

The 25th UOB Painting of the Year Competition

(A) Response (number of entries)

This year's competition closed on Sunday, 3 September 2006. The detailed breakdown of the entries received is:

Total number of entries received: 1,380

Total number of participants: 954

Open Section

- Abstract Category: 165 entries
- Representational Category: 247 entries
- Traditional Chinese Category: 38 entries
- Photography Category: 316 entries

Junior Section

- Total: 345 entries

Youth Section

- Total: 269 entries

(B) Judges

The panel of judges appointed by the UOB Group Art Committee for this year's competition are:

- Mr Kwok Kian Chow (*Chief Judge*)
Director, Singapore Art Museum
- Mr Goh Beng Kwan
Professional Artist, Singapore
Winner, 1st UOB Painting of the Year Competition
Local Judge, 15th UOB Painting of the Year Competition
- Dr James McCalman
Managing Director, Sotheby's Institute of Art
Fellow of the Royal Society of Art
Member of the Institute of Directors
- Ms Bridget Tracy Tan
Director, NAFA Gallery, Nanyang Academy of Fine Arts
- Dr Wang Huangsheng
Director, Guangdong Museum of Art

The detailed profiles of the judges are listed below.

(C) Profile of Judges

Mr Kwok Kian Chow 郭建超

Mr Kwok Kian Chow is the founding Director of the Singapore Art Museum. He is also an active member of many public art, visual arts and art education boards and committees, including the UOB Group Art Committee.

Mr Kwok studied art and art history at NSCAD University and University of British Columbia, where he received his Master of Arts in art history in 1984.

He is a frequent participant in international arts conferences and has served as a member of judging panels for international competitions, such as the Fukuoka Triennale, Taipei Print Biennale, Osaka Triennale, Philip Morris Japan Art Award and Hermes Korean Art Award. He was also commissioner in Singapore's first participation in Sao Paulo and Venice biennales. He has also been appointed as a lecturer for the programme for art museum professions training, organised by the Ministry of Culture, China.

Mr Kwok has written numerous essays and publications, including "Channels and Confluences: A History of Singapore Art" (1996) and most recently co-authored "Dongnanya Xiandai Meishu" (Modern Art of Southeast Asia), which was published in August 2006. For his art historical and museological work, he was awarded Chevalier de l'Ordre des Arts et des Lettres by France in 2002.

Mr Goh Beng Kwan 吴珉权

Mr Goh Beng Kwan was born in 1937 in Medan, Sumatra and moved to Singapore with his family when he was eight.

Mr Goh's artistic practice spans five decades, starting in the mid-1950s as a teenager taking art lessons under two of Singapore's pioneer artists - Chen Wen Hsi and Cheong Soo Pieng. In his quest to further his art studies, Mr Goh spent two years at the Art Students' League of New York and the Provincetown Workshop in Massachusetts from 1973 to 1974.

In the early 1980s, Mr Goh introduced a new language to collage, for which he is principally recognised. He is also an ink painter, and of late, a sculptor as well.

Mr Goh's work in collage has influenced a number of younger artists. In the Singapore artists community's search for formal vocabularies to reflect a sense of locality and identity, his work has shown one way of expressing locality and belonging – a way that dips into and invokes emotional registers and sensibilities to time, space and the way of life.

Mr Goh's prolific career has seen him hold several solo exhibitions and his accomplishments have earned him many accolades.

In 1989, Mr Goh was awarded the Cultural Medallion in recognition of his artistic achievements. Around the same time, commissions for large-scaled works began to pour in for him. The 1990s saw commissions by many established corporations and government agencies including, Maybank, Conrad Hotel, Singapore Turf Club, the Singapore Armed Forces, DBS Bank and the Land Transport Authority, which presented challenges and opportunities for Mr Goh to explore new media such as barrisol, tapestry and glass.

As Mr Goh enters the sixth decade of his career, he continues to seek out fresh avenues for artistic renewal.

Dr James McCalman

Dr James McCalman is the Managing Director of Sotheby's Institute of Art. He is a senior management academic with business experience and a research and publishing record in the field of organisational behaviour and human resource management. Dr McCalman is a Fellow of the Royal Society of Arts and has gained widespread experience lecturing at both undergraduate and postgraduate levels in the United Kingdom, Europe, Southeast Asia and the United States.

Prior to joining Sotheby's Institute of Art, Dr McCalman was the Director of MBA Programs at Ashridge Business School in England and a Reader in Organisational Change at the School of Business and Management, Brunel University, England.

His doctoral research studied the impact of US and Japanese Multinational companies in the electronics industry. His books include *Change Management: an Implementation Manual*, *High Performance Work Systems: the Digital Experience*, and *The Electronics Industry in Britain: Coping with Change*. He is the author of numerous academic and practitioner journal articles including, "Practicing the Art of Positive Politics," in *Directions, the Ashridge Journal*, summer 2003, "But I Did it For the Company! The Ethics of Organizational Politics During Times of Change," in *Reason in Practice, The Journal of Philosophy of Management*, 2001, and "Management Consultancies as Brands: Can David learn from Goliath?" in *Journal of Brand Management*, 2002.

Ms Bridget Tracy Tan 陈莉玲

Ms Bridget Tracy Tan is Director for the Art Galleries & Theatre at the Nanyang Academy of Fine Arts (NAFA). She currently oversees the internal and external programming for three galleries located on campus.

To date, she has hosted an exhibition of Czech illustrations for children by well-known and well-loved iconic Czech artists; new video art by rising multimedia artists and indigenous artists from Australia, as well as the debut of Nobuyoshi Araki's photography in Singapore.

In March 2005, her book "Style & Imagination: Art in the Nanyang Academy" was published, featuring the highlights of the Academy's art collection as well as readings of the region's significance in artistic development.

From 1996 till January 2004, Bridget was a curator at the Singapore Art Museum. While at the Museum, she specialised in acquisitions and researching Second Generation Singapore artists and those of the Indian subcontinent. She also oversaw the Vietnamese and Thai collections for a year. She has given talks and lectures for training purposes, as well as by invitation from public and private sector organisations outside the industry.

Bridget concurrently held two other portfolios between 2000 and 2003: that of Head, Corporate Communications at the Singapore Art Museum and partial secondment as an Associate for the Creative Industries Strategic Group formed at the Ministry of Information, Communications and the Arts in early 2003.

Throughout her career, Bridget has traveled widely to attend conferences and to curate exhibitions abroad. She has enjoyed collaborative projects with different countries, been a judge of art and photography competitions, as well as written and published articles in magazines and exhibition catalogues. In 1998, Bridget curated the ASEAN Art Awards Grand Finals exhibition when Vietnam was the host country. In 2000, she did the same when the Awards returned to Singapore as the host country. During the 2002 Sao Paulo Bienal, Bridget brought Singaporean artist Hong Sek Chern to the Singapore Pavilion.

Some of her major exhibitions include *Unmasking Vollard: the collection of the Leon Dierx Museum* (1999); *Inspirit Crossing*, assembling over 70 artworks from 8 institutions across Canada (2000); *Rodin: A Magnificent Obsession* – featuring works from the Iris & B. Gerald Cantor collection (2002); *Naked Perfection*, comprising nudes and figure drawings from the art museum's permanent collection (2002); and *An Invitation to Nature* - an exhibition of Brother Joseph McNally's sculpture that debuted in Dublin, Ireland in March 2003.

In November 2003, she also curated and managed the exhibition and publication of Tze Peng, a solo retrospective marked for the Cultural Medallion recipient of that year, Lim Tze Peng. In 2006, she was approached to curate the exhibition as well as write a publication for the late Cultural Medallion photographer, Yip Cheong Fun.

Ms Bridget Tracy Tan graduated with a Master of Arts, obtaining First Class Honours in Art History from the University of Glasgow in Scotland.

Dr Wang Huangsheng 王璜生

Dr Wang Huangsheng earned a Master's degree in the theory of art history at the Nanjing Institute of Art.

He is currently serving as Director of the Guangdong Museum of Art, Council Member of the Chinese Artists' Association, Member of the Expert Committee of the China National Art Gallery and Special-subsidies Expert of the State Council. He is also the Vice President of the Guangdong Artists' Association, a specially-appointed Professor of the Nanjing Arts Institute, the Guangzhou Academy of Fine Arts, South China Normal University, and Deputy Director of the Chinese Society of Museums' Art Committee.

He has planned and co-curated a number of exhibitions including the China Contemporary Art and Literature Exhibition in Guangzhou, China (1992), Practical Concern and Language Reform in Guangzhou, China (1997), Language Environment of South China---Invitation Exhibition for China Contemporary Artists in Mantova, Italy, (1998), Exhibition of Crystal and Clay Jane's works in Guangzhou, China (1999), Entering City---China Experimental Ink wash Exhibition in Guangzhou, China, (1999), Talk to Moore---China Contemporary Sculpture Exhibition, Individual and Society in Art in Guangzhou, China (2000), Twenty Years of Chinese Ink wash in Guangzhou, China (2001), Invented Future---Chinese Contemporary Art in Guangzhou, China (2001), China Contemporary Sculpture and Ceramic Exhibition in Hong Kong, China (2001), the First Guangzhou Triennial Exhibition of Contemporary Art in Guangzhou, China (2002), the "Portrait of Contemporary Chinese" photographic exhibition (2003), the "First Guangzhou International Photographic Biennale" (2005), the "Second Guangzhou Triennial" (2005) and "An Exhibition of Art Documentary in the Mao Zedong Era" (2005).

An artist in his own right, Dr Wang has participated in "The 8th National Art Exhibition"; "The 9th National Art Exhibition"; "Major Exhibition of Traditional Chinese Painting in 20th Century" and "Major Exhibition of Chinese Art" in China.

Dr Wang has published a monograph on art history - *Series of Research on the Chinese Painting Masters in Ming & Qing Dynasties: Chen Hongshou* (1995); *Wang Huangsheng: Serene Universe* (1996); *Wang Huangsheng: Quotidian Mood*; *Wang Huangsheng: Whisper by Window* and many other individual painting catalogues.

In addition, he has published art theses and art criticisms in various professional periodicals in China and abroad, such as, *Research on Art and Literature*; *Art*; *Art Observation*; *Art Trend*; *Art Gallery Magazine*; *Reading*; *Jiangsu Art Monthly*. Dr Wang is also serves as Chief Editor of the periodical, *Art Museum*.