

FOR IMMEDIATE RELEASE

Artery Launches as Singapore's First Independent Arts Funding and Support Hub, Aimed at Helping Artists Build Sustainable Careers

The new independent non-profit complements existing public funding infrastructure to close the "missing middle" and to support high-potential visual artists between milestones

SINGAPORE, 9 July 2026 – Artery, an independently funded non-profit dedicated to supporting artists in Singapore, has launched today in Singapore. Positioned as a complementary layer to public funding infrastructure that supports artists in building professional, sustainable careers in the arts, Artery is founded by Singaporean philanthropist Danny Yong, in response to the systemic shifts needed to bring about the continuity of artistic practices, and ultimately builds Singapore into a culture-forward society.

Artery's Board of Directors comprises of **Danny Yong** (Founder and Chairman of The Majority Trust) as Board Chairman, **Hsieh Fu Hua** (Founder of BinjaiTree) as Board Co-Chairman, and **Angelene Chan** (Executive Chairman of DP Architects) as Board Member. With their combined experience across philanthropy, business, social services and work with art institutions, their leadership brings a cross-sector perspective that will guide Artery's strategic direction in advancing a more sustainable and resilient arts ecosystem in Singapore.

THE "MISSING MIDDLE" IN THE ARTS ECOSYSTEM

Singapore's public funding system supports creation and presentation effectively, but the career years between early-stage grants and institutional recognition remain largely unsupported. Artists in this "missing middle" frequently sustain their practice through other employment between funding cycles or exit the sector entirely. This results in a loss of artistic talent that traditional metrics fail to capture.

Artery is strategically designed to address the "missing middle" in the arts by bridging the gap between entry-level grants and long-term institutional support, which is the stage where early- and mid-career artists struggle to sustain their careers. The arts-focused non-profit plays the role of an early enabler of artistic practices, while simultaneously building the systems and infrastructure needed for artists to thrive beyond short-term project cycles. Through its various programmes, Artery aligns funding, workspace, curatorial mentorship, and other services into a coherent support system.

"Whilst public funding builds the foundation, private capital can fill the gaps by providing unrestricted support and grants to complement what is currently provided. As Singapore continues to produce exceptional artistic talent, Artery is focused on playing a part to help these

artists attain sustainable careers, and to further grow the Art ecosystem in Singapore.”” said **Danny Yong, Board Chairman of Artery.**

ARTERY’S CORE COMPONENT: ARTIST ACCELERATOR PROGRAMME

At the core of the Artery model is the five-year **Artist Accelerator Programme (AAA)**. The programme provides living stipends, artwork acquisition, and comprehensive professional support for early-career artists seeking to build sustainable career pathways.

AAA operates across two phases. In the first 12 months, Artery offers a monthly stipend of up to S\$2,000 and acquires works directly from participating artists, positioning itself beyond a grant-maker. Artists also receive integrated support across business, legal, and marketing, guided by a mutually-agreed work plan, alongside curatorial mentorship and exhibition opportunities with partner galleries.

Over the following four years, Artery continues to support its artists through annual curatorial support, S\$10,000 in professional services credits, and sponsorship for overseas residencies for selected participants. The programme is designed to deliver sustained, private-sector support, coordinated across income, infrastructure, and long-term career development.

Artery’s inaugural cohort of six visual artists spans ages 24 to 56, encompassing recent art school graduates, a mid-life transitioned self-taught practitioner, and a mother who returned to school to pursue a master’s degree in fine arts.

“I see art as something that should no longer be confined to isolated production or periodic visibility. It needs to exist as a continuous practice embedded in systems of support, exchange and recognition, so that artists can sustain depth in their work over time, rather than be defined by episodic opportunity,” said **Angelene Chan, Board Member of Artery.**

Artery’s model operates as an integrated system that combines long-term artist support with structured corporate and philanthropic participation. In addition to the AAA, its patron programmes, **Patron-as-a-Service (PaaS)**, **Space-as-Giving**, and **In-Kind Giving**, provide an unorthodox parallel channel that is designed to make corporate and philanthropic support for the arts more accessible and impactful.

Ultimately, Artery aims to move Singapore towards a more culture-forward future that actively places arts, heritage, and human expression at the centre of its development by enabling sustainable artistic career pathways and building a resilient ecosystem that aligns artists, patrons, and partners within a shared framework.

Artery is helmed by CEO, **Belinda Ang**, a multi-disciplinary entrepreneur with two decades of experience across the arts, technology, and communications sectors, and Head of Curation, **Joyce Toh**, with more than 20 years experience in the arts and was previously a senior curator at the Singapore Art Museum.

More details on Artery's patron programmes and their mechanics, as well as partner quotes are available in the appendix. More details can also be found on <https://www.weareartery.com/>

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About Artery

Artery is an independent non-profit dedicated to supporting those building professional career pathways in the arts, addressing the "missing middle" that many artists navigate between funding cycles. We catalyse their journey by becoming early acquirers of their work, while building the systems and infrastructure they need to thrive. Through its flagship Artist Accelerator Programme (AAA), Artery provides living stipends, curatorial guidance, business and legal support, and access to mentorships, residencies, and career development opportunities. Artery also partners with corporates and philanthropists through its patron programmes – **Patron-as-a-Service (PaaS)**, **Space-as-Giving**, and **In-Kind Giving** – creating meaningful channels for private capital to work alongside public funding in building a resilient arts ecosystem.

For more information, please visit: <https://www.weareartery.com/>

Appendix

Artery's Artist Accelerator Programme

The full structural framework of the Artery Artist Accelerator Programme delivers a dual operational timeline engineered to nurture high potential artistic talents into self-sustaining practices.

Phase One (Twelve Months)

During the initial twelve-month period, the framework establishes structural baseline security through several core features

- Accepted participants receive a monthly stipend of up to \$2,000 to enable them to free up work gigs to commit more time to their practice
- Artery commits to purchasing selected works from the artists up to a designated financial quantum
- Artists receive all-rounded business, legal, and marketing support that will best help them advance their objectives
- Participants gain opportunities to exhibit at partner galleries
- Participants get complimentary use of designated artist studio spaces
- The artist remains obliged to deliver creative output in accordance with the agreed work plan

Phase Two (Four Years)

Following the initial year, the initiative moves into a longer four-year phase designed to scale career growth and build permanent sector presence

- Selected individuals gain the opportunity to receive sponsorship for suitable overseas residency programmes
- Artery allocates a set number of annual curatorial hours to guide ongoing artistic development
- Participants receive credits worth \$10,000 valid for four years to procure professional services across business, legal, or marketing sectors
- Artery remains the Artist's first collector with first right of refusal to the artist's works.

Artery's Patron Programmes

Patron Programme 1: Patron-as-a-Service (PaaS)

PaaS is a subscription-based corporate patronage model for the arts operates via a tiered monthly subscription fee. Participating organisations enjoys display entitlements of curated artworks installed directly in meaningful spaces within the corporate vicinities. The package includes staff engagement with the artists through workshops and talks, quarterly updates on artist development and annual artist-signed prints or tokens. The framework aims to lower the barrier to art giving and encourage corporates to align giving to the arts with their corporate objectives.

Patron Programme 2: Space-as-Giving

Space-as-Giving converts commercial or industrial spaces into cultural platforms by having companies provide underutilised or accessible venues. These spaces are subsequently used for exhibitions, engagement, and artist development uses. with Artery curating and activating all programming within the premises. This setup reduces venue costs for artists, potentially expanding access to non-traditional audiences, and positions corporates as cultural enablers

Patron Programme 3: In-Kind Giving

In-Kind Giving handles non-financial contributions that directly support arts infrastructure. Corporates provide critical operational services such as logistics and transportation, media and communications support, storage solutions, insurance, artwork handling, and professional expertise in legal or marketing fields. This directly reduces the operational burden on artists and core programmes, freeing up resources for creative production and broadening the definition of corporate funding beyond cash contributions.

Inaugural Artist Cohort

Alya Rahmat

Alya is a 24-year-old recent fine arts graduate who has undertaken independent regional residency work. Her practice explores multi-generational female identity within the Malay-Muslim community. She interrogates the intersections of culture, religion, and supernatural concerns through speculative histories using narrative forms such as batik, tapestry, and assemblage.

Joanne Lim

Joanne is a 41-year-old artist who transitioned into creative practice after a background in law, subsequently earning a master's degree in fine arts with distinction. Her practice focuses on translating and visualising data collected from long-term projects involving community collaboration. She examines themes of surveillance, presentation, and tracking by converting information into experience and aesthetic forms through sculpture, installation, and performance.

Koh Kai Ting

Kai Ting is a 30-year-old Malaysian artist based in Singapore who holds a bachelor's degree in fine arts. She employs natural history as a metaphor to construct visual narratives that critique systems of power, desire, and value. Her collective-inquiry projects reveal the entanglement of humanity with natural and spiritual elements across painting, installation, new media, and printmaking.

Rofizano Zaino (Rofi)

Rofi is a 56-year-old self-taught practitioner who is transitioning to a full-time artistic career after an established background in graphic design. He utilises personification to explore identity, spirituality, and power dynamics in socio-political discourse. His work focuses on the investigation of Malay cultural identity through Silat and its related philosophies, utilising acrylic, pastels, charcoal, and cement.

Shayne Phua

Shayne is a 29-year-old practitioner holding qualifications in fine arts ceramics and communication design. She sustains her practice by balancing multiple flexible part-time roles. Her practice reinterprets ceramics as utilitarian objects to explore overlooked local oral traditions, oriental folklore, and socio-political ideologies through ceramic sculpture and painting.

Siew Guang Hong

Guang Hong is a 26-year-old recent graduate from LASALLE College of the Arts. His practice uses biology and anatomical investigation to examine non-normative subjectivities. He works primarily with assemblage and abject aesthetics to develop posthumanist modalities that address autobiography and absurd obliteration through installation, ceramics, video, and performance art.