

SINGAPORE ART MUSEUM

YEAR IN REVIEW 25/26



Installation view of Salad Dressing's *Square Forest* as part of Hothouse's *PRIMAL INSTINCT* (2025).
Commissioned by Singapore Art Museum for Singapore Biennale 2025: *pure intention*.



From neighbourhoods and libraries to galleries, heritage buildings and public spaces, contemporary art took shape across Singapore in many different forms this year.

Over the past year, SAM's exhibitions, programmes and public art projects unfolded across galleries and everyday spaces, inviting audiences to encounter contemporary art in different contexts and settings. Together, they explored ideas, questions and experiences shaping life today.

This review looks back on a year of exhibitions, acquisitions, learning and public programmes, public art initiatives and partnerships, highlighting the artists, communities and collaborators who contributed to SAM's work from April 2025 to March 2026.

We thank our board, colleagues, artists, partners, supporters and audiences for their continued support.

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.

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.

Top to bottom: Detail view of Griya Seni Hj. Kustiyah Edhi Sunarso, Hyphen—, Tom Nicholson with Ary "Jimged" Sendy, Aufa Ariaputra, Nasikin, Omar Aryarindra's *Sesudah banjir itu: No. 44 (When the flood is over: No. 44)* (2025), as part of Hyphen—'s *Tokoh-tokoh, pengabdian, dan peradaban (Figures, dedications and civilisations)* (2025). Commissioned by Singapore Art Museum for Singapore Biennale 2025: *pure intention*. Visitors at Singapore Biennale 2025: *pure intention*.



JOINT MESSAGE

FROM OUR CHAIRMAN AND
CHIEF EXECUTIVE OFFICER AND DIRECTOR



Exhibition view of Elia Nurvista's *Exhausted* (2026) and *Cyborg* (2026) as part of Elia Nurvista and Bagus Pandega: *Nafasan Bumi - An Endless Harvest*.

The theme of this year's annual report, *Everyday Encounters with Art*, reflects a belief that has shaped SAM's work throughout the year: contemporary art is most meaningful when it helps us better understand the world we live in. Art is not separate from everyday life. It invites us to see familiar experiences differently, question the systems that shape our lives, and imagine new possibilities for the future.

This belief guided our exhibitions, public art projects, learning programmes and the Singapore Biennale. Together, they explored the relationships, ideas, and experiences that define everyday life, from memory and identity to technology, the environment and the communities we build. We sought to create opportunities for people to encounter contemporary art in ways that were accessible, relevant

and connected to their own lived experiences.

Across the year's programme, artists we worked with explored different dimensions of everyday life. Their works invited audiences to reflect on how meaning and memory are shaped through the objects we keep and the spaces we share; how technology and invisible systems increasingly influence the way we live;

how our relationship with the natural and built environments continue to evolve; and how art can expand our capacity to imagine different futures. These works encouraged reflection, dialogue and curiosity, reminding us that art is not always about providing answers, but about asking questions that deepen our understanding of the world around us.

At Tanjong Pagar Distripark, exhibitions including *Talking Objects*, *The Living Room*, *Heman Chong: This is a dynamic list and may never be able to satisfy particular standards for completeness*, *Elia Nurvista and Bagus Pandega: Nafasan Bumi ~ An Endless Harvest* and *SAM Contemporaries: How to Dream Worlds* brought these ideas to life through diverse artistic approaches. Beyond the museum, SAM brought art into neighbourhoods, shopping malls, business districts and cultural venues through *Singapore Biennale 2025: pure intention*, *The Everyday Museum* and *Momentary Pulses: Art in the Central Business District*. These initiatives created unexpected encounters with art where people live, work and gather, and encouraged new audiences to engage with artistic ideas as part of everyday life.

Everyday encounters with art continue in the Learning Gallery, where visitors of all ages and backgrounds are encouraged to engage with contemporary art through observation, inquiry and experimentation, developing their own interpretations through active discovery.

Looking ahead, SAM will build on these foundations to strengthen its role as Singapore's leading museum for contemporary art and a catalyst within the wider arts ecosystem. As



Tanjong Pagar Distripark develops into a major arts precinct, SAM will serve as a key anchor institution, shaping cultural discourse, supporting artistic development, and deepening connections between Singapore, the region and the world.

Contemporary art plays an important role in reflecting the ideas, complexities and aspirations of our time. Through its collection, exhibitions and programmes, SAM contributes to Singapore's cultural capital and reinforces Singapore's position as a global city engaged in ideas, creativity and dialogue. As we enter the next phase of our development, we will deepen our commitment to international contemporary art and build a collection of lasting significance, creating enduring connections between Singapore and the wider world while ensuring meaningful public engagement with the art of our time.



“Everyday encounters with art remind us that contemporary art is not separate from our lives. It helps us better understand the world we live in, connect with different perspectives and imagine new possibilities.”

A handwritten signature in black ink that reads "Edmund".

Edmund Cheng

Chairman

A handwritten signature in black ink that reads "Eugene".

Eugene Tan

Chief Executive Officer and Director

MILESTONES IN NUMBERS

1,676,900

visitors engaged
with SAM
across
Tanjong
Pagar
Distripark
and offsite
venues.



Over

229,600

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



Collaborated with more than

270

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



More than

1090

programmes
delivered online and
in person, expanding
access and reach.



35

Art presented in
distinct locations across
Singapore, bringing
contemporary art
into everyday and
unexpected spaces.

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YEAR IN REVIEW
25/26



EXHIBITIONS

WHERE ART MEETS EVERYDAY LIFE

AT THE MUSEUM

Throughout the year, SAM's exhibitions and initiatives across Tanjong Pagar Distripark (TPD) and beyond engaged with the social, cultural and environmental forces shaping contemporary life.

Across galleries, public spaces and digital platforms, audiences encountered projects examining urban transformation, labour, ecology, participation and collective memory. Through installation, performance, moving image, sound and participatory projects, artists considered how people relate to one another, their environments and the systems that shape daily life. 🍷

Visitors at
*Monument
to the people
we've
conveniently
forgotten
(I hate you)*
(2008).



Installation view of *Calendars (2020–2096) (2004–2010)*.

Heman Chong: *This is a dynamic list and may never be able to satisfy particular standards for completeness*

Heman Chong: This is a dynamic list and may never be able to satisfy particular standards for completeness is the artist's first major survey exhibition, spanning over 50 works from the early 2000s to the present, including six new commissions. Charting Chong's prolific conceptual practice, the exhibition invited audiences into his incisive use of words, objects, situations, logics and affinities. Across photography,

installation, performance, and painting, Chong examined the systems and technologies which structure our everyday lives.

Programmes accompanying the exhibition extended these ideas through screenings, workshops and participatory activities. Highlights included the film screening programme *Notes on Roads, Trips and Other Possible Slips and Falls*, presented in collaboration with The Projector, and *SAM Late Nights: A Night to Remember*, developed with Wormhole.





“His work thrives in grey zones: the unread book, the closed door, the footnote that never gets read. His installations sprawl across nine thematically curated rooms – *Words, Whispers, Ghosts, Journeys, Futures, Findings, Infrastructures, Surfaces and Endings* – and each one feels like you have stumbled into the dumping ground of the information age.”

– The Business Times, 15 May 2025

Visitors at Heman Chong: This is a dynamic list and may never be able to satisfy particular standards for completeness.

SAM Contemporaries: How To Dream Worlds

SAM Contemporaries: How To Dream Worlds, the second edition of this biennial platform dedicated to supporting emerging practices and generative trends in Singapore art, brought together newly commissioned works by six Singapore artists: Chok Si Xuan, Chu Hao Pei, Lee Pheng Guan (PG Lee), Masuri Mazlan, NEO_ARTEFACTS (Fazleen Karlan) and Syahrul Anuar. Developed through close collaboration between artists and curators, the exhibition presented a range of responses to contemporary social, technological and environmental conditions.



Installation view of *SAM Contemporaries: How To Dream Worlds*.



Talking Objects

Exploring how everyday objects carry personal, cultural and historical meanings across time and place, *Talking Objects* featured works from SAM's collection and examined how commonplace items can hold memory, embody labour and reflect changing social realities. Artworks spanning sculpture, installation, video and mixed media invited audiences to reconsider the stories and relationships embedded within the familiar and the everyday.

Installation view of *Talking Objects*.

The Living Room

The Living Room explored performance-based works from the collections of SAM, Seoul Museum of Art (SeMA) and Queensland Art Gallery | Gallery of Modern Art (QAGOMA), alongside invited artists who engaged with liveness, temporality and impermanence. Archival traces, re-enactments, activations and conversations examined how performance continues to evolve through memory, interpretation and exchange.



Visitors and performance by Chung Ji Hye at *The Living Room*.

Elia Nurvista and Bagus Pandega: Nafasan Bumi ~ An Endless Harvest



Nafasan Bumi ~ An Endless Harvest marked the SAM debut of Indonesian artists Elia Nurvista and Bagus Pandega, presenting immersive installations that explored the entanglements between ecology, extraction and systems of production.

Drawing from materials such as palm oil and nickel, the exhibition traced the environmental and

social infrastructures embedded in everyday commodities, foregrounding the interdependencies between land, labour and global consumption.

Through kinetic, multimedia and sculptural installations, the artists examined how resources are transformed, circulated and consumed, revealing the tensions and dependencies between natural systems and industrial processes.



L-R: Visitors at *Elia Nurvista and Bagus Pandega: Nafasan Bumi ~ An Endless Harvest*.

ACROSS SINGAPORE



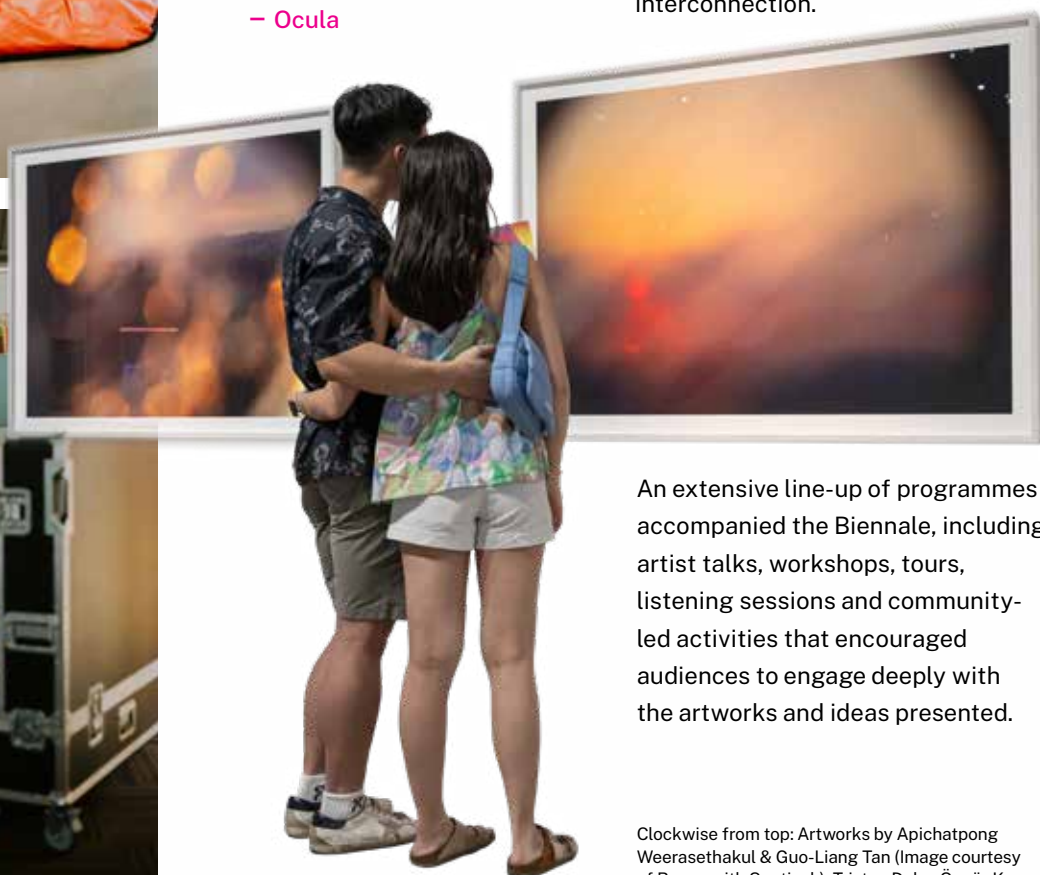
Singapore Biennale 2025: *pure intention*

Singapore Biennale 2025: *pure intention* was curated by Duncan Bass, Hsu Fang-Tze, Ong Puay Khim and Selene Yap. Featuring more than 100 artworks by 80 artists and collectives from Singapore, Southeast Asia and beyond, the Biennale transformed housing estates, public infrastructure, heritage sites and transitional environments into platforms for contemporary art.

Through installations, performances, and participatory projects, artists responded to themes of rapid urban development, historical contradictions and speculative futures, foregrounding how contemporary realities are shaped by shared experience and social interconnection.

“The Biennale
extends beyond
the museum’s
confines to an
unprecedented
number
of venues.”

– Ocula



An extensive line-up of programmes accompanied the Biennale, including artist talks, workshops, tours, listening sessions and community-led activities that encouraged audiences to engage deeply with the artworks and ideas presented.

Clockwise from top: Artworks by Apichatpong Weerasethakul & Guo-Liang Tan (Image courtesy of Rueangrith Suntisuk), Tristan Duke, Özgür Kar and Paul Chan.

BEYOND OUR WALLS



Still image of *Operation Kata-tropical (Aural) Bloom [ÖK(Λ)B]*.

Operation Kata-tropical (Aural) Bloom [ÖK(Λ)B] and Open Systems 2_Operating Systems (OS2)

Operation Kata-tropical (Aural) Bloom [ÖK(Λ)B] and *Open Systems 2_Operating Systems (OS2)* extended SAM's exploration of contemporary life through experimental, technology-driven artistic practices.

Developed in collaboration with formAxioms, *[ÖK(Λ)B]* reimagined the former St. Joseph's Institution building as an immersive gameplay environment that blurred the boundaries between game, archive and exhibition, inviting reflection on cultural memory and institutional histories. Curated by TO NEW ENTITIES, OS2 expanded SAM's ongoing *Open Systems* platform through artist-led interventions examining the ideological and technological frameworks governing digital culture. These projects explored how technology shapes the ways we remember, relate and experience the world.

Touring exhibitions: Olafur Eliasson and Ho Tzu Nyen

SAM continued to extend the reach of its exhibitions internationally through the touring presentations of *Olafur Eliasson: Your curious journey* and *Ho Tzu Nyen: Time & the Tiger*, reinforcing the museum's commitment to supporting cross-cultural exchange and presenting contemporary art from Singapore and the region on global platforms.



Installation view of Olafur Eliasson's *Beauty* (1993), as part of *Olafur Eliasson: Your curious journey* at SAM at Tanjong Pagar Distripark; Photo: Joseph Nair, Memphis West Pictures; Image courtesy of the artist and Singapore Art Museum; © 1993 Olafur Eliasson.

Following the presentation of *Olafur Eliasson: Your curious journey* at SAM, the exhibition travelled to Auckland Art Gallery Toi o Tāmaki in New Zealand, Taipei Fine Arts Museum in Taiwan and Museum MACAN in Jakarta, extending engagement with Eliasson's practice across the region.



Installation view of Ho Tzu Nyen's *Hotel Aporia* (2019) as part of *Ho Tzu Nyen: Time & the Tiger*.

Ho Tzu Nyen: Time & the Tiger, co-organised by SAM and Art Sonje Center (ASJC), continued to travel to

MUDAM Luxembourg and Hamburger Kunsthalle in Germany following earlier presentations in Singapore, Seoul and New York.

Theatre-Let Project: Board Game Centre Edition



Visitors at Jurong Regional Library.

Commissioned for Singapore Biennale 2025: *pure intention*, *Theatre-Let Project: Board Game Centre Edition* by Japanese director Akira Takayama and theatre unit Port B transformed board games into participatory encounters with Singapore's neighbourhoods, histories and communities.

Developed through workshops with students from the National University of Singapore's Department of Architecture, the project invited audiences to navigate stories embedded within places such as Bukit Brown, Kusu Island and Tiong Bahru via playful and reflective forms of engagement. Travelling across three regional libraries—Woodlands, Jurong and Tampines—before moving to 20 Anderson Road, one of the Singapore Biennale venues, the project brought contemporary art into public spaces through participation, storytelling and play.

THE EVERYDAY MUSEUM

ART IN THE EVERYDAY

The Everyday Museum, SAM's public art initiative, brings contemporary art into public and transitional spaces across Singapore through site-specific artworks, projects and programmes. By embedding art within familiar environments, the initiative creates opportunities for people to encounter artistic ideas as part of their everyday journeys.

Beyond offering art encounters through onsite and offsite commissions, 17 programmes were delivered in collaboration with multiple partners. In FY2025, The Everyday Museum engaged more than 25,000 participants through projects and programmes including *Spiralscape VII: World's Healing Sluice*, *Speaking of which—A pop-up activation*, *A Weekend with The Everyday Museum: Subtle Dwellings* and *Story Scape*. 🎨

An Art Teller Machine under *Story Hosts*, part of *Story Scape*, a 10-day festival co-presented by The Everyday Museum and StoryFest Singapore for *Momentary Pulses: Art in the Central Business District*.



New Commissions at TPD

New commissions at TPD further extended The Everyday Museum's activation of everyday spaces through art.

Oasis by Joyce Beetuan Koh transforms a working service lift at TPD into a momentary sanctuary, creating a sonic pause within a space designed for constant movement and transition.

The installation invites visitors to dwell briefly within this liminal environment, prompting reflection on the overlooked in-between moments of daily life.

Insomniac States by Daniel Chong presents a series of sculptures responding to the restlessness and rhythms of TPD. Modelled after objects of rest, including pillows and bolsters, the work introduces quiet interruptions in the industrial building, reflecting on fatigue, productivity and the conditions of contemporary urban life.

These artistic perspectives position TPD not simply as a backdrop for art, but as an active collaborator: a site where mundane moments acquire meaning in new and unexpected ways.



L-R: Installation views of Joyce Beetuan Koh's *OASIS* (2025) and Daniel Chong's *Insomniac States* (2025).

Momentary Pulses: Art in the Central Business District

Responding to the shifting rhythms and logics of Singapore's Central Business District, *Momentary Pulses: Art in the Central Business District*, is a public art trail that brings seven new contemporary artworks by local artists to one of Singapore's busiest urban precincts.

The commissions, progressively launched from January 2026, draw attention to the subtle irregularities of urban time and textures that surface when we pause.

Installation view of Catherine Hu's *A fountain when it rains* (2026) at One Raffles Quay (North Tower) as part of *Momentary Pulses*.





Yong The Urbanist sharing about Finbarr Fallon's *Sweet Water* (2025) as part of *Story Scape*.

Story Scape

Unfolding alongside The Everyday Museum's new public art commissioning series *Momentary Pulses: Art in the Central Business District* is the 10-day festival *Story Scape*, presented in collaboration with StoryFest Singapore.

The festival invites audiences into early encounters with the newly commissioned artworks and to engage with them through diverse storytelling forms—oral, performative, digital and discursive.

“This programme helped me to reflect on and realise the unique role art plays in bringing to life the stories in the everyday.”

— Participant of *Story Walk*, a programme that is part of the larger *Story Scape* festival



Syafiq Halid and Superlative Futures performing *Story Scape: Uncut*, an experimental collaboration combining sound and visual practices developed for *Story Scape*.

Spiralscape VII: World's Healing Sluice

Extending art in public into the online space, *Spiralscape VII: World's Healing Sluice* by Johann Yamin and Angel Wong is a web-based hypertext game that invites

audiences to navigate speculative worlds. The work reimagined public art as an unfolding and participatory encounter, exploring its meanings and perceptions beyond the physical world and into the speculative possibilities of digital realms.

Public Art Programmes

The Everyday Museum continues to be dedicated to engaging its audiences with everyday spaces through tours, workshops, talks and participatory activations. Public art tours at TPD and in the Central Business District offered new ways of encountering site-responsive artworks, while the *Pockets of Rest* competition encouraged participants to reflect on rest, urban rhythms and everyday environments through creative making.

Talks and conversations developed with collaborators including Kontinentalist and StoryFest Singapore further unpacked the layered histories, ecologies and narratives embedded within the city's built environment.

Top to bottom: *Speaking of which*—A pop-up activation at Guoco Tower; Participant Comic Embassy's submission for *Pockets of Rest* programme.



Participants viewing the interior of *Rattan Eco Sprawl* during the programme *The Remembering Forest: Rattan Stories*.

“It expands my understanding and perception of art and also how it relates to our environment or daily lives.”
— Participant of *Singapore Deviation* public art tour

ACQUISITIONS

BUILDING THE COLLECTION

In FY2025, SAM's collection grew with 92 new acquisitions. Capturing diverse practices and perspectives, these works extend the conversation within and beyond the region while remaining grounded in ideas that matter to Singapore and Southeast Asia. Through personal reflections, shared histories and critical observations on everyday life, these acquisitions offer insight into the experiences and realities that shape the world around us and strengthen SAM's collection as a resource for understanding the ideas, questions and conversations of our time. 🌿



Installation view of *Trash Stratum* (2024), as part of *Seeing Forest* at SAM at Tanjong Pagar Distripark.



L-R: *Trash Stratum* (2024), as part of *Seeing Forest* at the Singapore Pavilion at Biennale Arte 2024. Image courtesy of Robert Zhao Renhui.
The Owl, The Travellers and The Cement Drain (2024), as part of *Seeing Forest* at SAM at Tanjong Pagar Distripark.

***The Owl, The Travellers and The Cement Drain and Trash Stratum* (2024)
by Robert Zhao**

Developed for the Singapore Pavilion at the Biennale Arte 2024 in Venice, Robert Zhao draws on long-term observations of Singapore's secondary forests, combining moving image and found objects to trace how human and non-human histories accumulate, overlap, and quietly transform together.



***On A Clear Day You Can See Forever (2025)* by Tan Pin Pin**

This installation brings together archival footage of Inuka, Singapore's first polar bear and *80km/h* (2004), aligning cyclical and linear movements within a shared frame. Tan Pin Pin juxtaposes biological rhythm and urban flow, allowing their temporalities to overlap and drift, inviting reflection on constructed environments, perception, and the quiet infrastructures shaping everyday life. The work was first commissioned for Singapore Biennale 2025: *pure intention*.

***The Time of Our Lives (2024)* by Sin Wai Kin**

The Time of Our Lives stages life as a sitcom, where characters cycle through familiar milestones that glitch and repeat. Across two screens, Sin Wai Kin folds time, identity and spectatorship into a recursive structure, asking how lives are scripted, rehearsed, and performed in an endless loop.



Image courtesy of the artist and Blindspot Gallery.

CURATORIAL & COLLECTIONS

MAKING MEANING

SAM's curatorial projects create platforms for artistic inquiry, experimentation and exchange. Developed in collaboration with artists, curators, researchers, institutions and cultural partners, they explore contemporary concerns through diverse perspectives and practices.

These initiatives open up new ways of thinking about the cultural, social and environmental questions that shape everyday life by connecting ideas across places, disciplines and communities. ➡

Curatorial Programmes

SAM engaged with artists and collaborators to present a series of programmes anchored to its exhibitions.

For Heman Chong: *This is a dynamic list and may never be able to satisfy particular standards for completeness*, this included a lecture and book launch, *Memory, Memes and Metadata: Heman Chong and Aby Warburg* by Professor Bill Sherman, and a talk by Heman Chong and Pauline J. Yao.

The Living Room further activated spaces in SAM for performances such as *TWO ACTS: Activating "The Living Room"*, *The Last High Tea* by Jeremy Hiah, *Restaging Performance: More Questions than Answers*, *Knitting the Future* by Chia Chuyia, and *Ehera Noara* by Nam Hwayeon, alongside talks exploring performance, duration, and documentation.

Podcasts, workshops and talks by artists presenting in SAM *Contemporaries: How to Dream Worlds* further extended the artists'



inquiries and encouraged dialogue and conversation.

Singapore Biennale 2025: *pure intention* was accompanied by an expansive public programme including a lecture on civic imagination by Ahmet Öğüt, artist talks by The Packet, Fiona Amundsen, Gabriela Golder, and RRD, a mimeograph printing workshop, and a listening session by Hyphen—.



Clockwise from top right: Chia Chuyia, *Knitting the Future* (2016), performance at Singapore Art Museum during Singapore Art Week 2026. Presented as part of *The Living Room*; Ahmet Öğüt delivering the lecture *Civic Imagination in Practice*. Presented as part of Singapore Biennale 2025: *pure intention*; Brian Fuata, *Minor Gestures (a conduit in the living room)*, performance at Singapore Art Museum. Presented as part of *The Living Room*.

Broader engagement platforms such as *Dreaming the End* by Sin Wai Kin, presented in conjunction with the series *Skill Futures*, and the Singapore Art Week Forum 2026: *FORCE · FIELDS* further expanded conversations around systems we inhabit and shape in turn.



Design Collection

SAM Design Collection examines practices at the intersection of contemporary art and design, positioning design as a perspective through which SAM engages with an expanded field of creative practitioners. The Collection challenges long-held hierarchies between art and design, foregrounding hybrid, collaborative, and ambiguous ways of working, and embracing everyday visual and material cultures as accessible entry points into contemporary practice.

SAM Design Collection organised a symposium with 120 designers, artists, educators and students in attendance, with presentations by international speakers Afaina de Jong, Giang Nguyen, Sulki and Min and Danah Abdulla, alongside presentations by SAM Design Research Fellows Bea Camacho and jo+kapi.



Participants and presenters at *Lines of Influence: SAM Design Collection Symposium 2026*.

SAM Residencies

With the launch of Cycle 3 in 2026, SAM Residencies introduced new pathways to deepen regional engagement and exchange. This financial year, the residency programme hosted 19 residents across 16 countries, reflecting SAM's continued commitment to fostering international dialogue and artistic exchange. Regional institutional partnerships were established with Jatiwangi art Factory (Jatiwangi), Cemeti Institute for Art and Society (Yogyakarta), and Heritage Art Space (Hanoi), opening avenues for residency exchanges, exposure and engagement outside of Singapore.

Complementing this, regional field trips brought residents to Jatiwangi, Yogyakarta, Bangkok, Hanoi and

Ho Chi Minh City. These were immersive learning journeys that included visits to exhibitions, meetings with local artists and curators, and the building of networks with residency programmes across the region.

Across the year, SAM Residencies presented 18 programmes attended by over 970 participants, alongside seven collaborative projects with external organisations and partners. Highlights included a residency forum during Singapore

Art Week 2026 with Singapore-based institutions and regional residency programmes, a six-month collaboration with Jatiwangi art Factory as part of their presentation at the São Paulo Biennale, and an ongoing post-residency publication project with KRAK.



Clockwise (from top): Visitors at *Through the Currents: In Conversation with SAM Residencies*; Participants at *Makan Bulan with The Moon School*, as part of *Through the Currents: In Conversation with SAM Residencies*; Visitor at *Through the Currents: In Conversation with SAM Residencies* and Participants at *Residencies as Nucleus*, as part of *Through the Currents: In Conversation with SAM Residencies*. All programmes were presented in conjunction with Singapore Art Week 2026.

LEARNING & OUTREACH

LEARNING TOGETHER

SAM's education and outreach initiatives support learning through contemporary art by creating accessible and engaging experiences for students, educators and communities. Guided tours, workshops, artist-led engagements and learning resources encourage participants to explore different perspectives, ask questions and develop their own responses to art and the world around them. These programmes nurture curiosity, creativity and lifelong engagement with contemporary art. 🌸



Learning Gallery

The second edition of the Learning Gallery drew on the natural affinity between art and childhood, both defined by freedom, curiosity, and fearless exploration. Spanning diverse media, the featured artworks explored themes of identity, home, nature and the environment, people and places, and space and memory, inviting visitors to return to a childlike spirit of openness and discovery. Audiences were encouraged to look beyond the everyday, experiment with new ideas, and find in art a renewed way of seeing and understanding the world around them.

Clockwise from top: Visitors at Learning Gallery, featuring *Black Forest* by Han Sai Por, *Here's who I am, I am what you see* by Ezzam Rahman, *Animal Roulette* by David Chan and *Untitled* by Nguan.



Think! Contemporary Preschool

Hello Future: Sharing Our Journey Together was presented at HarbourFront Centre as part of the Think! Contemporary Preschool programme, an initiative developed in collaboration with 24 preschools across Singapore, marking a significant expansion from the previous edition.

The students visited exhibitions at SAM and responded to the artworks and ideas explored during these visits through expressive artworks and stories that reflected their perspectives on Singapore's past, present, and future. The programme encouraged young children to reflect on themes of identity, community, sustainability, and the changing environment.



Participants at *Hello Future: Sharing Our Journey Together*, as part of Think! Contemporary Preschool programme at HarbourFront Centre.



Think! Contemporary Primary

Under the Same Sky: A Think! Contemporary Primary School Exhibition was presented as the 13th edition of the Think! Contemporary programme, in partnership with CHIJ Our Lady Queen of Peace, Geylang Methodist School (Primary), Haig Girls' School, Mayflower Primary School, St. Anthony's Primary School, and Xinghua Primary School. Through artworks created by 10-year-old students, the exhibition explored themes of identity, belonging, and shared experiences, reflecting how different voices and perspectives connect under the same sky.

Think! Contemporary is a museum-based school programme by SAM that advocates learning through art. Students are invited to visit the museum to learn about contemporary art. Designed to integrate content from SAM's exhibitions with school curricula, Think! Contemporary positions artworks from SAM exhibitions as primary educational resources.



Students and visitors at *Under the Same Sky: A Think! Contemporary Primary School Exhibition*.



“Students engaged in the full creative process—from learning about artworks to ideating and creating their own pieces, culminating in an exhibition. The well-coordinated visits and ongoing discussions with SAM helped guide their ideas and the artwork effectively.”

— Wong Shu Xian, Art Coordinator, CHIJ Our Lady Queen of Peace

Students and visitors at *Under the Same Sky: A Think! Contemporary Primary School Exhibition*.



Image courtesy of National Gallery Singapore and Singapore Art Museum.

Articulation Prize Singapore

Co-organised by Singapore Art Museum and National Gallery Singapore, in conjunction with National Gallery London, the Articulation Prize Singapore nurtures art appreciation and critical discourse among young audiences. Open to all full-time students aged 15 to 19 based in Singapore, participants are invited to develop and deliver a visual presentation on a work of art, architecture, or artefact of their choice, building the confidence and ability to articulate their own perspectives. The prize reflects SAM's broader commitment to cultivating everyday encounters with art as a foundation for creative thinking and self-expression in young people.

“Students gained so much from the experience — engaging in collaborative discussion, deepening their understanding of art, and connecting with peers from other schools.” – Emily Johnston, Deputy Head of English, Dover Court International School

Art Education Programmes

SAM continued to connect audiences of all ages and backgrounds to contemporary art through hands-on and discourse-led programming. SAM's annual Art Carnival and *Make with SAM Day* offered families and visitors accessible, creative entry points into the museum experience. Curator tours and workshops also brought educators together to explore artistic processes within the context of the Singapore Biennale, deepening and inspiring approaches to art education.



Clockwise from top: Visitors at *Make with SAM Day*, SAM Art Carnival and Family Friendly Guided Tour as part of Singapore Biennale 2025: *pure intention*.

PUBLIC PROGRAMMES & ACCESS

OPENING DOORS

Throughout the year, SAM created opportunities for people to encounter contemporary art, with programmes that encouraged participation, dialogue and shared experiences. From tours and workshops to performances, talks and community-led activities, these initiatives invited audiences to connect with artists, ideas and one another in different ways.

Complementing these efforts, SAM continued to strengthen its access programming to support broader participation across diverse communities, reflecting a continued effort to make the museum a welcoming and accessible space for learning, exchange and discovery.

SAW at SAM 2026

SAW at SAM 2026 transformed TPD into a dynamic festival ground where contemporary art, performance and sound converged across weekends of programming. Anchored by an experimental and cross-disciplinary approach, local and international artists activated the museum through live performances, installations and participatory works.

A key highlight was *Sonic Shaman 2026: Borderless*, which explored the vibrant histories of sound and musicality across vernacular practices in Southeast Asia and the emergence of experimental sound across Asia. Featuring a diverse line-up of experimental musicians, performance artists, DJs and thinkers from across the region, the programme positioned sound as a medium of encounter and collective imagination.



Over
44,300
programme participants
across 47 programmes

Visitors at SAW at SAM 2026.



L-R: Visitors at SAM Late Nights: *A Night to Remember*; *Talking in Tune: A Lunchtime Piano Recital*, presented in conjunction with Singapore Art Week 2026.



SAMily Funday, SAM Late Nights, and A Weekend with SAM

SAMily Funday, SAM Late Nights, and A Weekend with SAM continued to create welcoming and accessible art encounters for audiences of all ages, with family-friendly activities,

performances, tours, workshops and after-hours events transforming the museum into an active social space. By blending art with everyday forms of gathering, exploration and entertainment, these initiatives reinforced SAM's role as a museum that is open, participatory and deeply connected to contemporary life.

This Little Red Dot...

The sixth edition of *This Little Red Dot...* embraced the theme "My Everyday in Singapore" in celebration of Singapore's 60th birthday. The open call invited Singaporeans to reflect on what Singapore means to them and share unique experiences in their everyday lives. The initiative received over 1,200 submissions, the highest since the first edition, reflecting diverse perspectives and personal stories from across the community.

Presented with major support from Mapletree and venue support from VivoCity, 60 selected works were



Visitors at *This Little Red Dot...* showcase at VivoCity.

presented in a public showcase, alongside workshops by local illustrators and engagement activities. The initiative garnered over 83,000 engagements across submissions,

workshop attendance and showcase visitation, creating accessible opportunities for audiences to encounter contemporary art in shared public spaces.

Access Resources, Programmes and SAM Touch Collection

SAM continued to strengthen its commitment to accessibility through the ongoing development of access resources, programmes and community partnerships that support more inclusive encounters with contemporary art.

Across exhibitions and programmes, Singapore Sign Language (SgSL) tours, audio descriptions, a glossary

and tactile experiences provided multiple ways for audiences with different needs and abilities to experience artworks.

For Singapore Biennale 2025, SAM introduced expanded access resources, including Social Stories, to support neurodivergent visitors and audio descriptions for selected exhibitions and Biennale presentations.

Co-developed with Deaf guides, specialised tours provided a platform for their unique perspectives and fostered deeper engagement between the museum and the Deaf community.



Beyond exhibitions, SAM partnered with art practitioners, educators and community organisations through initiatives such as SAM Touch Collection workshops, school outreach programmes and *Art in the Commons*, and contributed to wider conversations on social inclusion across local and international platforms.

A dedicated Calm Space at SAM also provided a quiet and sensory-considerate environment for visitors.



Clockwise from top: Participants at a Singapore Sign Language (SgSL) tour for Heman Chong: *This is a dynamic list and may never be able to satisfy particular standards for completeness*; *Art in the Commons: Styled Together* showcase, image courtesy of Third Street Studio; Calm Space and Visitor at Material Workbench as part of Elia Nurvista and Bagus Pandega: *Nafasan Bumi – An Endless Harvest*.

SUSTAINABILITY



Visitor at *Elia Nurvita and Bagus Pandega: Nafasan Bumi ~ An Endless Harvest*.

THINKING FOR THE FUTURE

SAM's vision is to inspire humane and sustainable futures through meaningful everyday encounters with art of our times. Sustainability continues to shape how we create, present and care for our artworks, programmes, spaces and operations.

Through exhibitions, community programmes and operational practices, SAM works with artists, audiences and partners to explore and address environmental and social issues. By encouraging reflection and embedding responsible practices across the museum, we aim to contribute to a more sustainable future for our communities and environment. 🌱

Sustainability Report

Since 2024, sustainability planning at SAM has been coordinated through the Planning Team, overseen by the Chief Operating Officer. This structure enables sustainability considerations to be integrated more closely into organisational strategy and operational decision-making.

Charting Our Green Future

SAM's sustainability work continues to be guided by seven of the United Nations Sustainable Development Goals (SDGs), reflecting areas where the museum believes it can make the most meaningful contribution. These include:



These goals provide a focus for SAM's programmes, partnerships and operations, ensuring the museum's activities contribute to broader global sustainability ambitions.

Operational Sustainability

SAM continues to monitor and assess the environmental impacts associated with its facilities and programmes to support responsible resource management.

The museum uses recognised national frameworks and tools including the Carbon & Emissions Recording Tool (CERT), GreenGov. SG initiatives and the Eco Spaces certification programme administered by the Singapore Environment Council to track and benchmark environmental performance. SAM will apply for Eco Spaces audit and re-certification in FY26 as part of its ongoing efforts to strengthen environmental management practices.

[CONT >](#)



SAM staff with artist Bagus Pandega's sonic activation as part of *Elia Nurvita and Bagus Pandega: Nafasan Bumi ~ An Endless Harvest*.

Carbon Emissions

Scope 1 Emissions

SAM recorded no Scope 1 emissions in FY2025, consistent with FY2024, as the organisation does not own or operate any vehicles or stationary combustion sources.

Scope 2 Emissions

Scope 2 emissions increased to 863.70 tCO₂e in FY2025, compared to 407.29 tCO₂e in FY2024. This year-on-year increase reflects an expansion in operational activity rather than a change in emissions intensity. FY2025 marks the first full year of operations for Gallery 3 and Gallery 4 following their openings in September 2024, which led to higher electricity consumption associated with lighting, climate control, and overall gallery operations.

Scope 3 Emissions

Within Scope 3, emissions from water consumption remained low and stable at 0.18 tCO₂e. Waste-related emissions increased from 0.79 tCO₂e to 1.76 tCO₂e, driven by higher increased staff presence on-site and the transition to full operational responsibility for the café, SIP at SAM, from June 2025.

Emissions from land transportation not owned by the organisation (staff commuting and work travel in Singapore) decreased from 57.21tCO₂e to 43.20 tCO₂e. However, FY25 did see an increase in SAM's air travel emissions, rising from 126.43 tCO₂e to 213.04 tCO₂e due to increased business travel by staff.

Looking Ahead

Overall, the increase in emissions in FY2025 reflects the expansion of SAM's operations across its gallery and café spaces. As SAM's exhibition programme, public engagement and operational footprint continue to evolve, the museum will focus on strengthening the quality and completeness of its carbon data, improving energy efficiency within the constraints of its tenancy model, and addressing key sources of indirect emissions, particularly electricity use, waste and travel. These efforts form part of SAM's broader approach to embedding environmental responsibility alongside its artistic, cultural, and institutional objectives.

Item	Tonnes CO ₂ e		
	FY2023	FY2024	FY2025
SCOPE 1			
Direct emissions from source owned/controlled by company			
Transportation with Company	0.00	0.00	0.00
Owned Vehicles (Mobile Combustion)			
Non-transport Energy (Stationary Combustion)	0.00	0.00	0.00
TOTAL	0.00	0.00	0.00

SCOPE 2

Indirect emissions from the generation of purchased energy

Electricity from national grid	309.80	407.29	863.70
Electricity from solar/carbon neutral sources	0.00	0.00	0.00
Purchased steam/cooling	0.00	0.00	0.00
Renewable energy certificates (RECs)	0.00	0.00	0.00
TOTAL	309.80	407.29	863.70

SCOPE 3

Indirect emissions (not included in Scope 2) from the value chain of the company

Transportation not owned by company

Air transport	40.00	126.43	213.04
Land transport	12.40	57.21	43.20
Water consumption	0.10	0.18	0.18
Waste disposal	0.70	0.79	1.76
Other Non-REC Offsets	0.00	0.00	0.00
TOTAL	53.20	184.61	258.18

Highlights

1. Appointment of the Getty Global Art and Sustainability Fellow

This year, SAM appointed its first Getty Global Art and Sustainability Fellow, who will support the further integration of sustainability into SAM's governance, operations and programming. Their work will develop an environmental sustainability roadmap, while also conducting research into sustainability within SAM's future land art programme. This work will strengthen institutional capacity and contribute to international dialogue on sustainability in the cultural sector.

2. Sparking conversations on resource extraction through

Elia Nurvista and Bagus

Pandega: Nafasan Bumi

~ An Endless Harvest

The exhibition *Nafasan Bumi ~ An Endless Harvest* by artists Elia Nurvista and Bagus Pandega explored the environmental and social impacts of large-scale resource extraction. To deepen audience engagement, we hosted a series of The Better World Workshop, an experiential workshop inspired by the UN Sustainable Development Goals. Through simulated real-world projects, participants explored how decisions can shape economic, social and environmental outcomes, encouraging audiences to reflect on the relationship between human activity, global production systems and the natural world.

3. Ensuring accessibility and inclusive engagement across exhibitions and programming

SAM continues to prioritise accessibility across its exhibitions and programmes to ensure that art experiences are inclusive for audiences of all abilities. This includes SAM's work with the Deaf and Hard-of-Hearing communities to co-create new Singapore Sign Language (SgSL) Glossary of Contemporary Art Terms, provide regular Singapore Sign Language tours, audio guides for the exhibitions, and the continued use of the SAM Touch Collection, a portable interactive set of artwork adaptations designed to support tactile engagement,

in workshops and tours with the visually impaired, neurodivergent, and senior communities.

4. Encouraging circular practices through community workshops

In collaboration with social enterprise, The Sustainability Project, SAM hosted a workshop exploring circular economy principles through creative practice. Using materials featured in the exhibition *Elia Nurvista and Bagus Pandega: Nafasan Bumi ~ An Endless Harvest*, participants repurposed used coffee grounds to create natural soaps. The workshop demonstrated how everyday materials can be reused in innovative ways while encouraging participants to reconsider waste and consumption patterns in daily life.

5. Reflecting on Singapore's natural environment through public programmes

Public programmes accompanying Robert Zhao's *Seeing Forest* exhibition encouraged visitors to engage with Singapore's ecosystems and reflect on the relationship between urban development and biodiversity. Highlights included a talk by historian Timothy P. Barnard on how forest wildlife reflects the city's evolving landscapes, and a watercolour workshop by artist Chin Wei exploring species found in Singapore's secondary forests, helping participants to foster greater awareness and understanding of local biodiversity.

CONT >



L-R: Curator tour with SgSL for SAM *Contemporaries: How to Dream Worlds* and Nature Walk by Robert Zhao and conservation biologist Yong Ding Li as part of *Seeing Forest*.

6. Encouraging repair and reuse through creative practice

In collaboration with artist Chok Si Xuan and community repair initiative Repair Kopitiam, SAM hosted a workshop focused on upcycling household appliances and discarded components into new artworks. Participants explored how broken electronics and materials can be transformed into new artistic forms. By highlighting alternatives to disposal, the programme encouraged audiences to consider more sustainable consumption behaviours.



Looking Ahead

Sustainability remains an evolving area of focus for Singapore Art Museum. Over the past year, the museum has continued to build momentum through initiatives spanning governance, operations, exhibitions and public programmes.

The appointment of SAM's first Getty Global Art and Sustainability Fellow represents an important step in strengthening this work. Over the coming two years, this work will focus on developing a clearer sustainability roadmap, setting robust targets, identifying opportunities to reduce environmental impact, and exploring how sustainability can be embedded more deeply within our own operations, programmes and exhibitions.

As SAM continues this journey, collaboration with artists, audiences and partners will remain central. Through these efforts, the museum aims to contribute to a more sustainable cultural ecosystem and to inspire new ways of thinking about our collective future.

Top to bottom: Artist Chok Si Xuan, community repair initiative Repair Kopitiam, and participants at an upcycling workshop; Chia Chuyia's *Knitting the Future* at the Heritage Conservation Centre.

WITH GRATITUDE

DONORS & THE PEOPLE BEHIND SAM

SAM extends 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 deeply appreciate your generosity and shared commitment to the arts. 🍷



SAM'S 30TH ANNIVERSARY BENEFIT

Singapore Art Museum marked its 30th anniversary with the SAM 30th Anniversary Benefit, held on 23 January 2026 in support of the museum's exhibitions, programmes, and long-term development initiatives. More than 240 supporters participated through the event and online contributions. Funds were raised through donations, a charitable auction, and a matching grant under the Tote Board Enhanced Fundraising Programme, generating approximately S\$1.95 million. The occasion reflected the strong support of SAM's community and underscored the importance of philanthropic contributions in enabling the museum's continued efforts to present contemporary art from Singapore, Southeast Asia, and beyond.



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SAMily

Behind every exhibition, programme and initiative is a dedicated team committed to creating meaningful encounters with contemporary art. United by a shared commitment to making contemporary art accessible, relevant and engaging, the SAMily works collaboratively to support artists, connect with communities and create enriching experiences for diverse audiences. As a team, we contribute to an inclusive and dynamic environment where creativity, dialogue and learning can thrive in everything we do.

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Chief Executive Officer
and Director

Michelle Goh

Chief Operating Officer

Shabbir

Hussain Mustafa

Chief Curator
(Appointed 24 July 2025)

Quek Poh Meng

Chief People Officer

Ong Puay Khim

Director
(Collections, Design
and Public Art)

June Yap

Director
(Curatorial & Research)
(Exited 9 March 2026)

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Eugene Poh

Deputy Director
(Information
Technology)

Pauline Cheong

Deputy Director
(Learning)
(Appointed 1 July 2025)