43.5 x 35 cm  
2023-00292

### Potret Diri (Self Portrait)

1986  
Woodcut print on paper  
Edition 3/25  
47 x 35 cm  
2023-00293

#### *Kaligrafi dalam Segitiga (Calligraphy in a Triangle)*

1996  
Silkscreen print on paper  
Edition 2/10  
34 x 27.5 cm  
2023-00294

#### *Pesugihan*

1983  
Enamel paint on reverse glass painting  
69 x 59 cm  
2023-00295

#### *Buroq (The Buraq)*

1986  
Enamel paint on reverse glass painting  
83.5 x 79.5 cm  
2023-00296

### Frenologi (Phrenology)

1986  
Enamel paint on reverse glass painting  
72 x 62 cm  
2023-00297

#### *Rajah Bali (Balinese Rajah)*

1986  
Woodcut print on paper  
52 x 46 cm  
2023-00298

#### *Untitled*

2001  
Acrylic on canvas  
196 x 152 cm  
2023-00299

### Montien Boonma

#### *Melting Void: Molds for the Mind*

1999  
Aluminium, steel, and casting tools (interior covered with red cinnabar, gold leaf and Thai herbs)  
320 x 200, 250 x 150, 250 x 150 cm  
2023-00300

### Rirkrit Tiravanija

#### *untitled 1993*

#### *(flädlesuppe)*

1993  
Instant meat broth with vegetables, instant pancake powder, cooking utensils, spices, hot plates, German beer table and 2 benches, monitor screening of the film "Drachenfutter" (1987) by Jan Schutte  
Dimensions variable  
2023-01232

#### *untitled 1998*

#### *(no.21 deerfield dr.)*

1998  
Wood, sofa metal bed, mattress, bed sheets, b/w television, video tape, recipe book  
266 x 366 x 305 cm  
2023-01233

#### *untitled 2016*

*(freedom cannot be simulated, south china morning post, September 26-27-28-29-30, 2014)*  
2016  
Oil and newspaper on linen  
Overall dimensions variable  
Part no. 1: 231.8 x 277 x 2.5 cm  
Part no. 2: 290 x 310.5 x 2.5 cm  
Part no. 3: 208 x 207 x 2.5 cm  
Part no. 4: 290 x 276.7 x 2.5 cm  
Part no. 5: 210.5 x 274.5 x 2.5 cm  
2023-01234

### Arahmaiani

#### *Sacred Coke*

1993 – 2019  
Wooden table, organic rice, soil, Coca-Cola bottle, condom  
102.5 x 104 x 104 cm  
2023-00681

#### *Etalase*

1993 – 1994  
Display case, photograph, icon, Coca-Cola bottle, a Qur'an, fan, mirror, drum, condoms, sand  
95 x 146.5 x 65.5 cm  
2023-00682

**Baharudin Mohd Arus**  
*The Medium is the Message*  
 (After Marshall McLuhan)  
 1989, reconstructed in 2023  
 Fish trap, stainless steel, red light, video camera, tripod, windshield wiper switch, windshield wiper motors, poles, plates, battery, chains, lawnmower base, motor sprockets, U-track, two cathode-ray tube televisions, black plinth, live video feed, video, 4:3 ratio, black and white and sound (stereo), 58 sec; video 4:3 ratio, colour, and sound (stereo), 49 sec  
 Dimensions variable  
 2024-00105

**Chong Fah Cheong**  
*Fallen Warrior*  
 1979  
 Jambu wood  
 40 x 43 x 25 cm  
 2023-01235

**Chua Mia Tee and Lee Boon Wang**  
*Portrait of Ong Tian Soo*  
 1958  
 Oil on canvas  
 58.5 x 48.5 cm  
 2023-00709

**Fatimah Chik**  
*Nusantara Series No. 1*  
 1982  
 Batik on cloth  
 224 x 102 cm  
 2024-00002

*Nusantara Series No. 3*  
 1981  
 Batik on cloth  
 218 x 75 cm  
 2024-00004

*Nusantara Series No. 5*  
 1982  
 Batik on cloth  
 218 x 75 cm  
 2024-00003

**Tan Oe Pang**  
*Untitled (Flower)*  
 c.1975  
 Ink on paper  
 50 x 50 cm  
 2023-00705

*Untitled (Landscape)*  
 1975  
 Ink on paper  
 50 x 50 cm  
 2023-00706

**Tan Oe Pang & Tan Siow Aik**  
*Untitled (Bamboos, Flowers and Rock)*  
 1976  
 Ink and colour on paper  
 90 x 40 cm  
 2023-00707

**Hor Kwok Kin**  
*Opening Day of Keppel Harbour*  
 1972  
 Gelatin silver print  
 Edition 1/1  
 39 x 41.5 cm  
 2023-01230

*Choice*  
 1963  
 Gelatin silver print  
 Edition 1/3  
 31 x 40.5 cm  
 2023-01231

*Plucking Chickens at Loong Yick Kee Restaurant*  
 1958 (printed c.1960s)  
 Gelatin silver print  
 Edition 3/5  
 35 x 43 cm  
 2023-01227

*Morning Read*  
 1962  
 Gelatin silver print  
 32 x 39 cm  
 2023-01228

*Kranji War Memorial*  
 1968  
 Gelatin silver print  
 Edition 5/5  
 32 x 39 cm  
 2023-01229

**I Ketut Tagen**  
*Gedung Singapore (Singapore Building)*  
 1985  
 Acrylic on canvas  
 67.5 x 67.5 cm  
 2024-00093

*Taman Kupu Kupu (Butterfly Garden)*  
 1989  
 Acrylic on canvas  
 65 x 65 cm  
 2024-00094

*Polo Air (Water Polo)*  
 2003  
 Acrylic on canvas  
 71 x 67 cm  
 2024-00095

*Rumah Dom (Dome House)*  
 1984  
 Acrylic on canvas  
 66 x 66 cm  
 2024-00096

**Jean Marie Syjuco**  
*See Me, See You (Revenge of the Giraffe)*  
 1986, environmental components reconstructed in 2023  
 Acrylic paint, gold powder and lacquer on wood, lens, bulbs, sound box, buzzer, video camera, live video feed, books, shelves, mirror, vinyl, television, ink, paper, sintra board  
 Dimensions variable  
 2024-00106

**Jimmy Ong**  
*Glorious*  
 1989  
 Charcoal, blue pastel and Chinese ink on watercolour paper  
 160.5 x 312.5 cm  
 2024-00197

**KAISAHAN**  
*State of the Nation*  
 2019  
 Acrylic on canvas  
 250 x 330 cm  
 2024-00001

**Ken Foo Wong**  
*A Symbol of Peace*  
 1951  
 Gelatin silver print  
 39.5 x 48.4 cm  
 2024-00005

*Fishing / Skrang River Scene (Sarawak)*  
 Date Unknown  
 Gelatin silver print  
 49.8 x 40 cm  
 2024-00006

[Title unknown]  
 Date Unknown  
 Gelatin silver print  
 30.5 x 38.5 cm  
 2024-00007

**Le Pho**  
*Jeune fille en blanc (Young Girl in White)*  
 1931  
 Oil on canvas  
 81 x 130 cm  
 2023-00424

**Lee Man Fong**  
*Ayam Jago Bertarung (Cockfight)*  
 1953  
 Oil on board  
 94 x 187.5 cm  
 2023-00423



**Lee Teck Suan***Chinatown Market*

1980

Ink and colour on paper

48.5 x 44.7 cm

2023-01401

**Lee Wen***Ping-Pong Go Round*

1998/2019

Ping pong tables (12 pieces),  
balls, nets, and racquets(wood, metal, plastic,  
and fabric)

76.2 x 580 cm,

180 x 204.5 x 47.5 cm

2023-00708

**Mai Trung Thu***La Chanteuse (The Singer)*

1944

Ink and gouache on silk

65 x 53 cm

2023-00422

**Manit Sriwanichpoom***This Bloodless War*

1997

Gelatin silver print

61 x 50.8 cm

2023-01377

**Mori Kinsen**[Title unknown] (*Landscape  
with Three Mountains*)

1957

Oil on canvas mounted on  
board

124 x 241.5 cm

2024-00104

**Foo Chee San***Untitled (Landscape)*

Undated

Ink and colour on paper

90 x 60 cm

2023-00702

**Chua Boon Hean***Untitled (Landscape)*

1964

Ink and colour on paper

60 x 35 cm

2023-00703

**Liu Xian De***Untitled*(*Rambutans and Sparrows*)

1959

Ink and colour on paper

95 x 35 cm

2023-00704

**Renato Habulan***Tira (Remains)*

2014 – 2017

Mixed media (paraffin wax,  
sculpted wood, aluminium,  
found object, driftwood,  
wooden skull)

30.4 x 30.4 x 243.8 cm

2024-00196

**Rodolfo Paras-Perez***Dolorosa III*

1970

Woodcut print on handmade  
paper

80 x 55 cm

2023-01414

**Artist Unknown***19<sup>th</sup> Century Sulawesi**Ceremonial Canopy*

1895/1896

Pigments on cotton cloth

368 x 283 cm

2023-01431

**U Ba Nyan***Untitled (Pagoda)*

1933

Oil on canvas

39.4 x 49.5 cm

2023-00523

**Sultan Ismail****Nasiruddin Shah***May '69 – KL Berkurung**Photo Album*

1969

Gelatin silver print

30 x 24 x 3 cm

2023-01404

*Leave Some For Me**(Susu Lembu)*

c.1957

Gelatin silver print

40.6 x 50.8 cm

2023-01405

*Vendor with Malayan Dollar*

c.1957

Gelatin silver print

40.6 x 50.8 cm

2023-01406

*A busy vegetable street stall**(Umbrellas, Chinatown)*

c.1957

Gelatin silver print

40.6 x 50.8 cm

2023-01407

*Bukit Besi*

1959

Gelatin silver print

50 x 60 cm

2023-01408

**Abdullah**

1952, reprinted in 1997

Gelatin silver print

60 x 50 cm

2023-01409

**Kolek**

c.1955

Gelatin silver print

50 x 60 cm

2023-01410

[Title unknown]

Undated

Gelatin silver print

50 x 60 cm

2023-01411

**Memancing**

c.1950s

Gelatin silver print

50 x 60 cm

2023-01412

**Perahu di Kuala Ibai**

c.1950s

Gelatin silver print

50 x 60 cm

2023-01413

## DONATIONS

### Ahmad Abu Bakar

#### *Journey from a Point to Geometry #2*

2001

Clay and wood stand

Object size: Part 1 to

9: 26 x 10 x 10 cm,

23 x 9.5 x 9.5 cm,

29 x 10 x 10 cm,

23 x 11.5 x 11.5 cm,

27 x 12 x 12 cm,

23.5 x 23.5 x 10 cm,

26 x 11 x 11 cm,

18 x 11 x 11 cm,

23.5 x 23.5 x 10 cm

2024-00097

This acquisition has been made possible with the support of Tatler Asia

## DIRECTIONS

2014

Ink and graphite on paper

41 x 30 cm

2024-00090

Gift of Ahmad Abu Bakar

### Untitled (Chair)

2014

Ink and graphite on paper

29.5 x 21 cm

2024-00091

Gift of Ahmad Abu Bakar

### Georgette Chen

#### *Hakka Family* 客家人

1939

Oil on canvas

162 x 130 cm

2022-01056

Anonymous Gift

### Hong Zhu An

#### *Beyond our Skies* 天外

1986

Chinese ink and colour on

rice paper

68 x 75 cm

2023-01379

Gift of the artist

### Abundant Passions

 多情

1987

Chinese ink and colour on

rice paper

68.5 x 68.5 cm

2023-01380

Gift of the artist

### The Return

 归

1993

Watercolour on paper

54 x 70 cm

2023-01381

Gift of the artist

### In Contemplation

 悠悠

1997

Chinese ink and colour on

rice paper

52 x 52 cm

2023-01382

Gift of the artist

### Stream

 潺

1999

Chinese ink and colour on

rice paper

52 x 52 cm

2023- 01383

Gift of the artist

### Fading Memory

 淡忘

1999

Chinese ink and colour on

rice paper

185 x 145 cm

2023- 01384

Gift of the artist

### Autumn Field

 相逢

2004

Chinese ink and colour on

rice paper

185 x 145 cm

2023-01385

Gift of the artist

### Colours of Autumn

 秋色

2004

Chinese ink and colour on

rice paper

185 x 105 cm

2023- 01386

Gift of the artist

### Synergy

 墨的提示

2005

Chinese ink and colour on

rice paper

188 x 254 cm

2023-01387

Gift of the artist

### Dusk

 黄昏

2019

Chinese ink on rice paper

54 x 182 cm

2023-01388

Gift of the artist

### Boundless

 漫天

2020

Chinese ink and colour on

rice paper

54 x 182 cm

2023-01389

Gift of the artist

### Mindful Self Cultivation

和风虚竹

2021

Chinese ink and colour on

rice paper

144 x 137 cm

2023-01390

Gift of the artist

### Rhythm

 韵

2017

Chinese ink and colour on

rice paper

105 x 105 cm

2023-01391

Gift of the artist

### True Charm

 真味

2021

Chinese ink and colour on

rice paper

144 x 137 cm

2023-01392

Gift of the artist

### The Distant Road

 遥远的路

2022

Chinese ink and colour on

rice paper

144.5 x 140 cm

2023-01393

Gift of the artist

### Raveling in the Moment

微醉

2019

Chinese ink and colour on

rice paper

105 x 105 cm

2023-01394

Gift of the artist

### Idle Thoughts

 闲思

2022

Chinese ink and colour on

rice paper

144.5 x 140 cm

2023-01395

Gift of the artist

### Autumn Musings

 秋思

2022

Chinese ink and colour on

rice paper

144.5 x 140 cm

2023-01396

Gift of the artist

*My Dream from 50 years ago*

五十年前我的梦

2022

Cel vinyl paint on paper pulp

167 x 131 cm

2023-01397

Gift of the artist

*Drunken Song* 醉歌

2022

Cel vinyl paint on paper pulp

167 x 262 cm

2023-01398

Gift of the artist

*Clear Water* 碧水

2022

Cel vinyl paint on paper pulp

167 x 131 cm

2023-01399

Gift of the artist

*Where Deep Waters Be*

深水处

2022

Chinese ink and colour on  
rice paper

144.5 x 145 cm

2023-01400

Gift of the artist

**Lim Cheng Hoe**

[Title unknown]

*(Kampong Scene)*

1954

Watercolor on paper

28.8 x 38 cm

2023-01378

Gift of Chia Wai Hon Family

**Kouo Shang-Wei**

*Landscape I*

c.1974

Photograph

45.5 x 75 cm

2024-00280

Gift of Enterprise Singapore

**Ng Eng Teng**

*Torso to Face (Male)*

1999

Synthetic resin mortar

226 x 130 x 90 cm

2023-01320

Gift of the Family of the late

Dr Ng Eng Teng

**Sadali Musbah**

*Vision, Form and Space (2)*

c. 1990

Batik on velvet on board

120 x 100 cm

2024-00281

Gift of Enterprise Singapore

**Sultan Ismail**

**Nasiruddin Shah**

*Menjala (Fishing)*

c. 1950s

Gelatin silver print

50 x 60 cm

2023-01402

Gift of Raja Ihsan Shah

*Pantai (Beach)*

c. 1950s

Gelatin silver print

50 x 60 cm

2023-01403

Gift of Raja Ihsan Shah

# GALLERY MANAGEMENT COMMITTEE MEMBERS (INCLUSIVE OF SHARED SERVICES STAFF)

Management Committee Members FY23		Designation	Division
Gallery	Annabelle Tan	Deputy Director (Learning & Outreach)	Museum Planning & Audience Engagement (From 01 July 2023 onwards)
Gallery	Chong Siak Ching	Chief Executive Officer	Management Office
Gallery	Chris Lee	Assistant Chief Executive	Museum Experience & Services
Gallery	Dee Chia	Deputy Director (Audience Engagement)	Museum Planning & Audience Engagement
Gallery	Patrick Flores	Deputy Director (Curatorial & Research)	Curatorial, Research & Exhibitions
Gallery	Michelle Goh	Chief People Officer and Director (International Partnerships)	Management Office
Gallery	Tamara Goh	Deputy Director (Audience Engagement)	Museum Planning & Audience Engagement (From 01 April 2023 - 30 April 2023)
Gallery	Ho Kee Sin	Director (Facilities Management & Operations)	Management Office
Gallery	Lisa Horikawa	Director (Curatorial & Collections)	Management Office
Gallery	Kevin Lim	Director (Innovation & Technology)	Management Office
Gallery	Jason Ong	Director (Partnership Development)	Management Office
Gallery	Ong Zhen Min	Director (Content Publishing)	Management Office
Gallery	Seng Yu Jin	Deputy Director (Curatorial & Exhibitions)	Curatorial, Research & Exhibitions
Gallery	Supriya Ghosh	Deputy Director (Business Development)	Museum Experience & Services
Gallery	Eugene Tan	Director (Gallery)	Management Office
Gallery	Suenne Megan Tan	Senior Director (Museum Planning & Audience Engagement)	Museum Planning & Audience Engagement
Gallery	Alicia Teng	Deputy Director (Community & Access)	Museum Planning & Audience Engagement (From 01 July 2023 onwards)
Gallery	Elvin Wong	Director (Finance & Administration)	Management Office
Gallery	Susie Wong	Chief Marketing & Experience Officer	Management Office
Gallery	Derrick Yam	Director (Artwork & Exhibition Management)	Management Office
Gallery	Dave Yeo	Deputy Director (Innovation & Technology)	Museum Experience & Services (From 01 July 2023 onwards)
Gallery	Angie Yong	Deputy Director (Visitor Experience)	Museum Experience & Services
Gallery	Catherine Zhang	Deputy Director (Planning & Research)	Museum Planning & Audience Engagement (From 01 April 2023 - 04 February 2024)
SAM	Mark Chee	Deputy Director (Estates, Project & Sustainability)	Facilities Management & Operations
SAM	Susan Goh	Deputy Director (Human Resources)	Human Resource



# EXTERNAL REQUEST TO FEATURE WORKS IN THE NATIONAL COLLECTION

In FY2023, the Gallery received more than 70 external requests for over 290 images of which the following selected are key highlights.

## PUBLICATIONS

1. Holert, Tom. *Ca. 1972. Gewalt - Umwelt - Identität - Methode*. Location: Spector Books, 2023.
2. Moshayedi, Aram, ed. *David Medalla: In Conversation with the Cosmos*. Location: Delmonico Books and Hammer Museum, 2024.  
<https://delmonicobooks.com/book/david-medalla-in-conversation-with-the-cosmos/>
3. Eckhardt, Pieter. *Atlas van Indonesië: Een Cultuurgeschiedenis van Het Eilandenrijk*. Location: WBooks, Uitgeverij, 2023.  
<https://dutchmuseumgiftshop.nl/product/atlas-of-indonesia-atlas-van-indonesie/>
4. Ho, Sou Ping. *The Story of Cheong Soo Pieng*, 2<sup>nd</sup> ed. Location: ArtCommune Gallery, 2023.
5. Chen, Melvin. *Philosophy and Art in Southeast Asia: A Novel Approach to Aesthetics*. Location: Bloomsbury Publishing, 2024.  
<https://www.bloomsbury.com/us/philosophy-and-art-in-southeast-asia-9781350414174/>
6. Sabapathy, T. K. "Article" In *Nirmala Dutt: Statement*. Location: ILHAM Gallery, 2023. Published in conjunction with an exhibition of the same title organised by and presented at ILHAM Gallery.  
<https://ilhamgallerygiftshop.storehub.me/products/nirmala-dutt-statement>
7. (Forthcoming publication) Carroll, Alison. *The Influence of Russian Socialist Realism on Art in the Asia Pacific*. Location: Routledge, 2024.  
<https://www.prince-books.com/book/9781032661308>
8. (Forthcoming publication) Lenzi, Iola. *Power, Politics and the Street: Contemporary Art in Southeast Asia after 1970*. Location: Lund Humphries, 2024.  
<https://www.lundhumphries.com/products/power-politics-and-the-street>

## JOURNALS AND PRESENTATIONS

1. Tan, Paul. "Finding the New Spirit in Singaporean Poetry." *+65- A New Spirit, A Journal by the Founder's Memorial on Singapore's Post-Independence History and Society*, Vol 3 2023.  
<https://wwwFOUNDERSMEMORIAL.gov.sg/-/media/FOUNDERS-MEMORIAL/65-journal/2023/65volume-3.pdf>
2. Culture Corridor." *G20 Digital Museum Catalogue*. 2023. Published in conjunction with an exhibition of the same title organised by the Ministry of Culture, Government of India and presented at the G20 Leaders' Summit 2023.  
[https://www.indiaculture.gov.in/sites/default/files/pdf/G20\\_Digital\\_Museum\\_Culture\\_Corridor\\_Catalogue\\_16012024.pdf](https://www.indiaculture.gov.in/sites/default/files/pdf/G20_Digital_Museum_Culture_Corridor_Catalogue_16012024.pdf)
3. Vitucci, Michelle. "Georgette Chen: A Singaporean Artist" Thesis, Ludwig Maximilian University of Munich, 2023.
4. Low, Sze Wee. "Private Patronage in Modern & Contemporary Southeast Asian Art Ecologies & Art Histories, 20<sup>th</sup>-21<sup>st</sup> Centuries." Symposium at Bangkok Art & Culture Centre, 24 February 2024.
5. (Forthcoming journal) Abdullah, Sarena. "The Malayan Landscape Paintings: From Western Representations to Malayan Renditions." 2023.
6. Yee, I-Lann. "Lijin Lecture: Yee I-Lann on TIKAR/MEJA/PLASTIK and Art and Film from Borneo." University of California, Berkeley Art Museum and Pacific Film Archive (BAMPFA), 2024.
7. Wee, C.J. W.-L. "Tropical Modernism(s), Miscegenated Art and Modernity." *Southeast of Now: Directions in Contemporary and Modern Art in Asia*, 8, no. 1 (2024): 127-139. Project MUSE

## MAGAZINES AND NEWSPAPERS

1. Ong, Sor Fern. "Discover SG Art: An Interactive Series Highlighting Works of Nanyang Painters." *The Straits Times*, 10 January 2024.  
[www.straitstimes.com/life/arts/discover-sg-art-a-new-interactive-series-highlights-works-of-nanyang-painters](https://www.straitstimes.com/life/arts/discover-sg-art-a-new-interactive-series-highlights-works-of-nanyang-painters)
2. "Belonging + Venice Biennale Guide 2024." *Metropolis M*, 2004.  
<https://metropolism.com/en/>
3. Noor, Tausif. "Tausif Noor on Pacita Abad." *e-Flux*, 22 December 2023.  
[www.e-flux.com/criticism/581838/pacita-abad](https://www.e-flux.com/criticism/581838/pacita-abad)
4. Toh, Charmaine. "Truth and Propaganda." *The Brooklyn Rail*, 2024.

## WEBSITES & SOCIAL MEDIA

1. Archives of Women Artists, Research and Exhibitions (AWARE). "Chen Cheng Mei" (website).  
<https://awarewomenartists.com/en/artiste/chen-cheng-mei/>
2. Singapore Chinese Cultural Centre (SCCC) is developing an online repository with articles on Singapore Chinese Culture, featuring artists such as Chen Wen Hsi, Tang Da Wu, Koeh Sia Yong and Yeh Chi Wei.
3. National Library Board. "A Spotlight on Donations." The blog post highlights some of the artists who have recently donated collections to the National Library, including artists Thomas Yeo, Lim Tze Peng, and the families of Teo Bee Yen and Chng Seok Teng. 2024.

## EDUCATIONAL AND OUTREACH

1. NUS College Lecture on visual arts for a core humanities course, "Global Narrative."
2. Ministry of Education (MOE) and Singapore Teacher's Academy for Arts (STAR) developed short videos featuring artworks from National Gallery Singapore's Collection as a pedagogical resource for the teaching of Study of Visual Arts (SOVA) and Art Writing in secondary schools and pre-university institutions.
3. Kwok, Kian Chow. "The Two Nanyang Styles," lecture. Singapore Chinese Cultural Centre, 2023.  
<https://singaporeccc.org.sg/events/the-two-nanyang-styles/>
4. The Art Gallery of Ontario (AGO)'s virtual school programme, which aims to develop visual literacy, included elements of wellness and art woven into the sessions.
5. Teaching and learning resource for MOE Educators teaching G1 Humanities.

## EXTERNAL EXHIBITIONS

1. National Heritage Board, Singapore. *Singapore Night Festival 2023*. 2023.
2. Seoul Museum of Art, Singapore Art Museum and Queensland Art Gallery | Gallery of Modern Art. *Collection Project: Communicating Convening Communing*. 2023—2025.
3. Singapore Chinese Cultural Centre. *Devoted to Serve*. 2024.
4. Singapore Art Museum and Contemporary Art Museum of Suzhou. 华狮艺锦：中国—新加坡当代艺术三十年 *Artistic Splendours: Thirty Years of Contemporary Art from China and Singapore*. 2024.
5. Hammer Museum. David Medalla: *In Conversation with the Cosmos*. 2024.

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