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CELEBRATE THE 10th ANNIVERSARY OF THE INDIAN HERITAGE CENTRE WITH A SPECIAL OPEN HOUSE, EXCITING OFFERINGS, AND 60 NEW ARTEFACTS

Join the Indian Heritage Centre (IHC) as it celebrates a decade of being a focal point for the Indian community in Singapore! Since its opening in May 2015, IHC has been dedicated to showcasing and promoting Indian history, living heritage, and culture, for and with the community. To date, IHC has welcomed over 1.6 million visitors through its doors and has made significant strides in its mission to increase awareness and appreciation of Indian heritage in Singapore, among both the Indian and non-Indian communities.

Celebrating a Decade of Working with the Community





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2 Over the last 10 years, IHC has worked closely with the community, as well as with partners in the Little India precinct and the heritage sector, to provide both locals and visitors with deeper insight into the diverse and rich heritage of the Indian community in Singapore. Notably, IHC's community co-curated exhibitions have featured stories of the Chetti Melaka (or Peranakan Indian), Malayalee, Sikh, and Tamil communities through *Chetti Melaka of the Straits – Rediscovering Peranakan Indian Communities*, *Ente Veedu, My Home: Malayalees in Singapore*, *Sikhs in Singapore – A Story Untold*, and *From the Coromandel Coast to the Straits – Revisiting Our Tamil Heritage* respectively.



3 Additionally, IHC continues to celebrate the living heritage of the Indian community through open houses and programmes that mark major Indian festivals such as Pongal, the Indian New Year and Deepavali. Audiences across generations and ethnic backgrounds are engaged through initiatives such as the *Museum-Based Learning* programme, which has benefited almost 80,000 Primary 5 students in Ministry of Education schools since 2022, and Racial Harmony Day celebrations with NHB's other Heritage Institutions. IHC also continues to be a springboard for visitors to explore the Little India precinct – the heart of the Indian community in Singapore – during both festive seasons and ordinary times.



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4 Mr R Rajaram, Chairman, IHC Advisory Board, said: “As the Indian Heritage Centre commemorates its 10th anniversary, we reaffirm our steadfast commitment to serving as a cornerstone for the Indian community in Singapore. This significant milestone stands as a testament to the enduring relationships we have cultivated with our visitors, partners, and the broader community. We warmly invite all to join us in celebrating this momentous occasion and to explore our newly refreshed galleries and specially-curated programmes – an achievement we are proud to share with each and every one of you.”

5 IHC’s impact on the community is evident from the results of NHB’s customer satisfaction surveys, which show visitors’ attitudes towards the centre following their visits. Selected statistics are displayed below.

IHC continues to inspire and connect communities through meaningful and enriching experiences

90%
AGREE

Visiting IHC has increased my interest in Singapore’s culture and heritage.

91%
AGREE

I would recommend IHC as a great place to visit.

90%
AGREE

IHC provided something for every member of the family / circle of friends.



* The results are from NHB’s 2024 annual customer satisfaction survey, conducted year-round through random interviews.



IHC10 Permanent Gallery Rotation

6 IHC's Permanent Galleries have provided local and international visitors with deeper insights into Singapore's diverse Indian and South Asian heritage, and have showcased the communities' histories and contributions to the nation from the pre-colonial through to the post-colonial era. In conjunction with the IHC10 and SG60 celebrations in 2025, IHC will conduct its first major artefact rotation at its Permanent Galleries since its opening. In line with the SG60 theme, 60 new objects – including artefacts from Singapore's National Collection, some of which will be on display in public for the first time – will be showcased within the galleries in two phases.

7 The newly displayed artefacts from the National Collection include sculptures and export trade items that highlight the early maritime and cross-cultural exchanges between South Asia and Southeast Asia. They are complemented by a selection of artefacts donated and loaned by members of Singapore's Indian and South Asian communities over the years, since IHC's first-ever *Artefact Collection Drive* in 2011. Comprising personal memorabilia, photographs, and documents, these objects offer a glimpse into the rich traditions of various sub-ethnic groups and shed light on the lives and contributions of key pioneers who shaped Singapore's development through the nation's colonial to World War II and independent era.

8 These objects from the community include *Congratulatory Wishes for the Wedding of S Gopalakrishnan and Marimuthu Ammal*, donated by Mrs Marimuthu Gopalakrishnan; a *Mehendi Applicator*, donated by Mrs Salma Moiz; and a set of temple jewellery and accessories loaned by the Saigon Chettiers' Temple Trust Pte Ltd. Together, these artefacts enhance the diversity of narratives of Singapore's Indian and South Asian communities and play a vital role in illustrating how their cultural heritage and contributions enrich Singapore's multicultural landscape, and form an essential part of our shared national story.

9 Here are some of the highlight artefacts from Phase 1, which will feature 30 new artefacts:

- The first gallery – ***Early Contact: Interactions Between South and Southeast Asia*** – explores the fascinating centuries-old interactions between South Asian and Southeast Asian cultures. One of the highlight artefacts is a rare, finely hand-drawn *Kalamkari Wall Hanging*, which originates from Masulipatnam, a historic port city along the Bay of Bengal renowned for its exceptional Kalamkari textiles.



Kalamkari Wall Hanging

- The second gallery – **Roots and Routes: Origins and Migration** – uncovers the ancestral heritage and migration journey of the Indian and South Asian communities in Singapore during the 19th and 20th centuries. Highlight artefacts include the *Bomma Golu*, a colourful arrangement of dolls and figurines displayed during the Hindu festival of Navaratri, which celebrates the goddess Shakti in her many forms.



Bomma Golu (Court of Dolls)

10 The first phase of the rotation was launched in March 2025 and focused on galleries 1 and 2 on level 4. The second phase will follow in September 2025 and focus on galleries 3 to 5 on level 3, with more details announced closer to the launch.

11 Please refer to **Annex A** for the full list of artefacts in Phase 1.

IHC10 Open House



12 To celebrate its anniversary with the community, IHC invites all for the *IHC10 Open House* on **10 and 11 May 2025**. Held in conjunction with NHB's *Singapore HeritageFest 2025*, the *Open House* debuts an all-new ***Soapbox Gallery Tour***, where passionate storytellers engage participants with narratives of Singapore's diverse Indian heritage through the new artefacts in the galleries.

13 Kicking off a year-long series of specially-curated offerings which revisit popular IHC programmes over the years, the immersive ***Peranakan Indian Wedding experience*** and ***Peranakan Indian Lunch Trail*** will showcase the rich traditions of the Chetti Melaka community. Limited-edition IHC10 tote bags and magnets are also up for grabs for participation in any IHC10 programmes, with free drop-in craft activities, community performances, snacks and tea available throughout the weekend.

Please refer to **Annex B** for the full list of IHC10 Open House programmes.

IHC10 Programmes and Activities

14 Beyond the IHC10 permanent gallery artefact rotation and *Open House*, visitors can also look forward to other specially-curated IHC10 offerings throughout the year, including:

- **IHC10 Special Workshops, where** visitors get to enjoy the return of popular monthly programmes and receive a limited-edition commemorative souvenir. Please refer to **Annex C** for the full list of workshops
- **60 New IHC10 Artefacts**, which will be introduced through a digital campaign
- **New child-friendly spaces** on levels 3 and 4 from June which will feature tactile, sensorial, and interactive experiences to introduce Indian culture and heritage to young visitors
- **Refreshed educational resources** in the permanent galleries from September, catered to pre-schoolers, primary school, and secondary school students
- **Community events and festivals** with partner organisations

Please refer to **Annex C** for the full list of IHC10 programmes for the year.



15 The galleries will be open from 10am to 6pm from Tuesdays to Sundays. Admission is free for Singaporeans and Permanent Residents. For more information on **IHC10 – Anniversary Celebrations!**, please visit <https://www.indianheritage.gov.sg/> and refer to:

- **Annex A:** IHC10 Gallery Rotation Artefact List (Phase I)
- **Annex B:** IHC10 Open House Programme List



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- **Annex C:** IHC10 – Anniversary Celebrations! Programmes Calendar
- **Annex D:** 10 Fun Facts about IHC for IHC10

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About the Indian Heritage Centre

The Indian Heritage Centre (IHC), a heritage institution managed by the National Heritage Board (NHB), traces the history of the South Asian community in Singapore and Southeast Asia. Launched on 7 May 2015 (in conjunction with the SG50celebrations) by Prime Minister Lee Hsien Loong, the IHC is a focal point for the Indian community, and a platform to learn more about the diverse Indian heritage in Singapore.

Located in the heart of Little India, IHC also serves as a springboard for visitors to explore the historic precinct. The Centre is housed in a brand-new four-storey building, comprising permanent galleries featuring five themes, a special exhibition gallery, educational and activity spaces, as well as other facilities. For more information, please visit www.indianheritage.org.sg

About the National Heritage Board

The National Heritage Board (NHB) was formed on 1 August 1993. As the custodian of Singapore's heritage, NHB is responsible for telling the Singapore story, sharing the Singaporean experience and imparting our Singapore spirit.

NHB's mission is to preserve and celebrate the shared heritage of our diverse communities, for the purpose of education, nation-building and cultural understanding. It manages the national museums and heritage institutions, safeguards and promotes intangible cultural heritage, and sets policies relating to heritage sites, monuments and the national collection. Through the national collection, NHB curates heritage programmes and presents exhibitions to connect the past, present and future generations of Singaporeans. NHB is a statutory board under the Ministry of Culture, Community and Youth. Please visit www.nhb.gov.sg for more information.

**ANNEX A****SG60 Gallery Rotation Artefact List (Phase I)****About The National Collection**

Through the National Collection, the National Heritage Board (NHB) curates heritage programmes and presents exhibitions to connect the past, present and future generations of Singaporeans. NHB continues to build up a world-renowned National Collection comparable to that of major collections in other global cities, and worthy of Singapore's own positioning as a top-tier global city. More than 100,000 artefacts from our National Collection has been digitised and is accessible on our heritage resource portal, Roots.sg.

Curator's Foreword

At the Indian Heritage Centre (IHC), our permanent exhibition, *Indians in Singapore: Past to Present*, showcases the history and heritage of Singapore's Indian and South Asian communities. As we mark a decade since the Centre's opening and commemorate Singapore's 60th year of independence in 2025, we are proud to present IHC's first major artefact rotation within the Permanent Exhibition. In line with SG60, this rotation introduces 60 artefacts from IHC's collection, many of which are displayed for the first time. Unfolding in two phases, the first 30 artefacts were installed in March 2025 across the *Early Contact: Interactions between South and Southeast Asia* and *Roots and Routes: Origins and Migration* galleries on Level 4. The full rotation will be completed by September 2025.

Singapore's Indian and South Asian communities are deeply diverse, shaped by waves of migration over the past two centuries. With ancestral roots across the Indian subcontinent, these communities form a vibrant mosaic of languages, customs and faiths – including Hinduism, Islam, Christianity, Sikhism and Jainism. From pre-colonial maritime exchanges to colonial and post-colonial migration for employment opportunities, these communities brought with them their attire, languages, religious practices, rites of passage, and festivals. Over time, these traditions have adapted to Singapore's multicultural context, contributing to the formation of a distinct Singaporean Indian identity.

The newly showcased artefacts illuminate the historical maritime routes and cross-cultural exchanges that once connected South Asia and Southeast Asia. They serve as a prelude to the broader history of the Indian and South Asian diaspora in Singapore, reminding us that the community's presence here is linked to much older trajectories of movement, exchange, and settlement. These artefacts also exemplify the community's rich tangible and intangible cultural heritage that continues to enrich our multicultural landscape. In curating this rotation, we have sought to reflect this diversity by including objects from various sub-ethnic groups. Through this effort, we hope to foster a deeper and more inclusive understanding of Indian and South Asian heritage, recognising that this remains an ongoing journey. We strive to articulate the dynamic and multifaceted nature of identity in multicultural Singapore weaving these narratives seamlessly within the Singapore Story.

Gallery 1 – Early Contact: Interactions Between South And Southeast Asia

1st century CE to 19th century

Replete with exquisite ancient sculptures, this gallery unravels the multifarious threads of fascinating centuries-old interactions between South Asian and Southeast Asian cultures. It offers a glimpse into some of the complex cross-cultural exchanges and intriguing intersections between religious influences and maritime trade routes of yesteryear.

1



Dancing Ardhanarishvara (Nrtyardhanarisvara)

17th - 18th century

Nepal

This rare and unusual gilt-covered bronze figure depicts the dancing form of Ardhanarishvara, “The Lord Whose Half is Woman,” where Shiva and Parvati appear as an androgynous, sixteen-armed deity. The iconography symbolises the conjoined male and female forms of Shiva and Parvati, representing the interconnectedness of all apparent opposites. The earliest known depictions of Ardhanarishvara in Indian iconography date back to the Kushan period (c. 1st–3rd century CE). In Nepal, where syncretic forms of Hindu and Buddhist art emerged, Ardhanarishvara took on this distinctive form as a dynamic, dancing figure.

Collection of Indian Heritage Centre

2





Islamic Healing Bowl



18th century

China, India

Known as “healing bowls” in Islamic tradition, these vessels are adorned with Quranic verses inked in black and intricate red lacquer patterns, and were often filled with water for drinking. At their center lies a mystical magic square, a geometric arrangement believed to hold astrological and spiritual qualities, imparting healing properties to those who drank from them. Their design reflects a fusion of Chinese porcelain forms, such as round- or foliate-rimmed bowls and platters, with Persian-inspired lacquerwork and calligraphy. Originating in the 16th century, this type of porcelain became a popular export under the Qing dynasty by the 18th century, travelling to Persia and the Muslim courts of India and Indonesia.

Collection of Indian Heritage Centre

3		<p>Icosahedron 18th century India</p> <p>This rare box takes the form of an icosahedron—a 20-sided polyhedron that appears across various scientific and mathematical contexts, particularly within Islamic science and art. As a Platonic solid, it is celebrated for its perfect symmetry and mathematical precision. In the Islamic world, the icosahedron was used both in games—as a rare form of dice—and incorporated into artistic and decorative designs. This example features twenty triangular sides, each crafted from exceptionally fine solid silver filigree. In gaming, the icosahedron functioned as a rare type of die, composed of 20 equilateral triangular faces meeting five to a corner.</p> <p><i>Collection of Indian Heritage Centre</i></p>
4		<p>Kalamkari Hanging circa 1800 Masulipatnam, South India</p> <p>This rare, finely hand-drawn wall hanging originates from Masulipatnam, a historic port city along the Bay of Bengal renowned for its exceptional kalamkari textiles. Kalamkari is a traditional art form involving freehand painting with a bamboo pen (<i>qalam</i>) and resist-dyeing cotton fabric using natural vegetable dyes. Inspired by Persian carpet designs, this textile features a central medallion, four corner medallions, and a richly decorated field framed by multiple borders. At the heart of the design is an intricate pattern of lotus blossoms, enhanced with fine lines of applied gold that create a shimmering effect. Masulipatnam's kalamkari textiles were crafted for various purposes, including clothing, bedspreads, tapestries and wall hangings, and often blended Indian, Persian and European influences in their motifs.</p> <p><i>Collection of Indian Heritage Centre</i></p>

5		<p>Chess Set 1870 Vizagapatnam, South India</p> <p>This miniature chess set and table were crafted in Vizagapatnam, an important centre for luxury production along India's Coromandel Coast. The octagonal tabletop, made of sandalwood, is richly overlaid with intricately pierced ivory and features a central chequerboard of alternating ivory and horn plaques. The sides are embellished with ivory fretwork medallions engraved with Hindu deities, their details enhanced with black lac. The chess set itself consists of finely carved ivory pieces, with one side stained red. Made for the European market in the 18th and 19th centuries, this object reflects the fusion of Indian craftsmanship with colonial tastes.</p> <p><i>Collection of Indian Heritage Centre</i></p>
6		<p>Ivory Sewing Box 19th century Vizagapatnam, South India</p> <p>This sewing box was crafted in Vizagapatnam, an important centre for luxury production along India's Coromandel Coast. From the 17th to 19th centuries, artisans—particularly from the Kamsali community—produced fine furniture, cabinets, writing boxes and accessory pieces for European markets, collectively known as "Vizagapatams." Crafted to meet the demands of Dutch and British East India Company trade networks, this box reflects the fusion of Indian craftsmanship with colonial tastes. Styled like a house, it is painted with architectural and landscaping details on all sides, evoking the appearance of a Calcutta House. The interior reveals a neatly compartmentalised workbox, designed to store sewing accessories, combining artistry with function.</p> <p><i>Collection of Indian Heritage Centre</i></p>






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7		<p>Ivory Bible Box Late 18th century Sri Lanka</p> <p>This ivory Bible box, featuring a carved central angel motif on its lid and silver-gilt mounts, is crafted in the shape of a book, complete with a ribbed spine and shaped sides. Made by regional artisans for the wives of Dutch colonial officials in South India, Sri Lanka, and Southeast Asia, such elegant Bible boxes—typically fashioned from calamander wood, ivory, tortoiseshell, or silver—were designed to hold personal Bibles and often accompanied Dutch women as part of their retinues.</p> <p><i>Collection of Indian Heritage Centre</i></p>
8		<p>Ivory Comb with Goddess Lakshmi 17th - 18th century Sri Lanka</p> <p>This ivory comb depicts Lakshmi, the Hindu goddess of wealth, seated and holding two leafy fronds. The diamond-patterned and beaded borders are typical of ivory combs produced in Sri Lanka during this period. Several examples of these combs were handcrafted and produced in multiples to meet the demand from European collectors, particularly those in Dutch and Portuguese circles.</p> <p><i>Collection of Indian Heritage Centre</i></p>
9		<p>Indo-Portuguese Nut Vessel 1750 Goa, West India</p> <p>Goa played a central role in the Portuguese trade network, serving as a key entrepôt for exotic luxury goods destined for the European market, including coco de mer (Seychelles nuts), bezoar stones, and rhinoceros' horns—highly valued for their purported medicinal and protective properties. Coco de mer, believed to cure ailments and counteract poisons, was particularly prized. This rare Indo-Portuguese nut vessel, crafted from half of a double nut (<i>Iodoicea maldivica</i>) and adorned with repoussé silver mounts, reflects a blend of European and South Asian craftsmanship. Its eagle finial, ornate base and pea hen-shaped spout showcase the colonial silverwork influences of Spain, Portugal and beyond.</p>



		<i>Collection of Indian Heritage Centre</i>
10		<p>Bezoar Stone Container Late 17th century Goa, West India</p> <p>This rare, intricately crafted egg-shaped gold container was designed to hold a bezoar stone, renowned for its magico-medical properties. Derived from the Persian word <i>pad-zhar</i>, meaning "antidote," bezoar stones were extracted from the digestive systems of animals like sheep and deer. Believed to treat ailments such as epilepsy or act as antidotes to poison, bezoar stones were highly coveted until the 18th century. Often worth more than their weight in gold, they were housed in finely crafted gold or silver cases. The container itself is elegantly adorned with animal and bird motifs against a delicate floral background, showcasing exceptional craftsmanship.</p> <p><i>Collection of Indian Heritage Centre</i></p>
<p>Gallery 2 – Roots and Routes: Origins and Migration 19th to 21st centuries</p> <p>The grand entrance of a Chettinad residence greets you as you begin your exploration of our second gallery. Dense with intricate carvings of human figures and religious motifs, the magnificent wooden door invites you to take a step back into the past to discover the diverse, layered, and personal stories of migration. Settlers and their varied rites of passage, language, religious affiliations, attire, artistic endeavours, and festivals are represented in our gallery. Stunning displays of ceremonial gold, rubies, and textiles await your discovery.</p>		
11		<p>Pair of <i>Jhabalu</i> (Tunic), worn by Parsi children Late 19th century – early 20th century Gujarat, West India</p> <p>The <i>jhabalu</i> is a smock-like garment traditionally worn by Parsi children for ceremonial occasions, particularly before their initiation ceremony (<i>navjote</i>). Made from a single piece of silk or satin, it is delicately embroidered with white or cream silk thread, often featuring Chinese-inspired motifs. <i>Jhabalus</i> were typically worn with loose, Chinese-style embroidered pyjamas known as <i>ijar</i>. In the 19th century, embroidered textiles imported from Canton became highly prized among the Parsis of Gujarat, reflecting the community's strong trading ties with China. Over time, this led to the development of a distinctive Parsi tradition of Chinese-style embroidery on ceremonial silk garments.</p> <p><i>Collection of Indian Heritage Centre</i></p>








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<p>12</p>		<p>Group of Burmese Lacquerware Early 20th century Chettinad, South India and Burma (Myanmar)</p> <p>Chettiar homes in Tamil Nadu and Singapore often feature objects that reflect the community's experiences across Southeast Asia. Among these were items made from Burma teak and domestic utensils crafted from enamel and lacquer. This group of lacquerware—comprising a box, vessels, and containers—is representative of Burmese products collected by the Chettiar community. Such pieces were likely part of the dowry presented to a Chettiar bride. The lacquerware items bear inscriptions in Burmese, along with the Chettiar family's initials, highlighting their personal and cultural significance.</p> <p><i>Collection of Indian Heritage Centre</i></p>
<p>13</p>		<p>Congratulatory Wishes for the Wedding of S Gopalakrishnan and Marimuthu Ammal by Malaya Nanban Press 16 September 1951 Singapore</p> <p>This congratulatory wedding message for S Gopalakrishnan and Marimuthu Ammal was printed on satin by the Malaya Nanban Press. Amongst Indian communities, it was a common tradition to print wedding invitations and congratulatory wishes on textiles, reflecting the cultural importance of cloth in social and ceremonial life. S Gopalakrishnan was a prominent violinist and Carnatic singer who arrived in Singapore in 1939. Active in the local Indian classical music scene, he performed at temples and festivals alongside veterans such as Pandit M Ramalingam and M V Gurusamy, and taught violin at the Singapore Malayalee Association from the 1970s to 2000s.</p> <p><i>Collection of Indian Heritage Centre</i></p>

		<i>Gift of Mrs Marimuthu Gopalakrishnan</i>
14		<p>Set of Bengali Palm Leaf Manuscripts on Marriage Rituals 19th century Bengal</p> <p>The <i>dashakarma</i> (ten rites) of Hindu tradition, encompass all aspects of a Hindu's life, from conception to death. The <i>paddhati</i> (methods) for performing these rites are described to guide the correct observance of each ceremony. This 19th century palm leaf manuscript set from Bengal serves as a detailed manual specifically for marriage ceremonies, outlining the steps to be taken and offering valuable insights into the matrimonial customs and traditions of the time.</p> <p><i>Collection of Indian Heritage Centre</i></p>
15		<p>Changala Vatta (Traditional Oil Lamp) 20th century Kerala, South India and Singapore</p> <p>The <i>changala vatta</i>, also known as the Greek lamp, is used to light larger lamps during special occasions in Malayalee Hindu households, particularly weddings. Moreover, the lamp is also one of the items in the <i>ashtamangalyam</i> set. The <i>ashtamangalyam</i>, deriving its name from the Malayalam language where <i>ashta</i> signifies "eight" and <i>mangalyam</i> means "that which gives happiness," is a set of eight items that symbolises auspiciousness and prosperity, widely found in Malayalee Hindu households.</p> <p><i>Collection of Indian Heritage Centre</i> <i>Gift of Ms Vatsala Mohandas</i></p>
16		<p>Wadhawa Ni Thali (Gift Tray) 20th century Singapore</p> <p>The <i>Wadhawa Ni Thali</i> is a gift tray traditionally used during Gujarati wedding ceremonies such as <i>Ponkvu</i> or <i>Mandap Muhurat</i>. Presented when the groom's and bride's families formally welcome each other, the <i>thali</i> is carefully arranged with gifts like dry fruits, sweets, coconut, betel leaves and nuts, coins, jewellery, clothes, perfumes and money envelopes. It represents auspiciousness, blessings and</p>

		<p>goodwill, marking the start of a harmonious bond between the two families.</p> <p><i>Collection of Indian Heritage Centre</i> <i>Gift of Mrs Salma Moiz</i></p>
17		<p>Mehendi Applicator Early - mid-20th century Singapore</p> <p>This is a <i>mehendi</i> applicator, once used to create intricate <i>mehendi</i> designs — a practice deeply rooted in the traditions of Singapore's Indian and Malay communities. <i>Mehendi</i> is made from henna, a natural dye derived from the <i>lawsonia inermis</i> plant. Commonly applied during weddings and festivals such as Deepavali and Hari Raya Puasa, mehendi has also gained popularity in recent years as a contemporary form of body art.</p> <p><i>Collection of Indian Heritage Centre</i> <i>Gift of Mrs Salma Moiz</i></p>
18		<p>Hand Mirror decorated with the <i>Dashavatara</i> (Ten Avatars of Lord Vishnu) 19th century South India</p> <p>This rare ivory hand mirror is a fine example of luxury craftsmanship, likely created for ceremonial or dowry purposes rather than everyday use. The handle is intricately carved with delicate floral motifs and intertwining branches, and the reverse side of the mirror features an elaborate depiction of the <i>Dashavatara</i>, or the ten avatars of Vishnu. At the center, a standing Vishnu is enclosed within an oval frame, surrounded by the ten incarnations carved in anti-clockwise sequence. Rich in symbolism, the mirror blends artistic detail with spiritual iconography, reflecting both aesthetic and devotional value.</p> <p><i>Collection of Indian Heritage Centre</i></p>


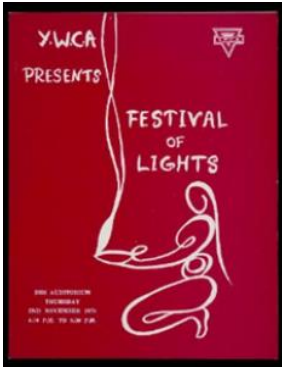


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19		<p>Navaratri Festival Programme Souvenir Magazine from Sri Vadapathira Kaliamman Temple 11 October 1969 Singapore</p> <p>This souvenir magazine was published in commemoration of the Navaratri festival celebrations held at the Sri Vadapathira Kaliamman Temple on 11 October 1969. Navaratri, meaning “nine nights” (<i>nava</i> for “nine” and <i>ratri</i> for “nights”), celebrates the goddess Shakti in her many forms. During the festival, Hindu temples across Singapore often host classical dance performances, devotional music recitals, and other cultural programmes. These performances serve both to honour the deities and to showcase the community’s artistic talents.</p> <p><i>Collection of Indian Heritage Centre</i> <i>Gift of Mrs Rathi Karthigesu</i></p>
20		<p>Deepavali Festival Souvenir Magazine from the Young Women’s Christian Association (YWCA) 2 November 1978 Singapore</p> <p>This souvenir magazine was published to commemorate the Deepavali festival celebrations organised by the Young Women’s Christian Association (YWCA) at the DBS Auditorium on 2 November 1978. Deepavali, also known as the “Festival of Lights,” falls in the month of Aippasi in the Tamil calendar. The festival symbolises the triumph of light over darkness and good over evil. While Deepavali is mainly celebrated by Hindus, it is also observed by Sikhs and Jains worldwide. In Singapore, Deepavali was officially gazetted as a public holiday in 1929.</p> <p><i>Collection of Indian Heritage Centre</i> <i>Gift of Mrs Rathi Karthigesu</i></p>






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21		<p>Pongal Festival Poster by Tamil Workers at Keppel Bay 22 January 1967 Singapore</p> <p>This poster was designed for the Pongal Festival celebrations organised by the Tamil workers part of the Pongal Festival Committee at Keppel Bay. The celebrations were held at the Telok Blangah Community Centre on 22 January 1967. Pongal is a traditional harvest festival celebrated by the Tamil community to give thanks to the Sun God, Mother Nature, and farm animals such as cattle. Pongal blends agricultural rituals with cultural and social festivities, highlighting the connection between nature, community and everyday life among the Tamils.</p> <p><i>Collection of Indian Heritage Centre Gift of Mrs Malai Arasi d/o Srinivasan and Mr V Kalaichelvam</i></p>
22		<p>Navaratri Festival <i>Bomma Golu</i> (Court of Dolls) 20th century Tamil Nadu</p> <p><i>Bomma Golu</i> (Court of Dolls) is a vibrant display of dolls and figurines arranged during the Hindu festival of Navaratri. Navaratri, meaning “nine nights” (<i>nava</i> for “nine” and <i>ratri</i> for “nights”), celebrates the goddess Shakti in her many forms. In Singapore, this tradition lives on in homes and Hindu temples, with dolls displayed on the <i>Golu Padi</i>—an odd-numbered staircase of three, five, seven or nine tiers. The top tiers feature deities, followed by saints and royalty, and scenes from everyday life on the lower levels.</p> <p><i>Collection of Indian Heritage Centre</i></p>
23		<p>Bangle with Peacock Motifs 19th century South India</p> <p>This exquisitely crafted gold bangle features a ribbed outer surface and a smoothly finished inner circumference. A pair of finely sculpted peacocks flank the screw closure, which is shaped like a spire, resembling the tower of a South Indian temple. The peacock, a common motif in traditional Indian</p>



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		<p>jewellery, hold a special place in Indian mythology and culture. The majestic bird symbolises beauty, opulence and wisdom, with its presence representing the illumination of the subconscious by knowledge. It is also associated with the bloom of love, making peacock-themed jewellery an essential part of an Indian bride's trousseau.</p> <p><i>Collection of Indian Heritage Centre</i></p>
24		<p>Wooden Sculptures of a Musical & Dance Troupe Late 19th century South India</p> <p>This rare and finely crafted set of wooden sculptures depicts a lively musical troupe consisting of a bagpipe player, a drummer, a cymbals player and five other wind instrument players, accompanied by a single female dancer. The figures exemplify the highly decorative and naturalistic style of South Indian woodcarving traditions during the 19th century, when artisans captured scenes of daily life and occupations through paintings and sculptures, predating the widespread use of photography. This set offers a vivid glimpse into the vibrant social and cultural life of the time, symbolising the fusion of local traditions with global influences in colonial South India.</p> <p><i>Collection of Indian Heritage Centre</i></p>
25		<p>Embroidered Cloth 20th century Swat Valley</p> <p>This embroidered textile from the Swat region of northern Pakistan exemplifies the community's rich tradition of needlework, where everyday objects were transformed into expressions of artistry and identity. Worked on black or white cotton, the embroidery features bold geometric motifs such as triangles, diamonds, chevrons and medallions, all meticulously stitched using vivid pink silk floss thread. The striking use of pink against a dark background is a hallmark of Swati embroidery, symbolising vibrancy, resilience and cultural pride in a mountainous region often isolated from major trade routes.</p> <p><i>Collection of Indian Heritage Centre</i></p>






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26		<p>Lord Krishna's Flute 20th century Ho Chi Minh City, Vietnam</p> <p>Lord Krishna, the 8th incarnation of Vishnu, is a significant deity in Hinduism and is considered one of the most revered and beloved figures in Indian mythology and spirituality. Krishna is often depicted holding a flute and adorned with a peacock feather on his head. The flute is more than just an instrument; it is believed to symbolise divine love and cosmic harmony.</p> <p><i>On loan from Saigon Chettiars' Temple Trust Pte Ltd</i></p>
27		<p>Prabhavali 20th century Ho Chi Minh City, Vietnam</p> <p>The term <i>Prabhavali</i> (<i>prabha</i> meaning "light" and <i>vali</i> meaning "circle") refers to an ornate, arch-like structure often seen behind deities in Hindu temples and homes across India. Serving as the primary backdrop to an idol, the prabhavali represents the divine aura of the main deity. It enhances the figure's presence, imbuing it with a powerful sense of divinity and sanctity.</p> <p><i>On loan from Saigon Chettiars' Temple Trust Pte Ltd</i></p>
28 - 30		<p>Set of Temple Jewellery consisting of a Gold Necklace, a Kasumalai (Coin Necklace) and a Gowrishankaram (Rudraksha Seed Necklace) 20th century Ho Chi Minh City, Vietnam</p> <p>These necklaces are part of a collection of deity jewellery and accessories loaned by the Saigon Chettiars' Temple Trust Pte Ltd to the Indian Heritage Centre. The collection was originally donated by the Saigon Nattukottai Nagarthar Chettiar community to the Sri Thendayuthapani Temple, which was established nearly 200 years ago in Ho Chi Minh City, Vietnam.</p> <p><i>On loan from Saigon Chettiars' Temple Trust Pte Ltd</i></p>





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ANNEX B

IHC10 Open House Programmes

30 New Artefacts in the Permanent Galleries

Venue: Indian Heritage Centre

Date: 10 & 11 May 2025

Time: 10am – 5pm

Admission: Free

This programme is suitable for participants of all ages

Join us at the Indian Heritage Centre (IHC) as we celebrate a decade of sharing stories, culture, and connections with the Indian community in Singapore.

As part of our IHC10 and SG60 celebrations, we'll be unveiling 60 new artefacts in our Permanent Galleries, the first rotation of artefacts since we opened in 2015! The first phase will feature 30 new artefacts, so join us to discover fresh stories, take part in exciting programmes, and celebrate this milestone year at the IHC10 Open House!

Soapbox Gallery Tours

Venue: Indian Heritage Centre

Date: 10 & 11 May 2025

Time: 10:30am – 11:30am & 2pm – 3pm

Programme fees: Free

This programme is suitable for participants of all ages

Catch our storytellers as they pop up across the permanent galleries for a casual, walkabout-style tour! Get bite-sized insights into the new artefacts in an open, engaging format. No registration needed, just join in when you see them!

Exclusive Tote Bag Redemption

Venue: Indian Heritage Centre

Date: 10 & 11 May 2025

Time: 10am – 5pm

Get rewarded when you take part in any IHC10 activity! Redeem a special-edition tote bag, limited to the first 1,000 visitors.

IHC10 Craft Activities

Venue: Indian Heritage Centre

Date: 10 & 11 May 2025



Time: 10am – 5pm
Programme fees: Free

This programme is suitable for participants of all ages

Join us for hands-on craft activities inspired by everyday Indian traditions, fun and free for everyone!

Tanjore dolls, also known as *Thanjavur thalayatti bommai* (Thanjavur dancing dolls), are traditional hand-crafted figurines admired for their intricate designs and cultural significance. These dolls often depict dancers, musicians, and mythological figures, showcasing a rich artistic heritage. Get creative by designing your own **Suncatcher Tanjore Doll** on an acrylic piece, using vibrant paints!

Kids' Colouring Contest

Venue: Indian Heritage Centre
Date: 10 & 11 May 2025
Time: 10am – 5pm
Programme fees: Free

This programme is suitable for participants aged 12 years and below

Children can get creative with heritage-themed colouring sheets, which will be proudly displayed in our lobby!

Singapore HeritageFest 2025 lobby experience and crafts

Venue: Indian Heritage Centre
Date: 10 & 11 May 2025
Time: 10am – 5pm
Programme fees: Free

Celebrate SHF 2025 with us at the IHC10 Open House! In line with the festival's theme of Intangible Cultural Heritage this year, we're shining a spotlight on the vibrant Peranakan Indian community, renowned for their unique blend of traditions, language, and cuisine. Don't miss out on our *Peranakan Indian Lobby Installation* and special craft activity just for this weekend!

Peranakan Indian Wedding

Venue: Indian Heritage Centre
Date: 10 & 11 May 2025
Time: 10.30am – 12pm
Programme fees: \$30
Registration Link: <https://ihc-programmes.peatix.com>



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Step into the joyous world of a Peranakan Indian wedding with this immersive community theatre performance. Experience the infectious rhythms of live music, the graceful moves of the *joget*, and the sweet delights of traditional kueh as you witness the vibrant rituals that bring this cultural celebration to life. Get transported into a world of heritage, storytelling, and heartfelt festivity that captures the spirit of a truly unique wedding tradition.

Peranakan Indian Food Trail

Meeting point: Indian Heritage Centre

Date: 10 May 2025

Time: 2pm – 2.30pm

Programme fees: \$15

Registration Link: <https://ihc-programmes.peatix.com>

Embark on a unique dining trail through Little India and uncover the vibrancy of Peranakan Indian culture. Delve into its rich history, discover captivating stories, and savour distinctive flavours. The experience concludes with a hearty Peranakan Indian meal. A cultural and culinary journey not to be missed!

ANNEX C

IHC10 – Anniversary Celebrations! Programmes Calendar

IHC celebrates our 10th anniversary with a series of greatest hits from now till December. These include a series of *IHC10 Workshops* that revisit well-loved programmes from over the last decade. More details will be announced closer to the dates, so keep a look out for them!

Month	Programme
May	<p><i>IHC10 Open House</i> 10 & 11 May 2025</p> <p>Highlights:</p> <ul style="list-style-type: none"> • <i>IHC Gallery Rotation – Phase I</i>: 30 new artefacts in the permanent galleries • <i>IHC10 Workshop: Peranakan Indian Wedding</i> • Special Theatrical Gallery Tours
June	<ul style="list-style-type: none"> • Launch of <i>Children’s Corners</i> in the permanent galleries • <i>IHC10 Workshop: Rangoli</i> by Steward of Intangible Cultural Heritage Award recipient Vijaya Mohan
July	<ul style="list-style-type: none"> • <i>IHC10 Workshop: Harmony Tea Brunch</i> • <i>IHC10 Workshop: Cooking Demo</i>
August	<ul style="list-style-type: none"> • <i>IHC10 Workshop: Talk by Dr Theresa Devasahayam</i> on her book <i>Little Drops: Cherished Children of Singapore’s Past</i> 2 August 2025
September	<ul style="list-style-type: none"> • <i>Deepavali Open House 2025</i> 27 September to 19 October 2025 • <i>IHC Gallery Rotation – Phase II</i>: 30 new artefacts in the permanent galleries
October	<ul style="list-style-type: none"> • <i>Deepavali Open House 2025</i> 27 September to 19 October 2025 • <i>IHC10 Workshop: Deepavali</i>

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November	<ul style="list-style-type: none">• <i>IHC10 Workshop: Gallery Tours</i>
December	<ul style="list-style-type: none">• <i>IHC10 Workshop: Christmas</i>



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ANNEX D

10 Fun Facts about IHC for IHC10

1. Did you know it took seven whole years to bring the Indian Heritage Centre from dream to reality? This 3,090 sqm landmark in Little India started as a vision in 2008!
2. Double the joy, double the celebration! When the Indian Heritage Centre opened its doors on 7 May 2015, it wasn't just any ordinary launch, it was timed to coincide with Singapore's Golden Jubilee!
3. Step into history! IHC's mesmerising facade is a modern take on the ancient Indian *baoli* (stepwell), and creates a stunning visual journey that lets you follow in the footsteps of early Indian settlers.
4. Hidden treasures galore! While 400 fascinating artefacts are on display in the permanent galleries, they're just the tip of the iceberg. IHC has over 2,000 items in its collection!
5. Marvel at the masterpiece! The centre's showstopping 3.4m-tall Chettinad doorway from the late 19th century features an astounding 5,000 intricate miniature carvings, each telling its own story.
6. Heroes of Heritage! On display at our permanent galleries on level 3 is the Rolex Oyster Precision watch that belonged to Singapore's sixth and longest-serving president, Mr S R Nathan, a highlight of our collection and a must-see for visitors.
7. A crowd favourite! Since opening its doors, IHC has welcomed more than 1.6 million curious visitors, and counting!
8. Six spectacular showcases! The IHC has presented six special exhibitions, each one unveiling unique stories about different aspects the rich heritage of the Indian community in Singapore.
9. Prepare to be amazed! Measuring 12 metres – roughly the length of a school bus – with 130 individual pieces joined together, the longest painting in our permanent galleries on level 3 is a sight to behold!
10. Since the IHC's opening, Campbell Lane, once a busy road, has been transformed into a vibrant pedestrian-only street, perfect as a starting point to explore the Little India precinct!