

sam
singapore**art**museum
CONTEMPORARY ART IN SOUTHEAST ASIA

SINGAPORE ART MUSEUM

YEAR
IN REVIEW
24/25





Over the past year, SAM has amplified its role as a cultural connector and advocate for contemporary art from Singapore, Southeast Asia, and beyond. Operating as a museum without walls, we have stayed the course in presenting art that speaks to today's most pressing questions—bridging borders, perspectives, and publics. This year's theme, Global Engagement, encapsulates our commitment to international collaboration, empowering Singaporean artists abroad and introducing global viewpoints to audiences at home.

We are deeply grateful to the artists, donors, partners, and visitors who have journeyed with us. Your continued support breathes life into our mission, enabling encounters with art that extend well beyond Tanjong Pagar Distripark into the heart of communities. As we look forward, SAM remains dedicated to nurturing artistic growth, elevating Singapore's cultural presence globally, and building an inclusive, future-facing art ecosystem.

ABOUT SAM

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

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.

VISION

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



JOINT MESSAGE FROM OUR CHAIRMAN AND CHIEF EXECUTIVE OFFICER & DIRECTOR

The theme of this year's annual report, **Global Engagement**, reflects SAM's ongoing efforts to deepen international collaborations and grow Singapore's presence in the global contemporary art landscape. Over the past year, we made steady progress in advancing this mission through international partnerships, the expanded platforms for Singaporean artists abroad, and the presentation of significant contemporary art from around the world to audiences at home.

A key highlight was SAM's role in organising the Singapore Pavilion at the 60th Venice Biennale, one of the world's most prominent contemporary art platforms. Through **Seeing Forest** by Robert Zhao Renhui, the Pavilion offered a nuanced reflection on ecology, memory, and the natural world. Its presentation in Venice and subsequent return to SAM allowed for deeper engagement with both international and local audiences.

We also strengthened SAM's visibility abroad through major touring exhibitions. **Your curious journey** by Icelandic-Danish artist Olafur Eliasson, the artist's first and largest solo exhibition in Southeast Asia, launched its international tour from SAM. The exhibition provided our local audiences an immersive opportunity to engage deeply with Eliasson's work before it toured other regions, underscoring SAM's role as a springboard for major contemporary art presentations. Likewise, **Time & the Tiger** by Ho Tzu Nyen continued its journey from SAM to leading institutions across Asia and Europe, reflecting our ongoing commitment to supporting local artists on a global stage.

Our engagement with Southeast Asia remains integral to SAM's mission. **Mansau-Ansau** by Yee I-Lann and **No Patents on Ideas**, the first solo exhibition in Singapore by Pratchaya Phinthong, opened simultaneously at SAM, offering local audiences an opportunity to explore regional themes. **Mansau-Ansau** spotlighted the weaving traditions of communities in Sabah while **No Patents on Ideas** examined the movement of labour, intellectual property,



We are committed to shaping a contemporary art museum that brings communities together at home and engages audiences globally. Guided by our focus on global engagement, we continue to grow Singapore's presence in the international art landscape through meaningful partnerships and the presentation of significant contemporary art. From Tanjong Pagar Distripark to leading art spaces across Europe and Asia, we are building pathways for dialogue, discovery, and artistic exchange.



and the flow of ideas across borders. Both exhibitions exemplified our aim to amplify regional voices, enriching local understanding of Southeast Asian cultural heritage while fostering critical dialogue. Following its presentation at SAM, *Mansau-Ansau* was presented at Kunstmuseum Thun in Switzerland in May 2025, marking Yee's first solo exhibition in Europe.

Through programmes such as **SAM Residencies**, our international residency programme, we continued to support artistic research and cross-cultural dialogue, deepening our engagement with artists and curators across the region and beyond. Cycle 2 of *SAM Residencies*, which ran from July 2023 to December 2024, hosted 25 residents across the Artist, Community & Education, and Curatorial & Research tracks. This cycle explored themes of post-industrialism, collaboration, and reimagined futures, providing a platform for practitioners to engage with new modes of artmaking and curatorial thinking.

At home, our focus on learning and public engagement remains central to SAM's work. The launch of the **Learning Gallery** and **Collection Gallery** has offered fresh opportunities for local audiences to encounter contemporary art through accessible programmes and collaborations with local artists. These spaces invite exploration, reflection, and interaction in ways that resonate with everyday life. From the openness of childhood to the cultural weight of everyday rituals, this edition of the Learning Gallery encourages a spirit of curiosity in encounters with art. **Everyday Practices**, the inaugural exhibition in the *Collection Gallery*, explored how everyday actions shape shared cultural narratives, drawing from SAM's growing collection. Importantly, these exhibitions were developed and premiered in Singapore, reflecting SAM's commitment to building a vibrant museum experience at home and supporting the growth of Singapore's artistic community. By placing local stories and artists at the forefront, we create meaningful opportunities for audiences here to engage with contemporary art and evolving curatorial perspectives. Together, these platforms foster critical thinking, invite new ways of seeing, and deeper community connections to contemporary art—keeping local audiences engaged in both local and global conversations.

As we move forward, SAM remains committed to cultivating a collaborative contemporary art ecosystem. Through strategic partnerships, international exchanges and inclusive programming, we will continue to support artistic development and strengthen Singapore's cultural presence on the global stage. We remain grounded in the belief that contemporary art can inspire new ways of seeing, connect diverse communities and shape a more open and connected world.

Edmund Cheng
Chairman

Eugene Tan
Chief Executive Officer and Director

OUR YEAR IN NUMBERS

Collaborated
with more than

150

artists, partners, residents,
and collectives, both
local and international

1,037,860

visitors engaged with SAM
across Tanjong Pagar Distripark
and offsite venues

Over
930

programmes
delivered online
and in person,
expanding access
and reach

225,700

followers across
Instagram, Facebook,
YouTube, TikTok, X,
and LinkedIn—
a growing digital
community

Art presented in

21

distinct locations across Singapore,
activating everyday and unexpected spaces

* Figures reflect activity from 1 April 2023 to 31 March 2024. Totals are rounded to the nearest hundred.
Digital and social media platforms include Instagram, Facebook, YouTube, TikTok, X, and LinkedIn.

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EXHIBITIONS

Artist Olafur Eliasson and Yee I-Lann at the opening of *Olafur Eliasson: Your curious journey* and *Yee I-Lann: Mansau-Ansau*.

MUSEUM AND BEYOND

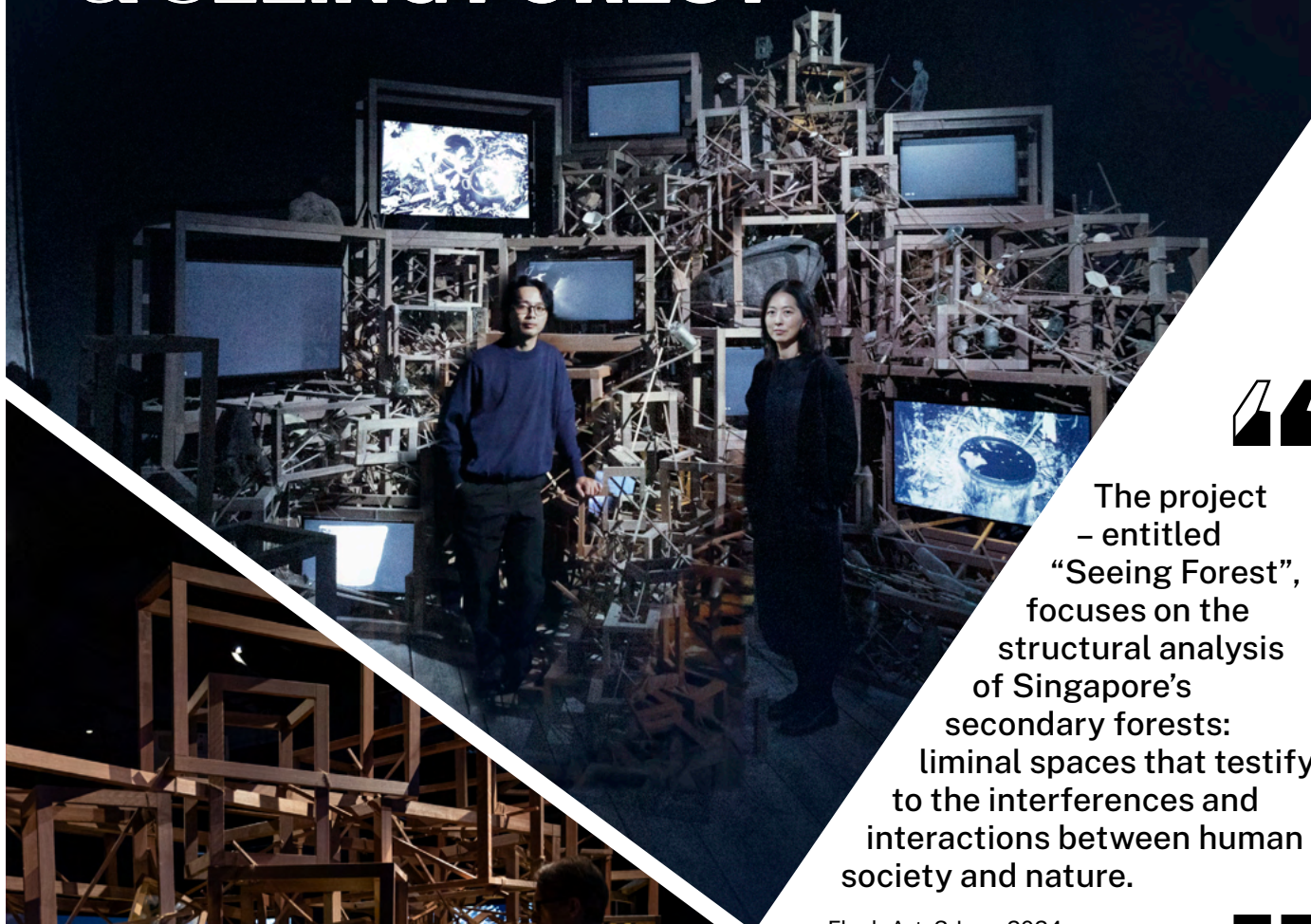


Over the past year, SAM has strengthened its role as a space for connection, creativity, and dialogue. While deepening our presence at Tanjong Pagar Distripark and the surrounding neighbourhood, we also extended our global footprint—connecting Singaporean artists to new audiences abroad and bringing international voices into the local fold. Through exhibitions, partnerships, and artist-led programmes, we remained committed to presenting contemporary art that is bold, inclusive, and attuned to the complexities of our time.

Visitor at Kawita Vatanajyankur's *Wet Rag* (2014), as part of *Everyday Practices*.

1

VENICE BIENNALE 2024 & SEEING FOREST



“

The project – entitled “Seeing Forest”, focuses on the structural analysis of Singapore’s secondary forests: liminal spaces that testify to the interferences and interactions between human society and nature.

— Flash Art, 3 June 2024

”

Over

320,000

visitors experienced the Singapore Pavilion at the Venice Biennale –underscoring global interest in Singaporean perspectives on art and nature

2

Seeing Forest by Robert Zhao Renhui was Singapore’s presentation at the 60th International Art Exhibition of La Biennale di Venezia. Commissioned by the National Arts Council (NAC) and supported by the Ministry of Culture, Community and Youth (MCCY), it was organised by SAM and curated by Senior Curator, Haeju Kim. The exhibition examined Singapore’s secondary forests as spaces where nature and urban development intersect –offering global audiences a lens rooted in local terrain. It marked Singapore’s 11th showing at the Biennale, reinforcing the nation’s continued presence on the world stage.

The exhibition returned to SAM during Singapore Art Week 2025 in an expanded form. *Seeing Forest* underscores SAM’s commitment to supporting Singaporean artists abroad, while bringing those global dialogues home—advancing cross-border exchange and deepening our international relevance in contemporary art.

1. Singapore Pavilion artist Robert Zhao Renhui and curator Haeju Kim with *Trash Stratum* (2024). Courtesy of Robert Zhao Renhui.
2. Visitor at Robert Zhao Renhui’s *Trash Stratum* (2024), as part of *Seeing Forest* at SAM at Tanjong Pagar Distripark.



[Olafur Eliasson's] show at SAM – the first stop in a three-year, five-city tour – offers ample proof of his talent in creating works that use materials innovatively and engage deeply with issues such as climate change and sustainability. Each work operates in unique ways to awaken visitors' awareness of their immediate and larger environment.

— The Business Times, 9 May 2024



Olafur Eliasson: Your curious journey marked the first major survey of the Icelandic-Danish artist's work in Southeast Asia. Spanning three decades, the travelling exhibition featured immersive works across media that explored embodiment, perception, and the urgency of climate action—inviting audiences to reflect on their relationship with the world around them.

A robust line-up of programmes—from storytelling to dance to film, talks, and a partnership with Science Centre Singapore—broadened the exhibition's reach. The vibrant two-day *Supersized Weekend: CURIO CITY at SAM* drew audiences to 40 creative workshops, a makers' market, and live music. *SAM Late Night with Science Centre* attracted new visitors with a fusion of art and science, while Deaf co-facilitated tours and access-driven experiences ensured inclusive participation.

Over 6,000 took part—a testament to the exhibition's wide resonance and thoughtful public engagement.

1. Visitors at Olafur Eliasson's *Beauty* (1993), as part of *Olafur Eliasson: Your curious journey*.

2. Visitors at Olafur Eliasson's *Yellow corridor* (1997), as part of *Olafur Eliasson: Your curious journey*.

EXHIBITIONS

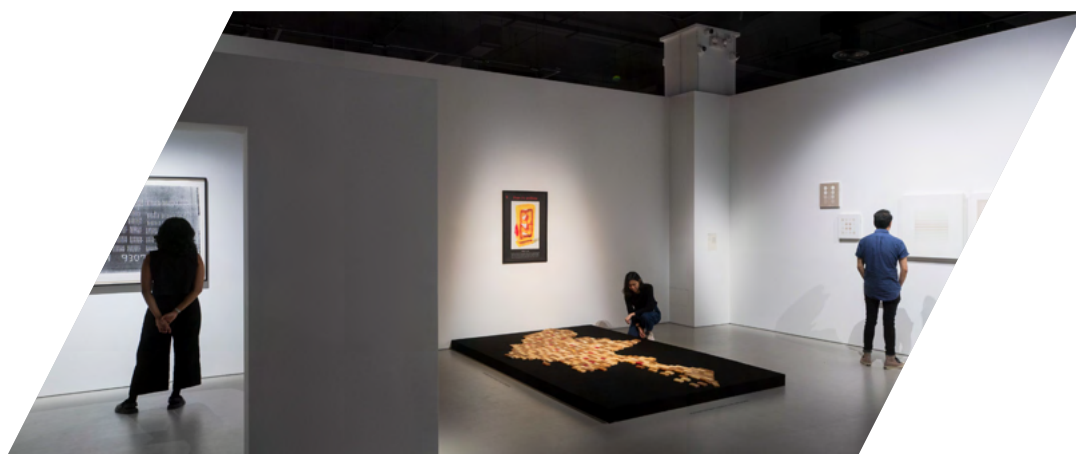
AT TANJONG PAGAR DISTRI PARK



FELLOWSHIP CYCLE 2 – SHOOSHIE SULAIMAN

Building a ‘non-institution’ institution with Shooshie Sulaiman was a process-centred Fellowship that followed the artist’s intention to house a second iteration of Shooshie’s earlier work, *Emotional Library* (2007), in a Malacca shophouse. Embracing the personal, intuitive, and emotive, Shooshie’s practice shaped a space for alternative curatorial models beyond traditional museum walls. *Emotional Library* (2007) served as the entry point to this long-term project, prompting new modes of public encounter with contemporary art.

Curator Syaheedah at Surau SK Sempang, as part of *Building a ‘non-institution’ institution with Shooshie Sulaiman*.



EVERYDAY PRACTICES

Everyday Practices marked the inaugural presentation of SAM Collection in Gallery 4 at Tanjong Pagar Distripark, following our move in 2022. As SAM’s dedicated space for collection-based exhibitions, the gallery underscored our long-term commitment to sharing and growing the museum’s collection. *Everyday Practices* explores how art can help us make sense of difficult times—offering moments to reflect, connect, and find meaning through everyday gestures.

Exhibition view of *Everyday Practices*.

LOST & FOUND: EMBODIED ARCHIVE

Lost & Found: Embodied Archive was the second pillar of SAM’s multi-year *Lost & Found* project, exploring how memory is embodied and transmitted through movement, gesture, and performance. Building on the first pillar, *Sea Chanty Project*—which reimagined maritime work songs as collective acts of memory—the exhibition invited audiences to consider the body as a living archive through installations, videos, and participatory encounters.

Exhibition view of *Lost & Found: Embodied Archive*.



EXHIBITIONS

AT TANJONG PAGAR DISTRI PARK

YEE I-LANN: MANSAU-ANSAU

Yee I-Lann: Mansau-Ansau charted the artist's two-decade journey through histories, cultural knowledge, and evolving forms of power. Named after a Dusun phrase meaning "to walk without a predetermined destination," the exhibition embraced movement, chance, and possibility across media such as photocollage, batik, silk, and woven works co-created with indigenous communities. From kerbau that stand their ground to mats that 'eat' tables, the works invited audiences to explore shared horizons shaped by both tradition and change.

Visitors at Yee I-Lann's *The Orang Besar* series: *Kain Panjang with Petulant Kepala* (2010), as part of *Yee I-Lann: Mansau-Ansau*.



PRATCHAYA PHINTHONG: NO PATENTS ON IDEAS

No Patents on Ideas is the first solo exhibition in Singapore by Bangkok-based artist Pratchaya Phinthong. Featuring past and recent works, the exhibition explores how labour, knowledge, and value circulate across borders. Known for his research-driven and collaborative practice, Pratchaya invites viewers to consider how ideas are exchanged or withheld in a globalised world.

Visitors at Pratchaya Phinthong's *Untitled (Singapore)* (2014), as part of *Pratchaya Phinthong: No Patent on Ideas*.

EXHIBITIONS

BEYOND TANJONG PAGAR DISTRI PARK



5 ALBIZIAS

5 Albizias is a travelling exhibition by Robert Zhao Renhui that examines how human actions influence the Albizia tree's presence, blurring the boundaries between native and non-native, natural and artificial. Featuring five Albizias—four from Singapore's library locations (Tampines, Punggol, Jurong, Woodlands) and one from Indonesia's Maluku Islands—the exhibition highlights the species' adaptability amid urban change. By focusing on these often-overlooked trees, it redefines resilience in Singapore's evolving landscape.

Installation view of Robert Zhao Renhui's *5 Albizias* at Punggol Regional Library.

RHAPSODY IN YELLOW – A LECTURE PERFORMANCE WITH TWO PIANOS

Rhapsody in Yellow – A Lecture Performance with Two Pianos is jointly presented by Esplanade – Theatres on the Bay and Singapore Art Museum as part of The Studios 2024. Conceived by Ming Wong, the performance weaves live piano, archival footage, and spoken word to explore U.S.–China relations through the lenses of diplomacy, identity, and cultural exchange.



HO TZU NYEN: TIME AND THE TIGER

Ho Tzu Nyen: Time & the Tiger was the artist's first mid-career survey, spanning two decades of work in moving image, sound, and installation. Co-developed by SAM and Art Sonje Center, it debuted in Singapore before touring internationally as *Time & the Cloud*, exploring imperialism, colonial legacies, and complex histories. The exhibition continues its global tour at venues including the Hessel Museum of Art, Mudam Luxembourg, and Hamburger Kunsthalle. Adapted for Singapore's public libraries, the project also extended its reach beyond traditional exhibition spaces.

Visitors at Ho Tzu Nyen's *4x4—Episodes of Singapore Art* (2005) at Queenstown Public Library.

EXHIBITIONS

BEYOND TANJONG PAGAR DISTRI PARK



THE BENESSE PRIZE

The Benesse Prize, presented in collaboration with SAM since 2016, recognises artists whose practices engage critically with contemporary society and well-being. In 2024, SAM partnered with Benesse Art Site Naoshima to present an exhibition featuring works by past prize recipients. This initiative reflects SAM's continued commitment to international collaboration and to supporting artistic practices that resonate across cultures, contexts, and communities.

Haegue Yang, "Sol LeWitt Upside Down – Steel Structure, Scaled Down 10 Times"
Photo: Takumi Kondo



OCEAN IN US: SOUTHERN VISIONS OF WOMEN ARTISTS

Ocean in Us: Southern Visions of Women Artists is a collaborative exhibition presented by the Kaohsiung Museum of Fine Arts, National Gallery Singapore, and Singapore Art Museum. Featuring women artists from Taiwan and Southeast Asia, the exhibition explores themes of identity, resilience, and cultural exchange through the metaphor of the ocean. The partnership reflects SAM's ongoing commitment to regional collaboration and to amplifying diverse voices within contemporary art.

Exhibition view of *Ocean in Us: Southern Visions of Women Artists*, Kaohsiung Museum of Fine Arts. Image courtesy of Kaohsiung Museum of Fine Arts.

ARTISTIC SPLENDOURS: THIRTY YEARS OF CONTEMPORARY ART FROM CHINA AND SINGAPORE

Artistic Splendours: Thirty Years of Contemporary Art from China and Singapore celebrated the 30th anniversary of Suzhou Industrial Park and the opening of Suzhou Museum of Contemporary Art. Jointly presented by the two museums, it traced three decades of artistic exchange since 1994, showcasing works by established and emerging artists. Framed around four themes—*Affections of Home*, *Multiplicities of Culture*, *Cycles of Life*, and *Cities of Imagination*—it offered multidimensional perspectives and highlighted the power of cross-border artistic dialogue.

Exhibition view of *Artistic Splendours: Thirty Years of Contemporary Art from China and Singapore*, Suzhou Museum of Contemporary Art. Images courtesy of Suzhou Industrial Park Public Cultural Center.





THE EVERYDAY MUSEUM

1. Visitors at A Weekend with The Everyday Museum programme.

2. Detailed view of Zen Teh's *Rattan Eco Sprawl: Manifesting the Forest*, part of The Everyday Museum's *Port/raits of Tanjong Pagar* public art trail.



Collaborated with over

60

programme and
site partners

Over

215,300

visitors experienced Singapore Deviation,
Port/raits of Tanjong Pagar, onsite
commissions at Tanjong Pagar Distripark,
and offsite commissions

As part of our commitment to supporting artistic practice in public spaces, The Everyday Museum—SAM's public art initiative—continues to activate everyday environments through art. Building on the two public art trails introduced last year, new site-specific works were installed in 2024, further extending our presence beyond Tanjong Pagar Distripark. Through an amalgamation of installations and site-specific programmes, The Everyday Museum invites renewed ways of seeing the spaces we move through daily.

Presented
more than

50

onsite and
online programmes,
engaging close to

7,600

participants

1. Visitors at programmes presented in conjunction with The Everyday Museum.

2. Artist Zen Teh pictured with *Rattan Eco Sprawl: Manifesting the Forest*, as part of The Everyday Museum's *Port/raits of Tanjong Pagar* public art trail.

3. Performers at *p a c e* — a dance and sonic activation presented as part of *A Weekend with The Everyday Museum: Temporal Bodies*.

NEW WORKS

IN TANJONG PAGAR DISTRI PARK



Three installations reimagine Tanjong Pagar Distripark as a vibrant site for contemporary art. *Greener Pastures* by Fiona Seow draws inspiration from the stacked geometries and layered forms of industrial containers and pallets, translating them into fluid green compositions that evoke a quiet longing for balance in urban life. *DEEP CUTS* by Ian Tee, with Muhammad Dhiya Bin Rahman (MDRN) and Jovan Tong, presents a graphic novel-style mural that weaves abstraction with fragments of narrative and visual rhythm. *The fruit of deceit* by Grace Tan draws on Tanjong Pagar's layered history through the recurring motif of the nutmeg, exploring themes of commodification, nature, and hidden pasts. Together, these works reflect SAM's mission to embed contemporary art in everyday spaces.

1. *Greener Pastures* by Fiona Seow
2. *DEEP CUTS* by Ian Tee, in collaboration with Muhammad Dhiya Bin Rahman (MDRN) and Jovan Tong
3. *The fruit of deceit* by Grace Tan



I think it's a great way to appreciate the neighbourhood more - to slow down and take in more of the details hidden throughout. I felt a greater sense of appreciation for the area in which I live by the end of it.

— Participant of *Singapore Deviation* Public Art Tour



RATTAN ECO SPRAWL: MANIFESTING THE FOREST

Commissioned by The Everyday Museum in 2024, *Rattan Eco Sprawl: Manifesting the Forest* by artist Zen Teh is part of the *Port/raits of Tanjong Pagar* public art trail. Installed in Spottiswoode Park, this site-specific work—made from rattan, wood, and live plants—reflects on the complex entanglements between nature and urban development in Singapore's ever-evolving landscape, as well as our interdependent relationship with neighbours of a different kind, from plants to other sentient, non-human beings.

Image credit: Installation view of Zen Teh's *Rattan Eco Sprawl: Manifesting the Forest* (2024), as part of *Port/raits of Tanjong Pagar* public art trail.

A DAILY ACT

A Daily Act was a year-long public art project by Atelier HOKO, commissioned by The Everyday Museum. Through over 80 site-specific prompts placed across Tanjong Pagar, the project invited the public to engage with daily life in reflective, poetic ways. It culminated in an installation and artist talk during Singapore Art Week 2025, inviting audiences to consider how routine gestures might become creative expressions, and to question the boundaries we draw between public space and private experience.

Visitors at *A Daily Act* showcase, presented in conjunction with Singapore Art Week 2025.



PUBLIC ART PROGRAMMES

The Everyday Museum expanded its public art programming through new, experimental formats spanning different modes of engagement. *A Weekend with The Everyday Museum* offered guided tours, interactive workshops and participatory performances, while artist and collaborator talks provided behind-the-scenes insights into the creation of site-specific works. The *Speaking of which* audio trail added another layer of access, enriching the ways audiences could experience and connect with public art across the city.

Participants at *The Speaking of which* audio trail.

The image shows an art installation. On the left, a large wall is covered in a complex, three-dimensional wooden lattice structure. The lattice is made of vertical and diagonal wooden beams, creating a series of diamond-shaped openings. The lighting is warm and focused on the wall. On the right, a large, dark, rectangular panel is displayed, showing a vibrant, abstract pattern of bright, glowing yellow and orange light spots against a dark background, resembling a microscopic view or a digital data visualization. The floor is dark and reflective.

ACQUISITIONS

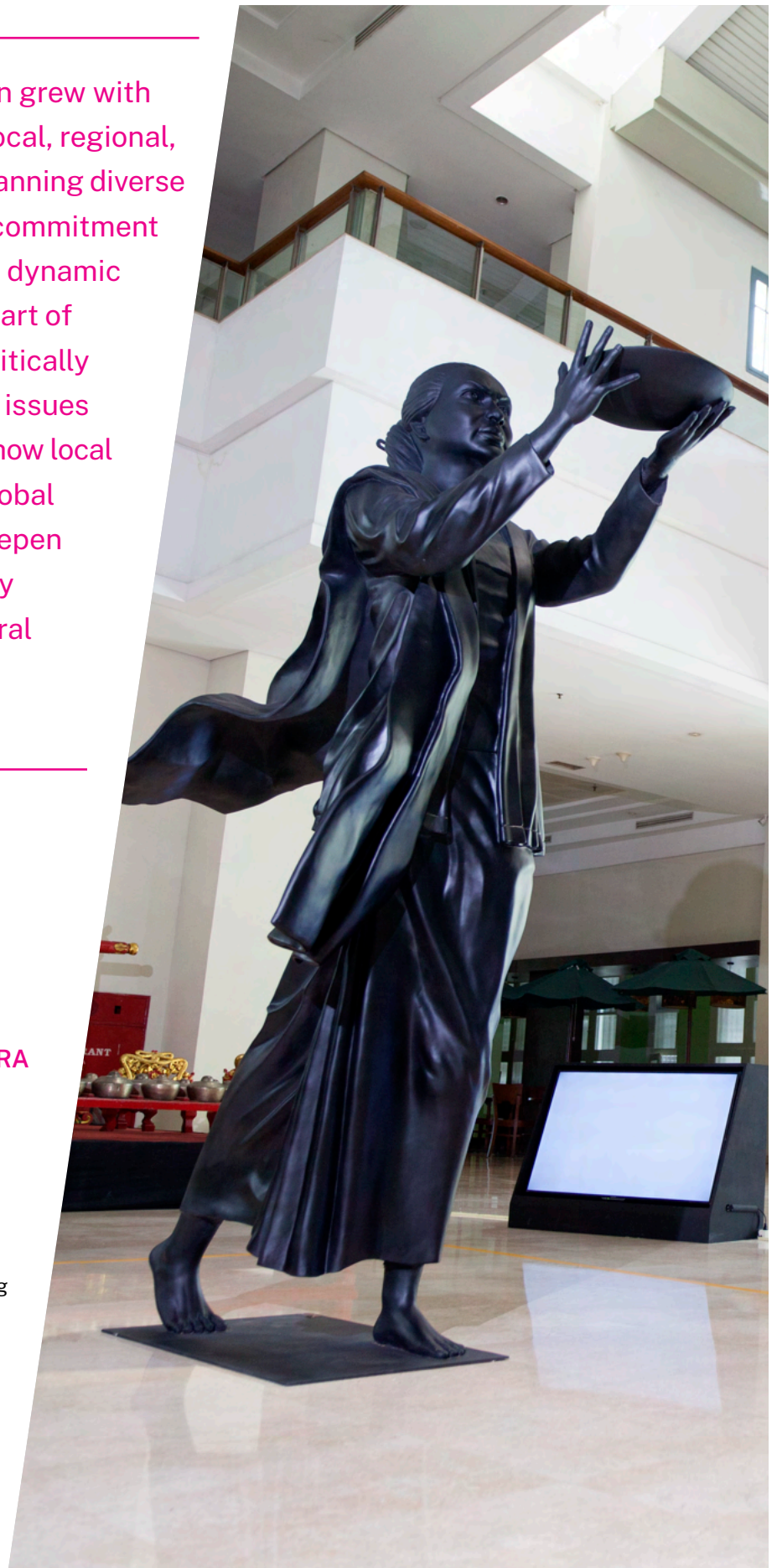
Installation views of *LAMENT H.E.A.T* (2023) by Priyageetha Dia, as part of *SAM Contemporaries: Residues & Remixes*.

In FY2024, SAM's collection grew with 47 new acquisitions from local, regional, and international artists spanning diverse disciplines. Upholding our commitment to cultivating a distinct and dynamic collection that reflects the art of the present, these works critically engage with contemporary issues and histories—illuminating how local narratives intersect with global currents. Together, they deepen the collection's relevance by fostering dialogue on cultural memory, identity, and the forces shaping art today.

**CASTING SPELLS FOR THE
MOVEMENT (MERAPAL MANTRA
UNTUK GERAKAN) (2021)
BY NADIAH BAMADHAJ**

Casting Spells for the Movement reinterprets Jakarta's Tugu Tani monument, originally dedicated to the agricultural class and linked to Indonesia's communist past. Unpacking the sexism insinuated in its original form, the artist alters the matriarch figure's face to express annoyance, accompanied by a 3-channel video that challenges historical narratives and the monument's passive, subservient stance.

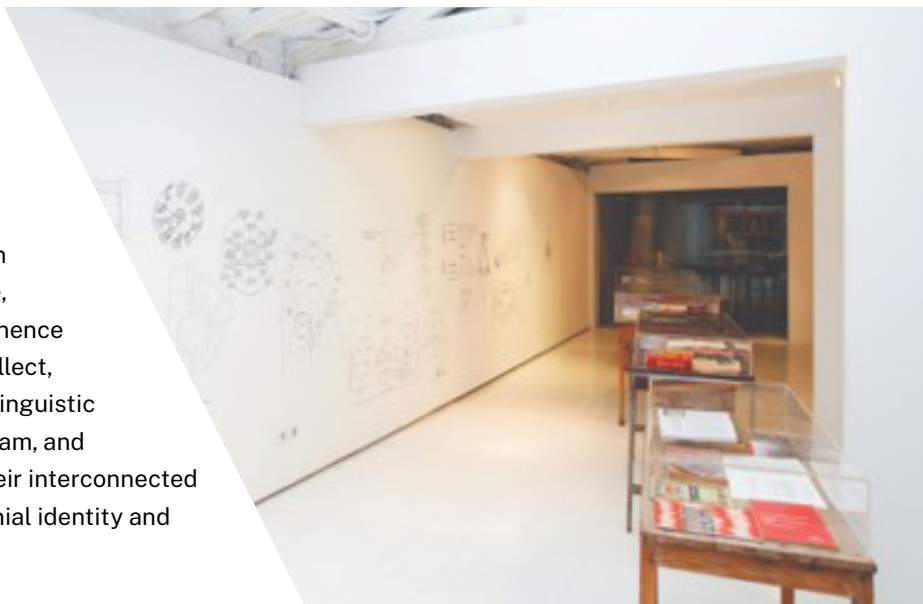
Image courtesy of the artist.



**BAGAIMANA MENJADI KAJA
(HOW TO BE RICH (2012)
BY ADE DARMAWAN**

Bagaimana Mendjadi Kaja (How to be Rich) examines Indonesia's political consciousness through an installation featuring material from Magic Centre, a publishing house that gained prominence for its self-help books promoting intellect, business and success. Exploring the linguistic devices used in texts on socialism, Islam, and capitalism, the installation reveals their interconnected roles in shaping Indonesia's postcolonial identity and aspirations for self-determination.

Image courtesy of the artist.



**LAMENT H.E.A.T
BY PRIYAGEETHA DIA**

LAMENT H.E.A.T is a multimedia installation exploring the colonial history of rubber plantations in British Malaya. Featuring rubberwood, latex, AI-generated lamentations, and experimental percussion, it honours indentured Tamil laborers while questioning if technology-mediated rituals of listening can reconcile memories of subjugation within the museum as a site for contemplation.

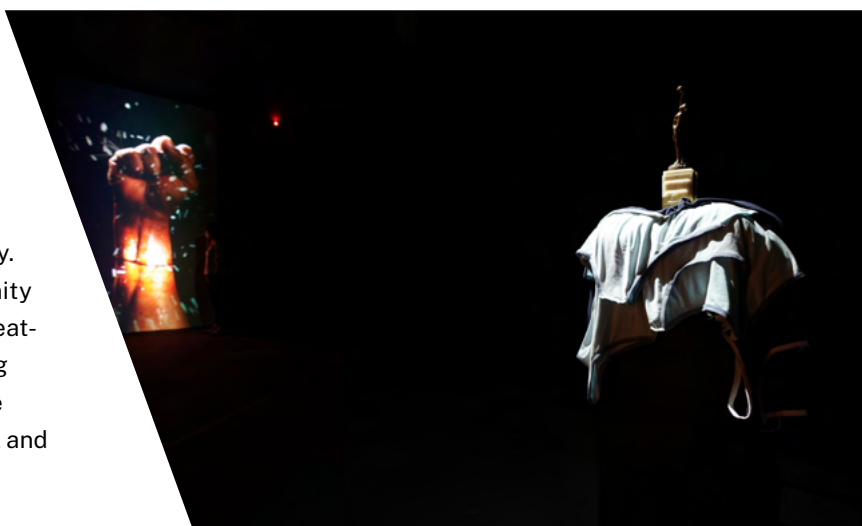
Installation view of *LAMENT H.E.A.T* (2023) by Priyageetha Dia, as part of SAM *Contemporaries: Residues & Remixes*.



**TROPHY (2020)
BY ANTHONY CHIN**

TROPHY examines basketball's colonial origins in the Philippines, tracing its ties to American imperialism and white supremacy. At its core is sweat collected from community basketball shirts, later crystallised into sweat-salt to form the trophy's base – symbolising collective labour, physical exertion, and the tensions embedded in the sport's historical and cultural legacy.

Image courtesy of the artist.





CURATORIAL AND COLLECTIONS

Visitors at *Out of Office: In Conversation with SAM Residencies* showcase, held in conjunction with Singapore Art Week 2025.



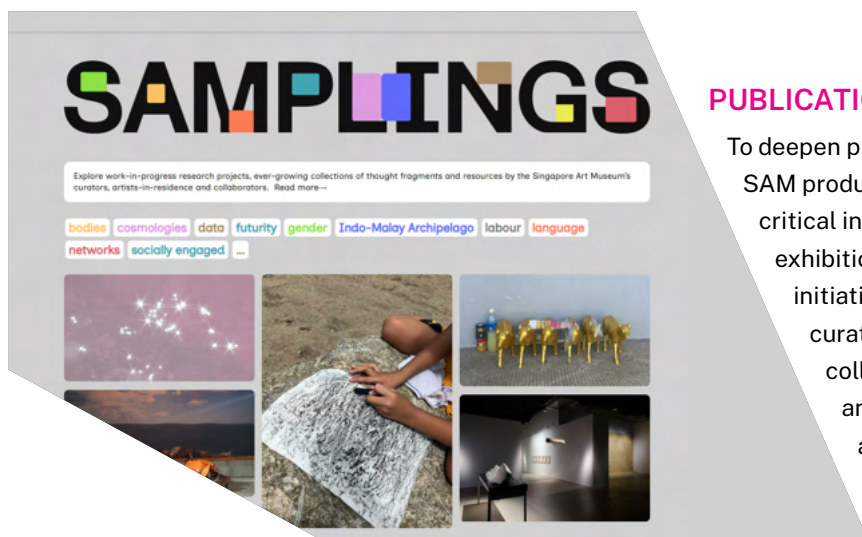
SAM's curatorial projects actively foster collaborations, support artists on global platforms, and introduce diverse global perspectives to local audiences. Rooted in this year's theme of **Global Engagement**, these initiatives deepen cross-cultural dialogue and exchange. By building sustained relationships with artists, institutions, and communities worldwide, SAM reinforces its role as a dynamic cultural connector—enriching Singapore's art landscape and broadening avenues for artistic and public engagement.

CURATORIAL PROGRAMMES

SAM's curatorial programmes created diverse entry points for deeper engagement with contemporary art and ideas. The *Skill Futures* series explored the screen as a speculative medium through performances, lectures, and workshops. Artist and academic talks, alongside conversations with collaborators, offered critical insight and behind-the-scenes views on exhibitions and artistic processes. Film screenings expanded these dialogues, offering varied reflections on current issues and exhibition themes.



1. Visitors at *How many times have you met someone who has written a dictionary?: A Sharing on the Kadazan-Dusun Language workshop*, presented in conjunction with Yee I-Lann: *Mansau-Ansau*.
2. Speakers from SP/N (Spin Design Studio) at *Neutral Surface: A Talk & Exhibition Walkthrough with Spin Design Studio*, presented in conjunction with Pratchaya Phinthon: *No Patents on Ideas*.



PUBLICATIONS & COLLABS

To deepen public understanding of contemporary art, SAM produces curatorial publications that offer critical insights and lasting resources alongside exhibitions. These are complemented by digital initiatives such as *SAMplings*, a platform for curatorial writing, and online articles featuring collection highlights, artist collaborations, and developments in the field—providing accessible entry points for audiences to explore contemporary art and ideas.

SAM RESIDENCIES

In FY2024, SAM Residencies welcomed 25 residents—11 individuals and 3 collectives—based across 11 cities. Over the year, 30 programmes were presented, including public events and closed-door sessions by invitation, engaging a total of 1,371 participants. These resident-led programmes served as vital platforms for experimentation, allowing residents to explore new ideas, test alternative formats, and reimagine how contemporary art is presented and shared.

The Open Call for the 2025/2026 cycle received more than 1,220 applications, reflecting SAM's emerging position as a leading institution for contemporary art in the region and beyond. To assess the submissions, an international panel comprising Alfredo Jaar, Miguel A. López, Shubigi Rao, Pratchaya Phinthong and Haeju Kim was convened, underscoring SAM's commitment in engaging diverse contemporary art discourses and practices.

Residents also embarked on collaborative projects with external organisations such as Orang Laut SG, aNerdGallery, LASALLE College of the Arts, and the Maritime and Port Authority of Singapore. These partnerships deepened public engagement and provided residents greater exposure to the contemporary art landscape locally and regionally.



Visitors at *Out of Office: In Conversation with SAM Residencies* showcase, held in conjunction with Singapore Art Week 2025.

A woman in a red t-shirt with 'Nobleland' written on it and a young girl in a white school uniform with a red plaid skirt are pointing at a colorful net-like structure in a gallery. The net is decorated with various colorful objects and is hanging from the ceiling. The background shows other gallery displays and a purple wall with colorful geometric shapes.

LEARNING AND OUTREACH

Visitors at Think! Contemporary Preschool: Hello Future: Building a Wonderland at HarbourFront Centre; Visitor at the Learning Gallery.

LEARNING GALLERY

& CHILDISH

SAM remains committed to deepening art appreciation and critical thinking through its learning initiatives, engaging students, educators, and communities across all levels. Through a spectrum of education and outreach programmes—including guided tours, workshops, resource development, and artist-led engagements—SAM creates opportunities for learners to experience contemporary art as a tool for inquiry, reflection, and self-expression. These efforts cultivate curiosity, creativity, and critical dialogue, reinforcing SAM's role as a learning hub where art helps us make sense of the world we live in.



Over
200,000
people visited *ChildISH* exhibition
held across 4 regional libraries

Contemporary art education begins
with a child-like unrestrained
curiosity and an open mind.

— LianHe Zaobao, 19 July 2024

SAM launched our first Learning Gallery at Tanjong Pagar Distripark, offering a dedicated space for visitors of all ages to engage with contemporary art through the lens of childhood. Featuring artworks from the National Collection and newly commissioned pieces, the gallery explores themes of home, nature, and memory, supporting open-ended learning and encourages curiosity and reflection among young audiences.

Extending the spirit of the Learning Gallery beyond the museum, *ChildISH* is a roving exhibition that brings art into everyday neighbourhood spaces. Developed in collaboration with local poets Amanda Chong, Hamid Roslan, Pooja Nansi, Charlene Shepherdson, and Daryl Qilin Yam—each responding to a specific artwork—their literary pieces are accompanied by illustrations from Tan Zi Xi and drawings by students from Ang Mo Kio Primary School. Presented in regional libraries, the project creates a multi-sensory experience that celebrates youthful imagination and emotional depth.

1. Installation view of Nguan's *Untitled*, from the series *Singapore* (2011 - 2013), as part of Learning Gallery.
2. Exhibition view of Learning Gallery.
3. Visitors at *ChildISH* showcase in Punggol Regional Library.

THINK! CONTEMPORARY PRESCHOOL

Hello Future: Building a Wonderland showcased artworks by preschool children from eight partner schools as part of SAM's Think! Contemporary Preschool programme. Held at HarbourFront Centre, the exhibition featured imaginative creations made from recycled materials, inspired by themes of sustainability and future living. Complemented by drop-in activities, the project encouraged young learners and families to explore creativity through playful, eco-conscious art-making.

Visitors at *Hello Future: Building a Wonderland*, as part of Think! Contemporary Preschool programme at HarbourFront Centre.



THINK! CONTEMPORARY PRIMARY

Held for the first time at SAM at Tanjong Pagar Distripark, *Worlds Around You* marked the 12th edition of the *Think! Contemporary Primary School Exhibition*. The exhibition featured artworks by Primary 4 students from six partner schools, developed through SAM's signature museum-based learning initiative, *Think! Contemporary*. By integrating contemporary art into school curriculum, the exhibition highlighted how young learners—guided by imagination and curiosity—interpret the layered worlds behind everyday life. Through art, they shared their perspectives, bridging classroom learning with creative expression.

Exhibition view of *Think! Contemporary Primary: Worlds Around You*.

“ Thanks to SAM, our students have had a meaningful opportunity to exhibit their artwork in a museum setting, an experience they take great pride in.

— Ms Suhaila Bte Bidin, Art Teacher,
Mayflower Primary School





The Articulation Prize Singapore hosted by SAM and the National Gallery Singapore was an amazing opportunity for our students at SJII. Our students who were from our Grade 11 IB Visual Arts course, gained an incredible experience by engaging with the professional staff at SAM and NGS. The competition not only supported the students' IB Visual Arts course, but importantly it challenged them beyond their comfort zone to present their art talks in front of an audience on a grand stage at the National Gallery. Truly a memorable life experience that will help our students on their future creative journeys.

— Dan Maloney, Head of Art Secondary School,
St. Joseph Institute International School



Students at National Gallery Singapore for The Articulation Prize Singapore.



ARTICULATION PRIZE SINGAPORE

The Articulation Prize Singapore is an annual public speaking competition for students aged 15–19, co-organised by SAM with National Gallery Singapore and National Gallery, London. Through guided Discovery Days and presentation rounds, the programme nurtures critical thinking, confidence, and clarity—encouraging young people to engage deeply with a visual object of their choice and speak to their ideas with insight and conviction.

Students at the Learning Gallery for The Articulation Prize Singapore.



ART-MAKING PROGRAMMES

Through educational and reflective programming, SAM continues to connect audiences of all ages and backgrounds to contemporary art. Art-making activities such as kite-making, kaleidoscope crafting, quiz trails, and exhibition-inspired workshops offer accessible entry points for hands-on engagement—encouraging visitors to explore illustration, craft, and creative expression in thoughtful and enjoyable ways.

Participants at *Fun with Batik!* workshop held in conjunction with Yee I-Lann: *Mansau-Ansau*.



PUBLIC PROGRAMMES AND ACCESS

1. Participants at SAM Access Showcase 2025: *common language*.

2. Visitors at Curio City, held in conjunction with Olafur Eliasson: *Your curious journey*.

SAW AT SAM 2025

Connecting with our community remains central to SAM's mission of making contemporary art accessible to all. Through a dynamic range of public and access programmes—including signature events like SAMily Funday and SAM Late Nights—we continue to offer inclusive, engaging experiences that invite participation across generations and abilities. From family-friendly activities to sensory-friendly tours and artist-led workshops, our initiatives are designed to welcome diverse audiences and foster meaningful, everyday encounters with art.



As part of Singapore Art Week 2025, SAM presented a dynamic programme under SAW at SAM, activating Tanjong Pagar Distripark with weekends filled with art, music, and community engagement. Highlights included *Sonic Sessions*—an eclectic series of live performances by local and international artists, exploring diverse sound practices across genres and cultures. Complementing the sound events were an art market, drop-in activities, artist talks, and late-night museum hours, inviting visitors to experience SAM and its spaces in fresh and unexpected ways. The festival also featured exhibitions such as *Seeing Forest* by Robert Zhao Renhui, alongside solo shows by Yee I-Lann and Pratchaya Phinthong, and the inaugural collection presentation *Everyday Practices*. Together, these programmes reinforced SAM's commitment to bold public engagement and cross-disciplinary exchange.

Performers and visitors at programmes held in conjunction with Singapore Art Week 2025.



I love that the weavers were invited to share too, honoring their skills and labour! Hope to have more support for other communities to share in the space and to share their knowledge

— Participant of *On the Tikar: Contemporary Weaving Workshop*

Over
21,200
programme participants across
25
programmes



SAM ACCESS SHOWCASE 2025: COMMON LANGUAGES



As part of its ongoing commitment to inclusivity and accessibility in the arts, SAM launched its inaugural *Access Showcase 2025: common languages* at Tanjong Pagar Distripark from March to April. The showcase featured a vibrant line-up of performances, workshops, and discussions designed to break down barriers and foster meaningful connections across diverse communities. Highlights included the debut of the Singapore Sign Language Glossary of Art Terms, sensory-friendly programmes, and performances by neurodivergent artists. Co-created with Deaf consultants, artists, and community partners, *common languages* reflected SAM's dedication to cultivating contemporary art as a shared language of care, connection, and communing.

“ART:DIS is thrilled to be part of this vital initiative, which amplifies the voices of artists with disabilities and challenges perceptions of art and ability. Through our collaboration with Singapore Art Museum, we continue to advocate for accessibility and create meaningful opportunities in the arts, fostering a more inclusive and equitable society.

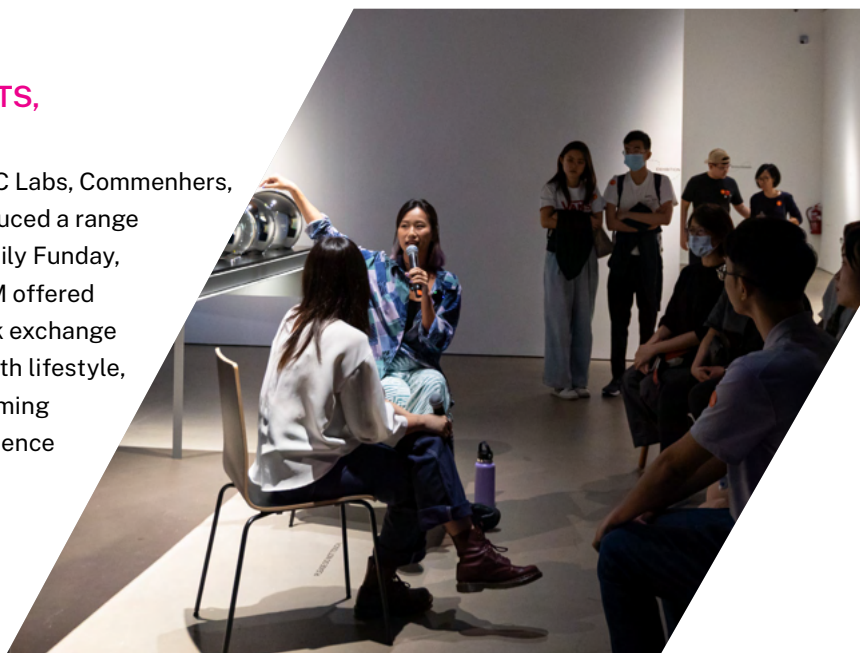
— Angela Tan, Executive Director,
ART:DIS



Visitors at *SAM Access Showcase 2025: common languages*.

SAMILY FUNDAY, SAM LATE NIGHTS, AND A WEEKEND WITH SAM

In collaboration with partners such as BARC Labs, Commenhers, and Science Centre Singapore, SAM introduced a range of programmes for visitors of all ages. SAMily Funday, SAM Late Nights, and A Weekend with SAM offered platforms for partners to share ideas, spark exchange and engage new audiences. Blending art with lifestyle, these events created accessible and welcoming moments for diverse communities to experience contemporary art together.



THIS LITTLE RED DOT...

Marking its fifth edition in 2024, *This Little Red Dot...* invited Singaporeans to explore “Sustainable Futures of Singapore” through art. The open call received 657 submissions with 30 winning entries and four commissioned works showcased at the Green Pavilion, Singapore Botanic Gardens (SBG). Presented in partnership with Mapletree and SBG, the initiative reaffirmed SAM’s commitment to nurturing civic imagination through contemporary art.

Visitors at *This Little Red Dot...* “Sustainable Futures of Singapore” showcase at the Green Pavilion, Singapore Botanic Gardens (SBG).



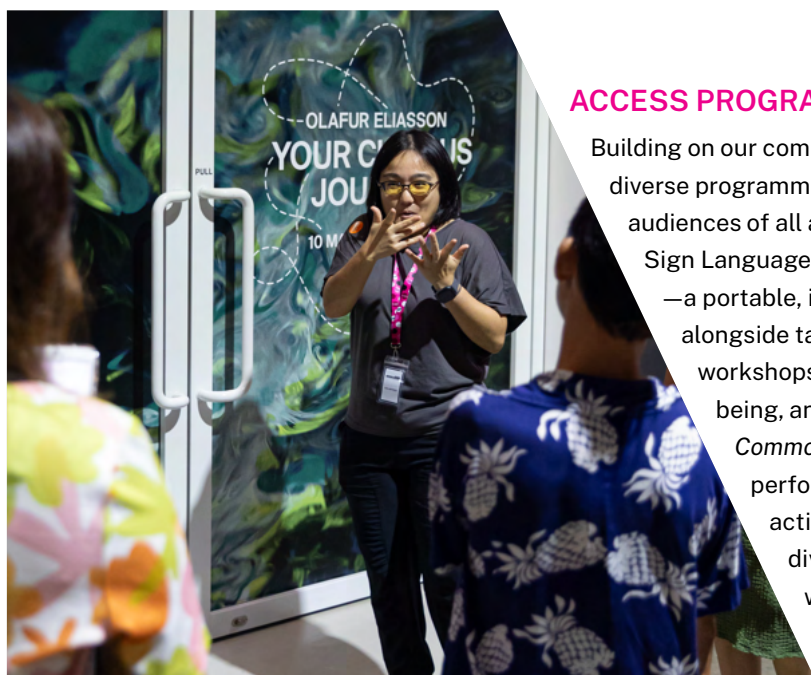
ARTIST TALKS AND DIALOGUES

SAM partnered with artists and collaborators to present a series of dialogues anchored to our exhibitions. Programmes such as *Gather with Pratchaya Phinthong*, *CHAT! ON THE TIKAR* with Yee I-Lann and collaborators, and *Peripheral Rituals* with Guo-Liang Tan fostered meaningful exchange and critical reflection. These conversations reflect SAM's ongoing commitment to accessibility, dialogue, and building a more connected art community.

Curator Haeju Kim and artist Robert Zhao Renhui at the artist talk for *Seeing Forest*, presented in conjunction with Singapore Art Week 2025.

KOPI, TEH AND CONTEMPORARY ART

Kopi, Teh and Contemporary Art is a programme designed with seniors, for seniors. Led by SAM's senior volunteer guides from RSVP Singapore, it features multilingual tours enriched with personal reflections that connect contemporary art to everyday life. Each session encourages open conversation and ends with kopi and teh—a familiar social ritual that fosters comfort, connection, and accessible engagement with art and one another.



ACCESS PROGRAMMES

Building on our commitment to accessibility, SAM offers diverse programmes, resources, and experiences welcoming audiences of all abilities. These include regular Singapore Sign Language (SgSL) access tours, *SAM Touch Collection*—a portable, interactive set of artwork adaptations—alongside tactile artworks and audio guides. Inclusive workshops like *SAM Art Dose*, exploring art and well-being, and community projects such as *Art in the Commons: Cassia* further these efforts. Through performances, talks, and sensory-friendly activities, SAM fosters supportive spaces where diverse communities can connect meaningfully with art, reinforcing its mission to make art accessible to all.



SUSTAINABILITY

Visitors at Hilmi Johandi's *Stagecraft: Landscaped Grounds* (2023), as part of *Singapore Deviation* public art trail.

SUSTAINABILITY REPORT

At SAM, sustainability continues to guide how we create, present, and operate. Through thoughtful exhibitions, community programming, and everyday actions, we strive to make a positive environmental and social impact, working with others to imagine and build a better future.



In FY24, SAM embarked on efforts to set longer-term sustainability ambitions and goals as part of our commitment to sustainable futures. This included expanding our research to include social sustainability to better understand our social impact, identify areas where art can support current and future community needs and, perhaps, redefine the role and relationships museums can have with society. Alongside this, we continued to map the environmental impact of our facilities and programmes for responsible accountability.

SUSTAINABILITY GOVERNANCE STRUCTURE

With these longer-term sustainability goals in mind, SAM's sustainability planning efforts were subsumed under SAM's Planning Team, which is overseen by the Acting Chief Operating Officer.

SAM continues to be guided by seven of the 17 United Nations Sustainable Development Goals (SDGs), which serve as the foundation of our sustainability priorities:



SAM continues to use established frameworks and tools such as the Carbon & Emissions Recording Tool (CERT), GreenGov.SG initiatives, and the Eco-Office certification administered by the Singapore Environment Council to monitor and rate our utilities consumption.

Visitors at Natalia Tan's *-i-n-f-i-n-i-t-e-*, an interactive installation created in response to Yee I-Lann: *Mansau-Ansau* and presented for Singapore Art Week 2025.

ACHIEVEMENTS IN FY24:

1. Support for Studio Olafur Eliasson's efforts in Carbon Conscious Exhibition-Making

SAM worked with Studio Olafur Eliasson on new ways to minimise the carbon footprint for the exhibition *Olafur Eliasson: Your curious journey*, by implementing environmentally responsible practices in installation, packaging, energy consumption and transport. These efforts were strongly aligned with the artist's environmentally-conscious practice and reinforced the exhibition's broader message of environmental engagement.

2. Getty Global Art and Sustainability Fellowship

SAM and National Gallery Singapore were jointly awarded the Getty Foundation's Global Art and Sustainability Fellowship grant. This grant will support the cost of appointing two sustainability fellows across consecutive two-year terms to develop an environmental sustainability roadmap for both museums and conduct programmatic research on sustainability for SAM's public art and residency programmes. This successful grant application demonstrates the strength of SAM's green ambitions and will be invaluable in empowering our future sustainability efforts.

3. Participation in National Green Initiatives

SAM successfully maintained its Eco-Office certification in FY24, in recognition of our continued efforts to operate an environmentally responsible workplace through waste reduction, energy conservation, and green procurement.

SAM aimed to achieve the following targets for FY24:

- Reduction of consumption of electricity consumption and water usage by $\geq 2\%$ respectively (from CY 2023 baseline).
- Reduction of waste generation by $\geq 2\%$ for office operations (for CY 2023 baseline).

ASSESSMENT

The increase in emissions in FY24 was due to the expansion of SAM's GFA at Tanjong Pagar Distripark with the addition of a new gallery, and an increase in the number of exhibitions presented in the year. Nonetheless, waste-related emissions remained relatively stable despite the heightened activity, due to concerted efforts by SAM's exhibition production team to minimise materials disposed to landfills following deinstallations. As our operations continue to grow, SAM remains committed to improving energy efficiency and reducing our environmental impact.

Item	TonnesCo ₂ e		
	FY2022	FY2023	FY2024
Scope 1:			
Direct emissions from source owned/controlled by company			
Transportation with Company Owned Vehicles (Mobile Combustion)	0.0	0.0	0.0
Non-transport Energy (Stationary Combustion)	0.0	0.0	0.0
Scope 2:			
Indirect emissions from the generation of purchased energy			
Electricity from national grid	198.5	309.8	407.29
Electricity from solar/Carbon neutral sources	0.0	0.0	0.0
Purchased steam/cooling	0.0	0.0	0.0
Renewable energy certificates (RECs)	0.0	0.0	0.0
Scope 3:			
Indirect emissions (not included in Scope 2) from the value chain of the company			
Transportation not owned by company	31	53.2	184.61
Air transport	23.2	40	126.43
Land transport	6.7	12.4	57.21
Water consumption	0.1	0.1	0.18
Waste disposal	1	0.7	0.79
Other Non-REC Offsets	0.0	0.0	0.0
TOTAL	229.5	363.0	592.0

WITH GRATITUDE

SAM extends its heartfelt thanks for your continued support. Your contributions have been instrumental in helping us realise our vision of nurturing a creative, reflective, and inclusive community. We are deeply grateful for your generosity and shared commitment to advancing contemporary art in Singapore and beyond.

EXHIBITIONS & SPECIAL PROJECTS

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Wu Meng and Zhang He

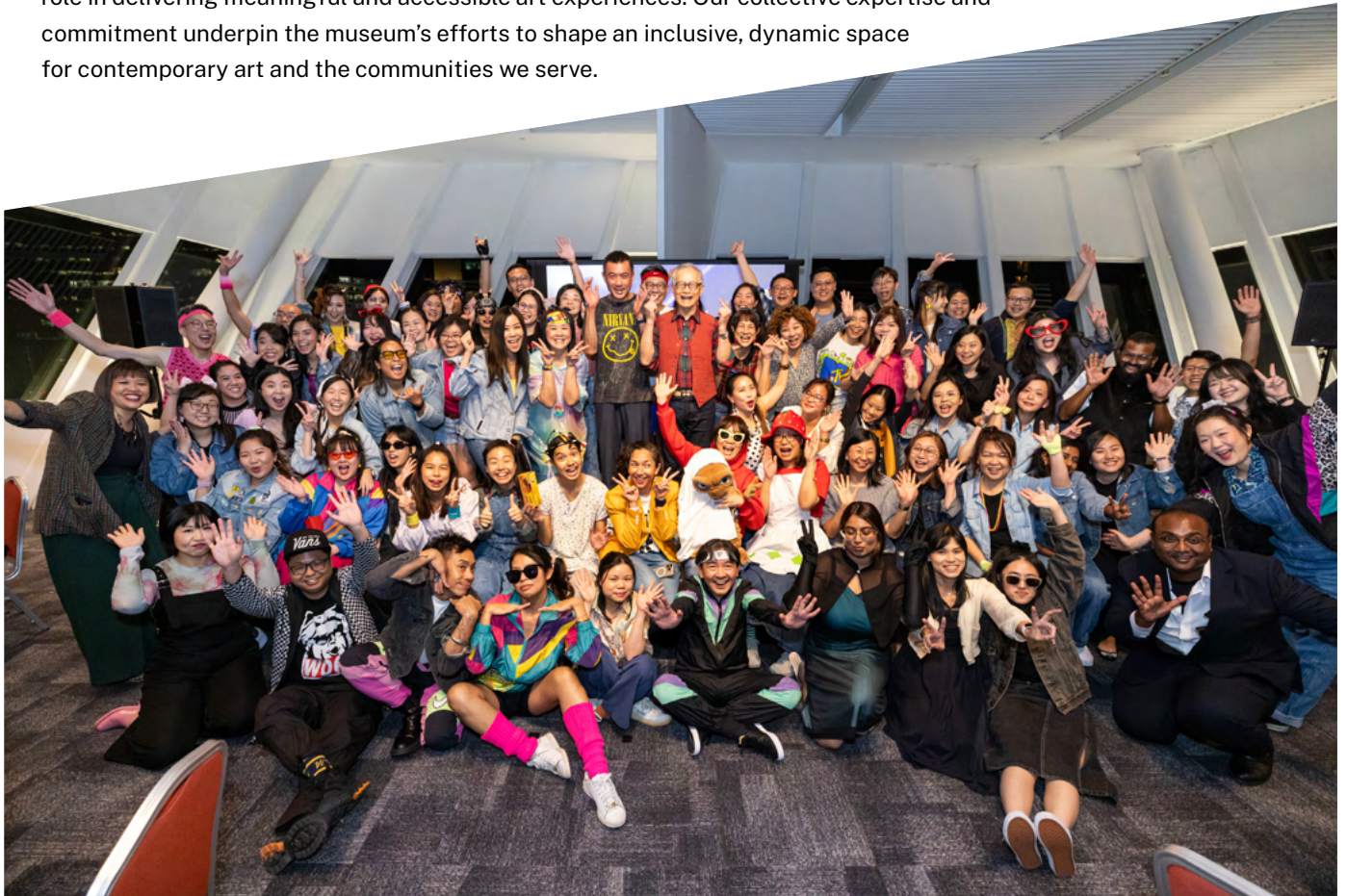
SPECIAL THANKS

Silverlens Galleries

Tan Chin Tuan Foundation

SAMILY

SAM's work is made possible by a dedicated team of professionals who bring together a wide range of knowledge, skills, and perspectives. Across departments from curatorial and education to visitor services and operations, each team member plays an essential role in delivering meaningful and accessible art experiences. Our collective expertise and commitment underpin the museum's efforts to shape an inclusive, dynamic space for contemporary art and the communities we serve.



SENIOR MANAGEMENT

Eugene Tan

Chief Executive Officer and Director

Michelle Goh

Acting COO and Director, Planning & International Partnerships

Quek Poh Meng

Chief People Officer

Ong Puay Khim

Director (Collections, Public Art, Programmes)

June Yap

Director (Curatorial & Research)

Esther Conyard

Director (Marketing Communications & Operations)

Terence Chong

Director (Finance & Governance)

Ong Zhen Min

Director (Content Publishing)

Kevin Lim

Director (Innovation & Technology)

Susan Goh

Deputy Director (Human Resource)

Mohd Suhirman Bin Sulaiman

Deputy Director (Production Management)

Eugene Poh

Deputy Director (Information Technology)

A woman with dark hair is smiling and looking at a large, reflective sphere in an art installation. She is holding a smartphone to capture a photo. In the foreground, a man with glasses is looking down at a smaller reflective sphere on a table. The background is dark with other visitors and more spheres.

FINANCIAL STATEMENTS

24/25

Visitors at Olafur Eliasson's *The last seven days of glacial ice* (2024), as part of *Olafur Eliasson: Your curious journey*.