

SINGAPORE ART MUSEUM

**YEAR IN REVIEW
22/23**



As we reflect on the year 2022, we extend our sincere gratitude to the artists, donors, partners, and visitors who have generously supported and collaborated with us at Singapore Art Museum. Your invaluable contributions have enabled us to present a diverse array of distinctive art experiences at Tanjong Pagar Distripark and beyond. The theme of this year's Annual Report, "Art in Everyday, Found Spaces," encapsulates our transformative journey, where art seamlessly integrates into everyday spaces, transcending conventional boundaries. This is just the beginning of our ambitious endeavour, and we look forward to continuing our efforts in building a vibrant and sustainable art scene in Singapore.

ABOUT SAM

Singapore Art Museum, also known as SAM, presents contemporary art from a Southeast Asian perspective for artists, art lovers and the art curious in multiple venues across the island, including a new venue in the historic port area of Tanjong Pagar.

VISION

SAM will inspire humane and sustainable futures through transformative, thought-provoking and meaningful everyday encounters with art of our times.

MISSION

SAM will present contemporary art from a Southeast Asian perspective in active dialogue, discovery and collaboration with our constituents; through our collection, research, exhibitions and programmes.

Image: Installation view of *H for Humidity*, 2022, by Ho Tzu Nyen, as part of *Lonely Vectors*.



JOINT MESSAGE FROM OUR CHAIRMAN

Edmund Cheng

AND



DIRECTOR

Eugene Tan

SAM has a clear mission: to present contemporary art from a Southeast Asian perspective through active dialogue, discovery, and collaboration with our constituents. Since unveiling our new strategic direction and space at Tanjong Pagar Distripark, SAM has been showcasing art in unexpected spaces throughout Singapore, actively collaborating with partners and communities to infuse art into everyday life. Our annual report, titled “Art in Everyday, Found Spaces,” encapsulates our transformative journey, integrating art into daily life and transcending conventional boundaries. We have curated progressive and experimental art experiences at unconventional venues, including our anchor space at Tanjong Pagar Distripark.

Over a year since its opening, SAM at Tanjong Pagar Distripark has captivated visitors from far and wide. This exciting venue, an expansive industrial warehouse space, provides a platform for showcasing a diverse array of large-scale works and installations. From experimental and multidisciplinary shows like *Can Everybody See My Screen?* to immersive, family-friendly exhibitions like *Joo Choon Lin: Dance in the Destruction Dance*, our new site caters to diverse audiences of all ages and interests.

Exhibitions like *Superfluous Things: Paper* appeal to the young and young at heart, while *Lonely Vectors*, a multi-sited exhibition, weaves together various art forms to explore the global economy. Through this diverse range of exhibitions, we continue to shape SAM at Tanjong Pagar Distripark into a vibrant art destination, where individuals of all backgrounds and ages can discover contemporary art, forge new connections, and draw inspiration from different perspectives on our world today and its potential futures.



We strive to create cultural spaces that transcend boundaries, engaging with the community in meaningful ways. By curating experimental and distinctive art experiences across diverse venues, including Tanjong Pagar Distripark, our aim is to inspire and connect, fostering a profound understanding of the world through the art we present.”

Radiating outward from Tanjong Pagar Distripark to lived and communal spaces, we launched our first public art initiative, The Everyday Museum, through the premiere of *Wayang Spaceship*, a light, sound, and film installation by Singaporean artist Ming Wong in July. The Everyday Museum embodies SAM’s vision of turning every space into a cultural space, where art encounters in seemingly familiar spaces activate curiosity and imagination, as well as catalyse social interactions and conversations among communities.

Our ambition is to have art woven into the fabric of daily life by engaging the publics where they reside, through site-specific works and programmes that offer new perspectives on places, people, and society. In the next few years, members of the public can look forward to experiencing commissioned artworks at spaces such as neighbourhoods, public parks, spaces of work and leisure. It is our ambition to transform Singapore into an open-air museum with The Everyday Museum.

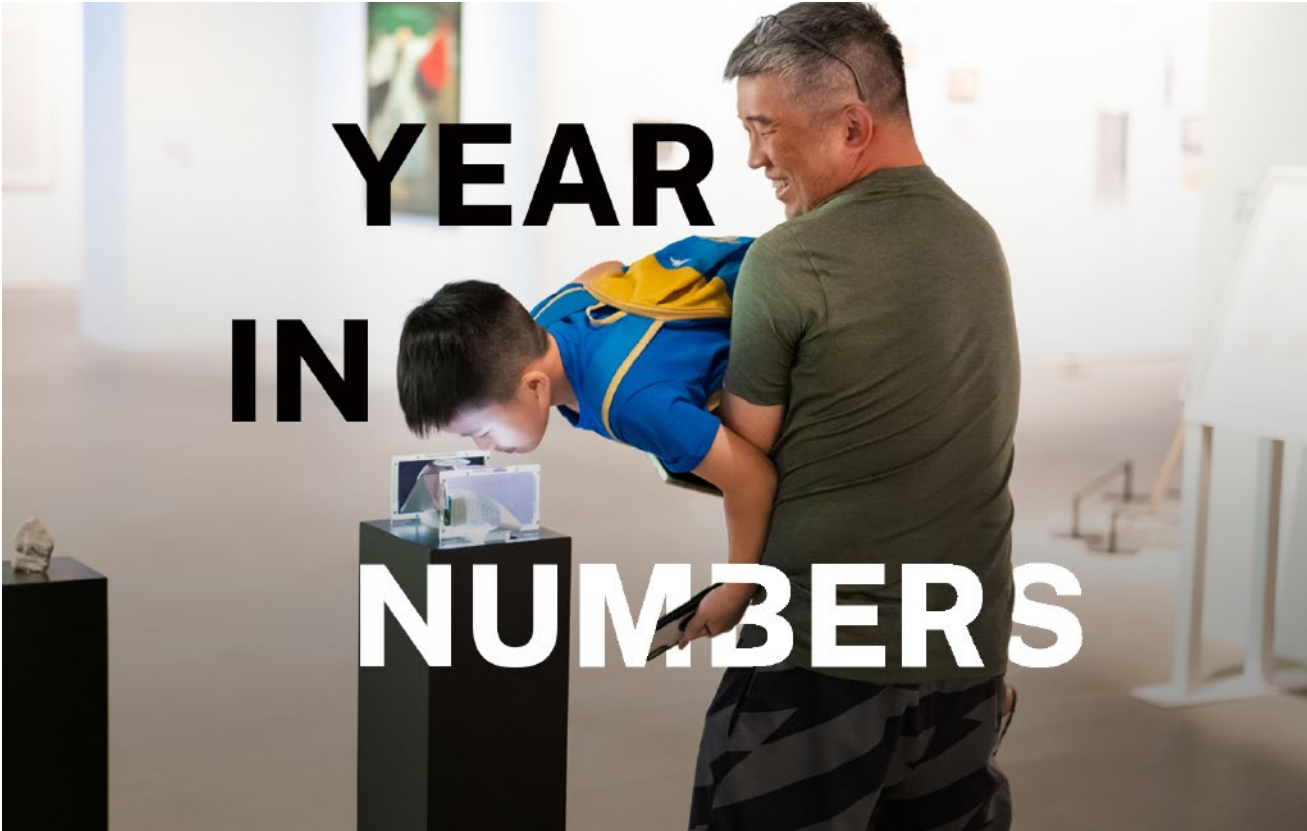
SAM continues to challenge the traditional notion of a museum as a single physical space that houses artworks and explores new ways of presenting art. In October, we organised the seventh edition of the Singapore Biennale, featuring over 50 artists and collaborators from around the world. Departing from the concept of a mega-thematic exhibition, the biennale was given the name “Natasha”, emphasising a deeper engagement between art and life.

Through this transformation, we invite fellow artists, collaborators, and audiences to embark on a journey with Natasha into the realm of contemporary art. It is an approach that manifests SAM’s vision for the Singapore Biennale—as a leading contemporary art platform to forge deeper connections between local, regional and global art practices, foster collaborations internationally, and to present the multitude of perspective artistic expressions contributing to the world conversations. Dedicated to our unwavering vision, SAM propels forward, offering thought-provoking encounters through contemporary art.

Ultimately, we aspire to forge emotional connections with an ever-widening audience and bring communities together to collectively imagine a brighter future through the transformative power of art.

Edmund Cheng,
Chairman

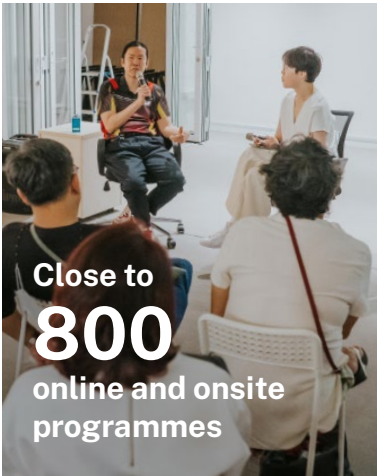
Eugene Tan
Director



YEAR IN NUMBERS



479,900
visitors who visited
SAM at Tanjong Pagar
Distripark and other
exhibition sites



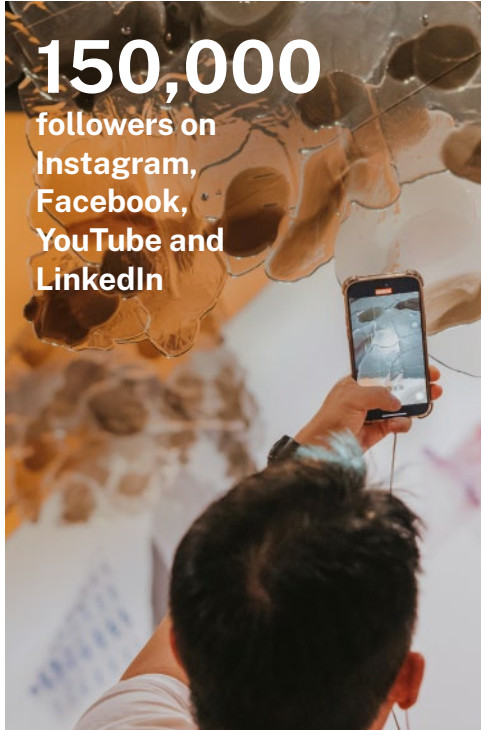
Close to
800
online and onsite
programmes



Presented
art in
20
locations
across
Singapore

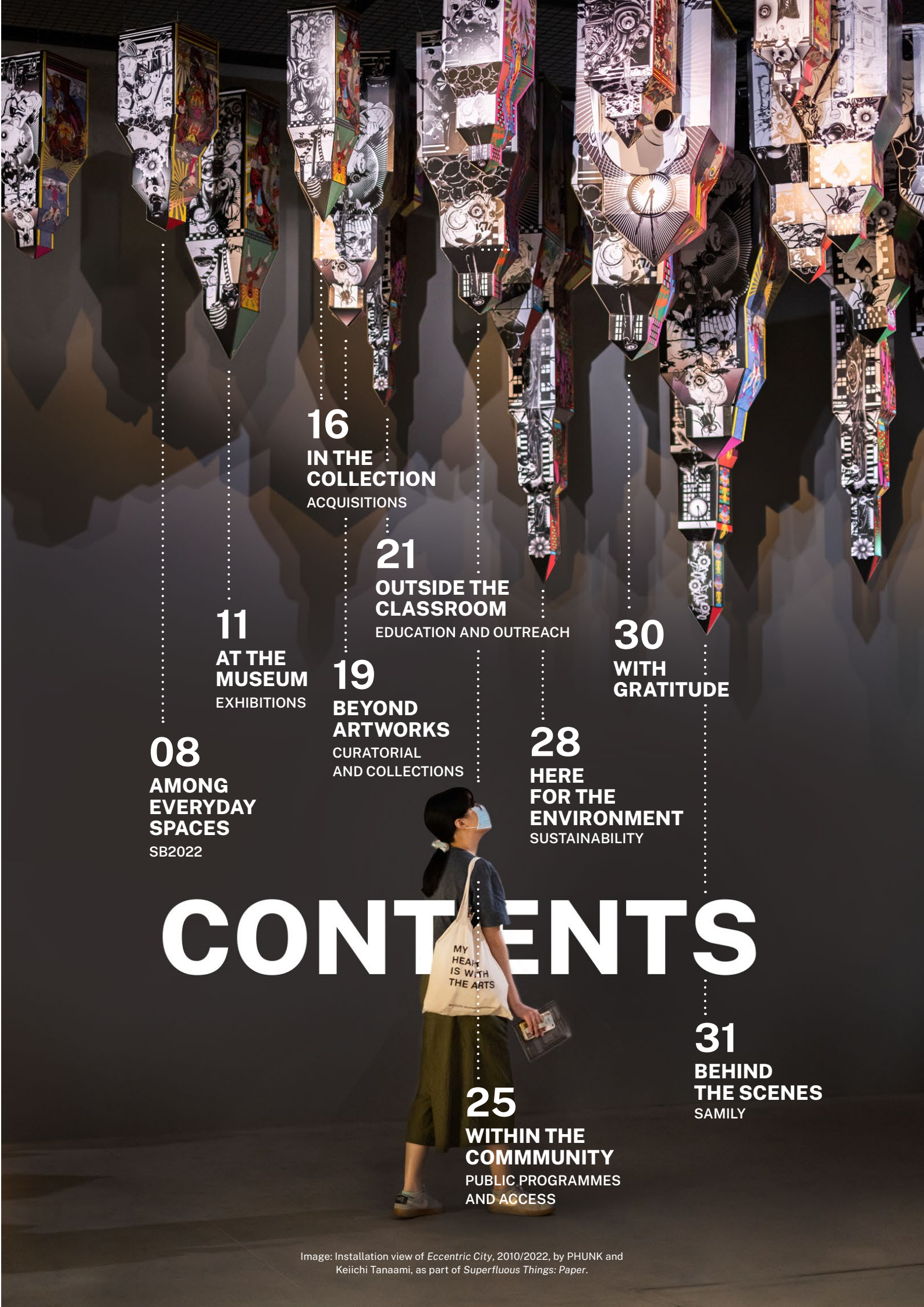


Collaborated
with over
140
artists, partners,
residents, collaborators
and collectives



150,000
followers on
Instagram,
Facebook,
YouTube and
LinkedIn

* These figures above cover the period 1 April 2022 to 31 March 2023 and are rounded off to the nearest hundred. Social media platforms include: Facebook, YouTube, LinkedIn.



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**AMONG
EVERYDAY
SPACES**
SB2022

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**AMONG
EVERY DAY
SPACES**

**SINGAPORE
BIENNALE 2022**

Image: Installation view of *draw2play*, 2022, by Yejin Cho,
as part of Singapore Biennale 2022.

The seventh edition of **Singapore Biennale**, named *Natasha*, opened to the public on 16 October 2022 and was led by a team of four Co-Artistic Directors: Binna Choi, Nida Ghose, June Yap, and Ala Younis. The 2022 edition of the Singapore Biennale took bold steps to shift away from the familiar biennale format of a large-scale exhibition and reflect on the functions and potentials of a biennale of contemporary art in and after the time of a pandemic.



Installation view of Maile Meyer & Drew Kahūāina Broderick's *KĪPUKA* [for "*Natasha*"] (2022), as part of Singapore Biennale 2022.



The opening of the Singapore Biennale 2022 (SB2022) was graced by Minister for Culture, Community and Youth and Second Minister for Law Edwin Tong as Guest of Honour.

The Singapore Biennale is a pinnacle event in our arts calendar, and has really come a long way since its first edition in 2006. As Singapore's signature platform in contemporary art, it presents and reflects the rigour of artistic practices in Singapore and also in the region, and fosters collaborations and engagement with artists, arts organisations in Singapore, outside, in the region, and with our international arts community. When you walk around *Natasha*, you will find this collaboration has made it truly greater than a sum of its parts."

— **Mr Edwin Tong**, Minister for Culture, Community and Youth and Second Minister for Law, at the opening of Singapore Biennale 2022.

PRESENTING A MULTITUDE OF ARTISTIC EXPRESSIONS

SB2022 showcased over 50 artists and collaborators from around the world, such as Doa Aly (Egypt), Hemali Bhuta (India), Cevdet Erek (Turkey), Daniel Lie (Brazil/Indonesia/Berlin), Elina Waage Mikalsen (Norway/Sámpi), Ong Kian Peng (Singapore), Araya Rasdjarmrearnsook (Thailand), and Wu Mali (Taiwan). Held across 13 diverse locations in Singapore including Tanjong Pagar Distripark and the Southern Islands, SB2022 fostered exploration, relaxation, and dialogue, encouraging visitors to integrate art into their daily lives, creating a more immersive experience for all.



Artist Firas Shehadeh on tour during the opening weekend of Singapore Biennale 2022.



Visitors on Lazarus Island at *Kancil Mengadap Beringin (The Mousedeer Comes Before the Banyan Tree)*, 2019–2022, by Shooshie Sulaiman, as part of Singapore Biennale 2022.

UNFOLDING NATASHA

SB2022 unfolded an array of diverse programmes across Singapore, cultivating unexpected and interactive art encounters. Renowned artists such as Brian Fuata (New Zealand/Australia), Samia Halaby (Jordan/United States of America), Joo Jaehwan (South Korea), Haegue Yang (South Korea/Germany) enriched the opening week at SAM with thought-provoking talks, engaging dialogues, and captivating live performances. As the Biennale drew to a close, the experience expanded beyond gallery spaces, offering a full day of family-oriented events on the Southern Island, highlighted by storytelling programmes by Shooshie Sulaiman as part of her work at Lazarus Island and a performance by Singa Nglaras Gamelan Ensemble as part of Zarina Muhammad's installation on St John's Island.

PROSPECTUS FOR

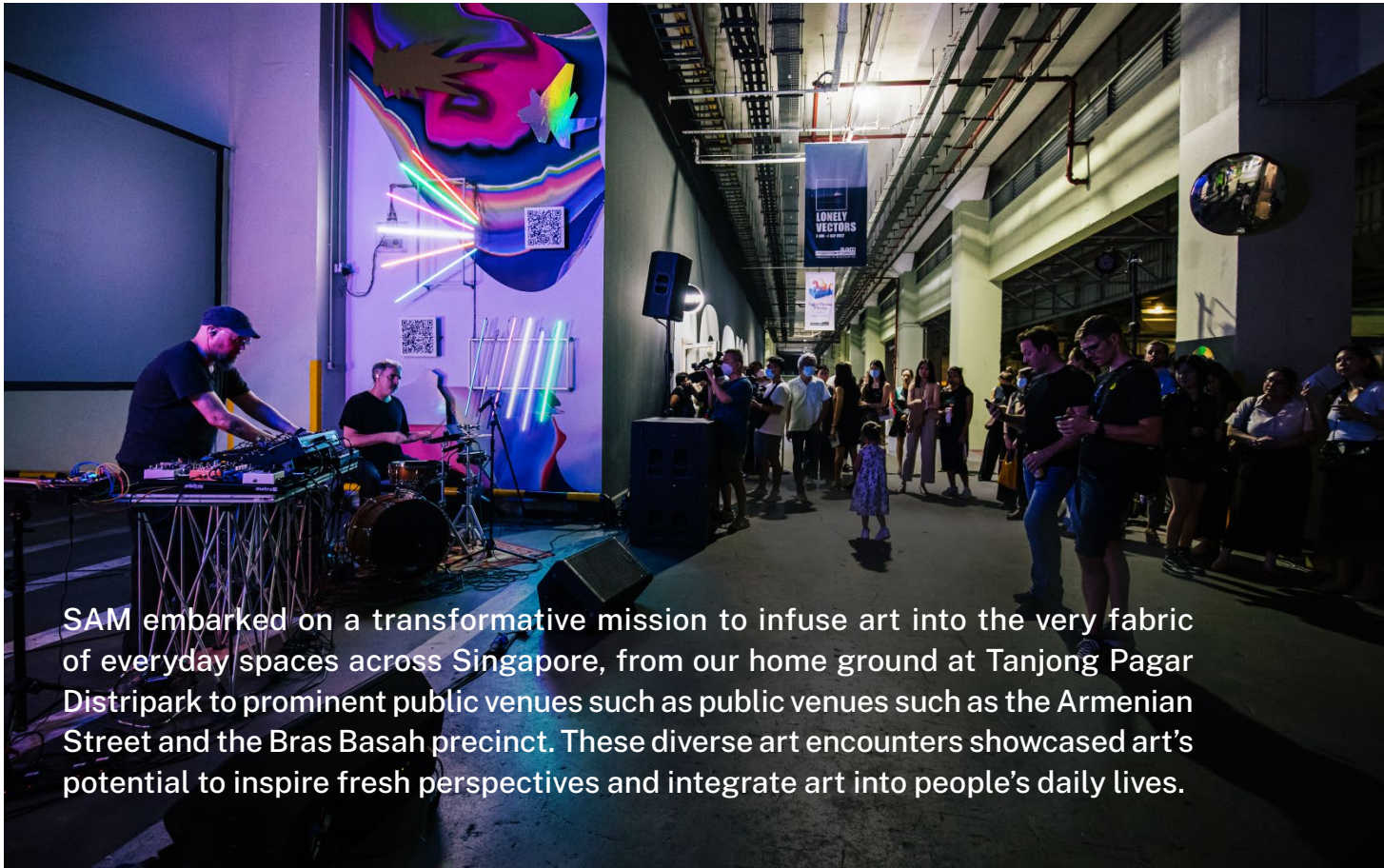
AT

THE

MUSEUM

EXHIBITIONS

THE SONG ORIGINAL 12
MARCH 2019



SAM embarked on a transformative mission to infuse art into the very fabric of everyday spaces across Singapore, from our home ground at Tanjong Pagar Distripark to prominent public venues such as the Armenian Street and the Bras Basah precinct. These diverse art encounters showcased art’s potential to inspire fresh perspectives and integrate art into people’s daily lives.

Activation conducted by Black Zenith of *The Oort Cloud* and the *Blue Mountain: Edition Tanjong Pagar Distripark, 2022*, by Hazel Lim-Schlegel and Andreas Schlegel, in collaboration with newwave, as part of The Everyday Museum.



**SUPERFLUOUS THINGS:
PAPER**

Exploring the concept of paper as a carrier of ideas and material intelligence, this exhibition delved into the ubiquitous medium of paper and its identity and histories across cultures. Featuring the works of Jumaadi, Li Hongbo, Nabilah Said, PHUNK & Keiichi Tanaami and Cheryl Teo, the exhibition presented invigorating perspectives for the young and young at heart.



Visitors at *Lonely Vectors* at SAM at Tanjong Pagar Distripark.

LONELY VECTORS

Inspired by SAM's historic port location, the multi-sited *Lonely Vectors* exhibition explored the circulation of goods in the global economy and the displacement of people. Featuring works by local and international artists like Ho Tzu Nyen, Tiffany Chung, and Bo Wang, the exhibition prompted reflection on our position in a dynamically moving world, encompassing terrestrial flows and human ties.



This multi-sited art experience aims to get visitors thinking about what it is like to live in a global economy that is constantly in motion. We want to convey these ideas through three interconnected presentations across everyday spaces, so that audiences can draw different perspectives on themes such as the movement of goods, information and labour across the world, and how these choreographies have an impact on us and the people involved.”

— **Mi You**, guest curator for *Lonely Vectors*.



Installation view of *Seeding Sovereignty*, 2022, by Chu Hao Pei, at Ang Mo Kio Public Library, as part of *Lonely Vectors*.

SEEDING SOVEREIGNTY

A part of *Lonely Vectors*, this travelling exhibition, *Seeding Sovereignty*, by artist Chu Hao Pei provided an introspective exploration of rice economies and cultures in Southeast Asia. The interactive seed library was distributed across regional libraries in Singapore. It encouraged audiences to reflect on their connection to the land, food, and the unifying power of a humble crop within the region.



Installation view of *KYTV, The P.O.P. Station Greatest Hits*, 2022, as part of *Can Everybody See My Screen?*

CAN EVERYBODY SEE MY SCREEN?

In an increasingly digitised world, *Can Everybody See My Screen?* explored the relationships between digital realms as part of corporeal reality with the evolution in digital technologies across the last two decades. Featuring twelve works from eleven artists, the exhibition questioned notions of social critique, identity, kinship, and love, with the screen as a space for artistic practices and a locus of mediation.



Installation view of *Il Fait Bleu*, 2014, by Muhammad Akbar, as part of *Can Everybody See My Screen?*



(left) Theatrical performance of *pEARs '-----' in Spring*, 2018/ 2023 by Joo Choon Lin, as part of *Joo Choon Lin: Dance in the Destruction Dance*.
 (Right) Installation view of *I Only Make Friends With Money*, 2012, by Joo Choon Lin, as part of *Joo Choon Lin: Dance in the Destruction Dance*.



JOO CHOON LIN: DANCE IN THE DESTRUCTION DANCE

SAM's *Material Intelligence* series continued with a multisensory exhibition by Singaporean artist Joo Choon Lin, which featured atmospheric installations and the theatrical performance *pEARs '-----' in Spring* (2018). Through sculpture, video, and performance, *Joo Choon Lin: Dance in the Destruction Dance* showcased the artist's exploration of post-industrial materials and their transformative capabilities in interpreting daily encounters.

WAYANG SPACESHIP

The launch of The Everyday Museum, SAM's long term public art initiative, saw the premiere of *Wayang Spaceship* by Singaporean artist Ming Wong. Nestled by the seaport at Tanjong Pagar Distripark, *Wayang Spaceship* reimagines a mobile Chinese opera wayang stage, weaving past, present, and future narratives. It is made possible with the generous support of Sun Venture.



By day, the installation mirrors its post-industrial surroundings, while at dusk, it mesmerises with a symphony of light, sound, and moving images, evoking wonder and captivating the senses.”



Nightly activation of Ming Wong's *Wayang Spaceship*, commissioned by The Everyday Museum with the generous support of Sun Venture, 2022

SINGAPORE NIGHT FESTIVAL 2022

We co-presented *PALIMPSEST*, a collaborative digital artwork by William Chan and Brandon Tay, as part of the Singapore Night Festival. It celebrates the history and evolution of Armenian Street, expressing its vibrant energy and significance through digital images, text, and sound. The artwork portrays the street as a palimpsest, reflecting its rich layers of discoveries, experimentation, and discourse.



Installation view of *PALIMPSEST*, 2022, by William Chan and Brandon Tay, as part of the *Singapore Night Festival* 2022.



IN THE

COLLECTION

ACQUISITIONS

Image: Activation of Haegue Yang's *The Hybrid Intermediates — Flourishing Electrophorus Duo (The Sonic Intermediate — Hairy Carbonous Dweller and The Randing Intermediate — Furless Uncolored Dweller)*, 2022, as part of Singapore Biennale 2022.



In FY2022, our collection grew by 45 acquisitions, comprising works by local and international artists. Our commitment to art in the contemporary is evident in the strategic acquisition of multidisciplinary works that are experimental and thought-provoking. From captivating mixed media artworks to immersive mixed media installations, these artworks critically engage with materiality, embrace innovative practices, and delve into pressing social and historical themes within our time.



DIORAMAS FOR TANJONG RIMAU

2022
Multi-channel video installation, fermentation jar, wind instruments, spirit houses, salvaged oar, sand, and rock
Dimensions variable

An ode to the protected Tanjong Rimau coastal landscape on Sentosa Island, known for its intertidal ecosystems, *Dioramas for Tanjong Rimau* refers to the site which has been set for further redevelopment. The multi-channel video installation and mixed media work look towards the land and its layered histories and identities, drawing on ancient cosmologies and spiritual paths to remember the land it inhabits.

BLUE

2018
Single-channel video installation, colour, 5.1 sound

Blue by Apichatpong Weeraseethakul is a video installation depicting a figure lying on a bed amid a forest clearing. The viewer observes as a spark floating in her chest evolves into a crackling, consuming flame, this superimposed footage reaching beyond the image. The illusory nature of this work distils the quiet allure of Apichatpong's cinematic worlds, an intimate, melancholic question into her sleepless form.



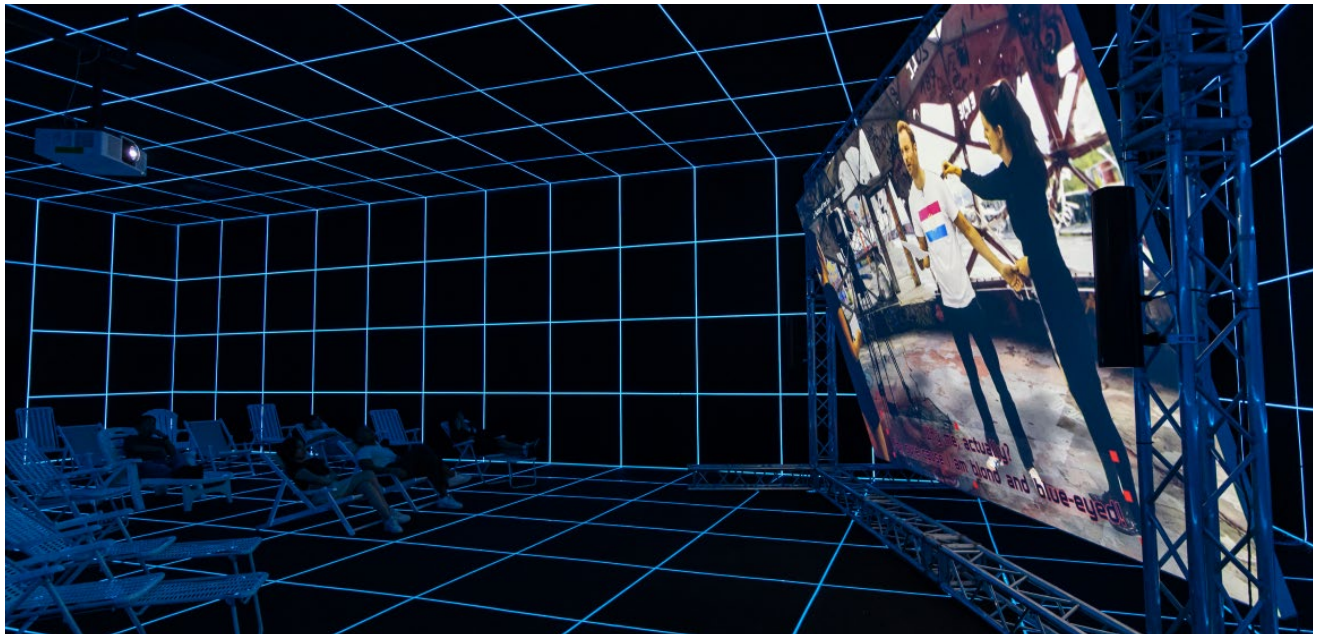
Image courtesy of the artist.

THE HYBRID INTERMEDIATES— FLOURISHING ELECTROPHORUS DUO

2022

Powder-coated stainless steel frame, mesh and handles, casters, rattan, powder-coater stainless steel and stainless steel bells, split rings, plastic twine, artificial plants; Powder-coated stainless steel frames, mesh and handles, casters, rattan, powder-coated stainless steel bells, stainless steel bells, split rings, plastic twine and artificial plants
210 x x107 x 107 cm each

Created specifically for the Singapore Biennale 2022, *The Hybrid Intermediates—Flourishing Electrophorus Duo* (2022) is a sculptural installation comprising electrical outlets in ‘positive’ and ‘negative’ forms. Through performance activations, the artwork comes to life, emitting metallic sounds akin to ceremonial bells, bridging the human experience with the cosmic realm and evoking cultural connections beyond borders.



FACTORY OF THE SUN

2015

Single-channel high-definition video
Environment, luminescent LED grid, beach chairs.
23 mins.

Premiered at the 2015 Venice Biennale, Hito Steyerl's *Factory of the Sun* (2015) explores the transmission of images and data through light. Through a captivating narrative of workers performing forced dance moves, transformed into artificial sunshine, the artwork blends documentary film, cable news, video games, and internet dance videos. It creates an immersive environment for viewers, who can engage with the piece from reclined beach chairs.

Hito Steyerl: Factory of the Sun is on view at SAM at Tanjong Pagar Distripark from 18 May to 24 September 2023.

The image shows an art installation in a gallery. In the center, a woman in a colorful patterned jumpsuit is presenting to a group of people. The installation features several large, rectangular blocks of white, fibrous material, possibly paper or fabric, stacked on top of each other. In the foreground, there are several small, light-colored wooden pedestals of varying heights, each holding a small, white, sculptural object. The background shows a white wall with a window and a bookshelf filled with books. The overall atmosphere is that of a contemporary art exhibition.

BEYOND

ART WORKS

CURATORIAL AND COLLECTIONS

Image: *Page Break* conducted by Berny Tan, as part of SAM's Curatorial & Research Residency, presented as part of Singapore Biennale 2022.



SAM's curatorial initiatives bridge the gap between the public and contemporary art practices by engaging artists, collaborators, and residents. Through collaborative processes and meaningful art encounters, we aim to foster relationships, empower artists, and provide the public with transformative experiences and insights into contemporary art.



CURATORIAL PROGRAMMES

This year, SAM's curatorial programmes facilitated deeper engagement with exhibition themes through open dialogues and participatory initiatives. *Office Hours: Chat with SAM Curators* invited art practitioners to discuss emerging themes, while SAM's *Skill Futures* series explored the screen as a speculative medium of the future through performances, workshops, and lectures.



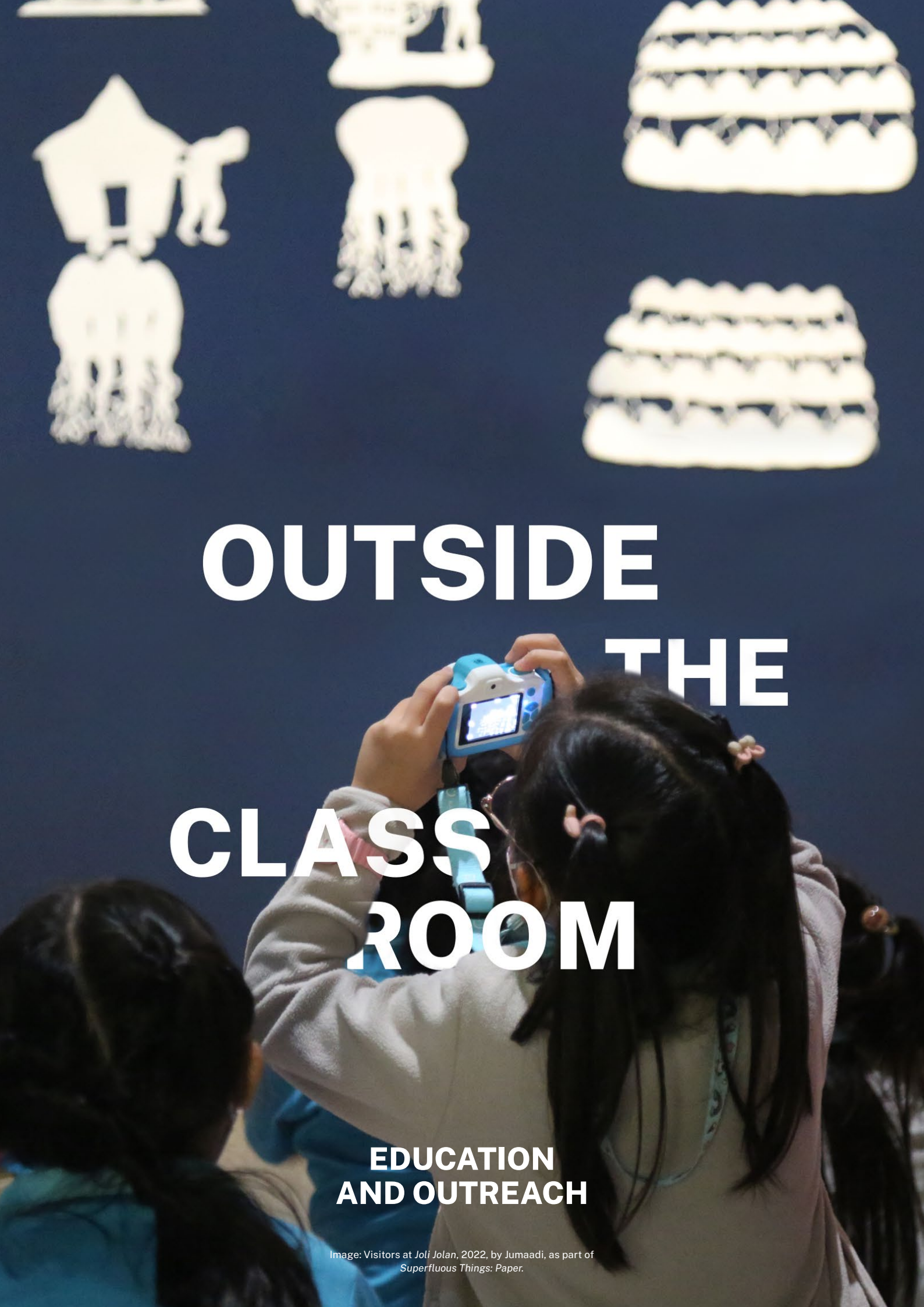
SAM RESIDENCIES

Following SAM's inaugural open call for the first cycle of SAM Residencies, 2022 saw 17 Singapore-based and international practitioners, researchers and collectives hosted at SAM. Spanning across four diverse streams — Artist, Community & Education, Curatorial & Research, and EX-SITU: Art Spaces — these residencies brought forth a vibrant tapestry of artistic endeavours. Additionally, the SAM residencies played host to a total of 38 programmes, and welcomed about 2,200 programme participants.



PUBLICATIONS & COLLABORATIONS

In conjunction with SAM's exhibitions, we published online blog posts, offering readers a deeper engagement and understanding of our offerings. These posts feature SAM's permanent collection, interviews with collaborating artists, and insights into the art industry, providing valuable opportunities for the public to learn and explore.



OUTSIDE THE CLASS ROOM

**EDUCATION
AND OUTREACH**

Image: Visitors at *Joli Jolan*, 2022, by Jumaadi, as part of
Superfluous Things: Paper.



SAM remains steadfast in our commitment to nurturing the learning and appreciation of contemporary art among the younger generation. Through our diverse range of programmes and initiatives, we create opportunities for students of different levels and ages to actively engage with contemporary art, fostering a deeper understanding of the world that surrounds us.

ART IN THE COMMONS: DATA VISUALISING JURONG

As part of SAM's collaboration with Science Centre Singapore, the second cycle of *Art in the Commons: Data Visualising Jurong* featured *a shapeless mass; a network of times* by Berny Tan. Reflecting on the iconic Chinese Garden in Jurong, the installation consists of a textured, machine-knitted "diagram" derived from memories and stories contributed by the public.





THINK! CONTEMPORARY PRESCHOOL EXHIBITION

In the third edition of SAM's signature programme, *Think! Contemporary Pre-school, Hello Future: Fantastic Paper Planet* at the Singapore Botanic Gardens showcased the works of six preschools. Drawing inspiration from SAM's collections and exhibitions, students engaged in discussions on contemporary art and environmental sustainability. Utilizing paper as a creative medium, they skillfully transformed their ideas into tangible artworks, breathing life into their imaginative expressions.



FINDING WONDERS: CELEBRATING 10 YEARS OF THINK! CONTEMPORARY STUDENT ARTWORKS

Celebrating the tenth edition of the *Think! Contemporary* programme, SAM worked in partnership with CHIJ Our Lady Queen of Peace, Geylang Methodist School (Primary), Haig Girls' School, Mayflower Primary School and St. Anthony's Primary School to present 30 artworks at the National Library Building and online. Integrated within their curriculum, students immersed themselves in SAM's collection and exhibitions, channelling their dreams, community experiences, and reflections on virtual worlds. This special edition, titled *Finding Wonders: Celebrating 10 Years of Think! Contemporary Student Artworks*, beautifully encapsulated the little marvels found in their daily lives.



From participating in the *Think! Contemporary* programme, I learnt about different local artists and their works. I discovered how they portray their unique individual voices and choices through their artworks."

— **Siya Saurab Rathi**, Student from Haig Girls' School.



It was a fantastic opportunity for my history students to stretch themselves in a different discipline, and I am so heartened that the adjudicators have found Ciel’s work to be worthy of the 1st prize. I have and will be sharing the good news with the rest of my school so that students’ interest in art can grow!”

— **Ngiam Xing Yi**, Teacher from Raffles Institution.

ARTICULATION PRIZE

Co-organised by SAM and National Gallery Singapore with National Gallery, London, Articulation Prize Singapore aims to foster the appreciation and discourse of art among the youth while developing their capacity to demonstrate their knowledge and insight on a work of art, architecture, or artefact of their choice. This year’s winner was Ciel Balansag Calma, who shared her insights on *Algahest* by Pratchaya Phinthong from Singapore Biennale 2022.



ART-MAKING PROGRAMMES

Connecting art with our publics lies at the core of SAM’s mission. With a focus on creating shared experiences through art, we actively engage with our diverse constituents through art-making programmes. Initiatives like *Make with SAM* and *Little Red Dot* provide opportunities for visitors from all walks of life to delve into the realms of zine-making, crafts, and illustration in relation to SAM’s exhibitions.



**WITHIN
THE
COMMUNITY**

**PUBLIC PROGRAMMES
AND ACCESS**

Image: Performance shot of *Patterns of Perception*, an accessibility programme by SAM and Access Path Productions.



In line with SAM's commitment to inclusivity, we forged partnerships to offer a wide range of art experiences. Signature events such as *SAMily Funday* and *SAM Late Nights* seamlessly blended art and lifestyle, catering to a wide range of interests. Our outreach initiatives, including *Art in the Commons: Dakota-Cassia* and SAM Touch Collection workshops, were specifically designed to provide meaningful experiences to various communities, including individuals with disabilities.



SAMILY FUNDAY AND SAM LATE NIGHTS

SAM's collaboration with over 50 partners brought diverse programmes for visitors of all ages. *SAMily Fundays* and *SAM Late Nights* featured artists, performers, poets, and lifestyle partners like *BLOCO Singapura*, *Eatmepoptart*, *Balestier Market Collective*, *Shentonista*, and Jason Yu. Seamlessly merging art and lifestyle, these events provided unique encounters with contemporary art.

TALKS AND DIALOGUES

SAM collaborated with artists and partners to hold 35 dialogues and talks, fostering discussion and bringing the art community closer. The long-running *subTEXT* literary reading series invited poets and writers like Mary Jean Chan, Rob Doyle, and Chow Teck Seng to join moderator Yong Shu Hoong in sharing their interpretations of art and literature.



Organising a literary reading series (at SAM) is a natural fit, as visual art and poetry have always enjoyed a beautiful friendship. For art and literature lovers, it's a place of inspiration and imagination."

— **Yong Shu Hoong**, poet and educator and SAM programme partner for *subTEXT*.



I like the last part of the program the most. During the trying out of the program where I close my eyes to pretend to be VI [visually impaired], and there’s [someone from the performance team providing] audio description besides me. I feel this is the most immersive part for me. When I couldn’t see anything, I could really imagine what’s happening and put myself into it.”

— **Chen Weixin**, participant of *Patterns of Perception: An Atypical Performative Intervention of Sensorial Accessibility*



ACCESS PROGRAMMES

This year, SAM expanded our accessibility efforts, providing contemporary art experiences for all visitors. We resumed onsite programs such as *Kopi Teh Contemporary Art*—guided tours by senior volunteers—and *Patterns of Perception: An Atypical Performative Intervention of Sensorial Accessibility*, a multi-sensory tour with sign language, audio description, and ASMR. Access Tours with SgSL interpretation were also organised for the Deaf and Hard-of-Hearing community, ensuring inclusivity in ongoing exhibitions.



ART IN THE COMMONS: DAKOTA CASSIA

SAM’s initiative, *Art in the Commons: Dakota-Cassia*, enriched the lives of Dakota-Cassia residents, particularly the elderly, by integrating art into their daily experiences. In collaboration with Drama Box, SAM organised engaging activities during the Lunar New Year party. Coordinated by the Cassia Resettlement Team, the event facilitated interaction with SAM Touch Collection artworks, fostering meaningful connections within the community.



SAM TOUCH COLLECTION

Workshops centered around the SAM Touch Collection engaged persons with visual impairment, the Deaf and Hard-of-Hearing community, as well as students and children with intellectual disabilities. Participants from Metta School, Grace Orchard School, LASALLE College of the Arts, and the Singapore Association for the Visually Handicapped explored artworks by Ezzam Rahman, Zulkifle Mahmud, and Tang Ling Nah through tactile interaction, which fostered exposure to contemporary art and meaningful dialogue on artistic themes.



HERE
FOR
THE
EARTH

SUSTAINABILITY

Image: Installation view of Donghwan Kam's *Fermentation Houses* (2021 – 2023)
— part of Nina Bell F. House Museum — as part of Singapore Biennale 2022.



Our steadfast commitment to sustainability has garnered us numerous accolades, affirming our ongoing efforts in this crucial area. These accolades stand as a testament to our dedication towards sustainability. As we continue to enhance our sustainability initiatives through exhibitions, programming and daily operations, our primary focus remains on building a more sustainable future for our community and the planet.

ACCOLADES

A first among cultural institutions, SAM joined the Carbon Pricing Leadership Leadership Coalition in April 2022 and received the LowCarbonSG logo in December 2022. Additionally, SAM received the Eco-Office Elite certification in August 2022 from the Singapore Environment Council for its green practices at the workplace.



SUSTAINABILITY PRACTICES IN OUR REGULAR PROGRAMMING

In FY22, the six exhibitions achieved an impressive landfill diversion rate of 24.15% for teardown materials, with the majority being upcycled, recycled, or repurposed. To further promote sustainability and raise awareness, a workshop titled *Where Does Rice Come From* engaged students in creating art using discarded materials. Additionally, SAM organised a mandatory sustainability talk for staff, fostering a collective commitment to sustainable practices.



OTHER SUSTAINABILITY PRACTICES

SAM achieved success in implementing sustainability initiatives aligned with 7 out of the 17 UN Sustainable Development Goals. A total of 24 proposals from different departments and 5 initiatives from MCCY's Green Gov SG Steering Committee were adopted. Categorized as Primary Goals, 19 initiatives were already completed, while SAM also contributed to Secondary Goals, complementing its core mission.

For the full report: bit.ly/FY22SustainabilityReport



WITH GRATITUDE

SAM extends its deepest thanks for your unwavering support.

Your contributions have been instrumental in realising our vision of cultivating a creative, thoughtful, and inclusive society. We are grateful for your generosity and commitment to the arts.

EXHIBITIONS & SPECIAL PROJECTS

PRINCIPAL SUPPORTER

Mapletree
Sun Venture Pte Ltd

KEY SUPPORTER

JPL
Singapore Tourism Board

MAJOR SUPPORTER

Gojek

SUPPORTER

AE Models Team Pte Ltd
AVS Technologies
Genesis Artech
Goethe Institut
Hong Leong Foundation
Maritime Port Authority
Razer
SPACElogic

Soho House

Tian Teck
Investment Holding
Temasek Shophouse
Torene Project
Yenn and Alan Lo
Foundation

M.A.D. FOR SAM

PRINCIPAL SUPPORTER

Pierre & Bolor Lorinet

KEY SUPPORTER

Lauren & Richard Nijkerk
Yeap Lam Yang

MAJOR SUPPORTER

Daniel Teo
David & Catherine
Zemans
Linda Neo & Albert Lim
Seah & Siak

SUPPORTER

Chang Siok Eng
Desmond Wang Tim Chun
Jim Amberson
Kaavya Viswanathan
& Joshua Lewin
Ning Chong
Tan Chuan Yong
Taran Khera
The Kauffman-Yeoh
Family
Winston Kwek
& Valerie Cheah

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BEHIND

sam THE

SCENES



The SAMily team, consisting of dedicated individuals from various disciplines, collaborates harmoniously to curate and deliver diverse art experiences. From curators shaping exhibitions to the front-of-house team welcoming visitors, each member plays a vital role in creating a vibrant and inclusive environment where art thrives. Their collective expertise, passion, and tireless efforts form the foundation of SAM's success in engaging and inspiring our valued visitors.