

A Decade of Art A Lifetime of Moments



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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.

Charitable Purpose

The National Gallery Singapore is a registered charity and an Institution of a Public Character (IPC). While government funding forms the majority of our operating base, it is with the generosity of private donors and philanthropic partners that allows us to go further: bringing ambitious exhibitions to life, growing our collection, reaching diverse communities, and advancing research into Southeast Asian art. Every gift makes a real difference, enabling the Gallery to do work that public funding alone simply cannot sustain. All donations to the Gallery are tax-deductible.



The Year in Brief

Over the last year, more than 2.2 million people visited the Gallery, bringing total visits since opening to over 16 million. These numbers matter not merely for their scale, but for what they represent – audiences who have made the Gallery part of their lives and continue to return with trust, curiosity, and expectation.

That relationship was especially visible in *Into the Modern: Impressionism from the Museum of Fine Arts, Boston*. Featuring more than 100 works, including 17 paintings by Claude Monet, the exhibition was the largest presentation of French Impressionism ever staged in Southeast Asia and drew exceptional public interest. More than 13,000 people visited during its opening weekend alone, while extended operating hours in its final days reflected demand that showed little sign of slowing.

The exhibition represented more than a blockbuster moment. It reflected the Gallery's growing role as a serious curatorial partner – one able not simply to host international exhibitions, but to shape conversations between global and Southeast Asian art histories in ways that resonate with audiences here and abroad.

This year also reminded us that none of the Gallery's work happens alone.

Gallery Gala 2025: A Decade of Imagination welcomed more than 300 guests from Singapore's arts, business, and philanthropic communities for an evening that celebrated both imagination and shared purpose. By night's end, over S\$2.8 million had been raised – the highest total in the Gallery's history. Beyond the milestone itself, the evening was a powerful reminder that philanthropy and partnership remain essential to the Gallery's work and future.

That spirit of partnership continued into January, when Singtel renewed its founding partnership with the Gallery for another decade. After ten years of collaboration and more than 1.5 million visits to the Singtel Special Exhibition Galleries, the renewal

reflected confidence not only in what the partnership has achieved, but in the possibilities that still lie ahead.

The year also brought recognition that points to the Gallery's evolving role in society. In December, National Gallery Singapore became Asia's first Healing Arts Centre of Excellence, recognised by the Jameel Arts & Health Lab in collaboration with the World Health Organization. The Gallery is also the first museum in the world to receive this accreditation. The recognition reflects years of work that is sometimes quieter, but no less important: creating spaces and programmes that support wellbeing, foster connection and make art accessible to people of different needs and abilities. It affirms our belief that art is not separate from public life, but deeply connected to how people learn, heal, and experience community.

Among the anniversary year's quieter moments was one of its most meaningful. At a special luncheon, we welcomed back the Gallery's Pioneers – the early supporters, advisors, and believers who imagined this institution before it existed in physical form. Their presence was a reminder that institutions are not built through infrastructure alone, but through conviction, generosity, trust, and long-term commitment.

What connects these milestones is not coincidence, but accumulation.

The record Gala, the international partnerships, the public response to exhibitions, the global recognition for arts and wellbeing, and the continued confidence of our partners reflect years of sustained effort and shared belief.

Ten years on, we continue to grow, not only in scale and ambition, but in how we understand our role as a museum and civic institution. As we look ahead to new collaborations, new audiences, and the transformation of our galleries, we do so with gratitude for everyone who has been part of this journey.

A decade of art. A lifetime of moments. And ahead of us, still more to build, together.

Ten years ago, National Gallery Singapore opened its doors with ambition, belief, and a hope that art could play a meaningful role in public life. We did not know then exactly what the Gallery would become, only what we hoped it might be.

Today, the Gallery stands as a leading institution for Southeast Asian art, a trusted international partner, and a shared space where people encounter art, ideas, and one another. What has taken shape over the past decade is something we are deeply proud of, and something made possible only through the belief and support of many.

Our tenth anniversary year was not marked by a single celebration, but by a series of moments that reflected what ten years of patient work, partnership, and public trust can build.

2,284,000

PEOPLE WHO VISITED THE GALLERY

15

EXHIBITIONS AND FESTIVALS PRESENTED

3,412,000

VISITORS WHO EXPERIENCED OUR EXHIBITIONS**

1,734,000

VISITORS WHO PARTICIPATED IN OUR FESTIVALS & PROGRAMMES ONSITE

469,000

CHILDREN AND THEIR FAMILIES VISITED THE KEPPEL CENTRE FOR ART EDUCATION

7,189,000

WEBSITE VISITS RECORDED

340,000

SOCIAL MEDIA FOLLOWERS***

S\$2.8 million

RAISED AT GALLERY GALA 2025 – OUR HIGHEST EVER

* These figures cover the period of 1 April 2025 to 31 Mar 2026, and all figures have been rounded off to the nearest thousand

** This figure represents total, non-unique exhibition visits.

*** Across Facebook, Instagram, LinkedIn, TikTok, WeChat, X, and YouTube.

Chairman's Message

Ten years ago, when the Gallery first opened its doors, we had a founding vision. Singapore could be home to a leading institution for Singapore and Southeast Asian art, one that was ambitious in its programming, rigorous in its scholarship, and open to all. A decade on, I believe that vision has been realised. In many ways it has been surpassed.

The Gallery has grown into something larger than any of us first imagined. It has become a trusted global partner, working with institutions from the Centre Pompidou to the Museum of Fine Arts, Boston. It has also become part of Singapore's public life in ways that reach well beyond art. We set out to build a national institution. What we have built, I have come to believe, is a gallery of the people.

That phrase carries a duty. A gallery of the people serves the people, across every stage of life. It is where schoolchildren encounter art for the first time, many of them through the Keppel Centre for Art Education. It is where families return, year after year, for the Children's Biennale. It is where seniors find community, and where those living with dementia take part in programmes designed for them. It is where people facing illness or isolation come, sometimes, to heal. Last December, the Gallery was designated Asia's first Healing Arts Centre of Excellence by the Jameel Arts & Health Lab and the World Health Organisation. The recognition affirmed work the Gallery had been doing quietly for years.

None of this has happened by accident, or through public funding alone. The Gallery's founding partners, DBS, UOB, Keppel, Far East Organization, Ngee Ann Kongsi, and Singtel, committed

to this institution at the very beginning, when commitment required faith more than evidence. Singtel's decision this year to renew its founding partnership for a further decade is a signal that speaks for itself. After ten years and sixteen major exhibitions, they looked at what we had built together and chose to continue. That kind of belief is what sustains an institution over time. So does the generosity of our donors and patrons, whose support makes possible the work that public funding cannot reach. Gallery Gala 2025 raised over \$2.8 million in a single evening, the highest in our history.

The Gallery's second decade will be no less ambitious than its first. We intend to grow our collection, deepen our international reach, and expand the community programmes that have come to define our civic role. Doing this well will call for the continued partnership of those who believe in what this institution is building. Private generosity is not a supplement to the Gallery's work. It is what makes the most meaningful parts of it possible.

On behalf of the Board, I thank our partners, donors and patrons, and the leadership team and staff, whose dedication has made this decade what it is.

The work of building an institution like this is never finished. After ten years, we are in many ways only at the beginning. What endures, and what must guide the decade ahead, is the conviction at the heart of everything we have built: that this is, and will remain, a gallery of the people.



Peter Ho
Chairman,
National Gallery Singapore





CEO and Director's Message

There are years that feel like turning points, and this was one of them.

Not because of any single milestone, though the milestones were real and significant, but because of what they revealed by arriving together in the same year. Over 2.2 million visitors across FY2025. Celebrating our 10th anniversary. *City of Others: Asian Artists in Paris, 1920s-1940s*, another critically acclaimed exhibition. *Into the Modern: Impressionism from the Museum of Fine Arts, Boston* becoming one of the most widely attended exhibitions in the Gallery's history. More than one million students experiencing the Gallery through our programmes. A Gallery Gala that raised more than in any previous year. Singtel renewing its founding partnership for another decade. And our recognition as a Healing Arts site through the Jameel Arts & Health Lab, in association with the World Health Organisation.

Beyond Singapore, the Gallery's first-ever travelling retrospective dedicated to a Singaporean artist opened in Shenzhen, while our research into artistic dialogues between Southeast Asia and Latin America was presented in Mexico City for the first time.

Each of these moments mattered on its own. Together, they felt like a convergence, a year in which we saw what the Gallery can do when scholarship, partnership, and a genuine welcome to the public come together. None of this happens without the people who show up every day to make it so. To our staff and volunteers, thank you.

From the beginning, National Gallery Singapore was envisioned as a museum grounded in rigorous scholarship and ambitious exhibitions, while remaining open and accessible to the public. Over the past decade, we have learned that these are not competing ambitions. In fact, they strengthen one another.

We want to be a museum for the people. One that is engaged as an institution of curatorial authority, committed to deep research, and placing Southeast Asian art at the centre of the global conversation. We are also a place where audiences encounter art in ways that are personal, meaningful, and sometimes transformative. That experience may begin with a major international exhibition or with a preschool visit, a school learning journey, or someone stepping into the Gallery for the first time because they saw our façade lit up during Light to Night. It may begin with a visitor who is visually impaired encountering art through one of our inclusive programmes, or with someone who arrives overwhelmed and quietly finds refuge in the Calm Room.

As we enter the Gallery's second decade, we are thinking carefully about how Singapore can play an even larger role in shaping global conversations around Southeast Asian art. The next chapter requires a community willing to help us grow and deepen what we do. If the past year is any indication of what is possible, we would be glad to have you with us for the decade ahead. We hope to make this journey with you.

Eugene Tan
CEO and Director,
National Gallery Singapore

2015

Building our Foundation



OPENED NATIONAL GALLERY SINGAPORE

Established the world's largest public collection of modern Singapore and Southeast Asian art, housed across two restored national monuments in the heart of the Civic District.



OPENED KEPPEL CENTRE FOR ART EDUCATION

Singapore's first dedicated museum art education centre and winner of the 2018 Children in Museums Award. Expanded access through hands-on art experiences for children and families, with nearly three and a half million welcomed to date.

Major International Collaborations

Expanding Access, Learning, and Inclusion

A decade does not announce itself. It accumulates. These are the moments that shaped ours.

A Decade of Moments

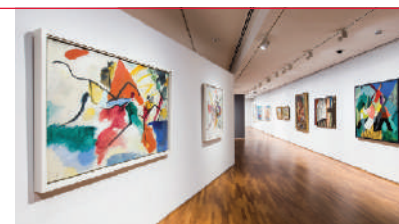
2015–2019
2020–2025

2016



LAUNCHED INAUGURAL LIGHT TO NIGHT FESTIVAL

Transformed the Civic District into a major arts destination. Now draws over 1 million visitors annually.



PARTNERED WITH CENTRE POMPIDOU FOR REFRAMING MODERNISM

Gallery's first major international co-exhibition. Established a new model for global curatorial partnership.

2017



LAUNCHED GALLERY CHILDREN'S BIENNALE

Southeast Asia's first large-scale interactive art event for children. A total of 3.8 million visitors across all editions.



PRESENTED YAYOI KUSAMA: LIFE IS THE HEART OF A RAINBOW IN COLLABORATION WITH QUEENSLAND ART GALLERY | GALLERY OF MODERN ART

Artist's first major Southeast Asian retrospective. Drew record attendance of over 235,000 visitors.

2018



ESTABLISHED MOE MUSEUM-BASED LEARNING PARTNERSHIP

Engaged over 90% of primary schools in FY25. Over 222,000 students engaged to date.

2019

Taking Southeast Asia to the World



TOOK LATIFF MOHIDIN TO CENTRE POMPIDOU

Gallery's first international travelling exhibition and a landmark moment for Southeast Asian art on the global stage.

2020

2021

2022

2023

2024

2025

Major International Collaborations



COLLABORATED WITH TATE MODERN AND SAN FRANCISCO MUSEUM OF MODERN ART TO PRESENT NAM JUNE PAIK

Expanded the Gallery's international network through collaboration with leading global museums.



LAUNCHED ROVING ART TRUCK

Made art accessible beyond the museum's walls, bringing creative experiences into communities across Singapore and reaching more than 1 million participants to date.



OPENED CALM ROOM

Singapore's first dedicated museum sensory space, supporting more inclusive museum experiences for all.

Expanding Access, Learning, and Inclusion

Taking Southeast Asia to the World

A Decade of Moments

2015–2019
2020–2025

2023

2024

2025



PRESENTED INTO THE MODERN: IMPRESSIONISM FROM THE MUSEUM OF FINE ARTS, BOSTON

Southeast Asia's largest Impressionist exhibition. Drew over 13,000 visitors in its opening weekend.



EXPANDED PARTNERSHIP WITH MSF PRESCHOOLS

Over 30,000 preschoolers reached through the Art and Family Preschool Programme.



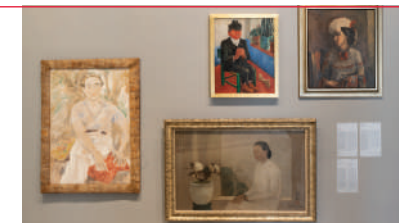
LAUNCHED STRENGTH THROUGH ART (stART)

Resilience-building programme using art to develop visual and emotional literacy among youths aged 13 and above. Almost 600 youths have experienced stART to date.



BECAME A HEALING ARTS CENTRE OF EXCELLENCE

The first museum in the world and the first institution in Asia to receive this accreditation from the Jameel Arts & Health Lab and the World Health Organization.



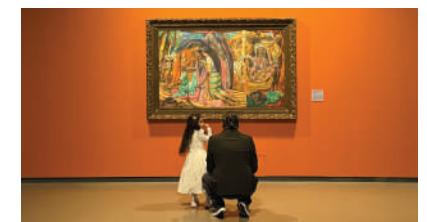
SHOWCASED WORKS AT VENICE BIENNALE

Eight works from the National Collection presented at the world's leading contemporary art platform, a first for the Gallery.



BROUGHT GEORGETTE CHEN'S WORKS TO HE XIANGNING MUSEUM

Research-led retrospective brought to international audiences, extending the reach of the Gallery's curatorial scholarship.

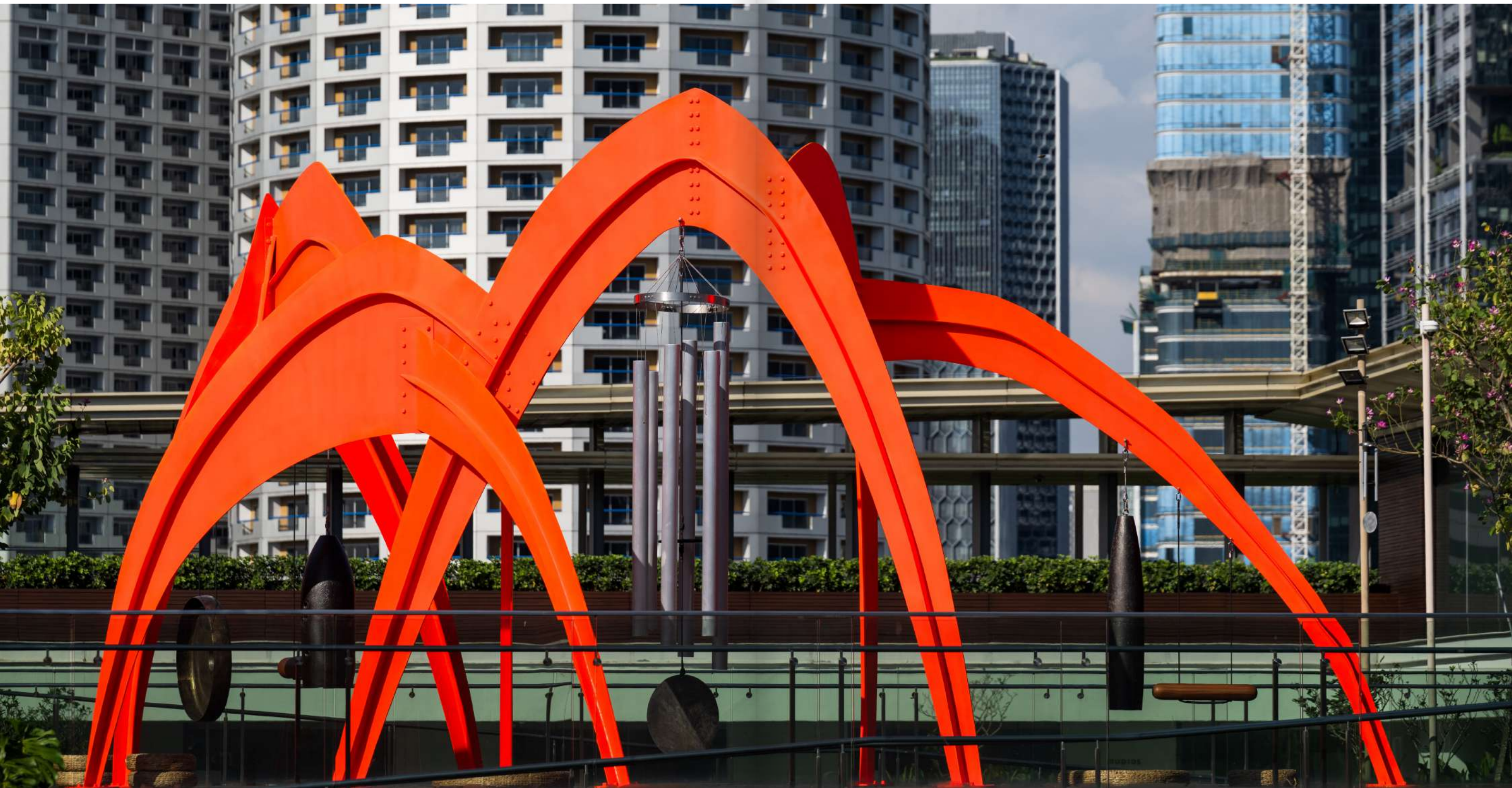


ADAPTED TROPICAL: STORIES FROM SOUTHEAST ASIA AND LATIN AMERICA FOR MEXICO

Presented Southeast Asia–Latin America artistic dialogue in the historic Colegio de San Ildefonso in Mexico as part of *SOMOS PACÍFICO*, reinforcing the Gallery's growing global curatorial voice.

Art that Expands Horizons

Through exhibitions, research, and international collaborations, the Gallery continued to broaden understanding of Singapore and Southeast Asian art. From reinterpreting Singapore's art history and bringing world-class exhibitions to local audiences to placing Southeast Asian art at the centre of global conversations, the Gallery expanded perspectives, challenged assumptions, and created new ways of seeing art and one another.



Global Conversations, Southeast Asian Voices

Into the Modern: Impressionism from the Museum of Fine Arts, Boston



Into the Modern: Impressionism from the Museum of Fine Arts, Boston brought Southeast Asia's largest-ever presentation of French Impressionism to Singapore, featuring more than 100 artworks by artists including Claude Monet, Pierre-Auguste Renoir, and Edgar Degas. Developed jointly with the Museum of Fine Arts, Boston, the exhibition marked National Gallery Singapore's first partnership with a US museum. It drew a strong public response, attracting more than 13,000 visitors in its opening weekend alone and prompting extended opening hours in its final days.

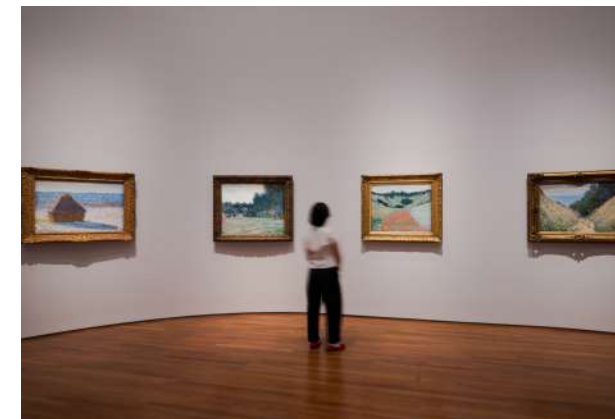
Offering a fresh perspective on Impressionism and its dialogue with a rapidly changing world, the exhibition explored the movement's lasting influence. Connections to Southeast Asia were drawn through a specially commissioned animated film tracing the rise of plein air painting in Vietnam, as well as interactive learning spaces highlighting regional artists such as Georgette Chen and Lim Yew Kuan, whose works engaged with Impressionist approaches.

The exhibition was made possible through the generous support of:

Series Partner: Singtel

Presenting Partner: J.P. Morgan

Strategic Partner: Singapore Tourism Board



The exhibition experience extended beyond the galleries through performances, scholarship, and family engagement. Highlights included:

- *Echoes of Light and Shadow by Silentrio*, a specially commissioned musical response to Impressionism;
- The *Distinguished Scholars Series* lecture featuring renowned social art historian Griselda Pollock; and
- Family programmes at the Keppel Centre for Art Education, where younger audiences explored Impressionist techniques through hands-on activities inspired by light, colour, and brushwork.

- ✓ Creative partnerships with Pierre Hermé Paris and ANTI:NOTE extended the exhibition into everyday experiences, from Impressionist-packaged pastries to an Impressionist-inspired afternoon tea.



PIERRE HERMÉ
PARIS

Global Conversations, Southeast Asian Voices

City of Others: Asian Artists in Paris, 1920s–1940s



City of Others: Asian Artists in Paris, 1920s–1940s was the first major comparative exhibition on Asian artists in interwar Paris, bringing together over 220 artworks and 200 archival materials from more than 50 museums and private collections worldwide – the Gallery's largest network of exhibition lenders to date. Reframing modern art through transnational exchanges and shared histories, the exhibition placed artists such as Georgette Chen, Foujita Tsuguharu, Sanyu and Lê Phổ at the centre of the story.

The exhibition's reach extended well beyond Singapore. National Gallery Singapore's first-ever collaboration with Musée Cernuschi in Paris saw both institutions co-present scholarly symposia – *Asian Artists in Paris: New Narratives in Paris*, followed by *City of Others*, *City of Migrants: Art in Paris, 1920s–40s* in Singapore, bringing together leading international curators and scholars to explore how Paris might be re-mapped through the experiences of Asian migrant artists and engaging over 560 participants.

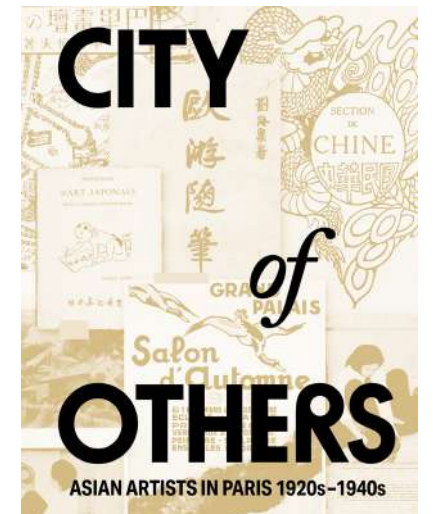
Hyperallergic named *City of Others: Asian Artists in Paris, 1920s-1940s* among The Best Art Shows Around the World in 2025, in recognition of both its ambitious scholarship and its contribution to reframing global art history.

The exhibition was made possible through the generous support of:

Series Partner: Singtel

Presenting Partner: J.P. Morgan

Strategic Partner: Singapore Tourism Board



^ The exhibition catalogue won Best Illustrated Non-Fiction at the 2026 Singapore Book Awards and entered a second print run, extending the exhibition's research and legacy beyond the gallery.

Global Conversations, Southeast Asian Voices

Fernando Zóbel: Order is Essential



Fernando Zóbel: Order is Essential marked Singapore's first solo exhibition dedicated to the transcontinental abstract artist. Featuring more than 200 paintings, drawings, prints, photographs, and archival materials, the exhibition introduced audiences to Zóbel as an artist, collector, patron, and scholar whose practice connected artistic ideas across Asia, Europe, and North America.

Building on earlier presentations at Museo Nacional del Prado in Spain and the Ayala Museum in the Philippines, the Gallery's distinct iteration expanded international scholarship through exclusive works and fresh perspectives on Zóbel's artistic evolution. Developed in collaboration with leading institutions closely associated with Zóbel's legacy, the exhibition reinforced Southeast Asia's place within broader histories of modernism and cultural exchange.

“ This is the first time Singapore has staged a solo exhibition of Zóbel's work, and it does so with conviction. ”

— The Business Times



▲ Co-curators of the exhibition, Patrick Flores and Clarissa Chikiamco, edited the book, *Fernando Zóbel: Essential Texts*, which highlighted Zóbel not only as a disciplined painter, but also as a thoughtful writer whose ideas shaped his artistic practice and enduring legacy.

➤ The exhibition was complemented by performances, public programmes, and scholarship, including *Love, Light and Echoes from the Garden*, a Spanish dance presented by Tania Goh and her collaborators inspired by Federico García Lorca and Zóbel's abstract works.



Global Conversations, Southeast Asian Voices

Fear No Power: Women Imagining Otherwise



Fear No Power: Women Imagining Otherwise marked National Gallery Singapore's first exhibition bringing together the artistic practices of five groundbreaking Southeast Asian women – Amanda Heng, Dolorosa Sinaga, Imelda Cajipe Endaya, Nirmala Dutt, and Phaptawan Suwannakudt. Featuring more than 45 major artworks and over 110 rarely seen archival materials – many presented in Singapore for the first time – the exhibition explored how women across Southeast Asia used art to challenge social and cultural norms, respond to political realities, and shape artistic discourse in the region.

By foregrounding perspectives often overlooked in mainstream art histories, the exhibition reflected the Gallery's commitment to broadening representation and deepening understanding of Southeast Asian art, inviting audiences to reconsider whose stories are remembered and whose voices are heard.



➤ *Under Our Skin: Conversations on Gender, Identity, and Body*, a new discussion series, made its debut alongside the exhibition, bringing together voices from across art, activism, and society to explore the themes raised by *Fear No Power* beyond the gallery walls. Strong turnout at its first session reflected a clear appetite among audiences to engage with these themes.

The Ngee Ann Kongsi Concourse Gallery is made possible through the generous support of Ngee Ann Development.



Telling Singapore's Stories

Singapore Stories: Pathways and Detours in Art



Singapore Stories: Pathways and Detours in Art marked the first major rehang of the DBS Singapore Gallery's long-term exhibition, succeeding *Siapa Nama Kamu?: Art in Singapore Since the 19th Century*. Fully opened in July 2025, the exhibition brought together over 400 artworks and artefacts from the National Collection across the entire second floor of the historic City Hall Wing.

Presenting a more inclusive account of Singapore's art history, the exhibition foregrounded women artists, artist-educators, and other underrepresented voices, alongside new themes and perspectives that broadened understanding of the nation's artistic development. In doing so, it invited more people to see themselves reflected in Singapore's shared stories.

➤ The reopening also renewed attention to significant works from the National Collection. Chen Wen Hsi's *Gibbons* (1977), a five-metre painting, underwent a 15-month conservation process at the Heritage Conservation Centre, supported by the Bank of America Art Conservation Project.

➤ *Singapore Stories: Pathways and Detours in Art* is a vital learning space for young audiences. Through the Gallery's school programmes, students encountered Singapore's art history in the exhibition, connecting artworks with shared histories, identity, and belonging.

➤ The exhibition also inspired new forms of inclusive programming. *Liberation* (விடுதலை), a bilingual Tamil-language performance programme by Grace Kalaiselvi and her collaborators, the Gallery's first bilingual Tamil-language performance programme, offered audiences new perspectives on Singapore's art history while expanding access for Tamil-speaking communities.

The exhibition was made possible through the generous support of DBS and the Cultural Matching Fund.



Telling Singapore's Stories

Tchang Ju Chi:
Tireless Camel

Tchang Ju Chi: Tireless Camel, the inaugural exhibition of the new Dalam Singapore series, marked the first exhibition in over five decades dedicated to pioneering artist, cartoonist, designer, and activist Tchang Ju Chi. Bringing together more than 15 rarely seen artworks, reproduced cartoons, and archival materials, the exhibition offered fresh insights into Tchang's artistic practice and his contributions to Singapore's early art scene and the development of Nanyang art.

Dalam Singapore is a new exhibition series dedicated to deepening public understanding of Singapore artists and art histories through research-led exhibitions that spotlight lesser-known artists, stories, and perspectives.



- Offering an alternative entry point into the exhibition, the Gallery presented *Writing in History's Margins: A Speculative Fiction Workshop*, led by Singaporean writer Manish Melwani. Through speculative fiction, participants explored Tchang Ju Chi's life, legacy, and historical context in imaginative new ways.

Taking Our Art to the World

Georgette Chen: At Home in the World



Georgette Chen: At Home in the World marked the Gallery's first travelling retrospective dedicated to a Singaporean artist and the first major showcase of Georgette Chen's works in China since 1947.

Presented at He Xiangning Art Museum in Shenzhen, the exhibition brought together more than 60 artworks, largely from Singapore's National Collection, alongside archival materials from the Gallery's Library & Archive. Building on the Gallery's 2020 exhibition, the presentation extended the Gallery's curatorial research and scholarship to international audiences through a refreshed narrative that traced Chen's transnational journey across China, France, the United States, Malaya, and Singapore, offering new perspectives on her artistic identity and contributions to modern art.

This partnership marked the Gallery's first collaboration with He Xiangning Art Museum, reinforcing its commitment to advancing Southeast Asian art through international dialogue and cultural exchange.



➤ Beyond the exhibition, Gallery curators also participated in a public panel discussion, sharing insights into Chen's life, artistic practice, and the Gallery's research.

Taking Our Art to the World

SOMOS PACÍFICO



The Gallery presented *Tropical: Stories from Southeast Asia* as part of *El Galeón Acapulco – Manila SOMOS PACÍFICO El Mundo que emergió del Trópico* at the historic Colegio de San Ildefonso in Mexico City, marking its first exhibition presentation in the Americas.

Drawing on curatorial research developed through *Tropical: Stories from Southeast Asia and Latin America* (2023), the exhibition brought together works from Singapore's National Collection with loans from Mexico. Situating works by leading Southeast Asian artists within wider transpacific and Global South conversations, the exhibition explored shared histories, artistic solidarities, and new ways of understanding modernism beyond conventional art historical narratives.

The exhibition also created opportunities for cross-institutional collaboration with the Asian Civilisations Museum (ACM) whose presentation *Manila Galleon: From Asia to the Americas* formed part of the exhibition.

Gallery curators joined representatives from ACM, San Ildefonso, UNAM Philippines–Mexico Studies Program, and the National Institute of Anthropology and History to share research and discuss the generative affinities for research across the Pacific.

The exhibition reinforced the Gallery's role in advancing Southeast Asian art internationally through research, partnership, and cultural exchange.



President Tharman Shanmugaratnam inaugurated *SOMOS PACÍFICO*, a highlight on his State Visit, commemorating 50 years of diplomatic relations between Singapore and Mexico, underscoring the role of cultural exchange in strengthening ties between the two countries. (Photo credit: Ministry of Digital Development and Information.)



Taking Our Art to the World

When Art Meets Nature



National Gallery Singapore partnered with Taoyuan Museum of Fine Arts (TMOFA) to present *When Art Meets Nature*, the Gallery's first collaboration with TMOFA and the first joint children's exhibition between the two institutions. Presented at the Taoyuan Children's Art Centre in Taiwan, the exhibition featured immersive, multi-sensory artworks by artists from Singapore and Taiwan exploring ecology, sustainability, and the relationship between humans and nature.

Co-curated by TMOFA and the Gallery's learning curators, the exhibition showcased the Gallery's expertise in participatory learning and family engagement to new international audiences. Alongside the exhibition, the two institutions convened educators and museum professionals through the forum *The Museum's Nature Class: How Art Inspires Children's Ecological Awareness*, strengthening regional dialogue on museum-based learning.

The exhibition was also recognised internationally, receiving Gold in the MUSE Creative Awards for Experiential & Immersive Exhibition Design and Silver for Environmental & Sustainability Design.



> The collaboration will continue beyond Taiwan, with *When Art Meets Nature* travelling to Singapore as part of the institutions' ongoing partnership.

Acquisition Highlights

Building the Collection for Future Generations

Through acquisitions and generous gifts from donors, the Gallery continues to strengthen the National Collection, ensuring that the art histories of Singapore and Southeast Asia, as well as the regional and global confluences of modern ink, are preserved and remain accessible, relevant, and open to new research and interpretation.

Major Gift

Georgette Chen 张荔英 (1906–1993)

A recent gift of 88 artworks from an anonymous donor significantly expands the Gallery's ability to research Georgette Chen's artistic practice, particularly during her years in France and China, complementing the National Collection's existing strengths in works from her time in Malaya and Singapore.

Among the acquisitions is *Self Portrait* (c. 1943), believed to have been exhibited at Chen's 1943 solo exhibition in Shanghai. Created during the Second World War while Chen and her husband, Eugene Chen, were interned by the Japanese, the work reflects her unwavering commitment to her artistic practice during a turbulent period of her life.

The acquisition also strengthens the Gallery's representation of Chen's landscapes, showcasing her distinctive approach to composition and painterly brushwork through shifting horizon lines, expressive brushwork and subtle tonal variations.



Georgette Chen
Self Portrait
c. 1943
Oil on canvas
16.5 x 22 cm
Gift of an anonymous donor
Collection of National Gallery Singapore
2025-01344



Georgette Chen
Deserted Tombs of Ancestors (Hangchow)
1945
Oil on canvas
52.8 x 64 cm
Gift of an anonymous donor
Collection of National Gallery Singapore
2025-01419



Georgette Chen
Still Life with Green and Red Peppers
1930s
Oil on canvas
38 x 45 cm
Gift of an anonymous donor
Collection of National Gallery Singapore
2025-01358



Georgette Chen
Tanah Merah Sea View
1960s
Oil on canvas
64.5 x 80 cm
Gift of an anonymous donor
Collection of National Gallery Singapore
2025-01421

Acquisition Highlights

Major Gift

Xu Beihong 徐悲鸿
(1906–1993)

Between 1919 and 1941, Xu Beihong (1895–1953), one of China's most celebrated artists made eight visits to Singapore. During this period, he produced numerous commissioned portraits and acclaimed ink paintings, establishing a lasting artistic legacy in the region.

This portrait depicts Mdm Ng Kee Neo as the matriarch of a gold bullion trading family. Generously donated by her great-grandchildren, the work preserves both an important example of Xu's portraiture in Southeast Asia and the legacy of a prominent Singapore family.



Xu Beihong
Portrait of Ng Kee Neo 黄柿娘
1941
Oil on board
78.5 x 60 cm
Gift of the Estate of Khor Saw Choo, in memory of the Koh/Khor family matriarch; grandmother of Khor Saw Choo and great-grandmother of Koh Seow Chuan, Patron of the Arts, Singapore
Collection of National Gallery Singapore
2026-00031

Major Gift

A donation of works
by multiple artists from
the Yeap Lam Yang
Collection

These works form part of a major donation of 58 artworks to the Gallery from Yeap Lam Yang, within a broader gift of 100 works shared between National Gallery Singapore and the Singapore Art Museum.

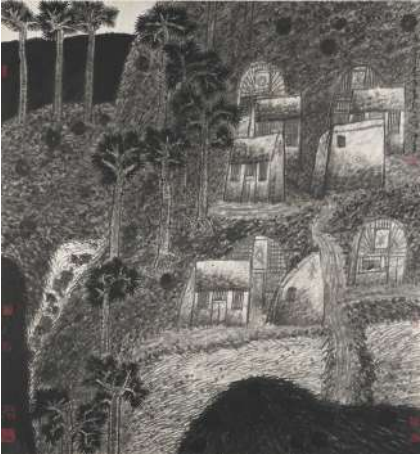
The donation significantly strengthens the National Collection across several strategic areas, including modern and contemporary ink, early contemporary art in Singapore and Southeast Asia. It also includes works by notable artists such as Latiff Mohidin, Pacita Abad, Chang Fee Ming, Chen Ping, Chua Ek Kay, Hong Sek Chern, Mao Xuhui, Qiu Zhijie, and Tan Swie Hian, enriching the breadth and depth of the Gallery's collection.



Tan Swie Hian
Morning Glow over the Beach 滩上晨光
1993
Chinese ink and colour on rice paper
128.5 x 67 cm
Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han
Collection of National Gallery Singapore
2026-00633



Abdul Latiff Mohidin
Ikurua II
1967
Oil on canvas
75 x 89 cm
Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han
Collection of National Gallery Singapore
2026-00594



Chen Ping
A Store 30 Li Away 三十里铺
1988
Chinese ink on rice paper
192 x 177 cm
Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han
Collection of National Gallery Singapore
2026-00614



Abdul Latiff Mohidin
Dark Rimba VIII
1996
Oil on canvas
210 x 210 cm
Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han
Collection of National Gallery Singapore
2026-00597



Qiu Zhijie
I am not a pet, and do not engage in work 我不是宠物亦不事劳作
2014
Ink on paper
130 x 96 cm
Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han
Collection of National Gallery Singapore
2026-00618

Acquisition Highlights

Anita Magsaysay-Ho

(1914–2012)

The only female member of the Thirteen Moderns, Anita Magsaysay-Ho was a leading figure in Philippine modern art, renowned for her stylised depictions of rural Filipino women. Trained in the Philippines and the United States, she made egg tempera her signature medium.

Painted in 1947 while studying at the Cranbrook Academy of Art in Michigan, *Taga-igib* (Water Carriers) is one of Magsaysay-Ho's earliest and largest egg tempera works. Depicting women gathered around a village well, the painting demonstrates her mastery of luminosity, refined brushwork, and subtle layering of colour, while exemplifying her distinctive modernist interpretation of everyday rural life. This acquisition strengthens the Gallery's representation of one of the Philippines' most significant modern artists.



Anita Magsaysay-Ho
Taga-igib (Water Carriers)
1947
Egg tempera on board
59 x 42.5 cm
Collection of National Gallery Singapore
2025-01050

Nguyễn Gia Trí

(1909–1993)

Widely regarded as the pioneer of modern Vietnamese lacquer painting, Nguyễn Gia Trí was celebrated for his expressive style and technical mastery of the medium. Though unsigned, this rare work has been attributed to him through comparison with related studies on paper.

Depicting the 10th-century Battle of Bạch Đằng, the painting combines dynamic waves, fire, and clashing boats to evoke both the drama of the historic victory and its enduring symbolism of resilience and national identity. The acquisition strengthens the Gallery's holdings of modern Vietnamese art while deepening the Collection's representation of one of the region's most influential lacquer artists.



Attributed to Nguyễn Gia Trí
Battle of the River Bạch Đằng in the Thirteenth Century
c. 1955
Lacquer on wood panel
100.5 x 160 cm
Collection of National Gallery Singapore
2025-01465

Jose Joya

(1931–1995)

A leading pioneer of Philippine abstraction, Jose Joya created *Three Tales* at the height of his career. This ambitious large-scale painting exemplifies Joya's belief in abstraction as a form of visual and aesthetic expression rather than representation.

Executed with expressive brushwork, drips, splatters, and his signature impasto technique, the work captures the dynamic energy that defined Joya's practice. First exhibited in his landmark 1958 solo exhibition at the Philippine Art Gallery, the acquisition strengthens the Gallery's representation of Philippine abstraction during a defining period in the region's modern art history.



Jose Joya
Three Tales
1958
Oil on canvas
177 x 277 cm
Collection of National Gallery Singapore
2025-00611

Acquisition Highlights

David Medalla

(1938–2020)

A pioneering Filipino artist, poet and activist, David Medalla bridged modern and contemporary art across Asia, Europe, and North America. These early watercolours capture his inventive approach to abstraction, drawing on literary, classical, and queer influences that would shape his later practice.

The acquisition strengthens the Gallery’s representation of one of Southeast Asia’s most internationally significant artists. Among the works is *Oroskam #1* (1958), reflecting Medalla’s early international presence through exhibitions with the Art Association of the Philippines and Signals Gallery in London.



David Medalla
Oroskam #1
1958
Watercolour on paper
63 x 49 cm
Collection of National Gallery Singapore
2026-00052
This acquisition was made possible through the generous support of Mara Coson.



David Medalla
Study for Astro + Acupuncture Man # 2
1965
Watercolour and pen on paper
58 x 78 cm
Collection of National Gallery Singapore
2026-00055
This acquisition was made possible through the generous support of Mara Coson.



David Medalla
L'avenus des hommes ailes
(The Future of the Winged Men)
1962
Watercolour and pen on paper
39 x 62 cm
Collection of National Gallery Singapore
2026-00053
This acquisition was made possible through the generous support of Mara Coson.

Chng Nai Wee

(b. 1969)

Conceptualised by Chng Nai Wee, *Sin of Apathy* is one of the earliest multi-channel video installations created in Singapore. First presented at the 1991 National Sculpture Exhibition as the only moving image work among more than 100 exhibits, it marked an important moment in the development of contemporary media art in Singapore.

The six-channel installation depicts figures representing war, disease, poverty, famine, disaster, and refugees, confronting audiences with the consequences of indifference and social apathy. Donated by the artist alongside the large-scale installation *Biotechnics*, the acquisition strengthens the National Collection’s representation of Singapore’s early contemporary and moving image practices.



Chng Nai Wee
Sin of Apathy
1991, digitised 2023
12 cathode-ray tube televisions, 12 media players, video
Video: VHS transferred to digital video, 12 channels, each 4:3 format, colour and sound (stereo), varying durations
Dimensions variable
Gift of the artist
Collection of National Gallery Singapore
2025-01051

Song Ling 宋陵

(b. 1961)

Song Ling emerged as a significant figure in China’s ‘85 New Wave avant-garde movement through his *People–Pipelines* series. First presented in the landmark ‘85 New Space exhibition, the works established him as a leading proponent of Rational Painting, which embraced a more urban, analytical visual language.

Developed from Song’s experiences at Jiangnan Shipyard and Baosteel, the series reflects on industrialisation while challenging the conventions of socialist realism. Through layered gongbi ink techniques, Song reimagined ink as a contemporary medium. The acquisition broadens the Gallery’s representation of experimental ink practices and late twentieth-century Chinese art.



Song Ling
People – Pipelines No. 5
人•管道5号
1985
Chinese ink on xuan paper
138 x 90 cm
Collection of National Gallery Singapore
2026-00328

Acquisition Highlights

From the Library and Archives

This year, the Gallery received an important archive donation from the estate of Cheong Soo Pieng. The collection includes early exhibition catalogues, brochures, sketches, and photographs documenting a period of intense creativity and experimentation by Soo Pieng from the 1950s to the 1960s. Of particular significance are catalogues from solo exhibitions held during and following the artist's time in London.



Excerpts from an album with sketches in ink by Cheong Soo Pieng, 1957

Collection of National Gallery Singapore Library & Archive, gift of the estate of Cheong Soo Pieng.



Catalogue for the sixth solo exhibition by Cheong Soo Pieng held in March 1963 at Frost & Reed Gallery, London.

Collection of National Gallery Singapore Library & Archive, gift of the estate of Cheong Soo Pieng.

The Gallery also collaborated with the Ateneo Library of Women's Writings (ALIWW) at Ateneo de Manila University to digitise the archives of Filipino women artists and art collectives. Research drawn from the archives of Brenda Fajardo, Imelda Cajipe Endaya, and feminist art collective KASIBULAN informed the exhibition *Fear No Power: Women Imaging Otherwise*.

The Gallery's archives on women artists were further enriched through the digitisation of materials from Nirmala Dutt, Phaptawan Suwannakudt, and Dolorosa Sinaga. Featured in *Fear No Power*, these archives illuminate the artists' multifaceted roles as educators, writers, and community organisers. They reveal, for example, Suwannakudt's work nurturing a generation of Thai Buddhist temple mural painters for over 15 years, and Sinaga's use of art and activism to advocate for justice and human rights.



Colour photograph of Suwannakudt, with her siblings, assistants and apprentices – members of the painting group she heads, in front of their first temple mural project at the Wat Sri Kom Kham in Phayao, 1990.

Digitised by National Gallery Singapore Library & Archive with kind permission from Phaptawan Suwannakudt.



Hand-drawn invitation cards for the exhibition *Tradisyon, Rebolusyon, Ebolusyon* (Tradition, Revolution, Evolution) exhibition at the National Commission for Culture and the Arts (NCCA), designed by KASIBULAN member and artist Alma Quinto, 1998.

Collections of Brenda Fajardo and KASIBULAN, archived in the Ateneo Library of Women's Writings, Rizal Library, Ateneo de Manila University.



Poster for a discussion on twentieth century colonial photography in the Dutch East Indies, hosted by Beranda Rakyat Garuda, 2018.

Digitised by National Gallery Singapore Library & Archive with kind permission from Somalaing Art Studio.

A Space for All

From preschoolers to seniors, students to caregivers, and first-time visitors to longtime members, the Gallery believes that art should be accessible to everyone. Throughout FY2025, we continued to create meaningful opportunities for people of all ages, backgrounds, and abilities to experience art through festivals, learning programmes, wellbeing initiatives, and community partnerships, making the Gallery a place where more people can learn, connect, reflect, and feel welcome.



Art in the City: Reaching Audiences Beyond the Gallery's Walls

Light to Night Singapore 2026: The Power in Us



Marking its 10th edition, Light to Night Singapore attracted over 1.4 million onsite visitors, transforming the Civic District into an open and accessible cultural space under the theme *The Power in Us*.

This milestone edition marked the festival's longest run to date, unfolding across four weekends for the first time. Across outdoor civic spaces, partner institutions, and the Gallery, installations, programmes, and façade projections illuminated the city and created new encounters with art for both first-time visitors and longtime festivalgoers.

A key highlight was SANTAI, a specially commissioned series of interactive installations, including Firdaus Sani's Rumah Laut (Coastal Home) and Taiwanese artist Michael Lin's participatory works, which invited audiences to gather, rest, and create together. Programmes such as Power Card Reading and Sing Song Social Club attracted strong participation, providing audiences with opportunities to engage with art through reflection, music, and collective expression.

Supported by Tote Board, CapitalLand Investment, the National Arts Council, and the Cultural Matching Fund. The festival was presented as part of Singapore Art Week.



➤ Through a strengthened partnership with CapitalLand Investment, *Light to Night Singapore* extended beyond the Civic District for the first time, with Void (Deck) The Walls travelling across CQ @ Clarke Quay, Raffles City Singapore and Plaza Singapura, bringing contemporary art to where people live, work and gather.

First Encounters: Inspiring Curiosity from an Early Age

Gallery Children's Biennale 2025



Creating first encounters with art that inspire lifelong curiosity and learning, the fifth edition of Gallery Children's Biennale invited young audiences to imagine the future through the theme "Tomorrow We'll Be...". Exploring the values of Joy, Kindness, Dream, and Love, the Biennale encouraged children to discover art through play, imagination, and meaningful shared experiences. This edition welcomed over 1.1 million participants, reflecting its continued appeal as one of the Gallery's flagship family programmes.

Championing accessibility and inclusion, the Biennale featured eight multi-sensory artworks by local and international artists, with experiences designed for infants, toddlers, children, and persons with disabilities. For the first time, every artwork incorporated baby-friendly experiences, ensuring even the youngest visitors could engage with art in meaningful ways.

Partnerships with the National Museum of Modern and Contemporary Art (MMCA), Qifa Primary School, and the National Institute of Early Childhood Development (NIEC) further enriched the Biennale, bringing children's voices and creative learning into the heart of the experience. This also extended to participating artists, including Souliya Phoumivong's *Lessons in Being Kind*, which featured artworks by local children, and Co2_karbondioksida's *Fantasy*, created from donated children's clothes and toys, and further amplifying children's voices and experiences within the Biennale.

Supported by Tote Board, the Cultural Matching Fund, and OUE Limited.

◀ Japanese artist Hiromi Tango's *Kindness Garden* invites children to explore empathy through their five senses, with inclusive elements, such as braille, encouraging understanding of diverse communities.



▲ Inspired by Mohamed Salehuddin's *Malay House, Malacca, Home Is Where the Heart Is* invites children to explore home, belonging, and shared heritage through a multisensory neighbourhood.

➤ For children who may feel overwhelmed, Hiromi Tango's *Kindness Garden* includes calm domes where they can rest amongst lavender-inspired plushies, making the experience friendly for neurodivergent children.

✓ Laotian artist Souliya Phoumivong's *Lessons in Being Kind* uses stop-motion animation and interactive activities to explore identity, self-acceptance, empathy, and compassion.



First Encounters: Inspiring Curiosity from an Early Age

Artful Journeys!

This year, the Gallery launched *Artful Journeys!*, a signature preschool programme developed in partnership with PCF Sparkletots Preschool to introduce young children to art through inquiry-based learning, creative exploration, and hands-on experiences.

This year's edition, titled 'A Tapestry of Line, Shape, and Colour', invited preschoolers to explore artistic elements through works by Choy Weng Yang, Ahmad Sadali, and Tan Teng Kee, encouraging curiosity, observation, and creative expression.

Drawing on the Gallery's collection and learning expertise, the programme connects museum experiences with classroom learning by integrating art with PCF Sparkletots' STEMIE* programme. Preschoolers explored real-world topics such as environmental sustainability and community well-being, while teachers were equipped with strategies that nurture creativity, critical thinking, and problem-solving skills.

By introducing art at an early age, *Artful Journeys!* helped young children build confidence, curiosity, and creative thinking while strengthening connections between the Gallery, schools, and families.

*STEMIE stands for Science, Technology, Engineering, Math, Invention, and Entrepreneurship. Through the programme, children develop essential skills such as innovation, creativity, resilience, and adaptability.

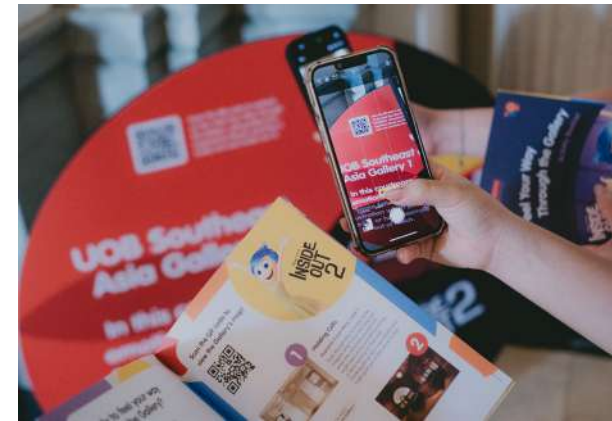
More than 1,700 preschoolers, teachers, and caregivers participated in workshops, learning journeys, and the programme's art showcase held in March 2026.



'Feel Your Way Through the Gallery' Trail

Created as a playful and accessible introduction to art, *Feel Your Way Through the Gallery* invited children and families to explore the Gallery through the lens of emotions inspired by Disney and Pixar's *Inside Out 2*. The Gallery's first emotions-led self-guided trail encouraged visitors to connect artworks from the National Collection with the Emotions from the film such as Joy, Sadness, Anger, Fear, and Anxiety, creating opportunities for reflection, conversation, and discovery.

Through a specially designed activity booklet, families explored the Gallery in new and engaging ways, discovering how art can help us better understand ourselves and others. The programme achieved a 100% redemption rate for all activity booklets distributed at the Gallery's visitor counters, reflecting strong enthusiasm for this novel approach to introducing young audiences to art.



Where Art Meets Well-being: Supporting Health and Connection Through Art

Asia's First Healing Arts Centre of Excellence

National Gallery Singapore is the first museum in the world and the first institution in Asia to be designated a Healing Arts Centre of Excellence.

In December 2025, National Gallery Singapore was designated a Healing Arts Centre of Excellence by the Jameel Arts & Health Lab in collaboration with the World Health Organization. Joining previous awardees Carnegie Hall and Scottish Ballet, the designation recognises the Gallery's leadership in harnessing the arts to support health and wellbeing through inclusive programmes, accessible experiences, and community partnerships.



Art in Support of Wellbeing

At the heart of this work is the Gallery's belief that art can play a meaningful role in supporting emotional wellbeing, social connection, and quality of life. In FY2025, more than 11,700 participants engaged with programmes including *Slow Art*, *Gallery Wonders* and the *HOLD Collection*, creating opportunities for reflection, conversation, and meaningful engagement with art. The Calm Room also continued to provide a dedicated sensory space for neurodivergent visitors and others seeking a quieter museum experience.

Beyond the Gallery, these efforts extended into the community through partnerships that brought the benefits of arts engagement to underserved groups. *Art with You - Into the Community*, saw the Community and Access team equipping care staff and volunteers from All Saints Home to deliver a nine-week art engagement programme for persons living with dementia, demonstrating positive outcomes for both participants and the care team.

As part of Singapore's SG60 celebrations, the Gallery also partnered with the People's Association, the five Community Development Councils, and the National Arts Council to present the SG60 WeCare Arts Exhibition @ CDC, showcasing artworks by more than 780 community artists. Together, these initiatives demonstrated how art can foster wellbeing, strengthen social connections, and create a greater sense of belonging across communities.

✓ A Community & Access staff member facilitating an accessible tour for a group of participants with different disabilities, using a tactile booklet from the HOLD Collection.



△ The Calm Room is a dedicated space where visitors can rest if they are feeling overstimulated. While designed with the neurodivergent community in mind, it is open to all visitors and provides a sensory-friendly space for anyone who needs to regulate their stress responses or renew their focus.



➤ As part of Slow Art Day 2025, a Community & Access staff member facilitated a Slow Art Guide session for registered members of the public, focusing on one artwork and inviting visitors to savour art in a deep and conscious manner.



Where Art Meets Well-being: Supporting Health and Connection Through Art

Strength Through Art

stART Here: From Every Vantage Point marked the programme's first collaboration with Fei Yue Community Services, reaching youths who are often underrepresented in cultural spaces.

Over 6 months, participants explored their emotions and personal experiences through facilitated art discussions, mindfulness-based activities, and hands-on artmaking. The programme culminated in a public showcase during Light to Night Singapore 2026, creating opportunities for recognition, dialogue, and visibility through art.

Through stART, the Gallery continues to demonstrate how art can build resilience, strengthen emotional wellbeing, and create meaningful opportunities for connection.

Strength Through Art (stART) is a resilience-building art exposure programme focused on developing visual and emotional literacy for youths aged 13 and up.

In FY25, stART was presented with the Silver Ribbon Mental Health Awards for the third consecutive year, affirming its continued contribution to youth mental wellbeing.

➤ Artworks created by participating youths were exhibited and transformed into large-scale projections on the façade of The Arts House during Light to Night Singapore 2026.



Learning that Continues Beyond the Classroom

Primary 4 Museum-Based Learning

The Gallery's Primary 4 Museum-based Learning Programme, which first started in 2018, provides a cohort-wide museum learning experience for Primary 4 students across Singapore.

This year, through guided learning journeys in *Singapore Stories: Pathways and Detours in Art*, students explored themes of identity, community, and nationhood through the history of art in Singapore. Featuring artworks from the National Collection, the programme develops visual inquiry skills, curiosity, and imagination while deepening students' appreciation of Singapore's art, history, and cultural heritage.

Through the programme, the Gallery continues to play a key role in helping young Singaporeans connect with the nation's art, history, and cultural heritage.

- 37,000 students from 90% of Singapore's primary schools participated in the Primary 4 Museum-based Learning Programme.
- 93% of student respondents reported greater appreciation for art and cultural institutions after participating in the programme.
- 87% of student respondents developed greater empathy and critical thinking through exploring Singapore's history through art.
- 100% of student respondents developed arts and cultural connections with strong recall of two or more local artists.



More than Art: More Reasons to Stay, Explore, and Return

10th Birthday Bash

The Gallery's year-long 10th anniversary celebrations culminated in the 10th Birthday Bash, a weekend-long celebration that transformed the Gallery into a vibrant community space where art, food, music, and play came together, reflecting the many ways people experience the Gallery beyond its exhibitions.

Visitors enjoyed free access to more than 10 exhibitions alongside artist-led experiences, performances, family-friendly activities, a daytime rave at the Supreme Court Terrace, a Birthday Bash Market featuring 10 partner brands, and a late-night adult-only party at the Keppel Centre for Art Education. The celebrations also featured Singapore's largest cake celebration by a cultural institution, bringing together 72 cakes from 27 local bakeries in a uniquely Singaporean tribute to the Gallery's first decade.

Close to 40,000 visitors joined the Gallery's biggest birthday celebration, marking a decade of art with a weekend of culture, creativity, and community.



Membership

The Gallery's membership programme transforms a visit into an ongoing relationship with art. Through unlimited access to exhibitions and exclusive events and experiences, Gallery Insiders are encouraged to return often, discover more, and engage more deeply with the Gallery.

Membership grew more than fivefold in FY2025, while ticket redemptions increased by 574% over the previous year. This reflected growing demand for richer, more personalised ways to experience the Gallery, as more visitors chose to make art a regular part of their lives.

Throughout the year, Gallery Insiders enjoyed exclusive experiences that brought them closer to the Gallery's exhibitions and collections. These included after-hours access to major exhibitions, curator-led tours, and intimate conversations with curators, offering behind-the-scenes insights into exhibitions such as *Into the Modern: Impressionism from the Museum of Fine Arts, Boston*. Members also participated in hands-on workshops, including transforming retired exhibition banners into functional accessories, demonstrating how creativity and sustainability can come together beyond the gallery walls.

The number of Gallery Insiders grew from 3,000 to over 15,500 members in FY2025.



Kolektif

The Kolektif Council, a group of youth members who work closely with the Gallery to develop programmes and initiatives, created Kolektif Kafé as part of Light to Night Singapore 2026. Through interactive "eat-in" and "take-out" activities centred on collective care, belonging, and shared spaces, the programme reflected the festival's theme, 'The Power in Us', while creating opportunities for dialogue, creativity, and connection.

Over two days, the programme engaged 354 participants and achieved a 97.3% satisfaction rate. Through such initiatives, the Gallery continues to create meaningful opportunities for young people to contribute ideas, build community, and shape the future of the museum.

Kolektif is the Gallery's flagship youth programme, empowering young people aged 17 to 25 to co-create programmes and shape how the Gallery engages with youth audiences.



F&B Refresh

The Gallery undertook a broad review of its visitor experience, exploring new ways for audiences to spend more time within its spaces and engage with culture beyond the galleries. The refresh of its food and beverage offerings formed part of this effort, reinforcing the Gallery as a destination where art, heritage, and hospitality come together in a single visit.

Over the past year, the Gallery welcomed several new dining concepts in the City Hall Wing, including Bakery Brera, Kopi 1930 & Twenty Eight Café, and Seoul & So. In the Supreme Court Wing, Chef Damian D'Silva introduced his latest concepts, Rempapa and Gilmore & Damian D'Silva.

Together with longstanding anchors such as Odette and National Kitchen by Violet Oon, these offerings celebrate Singapore's rich culinary heritage while creating more reasons for visitors to gather, linger, and return. Looking ahead to FY2026, two new rooftop dining concepts will be unveiled, further enhancing the Gallery's culinary offerings and providing fresh ways to experience its iconic setting.



The Partnerships that Make It Possible

Every milestone in the Gallery's first decade has been made possible through partnership and support. Behind every exhibition mounted, every child who encounters art for the first time, and every researcher who advances our understanding of Southeast Asian art, there is a community of partners, donors and supporters who chose to invest in something they believed in.

We are grateful, and we do not take it lightly.



Founding Partners

Development Partner



Founding Partners



Partner



Matched By



Strategic Partner



Supported By



Singtel

In January 2026, Singtel and National Gallery Singapore renewed their founding partnership for another 10 years, extending a decade-long collaboration that has helped bring world-class art to audiences in Singapore. This partnership saw 16 exhibitions presented in the Singtel Special Exhibition Gallery, welcoming more than 1.5 million visitors, including *Into the Modern: Impressionism from the Museum of Fine Arts, Boston*. As part of this renewed partnership, Special Exhibition Galleries 1 and 2 on Level 3 of the City Hall Wing will continue to carry the Singtel name.

“ Singtel has been an integral partner in our mission to bring world-class art to Singapore and to strengthen the region’s place in global art history. Their renewed support reflects a shared belief in the power of the arts to bring people together, spark dialogue, and deepen our collective understanding of the world. ” — Eugene Tan



DBS

With the full opening of *Singapore Stories: Pathways and Detours in Art* across all three DBS Singapore Galleries, the Gallery completed its landmark rehang of the long-term exhibition on Singapore art. Made possible through DBS’s longstanding support, the exhibition now spans the entire second floor of the historic City Hall Wing, presenting a renewed and more inclusive account of Singapore’s art history.

Beyond the galleries, the partnership continues through DBS Tea Sessions, where DBS staff and volunteers host seniors from community partners at the Gallery for guided tours and art workshops. Together, these initiatives reflect how the partnership extends beyond exhibitions to create opportunities for learning, connection, and wellbeing.



Keppel

Keppel has helped create one of Singapore's most loved spaces for children and families to discover art together. In FY2025, the Keppel Centre for Art Education welcomed more than 469,000 visitors, continuing to inspire curiosity, creativity, and a lifelong love of art through play and exploration.



UOB

Through UOB's longstanding partnership, the UOB Southeast Asia Gallery has become the Gallery's home for modern Southeast Asian art, introducing generations of visitors to the region's rich artistic heritage. At the close of FY2025, the Gallery began the first major renewal of the exhibition since opening in 2015, ensuring it continues to reflect new research and fresh perspectives for years to come.



Far East Organization

Through the generous support of Far East Organization, the Ng Teng Fong Roof Garden Commission continues to provide leading artists with a platform to realise ambitious site-specific works. In FY2025, the series returned for its eighth edition with *Temple* by Vietnamese-American artist Tuan Andrew Nguyen, the Gallery's first rooftop installation to integrate participatory motion and sound.



Ngee Ann Kongsi

Through the sustained support of Ngee Ann Kongsi, the Gallery continued to create spaces for audiences to engage more deeply with art through exhibitions, conversations, and film. In FY2025, the Ngee Ann Kongsi Concourse Gallery presented *Where Ink Tides Meet* and *Fear No Power: Women Imagining Otherwise*, while the Ngee Ann Kongsi Auditorium hosted the Singapore Art Week Forum, exhibition talks, panel discussions, and screenings as part of Painting with Light, the Gallery's festival of international films on art.



Corporate Partners

The Gallery's work is strengthened by corporate partners who share its belief in the power of art to enrich lives and communities. Beyond supporting exhibitions and programmes, these partnerships help extend the Gallery's reach, bringing art to new audiences and creating meaningful opportunities for engagement.

In FY2025, these partnerships took many forms. J.P. Morgan supported not only *City of Others: Asian Artists in Paris, 1920s-1940s* and *Into the Modern: Impressionism from the Museum of Fine Arts, Boston*, but also community programmes with beneficiaries from SATA CommHealth, MINDS, and Rainbow Centre. Cartier enriched *City of Others* through loans from its own collection, creating a dialogue between art, history, and design. The Gallery also welcomed Champagne Taittinger as its official champagne partner, supporting key moments throughout the year including Gallery Gala 2025, exhibition openings, and patron engagement events.

Continuing its support, Samsung provided projection technology for *Fernando Zóbel: Order is Essential*, demonstrating how partnerships can strengthen the visitor experience through in-kind contributions.

Together with the Gallery's other longstanding supporters, these partnerships continue to broaden access to art, enrich visitor experiences, and strengthen the Gallery's impact across Singapore.



Gallery Gala 2025: A Decade of Imagination

Gallery Gala 2025 brought together guests from Singapore's arts, business, and philanthropic communities to celebrate the Gallery's tenth anniversary and raise support for its future. Graced by Guest of Honour Mr Gan Kim Yong, Deputy Prime Minister and Minister for Trade and Industry, the evening featured the Gallery's first-ever red-carpet arrival, an immersive long-table dinner in the transformed Singtel Special Exhibition Gallery 1, and specially curated performances and experiences.

A highlight of the evening was Sotheby's-led auction of close to 90 artworks and once-in-a-lifetime experiences, with Li Huayi's *Pine Breezes in Golden Glow II* achieving S\$517,000, the highest price ever realised at a National Gallery Singapore auction. By the end of the night, Gallery Gala 2025 had raised more than S\$2.8 million, making it the most successful fundraising event in the Gallery's history, demonstrating the generosity of a community that continues to support the Gallery's mission.

The Gallery gratefully acknowledges the dedication of the 11-member Gallery Gala Committee, whose leadership and generosity made Gallery Gala 2025 possible.

S\$2.8 million raised – the highest fundraising total in the Gallery's history.

More than 300 guests from Singapore's arts, business, and philanthropic communities attended Gallery Gala 2025.

✓ Gallery Gala 2025 Steering Committee

From left: Albert Lee, Willabelle Ong, Celeste Basapa, Lee Woon Shiu, Wendy Long, Aun Koh, Jazz Chong, Layla Pi, Jason Ong, Ho Kheng Lian, and Vir Kotak



The Gallery Benches

The Gallery Benches introduced a new model of philanthropy and offered patrons and donors a meaningful way to become part of the Gallery's story. Inspired by the Gallery's distinctive logo, the benches first appeared across Singapore before finding a permanent home within the historic City Hall and former Supreme Court buildings.

More than a fundraising initiative, the programme offers a lasting way for individuals and organisations to leave their mark on the Gallery while supporting its mission. By the end of FY2025, 13 Gallery Benches had been adopted, reflecting the enthusiasm with which supporters embraced this new opportunity to contribute to the Gallery.



Donor Appreciation Evening 2025

The Donor Appreciation Evening brought together 140 donors in celebration of the community whose generosity makes the Gallery's work possible. The evening was an opportunity to reflect on a year of collective impact – from funding ambitious exhibitions and regional research to championing the inclusive programmes that bring art to communities across Singapore. More than a moment of recognition, it was a reminder that the Gallery's mission is sustained by people who believe in it, and who choose, year after year, to walk alongside it.



Our Patrons

The Gallery's Patrons are a community of supporters who champion its mission through their generosity and ongoing engagement. Throughout FY2025, they enjoyed exclusive experiences that offered closer access to the Gallery's exhibitions, curatorial research, and the people behind its work.

By the close of FY2025, the Gallery's patron community had grown to 250 active patrons, a 15% increase over the previous year. This growth reflected both new supporters and the return of longstanding patrons.

> Patrons' Year End Party

The year concluded with a celebration that offered a relaxed setting for the Gallery community to come together, build new relationships, and strengthen its support for the Gallery's mission.



> Patrons' Hours

Exclusive after-hours access to *Fernando Zóbel: Order is Essential, City of Others: Asian Artists in Paris, 1920s–1940s* and *Into the Modern: Impressionism from the Museum of Fine Arts, Boston* allowed patrons to experience these exhibitions through curator-led tours and intimate conversations.



> Curator Previews

Patrons also enjoyed exclusive previews and behind-the-scenes talks, offering insights into the research, conservation, and international collaborations behind the exhibition.



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Behind every exhibition, acquisition, conservation project, and public programme is the generosity of individuals, foundations, and corporations who believe in the transformative power of art. Philanthropic support enables the Gallery to care for Singapore’s National Collection, present ambitious exhibitions, expand access through education and community programmes, and create meaningful experiences that inspire audiences of all ages.

We are deeply grateful to our patrons, donors, and partners whose generosity makes this work possible. Their support extends beyond the Gallery’s walls, helping to foster creativity, strengthen communities, and ensure that art remains accessible to all.

As we embark on our second decade, philanthropy will play an increasingly important role in enabling the Gallery to realise its ambitions and respond to the evolving needs of our communities. We warmly welcome individuals, foundations, and organisations who share our vision to partner with us in shaping the future of art in Singapore and the region.

To find out more about supporting the Gallery or to explore partnership opportunities, please contact the Development team at supportus@nationalgallery.sg.

Built to Last

Ten years of achievement rests on more than ambition. It rests on the people, processes, and practices that keep an institution running and growing over the long term. As the Gallery enters its second decade, we do so with the foundations in place: a team that is skilled and committed, technology that is transforming the visitor experience, and a genuine commitment to operating sustainably and responsibly. What comes next will be built on all of this.



The People's Museum

The People in Our Gallery

In FY2025, the Gallery continued investing in the growth, wellbeing, and development of its staff, recognising that a supported and capable workforce is essential to delivering meaningful experiences for visitors and communities.

This commitment spans both professional development and wellbeing. Through its Sponsorship Programme, the Gallery supports staff in pursuing further studies and professional qualifications that strengthen individual capabilities while building organisational expertise. Over the past five years, 13 staff have received sponsorships, representing an investment of more than S\$456,000, with several progressing into broader roles during or after completing their studies. The Gallery also continued supporting staff wellbeing through its Employee Assistance Programme, providing access to a panel of external counselling providers so staff can seek support in ways that best meet their individual needs.

Building Connections Across the Gallery

Professional growth is complemented by opportunities for colleagues to connect beyond their day-to-day work. Throughout the year, Tetris, the Gallery's staff engagement committee, brought colleagues together through wellness activities such as Pickleball and Pilates, Staff Day, festive celebrations, and informal gatherings that strengthened relationships across departments.

The Gallery's commitment to community also extended beyond its walls. Through a Corporate Social Responsibility visit to the Red Cross Home for the Disabled, staff volunteered alongside residents in an Easter egg painting activity, creating opportunities for creativity, conversation, and shared experiences.

Together, these initiatives fostered a workplace where people feel supported, connected, and empowered to contribute to the Gallery's mission.



A Digital Gallery

g(ai)le:
Conversations
with Art

The Gallery's AI-powered conversational art guide, g(ai)le, was recognised with three honours at the Singapore Good Design Awards (SG Mark) 2025: the Experience Design Award, the Digital Design Award, and a Special Mention, a cross-category distinction recognising outstanding projects across all design disciplines.

Designed to make art more accessible through natural conversation, g(ai)le reflects the Gallery's commitment to using technology to create engaging, inclusive, and meaningful museum experiences.



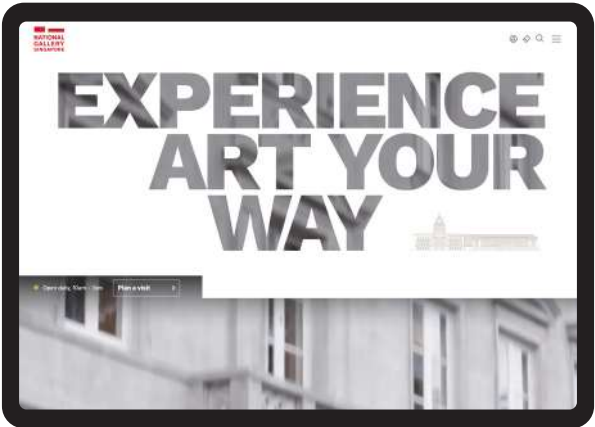
Strengthening
Our Digital
Platforms

The Gallery continued to strengthen its digital ecosystem, making it easier for audiences to discover, explore, and engage with art wherever they are. From planning a visit to deepening learning beyond the museum, its digital platforms extend the Gallery experience beyond its physical spaces.

Building on the launch of its redesigned corporate website, the Gallery introduced dedicated microsites for the Gallery's festivals, including Light to Night, Gallery Children's Biennale, Painting with Light, and the Gallery's 10th Anniversary, creating richer digital experiences around major exhibitions and milestones. New onsite tools, including the In-Gallery Guide, Audio Tours, and Self-Guided Tours, also gave visitors greater flexibility to explore the Gallery at their own pace.

The Gallery further expanded access to its collections through the Collections Search Portal, providing audiences, researchers, and learners worldwide with direct access to one of the world's most significant collections of Singapore and Southeast Asian art, including artworks, archives, and library materials.

The Gallery's corporate website and 10th Anniversary microsite won two Golds and one Silver at the prestigious W³ Awards, recognising excellence in digital content, design, and user experience.



A Sustainable Gallery

Sustainability
in Action

The Gallery attained the Eco-Office 4-Leaf Tier Certification, the highest level of recognition under Singapore's Eco-Office programme. Awarded by the Singapore Environment Council, the certification recognises the Gallery's commitment to embedding environmentally responsible practices across its operations.

Beyond its own operations, the Gallery continued to build sustainability capability across the museum sector. Through initiatives such as "Let's Talk Trash", conducted in partnership with Zero Waste SG, the Gallery brought together staff and peers from the National Heritage Board, Singapore Art Museum, and STPI to strengthen knowledge sharing and collaboration on sustainable practices.

The Gallery also explored practical circular economy initiatives through a pilot coffee grounds composting programme with the Gallery's tenant Bakery Brera and Ground-Up Initiative. By diverting organic waste for community composting, the pilot demonstrated how small operational changes and cross-sector partnerships can contribute to broader environmental outcomes.





A decade of art. A lifetime of moments.
And ahead of us, more to build.

As the Gallery enters its second decade, we do so with renewed ambition: to deepen understanding of Singapore and Southeast Asian art, broaden access to meaningful cultural experiences, and continue creating a place where people can learn, connect, and find inspiration through art.

None of this is possible without the generosity of our partners, donors, and supporters, whose belief in the Gallery has helped shape our first decade and will continue to shape the next. The next chapter has already begun, and we look forward to building it together.

Eugene Tan
CEO and Director,
National Gallery Singapore

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List of Acquisitions

Purchases

Ah Paew
Untitled (Images from the Katu natural and social environment)
2024
Multi coloured beads on cotton with natural dyes
265.6 x 54.4 cm
2025-01327

Anita Magsaysay-Ho
Taga-igib (Water Carriers)
1947
Egg tempera on board
59 x 42.5 cm
2025-01050

Attributed to Nguyễn Gia Trí
The Battle of the River Bạch Đằng in the Thirteenth Century
c. 1955
Lacquer on wood panel
100.5 x 160 cm
2025-01465

Aung Khaing
Untitled
1968
Watercolour on paper
31.8 x 21.6 cm
2026-00070

Untitled
1969
Pen and watercolour on paper
33 x 20.3 cm
2026-00071

Untitled
1968, 1983, 1970
Pen, ink and watercolour on paper
33 x 20.3 cm
2026-00072

Untitled
1969
Ink and watercolour on paper
33 x 20.3 cm
2026-00073

But Mochtar
Patung Elemen Estetik (Study for Aesthetic Element)
c. 1970-1977
Bronze
77 x 66 x 36.2 cm
2026-00068

Bismillah (Basmala)
1979
Oil on canvas
69 x 69 cm
2026-00069

Ben Puah; Colin Reaney; Juliana Yasin; Karee Dahl; Kiang Siew Han; Laura Soon; Lim Shing Ee; Marty Skoclich; Mary Ann Teo; Miguel Chew; Milenko Prvacki; Paul Kheng Soon Chang; Rita Herbert; Sivakumaran; Vincent Leow; Willie Koh; Yvonne Lee; Zainudin Samsuri; Zulharli Adnan; Zulkifle Mahmud
Boxed 26 x 26
Having my cup of tea when Vincent was sleeping (print on paper); *Untitled* (photoprint on paper); *Kite Series 8* (acrylic on paper); *Untitled... She* (lithograph); *Red Ant* (ink on paper); *Skirts* (colour pencil on paper); *The quake!!!* (chalk and graphite on paper); *Untitled* (embossed pattern on paper); *Untitled* (paint on paper); *Untitled* (lithograph on paper); *Dictionary* (graphite on paper); *Collaboration* (lithograph); *Untitled* (ink on paper); *My Favourite Game* (ink on paper); *Lotus* (woodblock print on paper); *13 March 2000 Monday 1:51 pm* (photo collage on paper); *Untitled* (woodblock print on paper); *Being* (woodblock print on paper); *Zip it* (risograph on paper); *Thank you for believing in my art* (collage on paper)
2000
Edition 8/50
26 x 26 cm
2025-00498 to 2025-00517

Chan Aye
Untitled
1994
Watercolour on paper
44.4 x 31.8 cm
2026-00074

Untitled
1995
Watercolour on paper
38.1 x 27.9 cm
2026-00075

Untitled
1996
Watercolour on paper
30.5 x 48.3 cm
2026-00076

Untitled
1997
Watercolour on paper
35.6 x 45.7 cm
2026-00077

David Medalla
Oroskam #1
1958
Watercolour on paper
63 x 49 cm
2026-00052
This acquisition was made possible by the generous support of Mara Coson.

L'avenusdes hommes ailes (The Future of the Winged Men)
1962
Watercolour and pen on paper
39 x 62 cm
2026-00053
This acquisition was made possible by the generous support of Mara Coson.

Saint Francis Picabia
1965
Watercolour and pen on paper
78 x 58 cm
2026-00054
This acquisition was made possible by the generous support of Mara Coson.

Study for Astro+ Acupuncture Man #2
1965
Watercolour and pen on paper
58 x 78 cm
2026-00055
This acquisition was made possible by the generous support of Mara Coson.

Dolorosa Sinaga
Form Study 1
1976
Yellow wood
110 x 33 x 31.5 cm (main sculpture)
50.5 x 50.5 x 5.4 cm (base)
2025-00574

Batak Sarcophagus
1979
Cement
61.5 x 36 x 15.5 cm (main sculpture)
3.5 x 58.5 x 41 cm (base)
2025-00575

Resistente
1994
Bronze
Edition 2 of 3
32 x 34.5 x 25.5 cm (main sculpture)
4 x 40 x 30 cm (base)
2025-00576

Tragic Tendency
1996
Bronze and steel
First cast
24.5 x 37.5 x 29 cm (main sculpture)
2 x 40 x 31 cm (base)
2025-00577

Fear No Power
2003
Bronze
Single edition
60 x 31.5 x 14.5 cm
2025-00578

Concise history of Mass murdered of 1965 in Indonesia
2015
Fibreglass-resin with copper colour coating
40 x 50 x 25 cm
2025-00579

Solidarity
2000/2025
Bronze
Open edition
85 x 95 x 14 cm (main sculpture)
6 x 106 x 32 cm (base)
2025-00580

We Will Fight
2004/2025
Bronze
Open edition
74 x 126 x 57.5 cm (main sculpture)
6 x 120 x 90 cm (base)
2025-00581

Dzulkifli Buyong <i>Menghafal</i> 1986 Oil on masonite board 112 x 97 x 55 cm 2025-01048	[Not titled] (<i>Soldiers in Vehicles</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 30 x 45 cm 2025-01067
Foujita Tsuguharu <i>Air Raid on Singapore (The Fierce Low-Altitude Raid of Tengah Airfield by Land Eagle Rikuwashi)</i> シンガポール空爆の図 (陸鷲・デンガー飛行場 低空猛爆) 1942 Oil on canvas 73 x 53 cm 2026-00724	[Not titled] (<i>Soldier Standing</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 45 x 30 cm 2025-01068
Gilbert Bertrand [Not titled] (<i>Crowd with Portrait of Ho Chi Minh</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 45 x 30 cm 2025-01060	[Not titled] (<i>Soldier and Child</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 45 x 30 cm 2025-01069
[Not titled] (<i>Woman and Soldier Amongst the Crowd</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 45 x 30 cm 2025-01061	[Not titled] (<i>Tanks Rolling In</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 30 x 45 cm 2025-01070
[Not titled] (<i>Work Outside the Independence Palace</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 45 x 30 cm 2025-01062	[Not titled] (<i>Parade with Ho Chi Minh Portrait</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 30 x 45 cm 2025-01071
[Not titled] (<i>Soldiers Outside Independence Palace</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 30 x 45 cm 2025-01063	[Not titled] (<i>Tank and Cyclists Near Independence Palace</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 45 x 30 cm 2025-01072
[Not titled] (<i>Soldiers</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 30 x 45 cm 2025-01064	[Not titled] (<i>Parade Spectators</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 30 x 45 cm 2025-01073
[Not titled] (<i>Parade on Street with Shell Petrol Kiosk in the Background</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 30 x 45 cm 2025-01065	[Not titled] (<i>Burnt Bicycle and Woman</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 45 x 30 cm 2025-01074
[Not titled] (<i>Soldier with Weapon</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 30 x 45 cm 2025-01066	[Not titled] (<i>Tank with Soldiers, Passing by Shell Kiosk</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 30 x 45 cm 2025-01075
	[Not titled] (<i>Children as Parade Spectators</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 30 x 45 cm 2025-01076

[Not titled] (<i>American GIs Who Have Fled the Scene, Leaving their Uniforms Behind</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 30 x 45 cm 2025-01077	[Not titled] (<i>Men in Ao Dai as Parade Spectators</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 30 x 45 cm 2025-01078
[Not titled] (<i>Monk in Parade</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 45 x 30 cm 2025-01079	[Not titled] (<i>Monk in Parade</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 45 x 30 cm 2025-01080
[Not titled] (<i>Soldier with Helmet</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 45 x 30 cm 2025-01081	[Not titled] (<i>Soldier with Helmet</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 45 x 30 cm 2025-01081
[Not titled] (<i>Soldiers in the Woods</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 30 x 45 cm 2025-01082	[Not titled] (<i>Soldiers in the Woods</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 30 x 45 cm 2025-01083
[Not titled] (<i>A Row of Troops</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 45 x 30 cm 2025-01084	[Not titled] (<i>A Row of Troops</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 45 x 30 cm 2025-01084
[Not titled] (<i>Man with Cap featuring Viet Cong Flag</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 45 x 30 cm 2025-01085	[Not titled] (<i>Man with Cap featuring Viet Cong Flag</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 45 x 30 cm 2025-01085
[Not titled] (<i>Assembly of Demonstrators and Spectators</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 30 x 45 cm 2025-01086	[Not titled] (<i>Assembly of Demonstrators and Spectators</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 30 x 45 cm 2025-01086

[Not titled] (<i>Soldiers Looking into the Distance</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 45 x 30 cm 2025-01087	[Not titled] (<i>Soldiers Looking into the Distance</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 45 x 30 cm 2025-01087
[Not titled] (<i>Female Contingency</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 30 x 45 cm 2025-01088	[Not titled] (<i>Female Contingency</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 30 x 45 cm 2025-01088
[Not titled] (<i>Soldiers in Helmets in a Vehicle</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 30 x 45 cm 2025-01089	[Not titled] (<i>Soldiers in Helmets in a Vehicle</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 30 x 45 cm 2025-01089
[Not titled] (<i>Aerial View of Rallies</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 30 x 45 cm 2025-01090	[Not titled] (<i>Aerial View of Rallies</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 30 x 45 cm 2025-01090
[Not titled] (<i>Soldier in Tank</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 45 x 30 cm 2025-01091	[Not titled] (<i>Soldier in Tank</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 45 x 30 cm 2025-01091
[Not titled] (<i>A Rally</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 30 x 45 cm 2025-01092	[Not titled] (<i>A Rally</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 30 x 45 cm 2025-01092
[Not titled] (<i>Soldiers Resting on a Tank</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 30 x 45 cm 2025-01093	[Not titled] (<i>Soldiers Resting on a Tank</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 30 x 45 cm 2025-01093
[Not titled] (<i>Soldiers Resting In and On a Truck</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 45 x 30 cm 2025-01094	[Not titled] (<i>Soldiers Resting In and On a Truck</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 45 x 30 cm 2025-01094
[Not titled] (<i>Street Scene in Saigon</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 30 x 45 cm 2025-01095	[Not titled] (<i>Street Scene in Saigon</i>) 1975, printed 2025 Inkjet print on paper Edition 1/5 30 x 45 cm 2025-01095

Grace Selvanayagam [Title unknown] 1964 Dye on cotton 121.5 x 46.5 cm 2025-01049	Grace Selvanayagam [Title unknown] 1964 Dye on cotton 121.5 x 46.5 cm 2025-01049
Heri Dono <i>Hoping to Hear from You Soon</i> 1992 Oil on canvas, oil on cardboard, concrete blocks, two video projectors, two channel video Dimensions variable Duration: 46' 50 2025-00749	Heri Dono <i>Hoping to Hear from You Soon</i> 1992 Oil on canvas, oil on cardboard, concrete blocks, two video projectors, two channel video Dimensions variable Duration: 46' 50 2025-00749
<i>Worship to Power</i> 1995 Electronic slide projector, slide carousel, handmade mp3 players, incense diffuser, lightbulbs, terracotta anglo Dimensions variable 2025-00750	<i>Worship to Power</i> 1995 Electronic slide projector, slide carousel, handmade mp3 players, incense diffuser, lightbulbs, terracotta anglo Dimensions variable 2025-00750
<i>Eksekusi</i> (Execution) 1995/2002 Installation of figures made of wire mesh, gauzes, iron, rifles, fiberglass, and transistor radio/sound box Dimensions variable 2025-00751	<i>Eksekusi</i> (Execution) 1995/2002 Installation of figures made of wire mesh, gauzes, iron, rifles, fiberglass, and transistor radio/sound box Dimensions variable 2025-00751
Imelda Cajipe-Endaya <i>As Though the World Fell on Me</i> 1969 Oil on canvas 91.6 x 61 cm 2025-00585	Imelda Cajipe-Endaya <i>As Though the World Fell on Me</i> 1969 Oil on canvas 91.6 x 61 cm 2025-00585
<i>Buhay ay Vodavil Komiks</i> (Life is a Vaudeville Comic Book) 1981 Oil and collage on canvas 120.3 x 89.9 cm 2025-00586	<i>Buhay ay Vodavil Komiks</i> (Life is a Vaudeville Comic Book) 1981 Oil and collage on canvas 120.3 x 89.9 cm 2025-00586
<i>Juan's 'Spoliarium' and Alma's 'Lipad Suso Lipad'</i> (Juan's 'Spoliarium' and Alma's 'Fly Breasts, Fly') 2004 Oil, acrylic and collage on textile 64 x 45 cm 2025-00587	<i>Juan's 'Spoliarium' and Alma's 'Lipad Suso Lipad'</i> (Juan's 'Spoliarium' and Alma's 'Fly Breasts, Fly') 2004 Oil, acrylic and collage on textile 64 x 45 cm 2025-00587
<i>Juan's Spoliarium and Agnes' Carcass Cornucopia</i> 2004 Oil, acrylic and collage on paper 64 x 45.7 cm 2025-00588	<i>Juan's Spoliarium and Agnes' Carcass Cornucopia</i> 2004 Oil, acrylic and collage on paper 64 x 45.7 cm 2025-00588
<i>Juan Luna and Pacita Abad</i> 2004 Oil, acrylic and collage on paper 63.5 x 44.5 cm 2025-00589	<i>Juan Luna and Pacita Abad</i> 2004 Oil, acrylic and collage on paper 63.5 x 44.5 cm 2025-00589
<i>Untitled (Rhythmic Play) I</i> 1976 Positive image on acetate of image transferred from oil subtractions 51 x 65 cm 2025-00590	<i>Untitled (Rhythmic Play) I</i> 1976 Positive image on acetate of image transferred from oil subtractions 51 x 65 cm 2025-00590

<i>Untitled (Rhythmic Play) II</i> 1976 Negative image on acetate of image transferred from oil subtractions 49.5 x 64.5 cm 2025-00591	<i>Untitled (Rhythmic Play) II</i> 1976 Negative image on acetate of image transferred from oil subtractions 49.5 x 64.5 cm 2025-00591
<i>Kayamanan ng Lupa</i> (Earth's Wealth) 1974 Dye resist on oil transfer Edition 1/1 60.5 x 48.1 cm 2025-00592	<i>Kayamanan ng Lupa</i> (Earth's Wealth) 1974 Dye resist on oil transfer Edition 1/1 60.5 x 48.1 cm 2025-00592
<i>Neon</i> 1975 Dye resist on oil transfer Edition 1/1 63 x 46.7 cm 2025-00593	<i>Neon</i> 1975 Dye resist on oil transfer Edition 1/1 63 x 46.7 cm 2025-00593
<i>Tugtog ng Banda'y Halu-halo</i> (Music of the Band is Dissonant) 1975 Dye resist on oil transfer and collage Edition 1/1 63 x 46.7 cm 2025-00594	<i>Tugtog ng Banda'y Halu-halo</i> (Music of the Band is Dissonant) 1975 Dye resist on oil transfer and collage Edition 1/1 63 x 46.7 cm 2025-00594
Irene Chou <i>The Image</i> 倒影 c. 1960s Ink and colour on xuan paper 184.5 x 95.7 cm 2026-00066	Irene Chou <i>The Image</i> 倒影 c. 1960s Ink and colour on xuan paper 184.5 x 95.7 cm 2026-00066
<i>The Hand</i> 手 c. 1950s Mixed media on xuan paper 119 x 57 cm 2026-00067	<i>The Hand</i> 手 c. 1950s Mixed media on xuan paper 119 x 57 cm 2026-00067
<i>Heavenly Dance</i> 舞姿 1993 Ink and colour on hemp paper 106 x 152 cm 2026-00349	<i>Heavenly Dance</i> 舞姿 1993 Ink and colour on hemp paper 106 x 152 cm 2026-00349
Jose Joya <i>Three Tales</i> 1958 Oil on canvas 177 x 277 cm 2025-00611	Jose Joya <i>Three Tales</i> 1958 Oil on canvas 177 x 277 cm 2025-00611
José Taviel de Andrade <i>Untitled (Eleven Philippine Scenes)</i> Late 19th century Paint on shell Dimensionsvariable 2025-00497	José Taviel de Andrade <i>Untitled (Eleven Philippine Scenes)</i> Late 19th century Paint on shell Dimensionsvariable 2025-00497

Judy Freya Sibayan
Taking Photographs with My Finger in Front of the Lens
1977
Silver gelatin print
20.3 x 25.4 cm each (6 Photographs)
2025-01328

Lee Kian Seng
From the Sky 自天空
1972
Oil on canvas and hemp rope
130 x 130 x 4.5 cm
2025-00489

Yin Yang Series: Soul and Form 3
1979 (Created between 1977-1979)
Dye and resist technique on cotton
81.2 x 60.2 cm
2025-00490

Lim Tze Peng
Untitled (Vehicle Repair Shop) 无题 (修车行)
c. 2015
Chinese ink and colour on paper
202 x 240 cm
2026-00040

Untitled 无题
2008
Chinese ink and acrylic on paper
79 x 146.5 cm
2026-00041

Coolness in the Depths of the Mountains 深山凉意
2008
Chinese ink on paper
70 x 28.5 cm
2026-00042

Linthong Phoumanivong
History of the Lao PDR series (Battle to Protect the Country at the Area of Phaa Thi, Sam Nuea)
2016
Woven silk
180 x 73 cm
2025-01325

History of the Lao PDR series (Living in the Caves of Viengxay)
2016
Woven Silk
180 x 73 cm
2025-01324

Lucia Hartini
Srikandi
1993
Oil on canvas
143 x 143 cm
2025-00488

Montien Boonma
Story of Metamorphosis on the Farm
1989, remade 2023.
Buffalo leather, teak stools with sickle, funnel, claw rakes, cowbell, torchlight, school bag handle, rope, metal and coconut husk ladles, motorcycle exhaust, motorcycle rearview mirror and horn
1 of 1 + 1 A/P
Dimensions variable
2026-00589

Nena Saguil
Untitled
1963
Pen and ink on paper
63.5 x 48.6 cm
2025-00518
This acquisition was made possible through the generous support of Mara Coson.

Untitled
1962
Pen and ink on paper
64.2 x 48.9 cm
2025-00519
This acquisition was made possible through the generous support of Mara Coson.

Untitled
1962
Pen and ink on paper
64 x 49 cm
2025-00520
This acquisition was made possible through the generous support of Mara Coson.

Ng Eng Teng
Impatient
1994
Coloured pencil on paper
75 x 55 cm
2025-01045

Aware
1997
Coloured pencil on paper
75 x 55 cm
2025-01046

Untitled (Of Sultan Ibrahim Govt Building in Johor Bahru)
1961
Oil on canvas
61.5 x 49 cm
2025-01047

Nguyễn Cường
Những cô gái thông tin (Information Girls)
1980
Lacquer on wood
150 x 375 x 2 cm
2026-00043

Nirmala Dutt Shanmughalingam
[Title Unknown] (*Kualiti Kehidupan*/?(e)*Quality of Life*)
1983
Silkscreen and acrylic on canvas
173 x 142 cm
2025-00543

Chempaka III
1972
Acrylic on board
121.8 x 91 cm
2025-00554

Untitled (Vietnam Collage in Ochre)
1971
Collage and acrylic on canvas
121.8 x 121.5 cm
2025-00555

Anti-Nuclear Piece (Commemoration of Hiroshima Day)
1988
Acrylic on canvas
205.5 x 120.8 cm
2025-00556

Man-made Crisis: FAMINE
1973
Acrylic and collage on board
65.7 x 75.9 x 2.0 cm
2025-00557

Woman V
1998
Silkscreen and acrylic on canvas
142.5 x 101.5 cm
2025-00558

Statement II (Impressions of Life in Squatter Areas)
1975
Photographs
Dimensionsvariable
2025-00559

Statement II (detail)
1975
Photographs
126.8 x 105.5 x 2.5 cm
2025-00560

Third Series of Documentations: Sunday, 25th Feb. 1979 – 5pm
1979
Ink, acrylic and photographs on board
121.3 x 91.3 x 2.5 cm
2025-00561

Statement IV
1979
Photographs and stickers on board
121.8 x 121.8 x 2.8 cm
2025-00562

Norberto Roldan
The Siege of Barrio Camindangan
1987
Assemblage and construction from found bullet and mortar shells, household items, and discarded wood panels from a vintage truck for sugarcane hauling
110.5 x 226.1 x 17.8 cm
2025-00596

Pyudalismo Rumpagon! (Dismantle the Feudal System!)
1986
Acrylic on recycled textile banner, unmounted
177.5 x 136 cm
2025-00597

Flags over Canefields
1985
Acrylic on recycled textile banner, unmounted
257.5 x 300.6 cm
2025-00598

Religion, Poverty, Revolution
1985/2022
12 Prints per set on hahnemühle archival paper
Edition 3/25
22.9 x 30.5 cm each
2025-00599

Snap the Presidential Election
1986/2022
7 prints per set on hahnemühle archival paper
Edition 2/25
22.9 x 30.5 cm
2025-00600

Ong Kim Seng
A Village Wayang at Silat Road
2024
Watercolour on mulberry bark
30 x 48 x 1.5 cm
2026-00317

The Cave at the Safra Site
2024
Watercolour on mulberry bark
30 x 48 x 1.5 cm
2026-00318

Pah Ngia
Bombing of Laongam District, Salava Province, South Laos
2024, version of a historical textile, c. 1970s
Multi coloured beads on cotton with natural dyes
209 x 47 cm
2025-01326

Paw Oo Thet
Untitled
c. 1960-1962
Ink on paper
26 x 39.5 cm
2026-00333

Untitled
c. 1960-1962
Ink on paper
26.5 x 38.5 cm
2026-00334

Chaotic Transport System
c. 1960-1962
Ink on paper
26.5 x 37 cm
2026-00336

Untitled
c. 1960-1962
Ink on paper
26.2 x 39 cm
2026-00337

Untitled
c. 1960-1962
Ink on paper
26.5 x 39 cm
2026-00338

Untitled
c. 1960-1962
Ink on paper
26.5 x 39 cm
2026-00339

Untitled
c. 1960-1962
Ink on paper
26.5 x 39 cm
2026-00340

Phi Phi Oanh
Palimpsest: A Light Exists in Spring
2024
Installation composed of 6 lacquerscope projectors with light boxes, 48 slides of natural lacquer on glass, and 6 storage trunks
Dimensions variable
2025-01307

Sharon Chin
In The Skin of A Tiger: Monument to What We Want (Tugu Kita)
2019
Site specific installation with 13 banners made of fabric reclaimed from political party flags
Dimensions variable
2025-00582

Country Musik: Movements #1-20
2020
Collagraph prints on saa (Thai mulberry) 120gsm acid free paper
Edition 1/3
42 x 31 cm each
2025-00583

Creatures on the Move (In the Death of Night)
2023-2024
Printed posters and plywood puppets
Dimensions variable
2025-00584

Song Ling
People – Pipelines No. 5 人•管道 5 号
1985
Chinese ink on xuan paper
90 x 138 cm
2026-00328

Meaningless Choice? No. 3 无意义的选择? 3号
1986
Chinese ink on drawing paper
6 pieces, 88 x 63.5 cm each
2026-00329

Meaningless Choice? No. 23 无意义的选择? 23号
1986-1987
Chinese ink and gouache on xuan paper
68 x 68 cm
2026-00330

Meaningless Choice? No. 26 无意义的选择? 26号
1986-1987
Chinese ink and gouache on xuan paper
68 x 68 cm
2026-00331

Meaningless Choice? No. 29 无意义的选择? 29号
1986-1987
Chinese ink and gouache on xuan paper
68 x 68 cm
2026-00332

Sudjana Kerton
Percetakan Kanisius, Djogja (Kanisius Press, Djogja)
1947
Pen and ink on paper
32 x 45.3 cm
2026-00035

Beristirahat, Kabupaten Klaten dengan Ir. Soekarno (Resting, Klaten Regency, with Ir. Soekarno)
1948
Pen and ink on paper
29.9 x 43.1 cm
2026-00036

Soeasana di Pakuan dengan Ir. Soekarno dan M. Hatta (The Situation in Pakuan with Ir. Soekarno and M. Hatta)
1949
Pen and ink on paper
25.2 x 36.6 cm
2026-00037

Suasana Penjerahan Kekoeasaan di Bandung (The Situation during the Transfer of Sovereignty in Bandung)
1949
Pen and ink on paper
25.2 x 32.6 cm
2026-00038

Laki-laki dari Suriname (Man from Suriname)
1950
Oil on canvas
50 x 41 cm
2026-00039

Sun Yee
Cathedral in Manila
c. 1954
Oil on canvas
98.2 x 79.3 cm
2026-00044

Tan Oe Pang
Insect of Ice 冰虫
1982
Ink and colour on paper
137 x 67.5 cm
2025-00610

Donations

Charles Alexandre Picart Le Doux
Portrait of Eugene Chen
1930
Oil on canvas
53.9 x 59.8 cm2025-01432
Gift of an anonymous donor

Chen Wen Hsi
[Not Titled] (*Three Gibbons*)
c. 1960s
Chinese ink and colour on paper
68.5 x 45 cm
2026-00348
Gift of Tay Eng Kian's family

Cheong Soo Pieng
Self Portrait
1966
Oil on canvas
96.5 x 68.5 cm
2026-00319
Gift of the artist's family

My Wife
1964
Oil on canvas
107 x 77 cm
2026-00320
Gift of the artist's family

Portrait of the artist's wife Ng Lay Sian
1964
Ink and colour on paper
93 x 43 cm
2026-00321
Gift of the artist's family

My Daughter
1966
Oil on canvas
90.5 x 66.5 cm
2026-00322
Gift of the artist's family

Portrait of the artist's daughter, Cheong Leng Guat
1960
Ink and colour on paper
93 x 43 cm
2026-00323
Gift of the artist's family

[Not titled]
c. 1970s
Glazed white earthenware
36 x 19 x 18 cm
2026-00324
Gift of the artist's family

[Not titled]
c. 1970s
Unglazed white earthenware, painted and burnished
38 x 10 x 10 cm
2026-00325
Gift of the artist's family

Rhythm
1972
Brown earthenware, painted
18 x 20 x 20 cm
2026-00326
Gift of the artist's family

[Not titled]
c. 1970s
White earthenware with matte glaze
30 x 17 x 20 cm
2026-00327
Gift of the artist's family

Chng Nai Wee
Sin of Apathy
1991, digitised 2023
12 cathode-ray tube televisions, 12 media players, video
Video, VHS transferred to digital video, 12 channels, each 4:3 format, colour and sound (stereo), varying durations
Dimensions variable
2025-01051
Gift of the artist

Biotechnics
1997
Collage, paint, assemblage, installation
186 x 100 x 25 cm
2025-01052
Gift of the artist

Georgette Chen
Self Portrait
c. 1943
Oil on canvas
27 x 21.5 cm
2025-01344
Gift of an anonymous donor

Self Portrait
1940s
Oil on canvas
27.1 x 21.8 cm
2025-01345
Gift of an anonymous donor

Portrait of Eugene Chen
1940s
Oil on canvas
27 x 22 cm
2025-01346
Gift of an anonymous donor

Portrait of Eugene Chen
1940s
Oil on canvas
35 x 27 cm
2025-01347
Gift of an anonymous donor

Portrait of Eugene Chen
1940s
Oil on canvas
46 x 37 cm
2025-01348
Gift of an anonymous donor

Portrait of Eugene Chen
1940s
Oil on canvas
40 x 32 cm
2025-01349
Gift of an anonymous donor

Portrait of Eugene Chen
1940s
Watercolour on paper
50.5 x 33 cm
2025-01350
Gift of an anonymous donor

Portrait of Eugene Chen
1940s
Oil on canvas
34.5 x 27 cm
2025-01351
Gift of an anonymous donor

Portrait of Eugene Chen
1940s
Oil on canvas
26.6 x 21.7 cm2025-01352
Gift of an anonymous donor

Still Life with Tulips
1930s
Oil on canvas
60.1 x 49.6 cm
2025-01353
Gift of an anonymous donor

Still Life with Roses
1930s
Oil on canvas
41 x 32.5 x 0.3 cm
2025-01354
Gift of an anonymous donor

Still Life with Peonies
1930s
Watercolour on paper
49 x 43 cm
2025-01355
Gift of an anonymous donor

Still Life with Lobsters, Lemons and Mushrooms
1930s
Oil on canvas
64.7 x 53 cm
2025-01356
Gift of an anonymous donor

Still Life with Seashells and Plant
1930s
Oil on canvas
45 x 38 cm
2025-01357
Gift of an anonymous donor

Still Life with Green and Red Peppers
1930s
Oil on canvas
37 x 45 cm
2025-01358
Gift of an anonymous donor

Still Life with Cut Apple
1930s
Oil on canvas
22 x 27 cm
2025-01359
Gift of an anonymous donor

Still Life with Cut Oranges
1930s
Oil on canvas
27 x 35 cm
2025-01360
Gift of an anonymous donor

<i>French Countryside</i> 1935 Oil on canvas 49.6 x 60.6 cm 2025-01361 Gift of an anonymous donor	<i>French Coastline</i> 1930s Oil on canvas 32.5 x 41 cm 2025-01372 Gift of an anonymous donor	<i>Nude</i> 1930s Oil on canvas 70.7 x 53.3 cm 2025-01383 Gift of an anonymous donor
<i>French Countryside</i> 1930s Oil on canvas 49.7 x 60.5 cm 2025-01362 Gift of an anonymous donor	<i>French Countryside</i> 1934 Oil on canvas 64 x 48.5 cm 2025-01373 Gift of an anonymous donor	<i>Nude</i> 1936 Oil on canvas 64.4 x 49.5 cm 2025-01384 Gift of an anonymous donor
<i>Haystacks</i> 1930s Oil on canvas 37.5 x 64.7 cm 2025-01363 Gift of an anonymous donor	<i>French Countryside</i> 1930s Oil on canvas 27 x 21.5 cm 2025-01374 Gift of an anonymous donor	<i>Nude</i> 1930s Oil on canvas 49.6 x 64.1 cm 2025-01385 Gift of an anonymous donor
<i>Haystacks</i> 1930s Oil on canvas 49.5 x 60.4 cm 2025-01364 Gift of an anonymous donor	<i>French Countryside</i> 1930s Oil on canvas 38 x 144.5 cm 2025-01375 Gift of an anonymous donor	[Not titled] (<i>Nude sketch</i>) 1930s Charcoal on paper 30 x 25 cm 2025-01386 Gift of an anonymous donor
<i>Haystacks</i> 1930s Oil on canvas 33 x 40.5 cm 2025-01365 Gift of an anonymous donor	<i>French Countryside</i> 1930s Oil on canvas 33 x 45 cm 2025-01376 Gift of an anonymous donor	[Not titled] (<i>Nude sketch</i>) 1930s Charcoal on paper 30 x 20 cm 2025-01387 Gift of an anonymous donor
<i>French Village</i> 1930s Oil on canvas 45 x 38 cm 2025-01366 Gift of an anonymous donor	<i>French Countryside</i> 1930s Watercolour on paper 38 x 45.5 cm 2025-01377 Gift of an anonymous donor	[Not titled] (<i>Nude sketch</i>) 1930s Charcoal on paper 30 x 20 cm 2025-01388 Gift of an anonymous donor
<i>French Village</i> 1930s Oil on canvas 60 x 49.6 cm 2025-01367 Gift of an anonymous donor	<i>French Countryside</i> 1936 Watercolour on paper 46 x 59 cm 2025-01378 Gift of an anonymous donor	[Not titled] (<i>Nude sketch</i>) 1930s Charcoal on paper 30 x 20 cm 2025-01389 Gift of an anonymous donor
<i>French Coastline</i> 1930s Oil on canvas 38 x 46 cm 2025-01368 Gift of an anonymous donor	<i>Breton Woman with Coiffe</i> 1930s Oil on canvas 54 x 45.1 cm 2025-01379 Gift of an anonymous donor	[Not titled] (<i>Nude sketch</i>) 1930s Charcoal on paper 39.5 x 26 cm 2025-01390 Gift of an anonymous donor
<i>French Coastline</i> 1930s Oil on canvas 27 x 34.5 cm 2025-01369 Gift of an anonymous donor	<i>Breton Woman with Coiffe</i> 1930s Oil on canvas 64.1 x 48.5 cm 2025-01380 Gift of an anonymous donor	[Not titled] (<i>Nude sketch</i>) 1930s Charcoal on paper 38.5 x 26 cm 2025-01391 Gift of an anonymous donor
<i>French Coastline</i> 1930s Oil on canvas 54.4 x 37.2 cm 2025-01370 Gift of an anonymous donor	<i>Woman with a Cane</i> 1930s Oil on canvas 60.5 x 49.2 cm 2025-01381 Gift of an anonymous donor	[Not titled] (<i>Nude sketch</i>) 1930s Charcoal on paper 45 x 27 cm 2025-01392 Gift of an anonymous donor
<i>French Coastline</i> 1930s Oil on canvas 38 x 46 cm 2025-01371 Gift of an anonymous donor	<i>Nude</i> 1930 Oil on canvas 53 x 36 cm 2025-01382 Gift of an anonymous donor	[Not titled] (<i>Nude sketch</i>) 1930s Charcoal on paper 45 x 27 cm 2025-01393 Gift of an anonymous donor

[Not titled] (<i>Nude sketch</i>) 1935 Charcoal on paper 45 x 27 cm 2025-01394 Gift of an anonymous donor	[Not titled] (<i>Nude sketch</i>) 1930s Charcoal on paper 45 x 27 cm 2025-01405 Gift of an anonymous donor	[Not titled] (<i>Seated Woman in Class sketch</i>) 1935 Charcoal on paper 45 x 27 cm 2025-01416 Gift of an anonymous donor
[Not titled] (<i>Nude sketch</i>) 1935 Charcoal on paper 45 x 27 cm 2025-01395 Gift of an anonymous donor	[Not titled] (<i>Nude sketch</i>) 1935 Charcoal on paper 45 x 27 cm 2025-01406 Gift of an anonymous donor	<i>Junks in Hong Kong</i> 1940s Oil on canvas 64.5 x 80.5 cm 2025-01417 Gift of an anonymous donor
[Not titled] (<i>Nude sketch</i>) 1930s Charcoal on paper 45 x 27 cm 2025-01396 Gift of an anonymous donor	[Not titled] (<i>Eugene Chen Sleeping sketch</i>) 1930s Charcoal on paper 15 x 12 cm 2025-01407 Gift of an anonymous donor	<i>Buddhist Monk</i> 1940s Oil on canvas 91 x 72 cm 2025-01418 Gift of an anonymous donor
[Not titled] (<i>Nude sketch</i>) 1930s Charcoal on paper 45 x 27 cm 2025-01397 Gift of an anonymous donor	[Not titled] (<i>Man at a Desk sketch</i>) 1930s Charcoal on paper 45 x 27 cm 2025-01408 Gift of an anonymous donor	<i>Deserted Tombs of Ancestors (Hangchow)</i> 1945 Oil on canvas 55 x 46 cm 2025-01419 Gift of an anonymous donor
[Not titled] (<i>Nude sketch</i>) 1930s Charcoal on paper 45 x 27 cm 2025-01398 Gift of an anonymous donor	[Not titled] (<i>Woman Resting in Armchair sketch</i>) 1935 Charcoal on paper 45 x 27 cm 2025-01409 Gift of an anonymous donor	<i>Still Life with Sunflowers</i> 1940s Oil on canvas 55 x 46 cm 2025-01420 Gift of an anonymous donor
[Not titled] (<i>Nude sketch</i>) 1930s Charcoal on paper 45 x 27 cm 2025-01399 Gift of an anonymous donor	[Not titled] (<i>Woman Resting in Armchair sketch</i>) 1935 Charcoal on paper 45 x 27 cm 2025-01410 Gift of an anonymous donor	<i>Tanah Merah Sea View</i> 1960s Oil on canvas 64.5 x 80.2 cm 2025-01421 Gift of an anonymous donor
[Not titled] (<i>Nude sketch</i>) 1930s Charcoal on paper 45 x 27 cm 2025-01400 Gift of an anonymous donor	[Not titled] (<i>Woman Resting in Armchair sketch</i>) 1935 Charcoal on paper 45 x 27 cm 2025-01411 Gift of an anonymous donor	<i>Changi Beach Sea View</i> 1970s Oil on canvas 53.5 x 64.7 cm 2025-01422 Gift of an anonymous donor
[Not titled] (<i>Nude sketch</i>) 1930s Charcoal on paper 45 x 27 cm 2025-01401 Gift of an anonymous donor	[Not titled] (<i>Woman Resting in Armchair sketch</i>) 1935 Charcoal on paper 45 x 27 cm 2025-01412 Gift of an anonymous donor	<i>Gardenias</i> 1950s Oil on canvas 53.5 x 64.7 cm 2025-01423 Gift of an anonymous donor
[Not titled] (<i>Nude sketch</i>) 1937 Charcoal on paper 45 x 27 cm 2025-01402 Gift of an anonymous donor	[Not titled] (<i>Woman Resting in Armchair sketch</i>) 1935 Charcoal on paper 45 x 27 cm 2025-01413 Gift of an anonymous donor	<i>Still Life with Pineapple and Chinese New Year Cakes</i> 1950s Oil on canvas 46 x 38 cm 2025-01424 Gift of an anonymous donor
[Not titled] (<i>Nude sketch</i>) 1935 Charcoal on paper 45 x 27 cm 2025-01403 Gift of an anonymous donor	[Not titled] (<i>Man by a Window sketch</i>) 1930s Charcoal on paper 45 x 27 cm 2025-01414 Gift of an anonymous donor	[Not titled] (<i>Rambutans</i>) 1950s Watercolour on paper 32 x 36.5 cm 2025-01425 Gift of an anonymous donor
[Not titled] (<i>Nude sketch</i>) 1935 Charcoal on paper 45 x 27 cm 2025-01404 Gift of an anonymous donor	[Not titled] (<i>Seated Woman sketch</i>) 1930s Charcoal on paper 45 x 27 cm 2025-01415 Gift of an anonymous donor	[Not titled] (<i>Porcelain Lion and Vase (study for Hippeastrum)</i>) 1950s Watercolour on paper 33 x 31 cm 2025-01426 Gift of an anonymous donor

Moon Festival Still Life 1978 Pastel on paper 50 x 62.5 cm 2025-01427 Gift of an anonymous donor	
[Not titled] (<i>Banana Trees</i>) 1963 Charcoal on paper 50 x 65 cm 2025-01428 Gift of an anonymous donor	
[Not titled] (<i>Coconut Trees</i>) 1963 Charcoal on paper 64 x 50 cm 2025-01429 Gift of an anonymous donor	
[Not titled] (<i>Fishermen at Tanah Merah Beach</i>) 1960s Watercolour on paper 38 x 48 cm 2025-01430 Gift of an anonymous donor	
[Not titled] (<i>Lotus</i>) 1960s Pastel on paper 38 x 48 cm 2025-01431 Gift of an anonymous donor	
Ng Eng Teng <i>Jim</i> 1992 Coloured pencil on paper 75.3 x 55.1 cm 2025-00613 Gift of the Family of the late Dr Ng Eng Teng	
<i>Amin</i> 1996 Coloured pencil on paper 73.5 x 53.1 cm 2025-00614 Gift of the Family of the late Dr Ng Eng Teng	
[Title unknown] 1997 Coloured pencil on paper 74.4 x 53.8 cm 2025-00615 Gift of the Family of the late Dr Ng Eng Teng	
[Title unknown] 1991 Coloured pencil on paper 73.5 x 53.4 cm 2026-00032 Gift of Ang Kah Eng, Kelvin	
[Title unknown] Undated Coloured pencil on paper 73.5 x 53.4 cm 2026-00033 Gift of Ang Kah Eng, Kelvin	

Nirmala Dutt Shanmughalingam <i>Glimpses of Civilisation</i> 1967 Acrylic and collage on paper 60 x 24.5 cm 2025-00544 Gift of Rohan and Shirene Shan	
<i>Untitled (Federal Hill series)</i> c. 1988 Acrylic, collage and fabric on hard board 57 x 87 cm 2025-00545 Gift of Rohan and Shirene Shan	
<i>Violence - for WAO</i> 1988 Silkscreen on canvas 122 x 73.5 x 2.5 cm 2025-00546 Gift of Rohan and Shirene Shan	
<i>Tsunami 2004-2005 XXIX</i> 2005 Collage and acrylic on canvas 101.3 x 101.5 cm 2025-00547 Gift of Rohan and Shirene Shan	
<i>Tsunami 2004-2005 XXXVII</i> 2005 Collage and acrylic on canvas 101.2 x 101.2 cm 2025-00548 Gift of Rohan and Shirene Shan	
<i>Tsunami 2004-2005 XXX</i> 2005 Collage and acrylic on canvas 101.7 x 91.6 cm 2025-00549 Gift of Rohan and Shirene Shan	
<i>Window I</i> 1993-1995 Etching Artist's Proof 47.3 x 30.9 cm 2025-00550 Gift of Rohan and Shirene Shan	
<i>Window II</i> 1993-1995 Etching with aquatint 47.4 x 30.9 cm 2025-00551 Gift of Rohan and Shirene Shan	
<i>Back Roads</i> 1993 Etching Artist's Proof 47.5 x 32 cm 2025-00552 Gift of Rohan and Shirene Shan	
<i>Back Roads to Far Towns</i> 1993 Etching with wash Artist's Proof 32.5 x 21 cm 2025-00553 Gift of Rohan and Shirene Shan	

Ong Kim Seng <i>Funerary Procession (Bali)</i> 1993 Watercolour on paper 157 x 247 cm 2026-00034 Gift of Mr. Trihatma Kusuma Haliman and Mdm. Tsang Kam Heung	
Tay Eng Kian <i>Construction Pipe</i> 1954 Oil on canvas 83.7 x 63 cm 2026-00341 Gift of Tay Eng Kian's family	
<i>Under Repair</i> 1960 Oil on canvas 84.4 x 90.9 cm 2026-00342 Gift of Tay Eng Kian's family	
<i>Construction Site</i> Undated Oil on canvas 70.4 x 84 cm 2026-00343 Gift of Tay Eng Kian's family	
<i>Queen of the Night 墨花</i> c. 1975 Chinese ink and colour on paper 130 x 27.4 cm 2026-00344 Gift of Tay Eng Kian's family	
Tay Eng Kian and Chen Wen Hsi [Not titled] (<i>Still Life</i>) 1958 Chinese ink and colour on paper 133 x 39.3 cm 2026-00345 Gift of Tay Eng Kian's family	
[Not titled] (<i>Farmer by Palm Tree</i>) Undated Chinese ink and colour on paper 106 x 48 cm 2026-00346 Gift of Tay Eng Kian's family	
[Not titled] (<i>Squirrel and Vines</i>) Undated Chinese ink on paper 98.5 x 42 cm 2026-00347 Gift of Tay Eng Kian's family	
Xu Beihong <i>Portrait of Ng Kee Neo 黄栢娘</i> 1941 Oil on board 78.5 x 60 cm 2026-00031 Gift of the Estate of Khor Saw Choo, in memory of the Koh/Khor family matriarch; grandmother of Khor Saw Choo and great-grandmother of Koh Seow Chuan, Patron of the Arts, Singapore	

Chang Fee Ming <i>Liberté (Liberty)</i> 2009 Watercolour on paper 76 x 56 cm 2026-00599 Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han	
<i>Égalité (Equality)</i> 2009 Watercolour on paper 56 x 75 cm 2026-00600 Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han	
<i>Fraternité (Brotherhood)</i> 2009 Watercolour on paper 76 x 56 cm 2026-00601 Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han	
<i>A Fisherman To His Last Breath...</i> 2013 Watercolour on paper 76 x 55 cm 2026-00602 Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han	
Cheng Ping <i>Dream Tour to Mount Huang 黄山卧遊之十(书画册)</i> 1990 Chinese ink on rice paper 29 x 18.5 cm each (10 pieces) 2026-00613 Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han	
<i>A Store 30 Li Away 三十里鋪</i> 1988 Chinese ink on rice paper 181 x 196 x 2 cm 2026-00614 Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han	
<i>Many Sentiments of Home 家山意绪多</i> 1994 Chinese ink on paper 88.5 x 94.5 cm 2026-00615 Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han	

Chua Ek Kay <i>Morning Breeze in Early Summer</i> 2006 Chinese ink and colour on paper 249 x 121 cm 2026-00622 Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han	
<i>Shou</i> 2006 Chinese red ink on paper 74 x 56 cm 2026-00623 Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han	
<i>Untitled (Water Village Series)</i> 2006 Chinese ink and color on paper 46.5 x 68.5 cm 2026-00624 Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han	
<i>View of an Anhui Village 皖南云烟</i> 2007 Chinese ink and colour on paper 90.5 x 97.5 cm 2026-00625 Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han	
Han Sai Por <i>Saving Seed Series</i> 2013 Marble with honed finish 30 x 27 x 28 cm 2026-00636 Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han	
<i>Saving Seed Series</i> 2013 Black granite 20 x 15 x 16 cm 2026-00637 Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han	
<i>Saving Seed Series</i> 2013 Marble with honed finish 28 x 28 x 20 cm 2026-00638 Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han	
<i>Microorganism Series</i> 2022 Painted and fired clay 25 x 18 x 5 cm 2026-00639 Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han	

<i>Microorganism Series 88</i> 2022 Painted and fired clay 27 x 20 x 5 cm 2026-00640 Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han	
<i>Microorganism Series</i> 2022 Painted and fired clay 15 x 12 x 15 cm 2026-00641 Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han	
<i>Microorganism Series 33</i> 2022 Painted and fired clay 18 x 10.5 x 13 cm 2026-00642 Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han	
<i>Microorganism Series 30</i> 2022 Painted and fired clay 15 x 35 x 15 cm 2026-00643 Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han	
<i>Microorganism Series 11</i> 2022 Painted and fired clay 14 x 19 x 14 cm 2026-00644 Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han	
<i>Microorganism Series 60</i> 2022 Painted and fired clay 26 x 27 x 10 cm 2026-00645 Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han	
<i>Microorganism Series (Studies)</i> 2022 Fired clay 5 x 13 x 2 cm; 8.5 x 5.5 x 1 cm; 4 x 12 x 1 cm; 6 x 10 x 1.5 cm; 4.5 x 7 x 1 cm 2026-00646 Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han	
<i>Extinction Series</i> 2009 Black granite with matte finish 45 x 48 x 35 cm 2026-00647 Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han	

Henri Chen KeZhan
Untitled
c. 2000
Chinese ink and mineral colours on paper
23.5 x 188 cm
2026-00626
Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han

Untitled/Summer
1988
Chinese ink and mineral colours on rice paper
95 x 177 cm
2026-00627
Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han

Letters to Myself
c. 1990s
Chinese ink and mineral colours on paper
29.5 x 21.5 cm; 29.5 x 21.5 cm;
32 x 22 cm; 32 x 22 cm
2026-00628
Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han

Heri Dono
Mount Merapi
2011
Oil on canvas
100 x 90.5 cm
2026-00603
Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han

Hong Sek Chern
Landscape with Interiors
2008
Ink and pigment on paper
180 x 100 cm (4 panels)
2026-00629
Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han

Spaces (Car-Park)
2008
Ink and pigment on paper
148 x 210 cm
2026-00630
Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han

Paradise Transformed I (Chinatown, Bencoolen, Angkor)
2008
Ink and pigment on paper
139 x 140 cm
2026-00631
Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han

Untitled (Under Wooden Struts)
Undated
Watercolour and collage on paper
136 x 84 cm
2026-00632
Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han

Latiff Mohidin
Gelombang series: Guilin
1991
Oil on board
52 x 48 cm
2026-00590
Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han

Gelombang Series: Gelombang
1992
Mixed Media on board
50.5 x 85 cm
2026-00591
Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han

Memori Purba: Bukhara
1995
Oil on canvas
114 x 152.5 cm
2026-00592
Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han

Mindscape/Langkawi Series: Mindscape VI
1973
Oil on board
58 x 58 cm
2026-00593
Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han

Ikurua II
1967
Oil on canvas
75 x 89 cm
2026-00594
Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han

Wu-Shan I
2002
Oil on canvas
137 x 167 cm
2026-00595
Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han

Gelombang – Rimba
1994
Oil on canvas
147 x 147 cm
2026-00596
Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han

Dark Rimba VIII
1996
Oil on canvas
210 x 210 cm
2026-00597
Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han

Mao Xuhui
Sketch in Guishan, Tobacco Leaf 圭山写生。烟叶
2006
Oil on canvas
55 x 73 cm
2026-00609
Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han

Sketch in Guishan, No.1 圭山写生 (1)
1986
Oil stick on board
27 x 39 cm
2026-00610
Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han

Summer's No. 2
1987
Ink on paper
31 x 23 cm
2026-00611
Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han

The Red Earth Road in Winter
1987
Ink on paper
30.5 x 22.5 cm
2026-00612
Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han

Pacita Abad
Blues in the City
2002
Oil, sequins, beads, tin, batik and printed cloth stitched on canvas
152 x 97.5 cm
2026-00604
Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han

Po Po
Unknowable
1988/2020
Oil on canvas and engraved wood
92 x 91 x 5 cm
2026-00605
Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han

Partnership
1988/2020
Oil on canvas and mounted wood
92 x 91 x 5 cm
2026-00606
Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han

Qiu Zhijie
I am not a pet, and do not engage in work 我不是宠物亦不事劳作
2014
Handscroll, ink on paper
130 x 96 cm
2026-00618
Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han

Semsar Siahaan
Untitled
1986-1990
Oil on canvas
100 x 75 cm
2026-00598
Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han

Untitled
1986-1989
Oil on canvas
137 x 68 cm
2026-00608
Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han

Shi Hu
Moonlight Serenade
1990
Ink and colour on paper
68 x 136.5 cm
2026-00617
Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han

Tan Swie Hian
A Scene at the Three Gorges
1996
Chinese ink and colour on rice paper
137.5 x 69 cm
2026-00619
Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han

An Illusion of a Floral Sea, or a New Composition of Grotesque Stones 大花海幻觉或冷泉危石新结桥
1982
Chinese ink and colour on rice paper
136 x 66.5 cm
2026-00620
Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han

Portrait of Bing Xin
1993
Ink and colour on paper
135 x 67 cm
2026-00621
Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han

Morning Glow over the Beach 滩上晨光
1993
Chinese ink and colour on rice paper
128.5 x 67 cm
2026-00633
Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han

Ginkgo Male 雄杏
1991
Chinese ink and acrylic on paper
180 x 97 cm
2026-00634
Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han

Ginkgo Female 雌杏
1991
Chinese ink and acrylic on paper
180 x 97 cm
2026-00635
Gift of Yeap Lam Yang, in memory of Yeap Teik Leong & Saw Joo Suan, and Yeap Lean Seng & Lim Say Han

External Requests to Feature Works in the National Collection

In FY2025, the Gallery received 88 external requests for 387 artwork images of which the following selected are key highlights.

Publications

1. Cajipe Endaya, *Imelda. Imelda Cajipe Endaya: Pagtutol at Pag-asa*. Philippines: Cultural Center of the Philippines, National Commission for Culture and the Arts, and the Museum Foundation of the Philippines, 2025.
2. Chua, Priscilla, et al. *Once Upon a Tide: Stories of the Singapore River and Surrounding Seas*. Singapore: National Museum of Singapore, 2025.
3. Deep Time, Shallow Time: *Colonial-Era Photography in Contemporary Art*. Edited by Nanina Guyer, Zurich: Museum Rietberg, 2026.
4. Ho, Chrystal. *Elsewhere, the Cosmos Cracks*. Singapore: AFTERIMAGE, 2025.
5. Hu, Chao. *Singapore, Asia and a Global City: National Museums and Gallery of Singapore (1965–2015)*. Guilin, Guangxi Zhuang: Guangxi Normal University Press, 2025.
6. Jo, Hyunah, and Hayn Moon. *Parallax and Jet Lag: Mistranslating Southeast Asia*. Seoul, Sojanggal, 2024 - ongoing.
7. Maria Taniguchi: *Body of Work*. Manila: Museum of Contemporary Art and Design (MCAD) Manila / De La Salle–College of Saint Benilde, 2025.
8. Neal, Christine. *150 Stories: Lives of the Artists at the League*. Art Students League of New York, 2025.
9. Nichols, Jonathan, et al. *Painting Itself*. Australia: Perth Institute of Contemporary Arts (PICA) and Drill Hall Gallery, Australian National University, 2026.
10. Ravilious, Ella, and Gill Saunders. *Linocuts: A History*. London: V&A Museum, 2026.
11. Rujoiu, Anca. *A Thousand Histories*. Singapore: Gajah Gallery, 2025.
12. Soon, Simon. "Fabric and the Fabrication of a Queer Narrative: The Batik Paintings of Patrick Ng Kah Onn." *The Politics of Global Craft*, edited by D. Wood, London: Bloomsbury Visual Arts, 2025.
13. Sun, Zhijian, and Wei Weiting. "Experts and Amateurs: Khoo Sui Hoe's Children of the Sun." *As Hardly Found: Art and Tropical Architecture*, edited by Albert Brenchat-Aguilar, London: AAPublications 2025.
14. Thompson, Ashley, and Roger Nelson. "Cambodia." *National Epics*, edited by David Wallace, Oxford: Oxford University Press, 2025.
15. Vickers, Adrian, et al. "Art and Modernity." *The New Cambridge History of Southeast Asia, Volume 3*, edited by Robert Cribb and Barbara Watson Andaya, Barmbridge: Cambridge University Press, 2026.
16. Woon, Tai Ho, and Jose Tay. *Fearless Singapore Artist: Tay Chee Toh, Award Winning 2nd Generation Artist*. Singapore, 2025
17. Zhang, Beiyu. "When Art Was Political: Visualizing the Chinese Cultural Cold War in Singapore, 1950s–1970s." *Cambridge: Modern Asian Studies*, Cambridge University Press, 1 Mar. 2026.

Journals and Presentations

1. Bradley, Mark Philip. "Authoritarianism 101: A Global History." *American Historical Review*, vol. 131, no. 1, Mar. 2026. <https://www.historians.org/perspectives-article/global-stories/>
2. Chia, Adeline. "Who Gets to Tell the Story of Singapore?" Singapore: *ArtReview Asia*, 24 Oct. 2025. <https://artreview.com/who-gets-to-tell-the-story-of-singapore-60th-anniversary-feature-adaline-chia/>
3. Daniel, Gillian. "Sea Change: Maritime Pictures and the Hydrocommons in Southeast Asia", *Environmental Creativity in Southeast Asia: Nature beyond the Nation-State, a special edition of Melbourne Asia Review*. Melbourne: University of Melbourne, 2025. <https://www.melbourneasiareview.edu.au/introduction-how-creative-art-helps-us-understand-represent-nature-climate-change/>
4. De Torres, Yuji. "Winds of Change: Democracy, Exhibition-making, Piglas: Art at the Crossroads." *Southeast of Now: Directions in Contemporary and Modern Art in Asia*, Mar. 2025.
5. Dominguez Jimenez, Irene. "Preserving Oversize Paintings: Collaborative Innovations between Paintings Conservation and Collections Management at the Heritage Conservation Centre, Singapore." *AIC 53rd Annual Meeting: What's Your Story? The Power of Collaborations and Connections*, American Institute for Conservation, Minneapolis, USA, 2025.
6. Koehler, Birte. "Safeguarding of Lacquerware Heritage at the Heritage Conservation Centre in Singapore: Bridging Conservation Practice and Living Traditions." *International Symposium for Safeguarding Lacquerware Heritage Shared in the Asia Pacific*, UNESCO Intangible Cultural Heritage, Hanoi, Vietnam, 16–17 Oct. 2025.
7. Koh, Phyllis. "A Decade of Preservation: Insights and Adaptations in the Conservation of 20th-Century Vietnamese Works of Art on Paper." Belgium: *IADA Conference*, 2025. <https://iada-home.org/wp-content/uploads/2025/09/Program-Preprints-030925.pdf>
8. Kwok, Kian Woon. "Lifespan and Healthspan: Towards a Philosophical-Sociological Perspective." *Healthy Living Symposium*, Budapest, 2025. <https://hun-ren.hu/healthy-living-2025/>
9. Lizun, Damian. "Hidden Narratives: The Role of Archival Exploration in Decoding Liu Kang's Painting Practice." *Heritage*, MDPI. <https://doi.org/10.3390/heritage9030088>
10. Nelson, Roger. "A Regional Eye", *Environmental Creativity in Southeast Asia: Nature beyond the Nation-State, a special edition of Melbourne Asia Review*. Melbourne: University of Melbourne, 2025. <https://www.melbourneasiareview.edu.au/introduction-how-creative-art-helps-us-understand-represent-nature-climate-change/>
11. Ng, Esther, et al. "Tan Lip Seng's Montaged Colour Transparency Slides: A Case Study in Unpacking Intentionality and 'the Decisive Moment' in Image-Making, Preservation and Conservation." *Color Culture and Science Journal*, Gruppo del Colore – Associazione Italiana Colore, Milan, 2025 https://www.researchgate.net/publication/391442351_Tan_Lip_Seng's_montaged_colour_transparency_slides_A_case_study_in_unpacking_intentionality_and_'the_decisive_moment'_in_image-making_preservation_and_conservation
12. Poh, Shi Hui, et al. "The Interdisciplinary Approach to Accessioning Contemporary Artworks: A Closer Look at the Accessioning Process of Contemporary Art Installations at the Heritage Conservation Centre." *Future Talks 025: From Failure to Success — Innovative Case Studies in the Conservation of the Modern*, Die Neue Sammlung, Munich, 5–7 Nov. 2025.
13. Taylor, Nora A. "Ways of Seeing Southeast Asia", *Trans Asia Photography*. USA: Duke University Press, 2025. <https://doi.org/10.1215/21582025-11806958>
14. Vickers, Adrian, et al. "Art and Modernity." *The New Cambridge History of Southeast Asia, Volume 3*, edited by Robert Cribb and Barbara Watson Andaya, Cambridge University Press, 2026.

Websites & Social Media

- 1. Articles on the evolution of Chinese art in Singapore, from the Nanyang style of painting to other forms of visual expression. *Culturepaedia*. 2025. <https://culturepaedia.singaporeccc.org.sg/explorer/art/>
- 2. Nelson, Roger. "Long Sophea", Archives of Women Artists, Research and Exhibitions (AWARE). 2025.<https://awarewomenartists.com/en/artiste/long-sophea/>
- 3. Riku, Iioka. "Curatorial Studies in Asia", 0-eA. 2025. <https://0-ea.art/>

Educational and Outreach

- 1. Examination and assessment papers. Cambridge University Press & Assessment.
- 2. Educational board game, developed as part of the exhibition *Archiving the Performance Art and Lifeworld of Chumpon Apisuk*. Bangkok Art and Culture Centre (BACC).
- 3. *Learn to Curate* programme student exhibition. Cedar Girls' Secondary School.
- 4. Online Student Learning Space. Nanyang Academy of Fine Arts.
- 5. Radin Mas Primary School's Heritage Gallery.
- 6. Tactile resources for the visually impaired. Beyond Vision International (BVI) - we have been working closely with them in the development of the tactile resources for Boschbrand and Trishaw Rider.
- 7. UOB x The Artground Educational Booklet.
- 8. Zehnder, Gözde and Russel Zehnder. Chen Wen Hsi Documentary, "Home To He(art)". 2025.

Outgoing Artwork Loans

- 1. Colegio de San Ildefonso. *El Galeón Acapulco Manila SOMOS PACÍFICO El Mundo que emergió del Trópico*. 3 December 2025 - 31 May 2026. Featuring 31 National Collection artworks.
- 2. Display at Ministry of Foreign Affairs. 1 Apr 2025 to 31 March 2026. Featuring 1 National Collection artwork.
- 3. Founders' Memorial. *Not Mere Spectators: The Makings of Multicultural Singapore*. 31 October 2025 – 29 March 2026. Featuring 1 National Collection artwork.
- 4. National Library Board, Singapore. *Untold Stories: Four Singapore Artists' Quest for Inspiration in Bali 1952*. 14 Feb 2025 to 7 Aug 2025. Featuring 25 National Collection artworks.
- 5. He Xiangning Art Museum. *Georgette Chen: At Home in the World*. 9 August 2025 to 7 December 2025. Featuring 56 National Collection artworks.
- 6. Jameel Arts Centre. *Araya Rasdjarmrearnsook: The Bouquet and the Wreath*. 5 November 2025 to 19 April 2026. Featuring 2 National Collection artworks.
- 7. Singapore Art Museum. *Talking Objects*. 12 September 2025 – 2 August 2026. Featuring 1 National Collection artwork.
- 8. Singapore Biennale 2025. *pure intention*. 31 October 2025 – 29 March 2026. Featuring 8 National Collection artworks.
- 9. STPI. Material Moves: *Revisiting Print and Paper through Han Sai Por, Goh Beng Kwan, Ong Kim Seng and Chua Ek Kay*. 16 August 2025 to 5 October 2025. Featuring 2 National Collection artwork.
- 10. The Private Museum. *The Art of Lee Boon Ngan: Celebrating 60 Years of Singapore through the Love of Chua Mia Tee and Lee Boon Ngan*. 10 July 2025 to 21 September 2025. Featuring 6 National Collection artworks.

Organisational Structure

As of 31 March 2026

Board Members

NAME	DESIGNATION
Mr Peter Ho Hak Ean	Chairperson
Ms Chang Hwee Nee	Director (ex-officio)
Datuk Maimoonah Binte Mohamed Hussain	Director
Ms Choi Lai Christina Law	Director
Dr Lee Tung Jean	Director (ex-officio)
Mr Ma Kah Woh	Director
Mr Mok Wei Wei	Director
Ms Jummaida Binti Rusdon	Director
Mr Panote Sirivadhanabhakdi	Director
Dr Eugene Tan Jui-Te	Director (ex-officio)
Mr Tan Kuan Ern	Director

Management Committee

Eugene Tan	Chief Executive Officer & Director
Chris Lee	Assistant Chief Executive, Museum Experience & Operations
Aun Koh	Assistant Chief Executive, Marketing & Development
Patrick Flores	Chief Curator
Michelle Goh	Senior Director, Planning & International Partnerships
Lisa Horikawa	Director, Curatorial & Collections
Ong Zhen Min	Director, Learning & Public Engagement
Kevin Lim	Director, Innovation & Technology
Derrick Yam	Director, Artwork & Exhibition Management
Seng Yu Jin	Director, Curatorial, Research & Exhibitions
Quek Poh Meng	Chief People Officer
Mark Chee	Director, Facilities Management & Operations (appointed 1 July 2025)
Sally Sim	Director, Finance (appointed 18 Aug 2025)
Jessica Kaur	Director, Finance (exited 6 July 2025)
Alicia Teng	Deputy Director, Community & Access
Annabelle Tan	Deputy Director, Learning & Outreach
Dave Yeo	Deputy Director, Innovation & Technology
Dee Chia	Deputy Director, Audience Development
Eugene Poh	Deputy Director, Innovation & Technology
Lin Kuantai	Deputy Director, Planning & Board Governance
Payal Michelle Parekhji	Deputy Director, Corporate Partnerships & Donor Engagement
Susan Goh	Deputy Director, Human Resources
Laura Chew	Deputy Director, Business Development (appointed 1 July 2025)
Ling Ying Shing	Deputy Director, Integrated Marketing (appointed 1 July 2025)
Lynette Tan	Deputy Director, Visitor Experience (appointed 1 July 2025)
Phoebe Scott	Deputy Director, Content Publishing and Senior Curator (appointed 1 July 2025)
Sara Tan	Deputy Director, Institutional Partnership & Campaign Strategy (appointed 4 November 2025)
Supriya Ghosh	Deputy Director, Business Development (exited 28 February 2026)

Advisory Panels

For the financial year ended 31 March 2026

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; and
- Generate ideas for programme development relevant for an evolving audience

NAME	DESIGNATION
Ms Jummaida Binti Rusdon ¹ (Chairperson)	Board Director, National Gallery Singapore Former Chief Executive Officer, Busy Bees Asia
Mrs Doris Sohmen-Pao ² (Former Chairperson)	Former Chief Executive Officer, Human Capital Leadership Institute
Mr Clifford Chua	Academy Principal, Singapore Teachers’ Academy for aRts (STAR)
Dr Jacqueline Chung	Senior Director (Leadership), Anglican Preschool Services
Dr Gog Soon Joo	Chief Skills Officer, Skills Future Singapore
Prof. Kwok Kian Woon	Vice-Chancellor, University of the Arts Singapore
Mrs Clara Lim-Tan	Director, Arts Education Branch, MOE+
Assoc Prof. Sirene Lim	Vice Dean, SR Nathan School of Human Development Singapore University of Social Sciences
Ms Audrey Phng	Founding Member, Art Outreach Singapore Managing Director, Asian Art Options
Mrs Mary Seah ³	Former Principal, School of the Arts Singapore

1. Ms Jummaida Binti Rusdon was appointed as Chairperson of the Museum Education Advisory Panel with effect from 1 July 2025.
2. Mrs Doris Sohmen-Pao retired as Chairperson of the Museum Education Advisory Panel with effect from 1 July 2025.
3. Mrs Mary Seah retired from the Museum Education Advisory Panel with effect from 22 August 2025.

RESEARCH ADVISORY PANEL

The role of the Research Panel is to:

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

NAME	DESIGNATION
Assoc Prof. T. K. Sabapathy (Chairperson)	Adjunct Associate Professor, National University of Singapore
Mr Ahmad Mashadi	Head, NUS Museum
Assoc Prof. Kwa Chong Guan	Adjunct Associate Professor, National University of Singapore
Dr Priya Maholay-Jaradi	Senior Lecturer and Programme Convenor (Art History), National University of Singapore
Dr Pamela Nguyen Corey	Associate Dean of Academic Affairs and Associate Professor (Art History), Fulbright University Vietnam
Prof. Apinan Poshyananda	Chief Executive and Artistic Director, Bangkok Art Biennale
Mr Peter Schoppert	Director, NUS Press

