



ART SG

19 - 21 JAN 2024
MARINA BAY SANDS
SINGAPORE

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PRESS RELEASE

For Immediate Release

ART SG 2025 concludes a successful third edition demonstrating Singapore's pivotal role in the international art ecosystem

- The third edition of ART SG came to a successful close, following robust sales to collectors hailing from across the globe
- As the leading contemporary art fair for Singapore and Southeast Asia, and the first of the year on the international cultural calendar, ART SG welcomed over 41,000 visitors across four days - attending from Indonesia, Thailand, Philippines, Malaysia, Vietnam, Australia, Japan, Korea, Mainland China, Hong Kong, Taiwan as well as Europe and the US.
- This year, ART SG displayed 105 gallery presentations from 30 countries and territories around the world. Additionally, the fair featured a curated selection of dynamic, large-scale art and installation (PLATFORM) and dedicated FILM and TALKS programs.
- Visitors also experienced an energising program of exhibitions, cultural events and activations organised as part of Singapore Art Week 2025 by the city's vibrant visual art institutions, private foundations, collections and galleries.
- The inaugural SAM ART SG Fund facilitated the successful acquisition of three significant artworks by Kim Yun Shin, Kapwani Kiwanga, and Lêna Bui, enriching the Singapore Art Museum's collection and contributing to the city's vibrant cultural ecosystem.
- Presented by Founding and Lead Partner UBS, ART SG took place at the Sands Expo and Convention Centre, Marina Bay Sands, from 17 to 19 January 2025 with a VIP Preview on 16 January.



Installation view at ART SG 2025. Image courtesy of ART SG 2025.



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SINGAPORE (Monday, 20 January 2025) – The third edition of ART SG, the leading contemporary art fair for Southeast Asia, came to a close with galleries reporting robust sales to established and emerging collectors, attending from across the globe. This year's edition welcomed an exciting lineup of 105 galleries from 30 countries and territories, spotlighting artistic practices from Singapore, Southeast Asia and the Indo Pacific region while fostering cultural dialogue and exchange globally.

Returning to the Marina Bay Sands Expo and Convention Centre and presented by Founding and Lead Partner UBS, ART SG welcomed over 41,000 visitors across its four-day run, cementing its position as a key stop on the international cultural calendar and proudly hosted leading galleries, collectors, artists, institutions, and organisations as well as a strong audience of art-lovers.

Magnus Renfrew, Co-Founder, ART SG said: "The successful conclusion of the third edition of ART SG reflects the solid foundations that the Fair has laid to date, and the exciting prospects for Singapore's emergence as a key cultural and art market destination. The strong attendance from across Southeast Asia and beyond demonstrates Singapore's rapidly developing role as an important nexus for the art world in Asia. We are thrilled to play an active role in promoting Singapore and Southeast Asia and are grateful to the galleries, institutions and collectors for their incredible support."

Shuyin Yang, Fair Director, ART SG said: "As our third edition comes to a close, we are delighted with our gallery offering, cultural partnerships and dynamic wider program. We have witnessed outstanding contributions to ART SG's various sectors, with visitors engaging with both the art on display, film screenings and talks, and connections forged and strengthened across the industry. We are looking forward to seeing these relationships grow in the months to come."

Young Jin Yee, Co-Head UBS Global Wealth Management Asia Pacific and Country Head UBS Singapore, said: "This year's ART SG reaffirms its role as a vital platform for contemporary art in Singapore and Southeast Asia, bringing together a dynamic and diverse community from the region and beyond. A highlight was the strong public engagement towards the 60-meter-long woven tapestry commemorating Singapore's 60th year of independence. Now recognised in the Singapore Book of Records, it celebrates SG60 and embodies the spirit of building our Singapore together. The tapestry also marks a strong start for our year-long 'Art for All' community program, aimed at making art accessible to all. The UBS Art Collection's solo presentation of works by leading contemporary artist Mit Jai Inn captivated audiences, reflecting our commitment to using art as a powerful medium to foster dialogue, creativity, and connection."

International Collector and Institutional Attendance

Leading private collectors from around the world attended the fair, including from Indonesia, Thailand, Philippines, Malaysia, Vietnam, Australia, Japan, Korea, Mainland China, Hong Kong, Taiwan as well as Europe and the US. Also in attendance were directors, curators, and patrons from **international museums and institutions**, including Delfina Foundation, United Kingdom; Hirshhorn Museum and Sculpture Garden, United States; Queensland Art Gallery of Modern Art, Australia; Toledo Museum of Art, United States; ArtScience Museum, Singapore; Kim Lim Estate, United Kingdom; Sharjah Biennial 16 2025, Indonesia; Biennale Jogja Foundation, Indonesia; Metropolitan Museum of Manila, Philippines; Tanoto Art Foundation, Singapore; Cloud Collection, China; Khao Yai Art,



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Thailand; 24th Biennale of Sydney (2024), Australia; Haus der Kulturen der Welt, Germany; Mori Art Museum, Japan; The Institutum, Singapore; The OHD Museum of Modern and Contemporary Indonesian Art, Indonesia; Sunpride Foundation, Hong Kong; Museum MACAN Foundation, Indonesia; Consortium Museum, France; Jim Thompson Art Centre, Thailand; Tate, United Kingdom; Bellas Artes Projects, Philippines; Museum of Contemporary Art and Design (MCAD), Philippines; MOCA Bangkok, Thailand; Cubitt Gallery, United Kingdom; Ayala Museum, Philippines; M Art Foundation, China; DIB Bangkok, Thailand; The Robert H. N. Ho Family Foundation Global, Hong Kong; Lorinet Foundation, Mongolia, Singapore, Switzerland; Bangkok Art Biennale, Thailand; Pure ArtLab, Singapore; Nguyen Art Foundation, Vietnam; M+, Hong Kong; Bangkok Kunsthalle, Thailand; Art Fair Philippines, Philippines; in-tangible institute, Thailand; Chisenhale Gallery, United Kingdom.

Beyond the fair, Singapore Art Week 2025 offered a dynamic roster of cultural programming. Leading visual art institutions, galleries, private foundations and collections held exhibitions, events and activations across the city, showcasing its vibrant and engaging cultural scene and fostering further dialogue within the region and beyond. Highlights include **The Singapore Art Week Forum 2025**, organised by the National Arts Council, National Gallery Singapore and Singapore Art Museum, which featured a keynote and panel discussions examining the relationship between art and the public and the inaugural symposium hosted by the newly launched **Tanoto Foundation**, a Singapore-based not-for-profit foundation dedicated to nurturing dialogues around the experience of contemporary art in Southeast Asia, among others.

SAM ART SG Fund

Launched at this year's ART SG fair, the **SAM ART SG Fund** allocated SGD \$150,000 to the acquisition of key artworks for the permanent collection of **Singapore Art Museum**. The Fund, an annual initiative, is made possible through the generous contributions of arts patrons Carmen Yixuan Li, Pure Yichen Chen, and other anonymous donors. It reflects a strong commitment to nurturing the local arts landscape and the museum's collection, as well as fostering meaningful and lasting connections between its founding patrons, the Singapore Art Museum, and ART SG.

This year's acquisitions included: **Kim Yun Shin's** *Add Two Add One Divide Two Divide One 2023-6* (2023) from **Lehmann Maupin**; **Kapwani Kiwanga's** *Magma* (2024) from **Goodman Gallery**; and **Lêna Bui's** *Breathing no.2* (2024) from **Galerie Urs Meile**.

FILM and TALKS programming

In 2025, ART SG presented a dynamic **FILM** program, curated by **Stefano Rabolli Pansera**, Founding Director of **Bangkok Kunsthalle** and Khao Yai Art Forest, and Artistic Director of St Moritz Film Festival. The program, titled 'By Artists, On Artists', highlighted pioneering film, video and moving image artists, including **Theaster Gates**, **Tanatchai Bandasak**, **Korakrit Arunanondchai**, **Dongdong Cai**, **Nam June Paik**, **Cy Twombly**, **Chi Yin Sim**, **Wolfgang Laib**, **Monica de Miranda**, **Matteo Zamagni**, **Andreas Gursky**, and **Robert Rauschenberg**. Taking place across three days, the screenings developed in three chapters, 'Constructing Landscapes', exploring the profound connections between art, nature, and the environments—both physical and conceptual—that artists create or inhabit; 'Voices and Whispers', focusing on the intimate, transformative, and deeply personal journeys of artists as they



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navigate the intersections of life, society and history; and 'Ruins and Prophecies', delving into the interplay between historical legacy and visionary imagination, exploring how artists face and cope with the radical transformation of society and draw from the past to reshape the future.

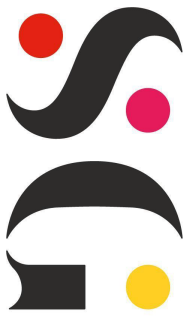
This year's **TALKS** program, **ART SG PERSPECTIVES**, similarly offered a diverse series of thought-provoking panels, discussions and lectures exploring stimulating and contemporary themes, and spotlight art from Singapore and Southeast Asia. Speakers included: **Aaron Cezar**, Founding Director, **Delfina Foundation**; collectors **Daisuke Miyatsu**, **Quynh Nguyen** and **Tony Lyu**; **Renan Laru-an**, Artistic Director, SAVVY Contemporary; **Miwako Tezuka**, Art Director, Dib Bangkok; **Xiaoyu Weng**, Artistic Director, Tanoto Art Foundation; **Wong Binghao** (Bing), Curator, Editor, and Writer; **Amal Khalaf**, Co-Curator Sharjah Biennale 16, Director of Programmes Cubitt Gallery; **Zoe Butt**, Curator, Writer and Founder of in-tangible institute, Chiang Mai; **Dr Hsu Fang-Tze**, Curator, Singapore Art Museum; **Dr Imran bin Tajudeen**, Senior Lecturer, Department of Malay Studies and Department of Architecture, National University of Singapore; **Natalie Khoo**, Programmes & Outreach Executive, Asian Film Archive and **Teow Yue Han**, Co-founder, Hothouse; **Mok Cui Yin**, Head, Biennale, Singapore Art Museum; **Stefano Rabolli Pansera**, Founding Director, Bangkok Kunsthalle and Khao Yai Art Forest, and Artistic Director of St Moritz Film Festival; independent curator **Sam I-shan**; curator and art historian **Lydia Yee**; curators **Isaiah Cheng**, Programmes Manager, DECK; **Clara Che Wei Peh**, Curator and Arts Writer; **Tan Siuli**, Contributing Editor, ART SG and Independent Curator; and artists **Korakrit Arunanondchai**; **Mandy El-Sayegh**; **Shavonne Wong**; **00 Zhang**; **Mella Jaarsma**; and **Suzann Victor**.

Sales Highlights

During the fair's four-day run, galleries reported significant sales, with works placed in important private and institutional collections. A snapshot of reported sales includes:

Cardi Gallery (Milan, London) led with the sale of **Pablo Picasso's** *Buste d'Homme à la pipe* (1969) for **USD 1,200,000**. **White Cube** (London, Hong Kong, Paris, Seoul, New York) achieved strong results, including **Georg Baselitz's** *Mettere mano a - anfangen* (2019) sold for **EUR 650,000**, **Antony Gormley's** *VIEW* (2024) sold for **GBP 500,000** and **Tunji Adeniyi-Jones's** *Celestial Gathering* (2024) for **USD 350,000**. Additional highlights included **Minoru Nomata's** *Continuum-12* (2024) for **USD 95,000** and *Far Sights-1* (2009) for **USD 35,000**, alongside **Tiona Nekkia McClodden's** *NEVER LET ME GO | XXII. drop* (2024) for **USD 75,000** and **Tracey Emin's** *Away From The Cross* (2023) for **GBP 28,000**.

Prominent results from **Lehmann Maupin** (New York, London, Seoul) included **Teresita Fernández's** *Stella Maris (Net) 4* (2024), which sold for **USD 120,000–125,000** to a Singapore-based collector, and **Mandy El-Sayegh's** *Net-Grid Study (Euro-Joy)* (2024), which achieved **USD 72,000** from a Jakarta buyer. In Asia, **Johyun Gallery** (Busan, Seoul) performed exceptionally well, with sales of **Lee Bae's** *Issu de feu K-20* (2003) for **USD 180,000** and works from his *Brushstroke* series (2024) achieving **USD 60,000** each. **Galerie Gmurzynska** (Zurich, New York) saw success with **Roberto Matta's** *Is thou so desired?* (1957) which sold for **USD 150,000**, and **Wifredo Lam's** *Personnage 21/24* (1971) for **USD 120,000**. **Sundaram Tagore** (New York, Singapore, London) achieved notable sales including **Zheng Lu's** *Water in Dipping – Yangtze* (2023) for **USD 175,000**, **Miya Ando's** *Tasogare (Dusk) Moon Triptych 02.08.2024* (2024) sold for **USD 84,000**, and **Jane Lee's** *Unearthed I* (2024) for **USD 70,000** among



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others. **SPURS Gallery** (Beijing) placed **Ulay/Marina Abramović's** *Point of Contact* (1980/2024) for **EUR 50,000**, and **Nir Hod's** *100 Years Is Not Enough* (2024) achieved **USD 75,000** at **Makasiini Contemporary** (Turku).

Singapore-based galleries continued to assert their influence. **Artcommune** (Singapore) saw outstanding results, including **Cheong Soo Pieng's** *By the Lake* (1979) for **SGD 116,000** and **Chua Mia Tee's** *Smith Street* (1981) for **SGD 110,000**. **Ames Yavuz** (Singapore, Sydney) placed six major works by leading Thai-artist **Pinaree Sanpitak** in the range of **USD 60,000 to 85,000** each to private collectors in the region; **Highlight Art** (Singapore) placed **Meng Zhigang's** *Subcelestial Touch - Awaiting South Wind No.3* (2019) for **SGD 50,000**; **Haridas Contemporary** (Singapore) reported **Melissa Tan's** *The Fates: Klotho, Lachesis & Atropos* (2024) fetched **SGD 50,000–60,000** in a sale to a private museum in Southeast Asia.

Gallery Response

Gallery participation in ART SG unfolded across three main sectors featuring ambitious booths and displaying established and emerging artists from Singapore, Southeast Asia and beyond. The first sector, GALLERIES, offered diverse, multi-artist exhibitions, while FOCUS featured solo or duo artist programs, or curated thematic presentations; lastly FUTURES, the sector dedicated to supporting younger galleries under the age of 10 years, spotlighted work specially created for ART SG.

Galleries reported success across all sectors.

“Lehmann Maupin has been participating in ART SG since the fair’s inaugural edition, and I’m thrilled that we were able to return to the fair for the 3rd time. As the gallery’s Singapore-based Director, it’s exciting to witness the market in my hometown continue to grow and thrive; this year, there’s an increasingly international presence of collectors, curators, advisors, and galleries in attendance. We’ve seen consistent interest in our artists from the area, so our booth includes a focused selection of work dedicated to artists from the Asian region and diaspora—including Lee Bul, Mandy El-Sayegh and Kim Yun Shin, each of whom had works sell over the course of the fair. Notably, Kim’s work was acquired for the permanent collection of Singapore Art Museum through the SAM Art SG fund 2025—and this exciting acquisition precedes her two-part solo exhibition with Lehmann Maupin in London and New York, opening in February and in April!”

Ken Tan, Director, Lehmann Maupin (New York, Hong Kong, Seoul, London)

“We had an incredibly strong VIP day, with sales and reserves by all artists exhibited in the booth. By Saturday we had placed 6 major works by leading Thai-artist Pinaree Sanpitak in the range of USD 60,000 to 85,000. 22 works on paper by leading Filipino-artist Elmer Borlongan were sold on VIP day, as well as an important painting by Malaysian-Australian artist Abdul Abdullah. We are pleased to see strong interest and sales in our younger and emerging artists, such as Cheong See Min and Celine Lee.”

Caryn Quek, Gallery Director, Ames Yavuz (Singapore, Sydney)



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"We are delighted to return to ART SG for the third consecutive year, a truly invaluable platform that enables us to engage with both our loyal collectors and new art enthusiasts across the Southeast Asia region. This year's fair has been a tremendous success, highlighted by significant sales, including key works such as Georg Baselitz, which sold for EUR 650,000, Antony Gormley at GBP 500,000, and Tunji Adeniyi-Jones, which achieved a sale of USD 350,000."

Wendy Xu, Managing Director, Asia, White Cube (London, Hong Kong, Paris, Seoul, New York)

"It was a busy opening day in terms of attendance and there was a good energy among visitors to the fair. We've seen important collectors from across the region, including from Indonesia, Thailand, Malaysia, India, Hong Kong and Mainland China as well as those travelling from further afield. Returning to ART SG for the third time, there has been a notable increased awareness and engagement with our programme and artists with a number of major works from our presentation under discussion."

Dawn Zhu, Director, Asia, Thaddaeus Ropac (London, Paris, Salzburg, Seoul)

"It has been extremely worthwhile returning to ART SG, which remains a vital platform and conduit for showcasing contemporary artists from Africa and its diasporas. We were delighted that Singapore Art Museum acquired Kapwani Kiwanga's ceramic works, one of which was part of the inaugural SAM ART SG Fund, and that two of Singapore's most pre-eminent foundations added substantial William Kentridge tapestries and works on paper to their distinguished and adroit public-facing collections. We were also fortunate enough to place Misheck Masamvu, Atta Kwami, Chemu Ng'ok, Remy Jungerman and Nolan Oswald Dennis artworks within strong private collections, in the region and beyond."

Roger Tatley, Senior Director, Goodman Gallery (Johannesburg, Cape Town, London)

"The third edition of ART SG buzzed with new faces and fresh energy, and continued to be a regional platform for collectors and institution leaders from Southeast Asia and beyond. As a nod to SG60, Singapore's 60th year of independence, we highlighted six young Singaporean artists as part of our presentation, and it was great to see multiple pieces snapped up by 5 out of the 6 artists, signalling excitement in our younger local talents."

Richard Koh, Founder, Richard Koh Fine Art (Singapore, Bangkok, Kuala Lumpur)

"We had a great experience for our first-time showing at ART SG. We brought museum quality works to the fair, including those by Roberto Matta and Wilfredo Lam, which were sold to leading collectors. Especially with our focused exhibition on Wilfredo Lam at the fair, we felt that the level of connoisseurship amongst visitors was impressive, expressing a deep level of engagement with the artists. The fair is an ideal platform, enabling us to connect with collectors from the region and beyond, including those from Hong Kong, Kuala Lumpur, and Singapore."

Mathias Rastorfer, CEO and Co-Owner, Galerie Gmurzynska (Zurich, New York)

"ART SG opened with enthusiasm and engagement; the art audience are here to look, to discover, to discuss and to collect. The ART SG team did a beautiful job with large crowds and a fair which is



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spacious and elegant. It is a really great environment to show and to admire some beautiful art from around the world.”

Jacob Twyford, Senior Director, Waddington Custot (London)

“The third edition of ART SG has truly set a new benchmark. The fair’s vibrant energy was palpable, driven by a notable increase in collector attendance from the region. It was particularly encouraging to engage with such informed collectors, reflecting the growing interest in our Southeast Asian artists. This was further affirmed by successful sales of works by Yunizar, Murniasih, Mark Justiniani, and BenCab.”

Jasdeep Sandhu, Founder, Gajah Gallery (Singapore, Jakarta, Yogyakarta)

“The first day of ART SG has been an amazing start of the fair with a great energy; we have met new collectors from all across Southeast Asia and made very interesting contacts with institutions from the region. We are extremely happy to be back in Singapore.”

Jal Hamad, Co-owner Sabrina Amrani Gallery (Madrid)

“This is our first time showing at the fair and we are very happily surprised about the sales we have done and as well as the amount of collectors interested in the artists that we brought.”

Spokesperson, HOFA (London)

“We placed over half the works in the first few hours of the fair’s VIP day, including works by artists Antonio Santin, Jong Oh, Marie Watt, Clive Smith, and Anne Samat.”

Marc Straus, Founder, Marc Straus (New York)

“TAEX is delighted to be part of ART SG, a young yet solid fair that truly reflects today’s art market. With its sharp curation and forward-thinking sections like Digital Spotlight, it has been a rewarding experience for our gallery, with acquisitions to prominent collections and a very positive response from the public.”

Stefanie de Regel, Head of Development, TAEX (London)

“This edition of ART SG has once again solidified Singapore as a meeting point for leading collectors and art practitioners in the region. The fair was an excellent springboard for discovery and conversations about the artists we presented and their practices at STPI. In particular, we saw keen interest in the Southeast Asian artists at our booth, and are excited to develop our new relationships with young collectors and art audiences.”

Emi Eu, Executive Director, STPI (Singapore)

“We feel there is great potential in Singapore.”

Nina Fellmann, Director, Annely Juda Fine Art (London)



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"We managed to clock in some healthy sales figures during the fair and are expecting streaming enquiries. The local buyers that we have met display an eagerness to learn but are prudent at taking the plunge. We're also pleased to meet overseas buyers who are familiar with Singapore's representative artists but have little opportunity to view quality works in person. Overall, the fair is a step forward for collectorship to reach a certain maturity steadily. Getting there requires a lot more legwork on our part, but we are prepared and ready for the long haul."

Ho Sou Ping, Founder, artcommune gallery (Singapore)

"This marks our second participation at ART SG, mirroring last year's positive experience collaborating with the art fair team and engaging with the vibrant community of Singapore. Interactions with collectors and art enthusiasts have been enriching."

Mamta Singhania, Founder and Director, Anant Art (Delhi)

"You can see people from private museums and collections, so I would say the quality of the collectors that the fair attracts is very high."

Riccardo Freddo, Associate Head of Sales and Museum Liaison, galerie rosenfeld (London)

"This edition of ART SG has been especially good for our gallery. We have brought two artists whom we have never shown in any international fair and they were the artists who sold first. On the first day, we had three reservations so it was very exciting. ART SG has also been a great opportunity to engage Filipino audiences who are based here in Singapore."

Tina Fernandez, Founder, Artinformal (Manila)

"Out of the three Singapore art fairs I've experienced so far, ART SG felt like the warmest and most engaging one. In addition to the appearance of collectors from nearby regions such as Malaysia, many Chinese collectors also came to ART SG for the first time. It's very revealing that Singapore's fresh and dynamic cultural market is now attracting more professional global audiences, including more European collectors than ever before. It has been an honor for HIGHLIGHT ART to participate in this edition of ART SG. In the future, we plan to invite even more friends, both new and old, to Singapore."

Willa Dong, Gallery Director, Highlight Art (Singapore)

"We're seeing a vibrant crowd here, including many visitors from Southeast Asia and collectors from China, which is encouraging. The fair has a lively atmosphere, and the quality of work is impressive. It's also great to see smaller galleries from the region showcasing nice artworks."

Terry Chong, Director, Tang Contemporary Art (Singapore, Beijing, Bangkok, Hong Kong, Seoul)

"Having participated since ART SG's first edition, we've seen the fair grow into an effective platform for connecting with Southeast Asian collectors. The collector base for contemporary ink is global and the fair has enabled us to connect with important Chinese collectors based in Southeast Asia. Sales were extremely strong for our participating artists Lao Tongli and Ren Light Pan, Bingyi, Kang Chunhui."



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Craig L. Yee, Co-Founding Director, INKstudio (Beijing, New York)

"One interesting trend we've observed is the strong interest in sculptural pieces. The works we feature are primarily from emerging Indonesian and international artists, appealing to a younger group of collectors. Our style of curation aligns well with their preferences. Notably, all the collectors who purchased our works during the fair were Singapore-based, with a significant proportion from the younger demographic."

Jasmine Yan, Business Director, SUN.CONTEMPORARY (Bali)

"This year, the traffic and numbers are impressive. From the first day, there has been a non-stop flow of people, and many are inquiring about the prices of artworks, which is a good sign."

Audrey Zhang, Gallery Owner, Prestige Art Gallery (Mandarin name: 张鹤馨) (Singapore)

"The turnout on VIP preview day was very outstanding. I could sense that the crowd had a deep appreciation of art. They know what they're looking for, and the crowd is more educated in art, mostly consisting of existing collectors who already have a certain amount of collections. It was quite a sophisticated crowd with an understanding of what fits with what."

Amanda Toh, Gallery Manager, BOL Gallery (Mandarin name: 杜诗敏) (Singapore)

"We've participated in ART SG three times, and this year, we sold artworks to buyers new to our gallery, including Thai collectors based in Singapore, a Thai private museum, some collectors from the Philippines, as well as expats residing in Singapore."

Sukontip (Fon) Nakasem, Founder, Warin Lab Contemporary (Bangkok)

The next iteration of ART SG will take place from 23 to 25 January 2026 (VIP Preview and Vernissage on 22 January). Details on the fourth edition will be announced in due course.

For further information about ART SG:

Website: artsg.com

Instagram: [@art.sg](https://www.instagram.com/art.sg)

Facebook: [@artsgfair](https://www.facebook.com/artsgfair)

For more information about Singapore Art Week:

Website: artweek.sg

Facebook, Instagram, Telegram: [@sgartweek](https://www.instagram.com/sgartweek)

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As the leading art fair in Southeast Asia, ART SG is a dynamic new platform showcasing the most visionary and exciting contemporary art from the region and globally. Under the direction of Fair Director Shuyin Yang and Co-Founder Magnus Renfrew, and organized by The Art Assembly, ART SG was launched in January 2023 at the Sands Expo and Convention Centre at the heart of Singapore's financial district. In January 2022 MCH Group, the parent company of Art Basel, acquired a 15% shareholding in ART SG.

The first two editions of the fair welcomed significant local, regional, and international galleries alongside a cutting-edge program of commissioned and site-specific installations, experimental film, thought-provoking talks and performances.

Bringing progressive concepts and curation to the Singapore art landscape, ART SG delivered a custom-built fair of international standard and best practices, working from ground up to build a distinctive identity while fostering artistic excellence and cultural dialogue across Southeast Asia and the broader Asia Pacific region.

Differentiated from other art fairs, ART SG is geared towards the interests of the globally minded collector and aims to expand these interests by promoting new discourse and connections; encouraging cross-border collecting and a broad network of collectors and galleries forming relationships in Singapore.

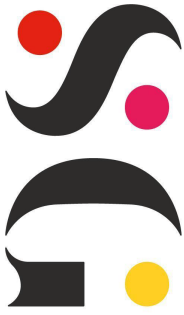
THE ART ASSEMBLY

The Art Assembly is an exciting affiliation of three major international art fairs founded in the Asia Pacific Region.

Comprising ART SG in Singapore, Taipei Dangdai in Taiwan and Tokyo Gendai in Japan, The Art Assembly represents a joint initiative between three of the world's leading art fair organizers: Sandy Angus, Tim Etchells and Magnus Renfrew.

The Art Assembly aims to drive innovation, deepen engagement with contemporary art and encourage cross-cultural conversations. It achieves this by strengthening collaboration and promoting knowledge and resource sharing across the group. The Art Assembly pulls together decades' worth of experience, expertise and an extensive global network of contacts and assets, to the benefit of its member fairs, galleries and audiences.

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ABOUT UBS

UBS is a leading and truly global wealth manager and the leading universal bank in Switzerland. It also provides diversified asset management solutions and focused investment banking capabilities. With the acquisition of Credit Suisse, UBS manages 5.7 trillion dollars of invested assets as per fourth quarter 2023. UBS helps clients achieve their financial goals through personalized advice, solutions and products.

Headquartered in Zurich, Switzerland, the firm is operating in more than 50 markets around the globe. UBS Group shares are listed on the SIX Swiss Exchange and the New York Stock Exchange (NYSE).

ABOUT UBS AND CONTEMPORARY ART

Global Lead Partner of Art Basel, UBS has a long history of supporting contemporary art and artists. The firm has one of the world's most important corporate art collections. UBS seeks to advance the international conversation about the art market through its global lead partnership with Art Basel, and as co-publisher of the 'Art Basel and UBS Global Art Market Report' and the 'Art Basel and UBS Survey of Global Collecting'.

UBS also supports some of the world's most important arts institutions, events, and fairs. Through UBS Art Advisory & Collecting, UBS provides UHNW clients and their family offices impartial advice and execution services across the whole lifecycle of a collection, from strategic development and governance to making an impact through cultural philanthropy and the transition of collections into the next generation.

For more information about UBS's commitment to contemporary art, visit ubs.com/art.

ASSOCIATE PARTNER

ABOUT THE HOUR GLASS

At The Hour Glass, our mission is to advance watch culture. Known for our thoughtfully curated selection of brands, a passion for designing immersive retail experiences and our team of knowledgeable specialists, we strive to become the primary port of call for all watch enthusiasts and collectors alike. We eagerly look forward to assisting you on your collecting journey across our network of over 65 boutiques.

OFFICIAL HOTEL PARTNER

ABOUT MARINA BAY SANDS PTE LTD

Marina Bay Sands is Asia's leading business, leisure and entertainment destination. The integrated resort features Singapore's largest hotel with approximately 1,850 luxurious rooms and suites, crowned by the spectacular Sands SkyPark and iconic infinity pool. Its stunning architecture and compelling programming, including state-of-the-art convention and exhibition facilities, Asia's best luxury shopping mall, world-class dining and entertainment, as well as cutting-edge exhibitions at ArtScience Museum, have transformed the country's skyline and tourism landscape since it opened in 2010.

Marina Bay Sands is dedicated to being a good corporate citizen to serve its people, communities and environment. As one of the largest players in hospitality, it employs more than 11,500 Team Members across the property. It drives social impact through its community engagement program, Sands Cares, and leads environmental stewardship through its global sustainability program, Sands ECO360.



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19 - 21 JAN 2024
MARINA BAY SANDS
SINGAPORE

FOUNDING AND
LEAD PARTNER



For more information, please visit www.marinabaysands.com