



2025
UOB
Painting
of the Year





Message from the Chairman of UOB Art Advisory Panel

Art connects us across cultures and generations. At UOB, we believe art is not just a form of expression but a catalyst for connection, unity and progress.

For 44 years, the UOB Painting of the Year (POY) competition has nurtured talent and brought art closer to people. This year's winning entries reflect creativity, purpose and mastery.

POY now spans Singapore, Indonesia, Malaysia, Thailand and Vietnam, giving artists a regional stage and global reach. In China and Hong Kong, the UOB Art in Ink Awards promotes the appreciation for ink art and uncovers artistic talent in this traditional art form. Through partnerships with international platforms like *Art Central Hong Kong* and *Art and Design Education: FutureLab* in Shanghai, we showcase POY and Art in Ink Awards artists to collectors and galleries worldwide.

As we celebrate UOB's 90th anniversary and Singapore's 60th birthday, we have brought art to the community through several initiatives.

In August, UOB Plaza 1 in Singapore became a canvas of light and colour. Our POY Projection Showcase featured 30 past winning artworks, illuminated the city skyline and set three Guinness World Records for the tallest, brightest and longest projection mapping.

The *United as One Red Dot* campaign in Singapore, a public art and charity initiative, saw POY artists collaborate on spherical artworks themed *The Singapore Dream*. These pieces were auctioned through our UOB Heartbeat charity drive to raise funds for art and education causes.

Through the UOB Artist Alumni Network, we launched several platforms to connect winners of the UOB POY and Art in Ink Awards. Through dialogues, exhibitions, commissioned projects and profiling opportunities, we support artists to expand their creative journeys and reach new audiences.

Looking ahead, UOB will deepen our support for the arts across the region as we grow with businesses and communities across Southeast Asia for the long term.

To all the winning artists — congratulations! Your work inspires, challenges and brings meaning to our lives. We are proud to walk alongside you on your creative journey.

Thank you for being part of this vibrant celebration of art.

Mr Wee Ee Cheong

Deputy Chairman and CEO, UOB
Chairman, UOB Art Advisory Panel



Message from Guest-of-Honour

Art has the power to move us, to inspire reflection, spark dialogue, and connect us across cultures, generations, and experiences. It is both a mirror and a catalyst: reflecting who we are as a people, and shaping who we aspire to become. In Singapore, our vibrant arts ecosystem continues to grow in creativity, confidence, and community spirit.

UOB's long-standing commitment to the arts exemplifies how the private sector can play a leading role in nurturing culture. Beyond sponsorship, UOB's sustained investment, now in the 44th year of the Painting of the Year competition, has cultivated generations of artists and deepened public appreciation of local art. Earlier this year, we recognised UOB as a Distinguished Patron of the Arts for its unwavering support, which has helped strengthen Singapore's position as a regional hub for creativity and talent.

The Government remains committed to supporting our artists and arts community. We continue to strengthen arts education, from NAC's Arts Education Programme in preschools to scholarships at the tertiary level, and to expand creative spaces such as the upcoming arts site at Kampong Java. Through initiatives like the Cultural Matching Fund and the SG Culture Pass, we aim to foster a culture of giving and participation, where every Singaporean can play a part in shaping our arts and culture.

As you explore the works in this catalogue, I invite you to engage deeply with each piece, to let the artists' stories and ideas provoke thought, evoke emotion, and open new perspectives. Art is not only to be admired; it is to be felt, questioned, and shared.

Congratulations to all the winners and participants. Your dedication, courage, and imagination continue to enrich our national story.

To all artists, educators, patrons, and arts lovers — thank you for your enduring belief in the power of creativity. Together, let us build a Singapore where creativity is part of everyday life, enriching our society and inspiring future generations.

Mr David Neo

Acting Minister for Culture, Community and Youth
and Senior Minister of State for Education

Uncovering artistic talent and deepening art appreciation over 40 years

UOB plays an active role in communities across the region, most notably through our long-term support of visual arts. We believe that art can transcend language, culture, geography and time. This aligns with our commitment to connect and to strengthen bonds in our communities.

Over the last four decades, UOB has championed Southeast Asian art through a wide range of visual arts programmes, partnerships and outreach initiatives across Asia. The annual UOB Painting of the Year art competition, which is held in Singapore, Indonesia, Malaysia, Thailand and Vietnam, has helped to uncover a new generation of great Southeast Asian artists and contributed to greater awareness and appreciation of art.

Honorary Patron of the Arts Award Recipient
23-time Distinguished Patron of the Arts Award Recipient
Founding Partner of the National Gallery Singapore

2025 UOB Painting of the Year
Milestones

Milestones



Championing Southeast Asian Art

Uncovering artistic talent and deepening art appreciation over 40 years

1980s



Mr Goh Beng Kwan, first winner of UOB Painting of the Year and Singapore Cultural Medallion award recipient



The first UOB Painting of the Year award trophy designed by Brother Joseph McNally, leading arts educator and founder of LASALLE College of the Arts

> 1990s

1982

Launches UOB Painting of the Year with Ministry of Culture in Singapore



Awards Catalogue in 1982

1983

Invites Singapore's famous pioneer artist, Dr Chen Wen Hsi to lend his expertise through judging



Panel of judges for 1983 UOB Painting of the Year. From left to right: Mr Srihadi Sudarsono, Mr Damrong Wong-Uparaj, Dr Chen Wen Hsi, Mr Christopher Hooi and Mr Choy Weng Yang

1993

Invites Malaysia's leading modernist painter and poet, Mr Abdul Latiff Mohidin to judge and to encourage cross cultural exchange

1994

Introduces a regional art exchange programme to profile ASEAN artists

2006

Launches UOB Art Gallery at UOB Plaza 1 in Singapore to raise the appreciation of art

2009

Establishes UOB-Fukuoka Asian Art Museum Residency Programme to nurture artistic talent



Raising art appreciation through the UOB Art Gallery at Raffles Place in Singapore



Artist's Conversation series at schools with UOB Painting of the Year artists



Profiling artists on international stage

> 2010s

2010

Launches UOB Painting of the Year in Thailand



First UOB Painting of the Year (Thailand) in 2010

2011

Launches UOB Painting of the Year in Indonesia and Malaysia



First UOB Painting of the Year (Malaysia) in 2011

2013

Introduces the competition's top regional award, UOB Southeast Asian Painting of the Year

2015

Opens UOB Southeast Asia Gallery at National Gallery Singapore, housing the world's largest collection of modern Southeast Asian Art



UOB is the Founding Partner of the National Gallery Singapore

Establishes UOB Art Academy in Hong Kong to expand art outreach



Opening of the UOB Art Gallery at UOB Plaza in Shanghai in conjunction with the official opening of UOB China headquarters building in 2018, graced by Mr Chan Chun Sing, Minister for Education, Singapore

2018

Launches the purpose-built UOB Art Gallery at UOB Plaza in Shanghai, China



Celebrating Southeast Asian Artists at the 2019 Awards Ceremony

> 2020s

2020

Introduces e-submission for UOB Painting of the Year across four countries

Transforms our art outreach programme amid challenging times through the regional launch of UOB Art Explorer, an online visual arts programme



Inviting UOB Painting of the Year artists to #KeeptheGoodGoing by bringing art to disadvantaged children

2021

Celebrates 40th anniversary of UOB Painting of the Year



Singapore President, Madam Halimah Yacob gracing the 2021 Awards Ceremony

Launches UOB Digital Art Grant in partnership with National Arts Council Singapore

Launches new award trophy design, modelled after *Vitalità* bronze sculpture commissioned by UOB

2024

Renews partnership with National Gallery Singapore for an additional five years

Establishes a five-year strategic partnership with Nanyang Academy of Fine Arts (NAFA), University of the Arts Singapore (UAS)



Signing Ceremony between UOB and NAFA, UAS

Launches #ArtforGood edible art menus by UOB Painting of the Year artists and Pan Pacific Hotels Group restaurant partners

Extends to include entries from emerging artists for UOB Art in Ink Awards (China)

Launches UOB Artist Alumni Network, a regional platform for UOB art award winners to enhance long-term support for artists

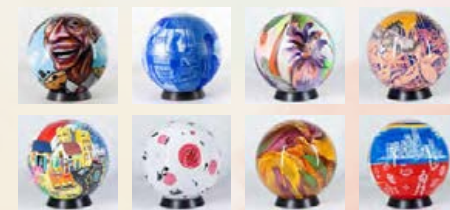
2025

Launches UOB Painting of the Year Projection Showcase lighting up UOB Plaza with winning artworks



UOB Painting of the Year Showcase celebrating creativity and passion of artistic talents

Invites UOB Painting of the Year artists to create spherical artworks for a charity auction, celebrating UOB90 and SG60



Spherical artworks inspired by 'The Singapore Dream'

2025

2023

Launches UOB Painting of the Year in Vietnam



First UOB Painting of the Year (Vietnam) in 2023

Launches UOB Art In Ink Campus Edition in China and lists UOB Art Academy as charity in Hong Kong

Launches #ArtforGood fashion wearables co-designed by UOB Painting of the Year artists and artists with special needs

Launches the first UOB FinLab-NAC Acceleration Programme to strengthen capabilities of art organisations

Wins the inaugural lifetime Honorary Patron of the Arts award by the National Arts Council



UOB Painting of the Year Iconic Award Trophy

Design inspired by *Vitalità* by Anna Chiara Spellini

On the 40th Anniversary of the UOB Painting of the Year regional art competition in 2021, we introduced a new iconic award trophy design. It is modelled after *Vitalità* (生命力), a bronze sculpture by foremost Italian sculptor, Ms Anna Chiara Spellini. The sculpture was specially commissioned by UOB.

In the concept of 'dao' (道), the vital energy of the universe is 'qi' (气). Embodying the 'qi' in the visceral line of this sculpture, Ms Spellini has endowed the form of *Vitalità* with the vigour of being ready to move upward and forward. It is a life force that creates newness, growth, good fortune and abundance for all.

Vitalità begins life as a pillar of strength that also represents a form of physical movement, as though stepping forward. The front of the sculpture is arched backward, while the back is like a curved bow, ready to spring out.

The iconic UOB Painting of the Year award trophy, which also demonstrates the spirit of the UOB brand, aims to illuminate the passion of artists, inspiring their imagination and ingenuity as they express their artistic vision.

UOB Artist Alumni Network: Connecting Creativity, Inspiring Communities

At UOB, we believe art has the power to transform lives and communities. Through the UOB Artist Alumni Network, we nurture and profile artists by creating opportunities for growth and global exposure — whether through overseas residencies, international art fairs or collaborations with ecosystem partners. Our commitment extends beyond artistic excellence to driving social impact and cultivating a deeper appreciation of art among young talents and children from disadvantaged backgrounds.

Through #ArtforGood and the Alumni Network, we champion initiatives that bring art into communities, spark dialogue and create meaningful change. Among these efforts was our Artist Residency Sharing Session, where alumni artists exchanged ideas and shared transformative experiences from the Fukuoka Asian Art Museum and Cité internationale des arts in Paris — both residency programmes proudly sponsored by UOB. These global opportunities demonstrate how international exposure elevates artistic practice. To inspire future generations, we invited students from Enhanced Art Programme (EAP) and Art Elective Programme (AEP) schools into UOB Painting of the Year (POY) artists' studios, offering a rare glimpse into the creative process.

As part of our UOB90 and SG60 celebrations, art took center stage with a spectacular projection mapping on UOB Plaza 1, adapted from 30 past UOB POY-winning artworks. This display set three Guinness World Records for the tallest, brightest and longest projection mapping ever attempted. In the spirit of #ArtforGood, alumni artists created spherical artworks for auction, each reflecting their vision of “The Singapore Dream” and raising funds for charitable causes. We also launched *Confluence*, our first commercial gallery collaboration featuring six alumni artists, opening doors to new networks and audiences. Together, these initiatives celebrate creativity, collaboration and the power of art to inspire and uplift communities.





2025 UOB Painting of the Year

Singapore

Established Artist Category

Best of 2025 UOB Painting of the Year
Singapore | Established Artist Category



2025 UOB Painting of the Year

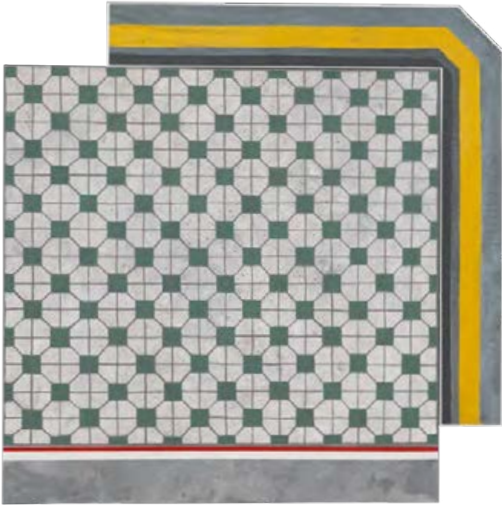
Artist: Ian Tee
Title: *Cloud of Unknowing I*
Medium: Mixed media on aluminum composite panel
(Slashed and sanded)
Size (cm): 180 x 150

Cloud of Unknowing I is created by grinding and cutting into an aluminium composite panel to form shifting tones of light and shadow. This technique allows the image to change as light reflects across the surface, revealing or concealing marks depending on the viewer's position or the lighting. Inspired by calligraphy as a mindful practice, the artist replaces brush and ink with industrial tools. Despite the noise of power tools, the process becomes one of calm and focus, with each cut made deliberately, like a permanent brushstroke.

The artwork evokes both gestural energy and peaceful emptiness. In response to uncertain times, the cloud becomes a symbol of formlessness and transformation, reminding viewers of the beauty in the ephemeral and the reality of constant change.

About the artist

Ian Tee's practice focuses on abstract painting and the ways people interpret visual images. He works with materials such as collage, aluminium and textiles to explore new possibilities in how painting can be understood and how it communicates. He has participated in solo and group exhibitions both in Singapore and internationally, including at MAIIAM Contemporary Art Museum in Chiang Mai, Thailand; and in Singapore, NTU ADM Gallery; Institute of Contemporary Arts Singapore of LASALLE College of the Arts; S.E.A. Focus; and The Private Museum. He received the Ngee Ann Kongsi Scholarship and won the Cliftons Art Prize for Singapore in 2017. In 2025, Singapore Art Museum commissioned him to create *DEEP CUTS* as part of its public art programme.



Gold

Artist: Justin Lee
Title: *My Tiles and the Yellow Line*
Medium: Mixed media on canvas
(Acrylic and framed acrylic box)
Size (cm): 115 x 115 (Diptych)

My Tiles and the Yellow Line explores the impact of urban and rural development on natural habitats. In Singapore, rapid expansion in buildings and infrastructure has led to biodiversity loss and significant environmental change. The artist uses abstract shapes, patterns and lines to reflect on these issues. Repeated visual elements and a sense of movement mirror the fast pace of urbanisation. Motifs such as floor tiles suggest artificial order and control, while yellow lines symbolise boundaries, direction and fragmentation. Together, these elements highlight the tension between nature and human development.

About the artist

Justin Lee is a Singaporean visual artist and designer. He graduated with a Diploma in Fine Arts from LASALLE College of the Arts, Singapore in 1999, followed by a Bachelor of Fine Arts in Western Art from Nanyang Academy of Fine Arts, Singapore in 2006. In 2016, he completed his Master of Fine Arts at LASALLE College of the Arts, Singapore. He was later selected as one of the local artists to train at the Tyler Print Institute in New York, United States.

Justin has participated in several artist-in-residence programmes in Japan, including Fukuoka (2012); Studio Kura (2012); Itoshima Arts Farm (2014) and Tokyo Youkobo Art Space (2013). Since 2000, he has exhibited widely in Singapore and internationally. Recognised as one of Singapore's leading pop artists, Justin blends contemporary design with elements of local tradition. His work reflects a strong grasp of modern graphic principles while drawing on traditional techniques. His practice bridges the gap between art and design, offering a thoughtful fusion of heritage and modernity.



Silver

Artist: Boo Sze Yang
Title: *Romance on Hobby Horses - The Gate Keepers*
Medium: Oil on linen
Size (cm): 180 x 150

Romance on Hobby Horses - The Gate Keepers is part of the *Romance on Hobby Horses* series, which uses playful and surreal imagery to explore themes of power, performance and fantasy. Three men in suits wear gas masks, hold plastic water guns and ride toy unicorns. They stand guard in a theatrical setting, framed by a pink and gold backdrop that resembles wallpaper or a curtain. Their toy weapons and masked faces suggest that authority can be more about appearance than substance.

The painting reflects on how modern expressions of masculinity and control often rely on showmanship and illusion rather than genuine strength or responsibility. It invites viewers to question who holds power and what it means when leadership is built on image instead of truth.

About the artist

Boo Sze Yang won the Platinum Award at the 2009 UOB Painting of the Year (Singapore) and received the Juror's Choice Award at the Philip Morris Singapore ASEAN Art Awards in 2003. He was named the Ngee Ann Artist of the Year in 2022 and received the Distinguished Alumni Medal from the Nanyang Academy of Fine Arts, Singapore in 2017. He was also awarded the Freeman Foundation Asian Artist Fellowship in 2010 and 2011 for a residency at Vermont Studio Center in the United States.

His work is featured in *100 Painters of Tomorrow*, published by Thames and Hudson in 2014, and is held in collections including the National Gallery Singapore, the Istana Art Collection in Singapore and Yingu Art Mansion in Beijing, China.



Bronze

Artist: Junko Tsujii
Title: *Vessel of Presence*
Medium: Mixed media on canvas over wood panel
(Watercolour, acrylic, oil paint, poster colour, ballpoint ink and Nihonga)
Size (cm): 120 x 120

Vessel of Presence centres on a canvas stretched over a worn restaurant table, a surface that has witnessed everyday life and intimate moments. During the pandemic, the artist's friend gave birth, but restrictions kept them apart. When restrictions lifted, they finally met, and the child left crayon marks on the canvas — offering a glimmer of hope in an anxious time.

The artist layers personal traces to build emotional depth, shaping a three-dimensional perspective guided more by feeling than logic. The artwork reflects a sincere and intuitive engagement with memory, presence, and the quiet beauty of transformation.

About the artist

Junko Tsujii is a contemporary visual artist with over twenty years of experience in painting and art education across Japan and Singapore. She holds a Master of Fine Arts from Kyoto City University of Arts, Japan and had previously taught as an Assistant Professor at Osaka University of Arts in Japan. She became a full-time artist in 2007 and has since built a strong international exhibition record with fifteen solo and thirty group shows. Her work has received notable recognition, including the Summer Pressure Award, the Modern Art Exhibition Honourable Mention and the Izumi Silk Award.



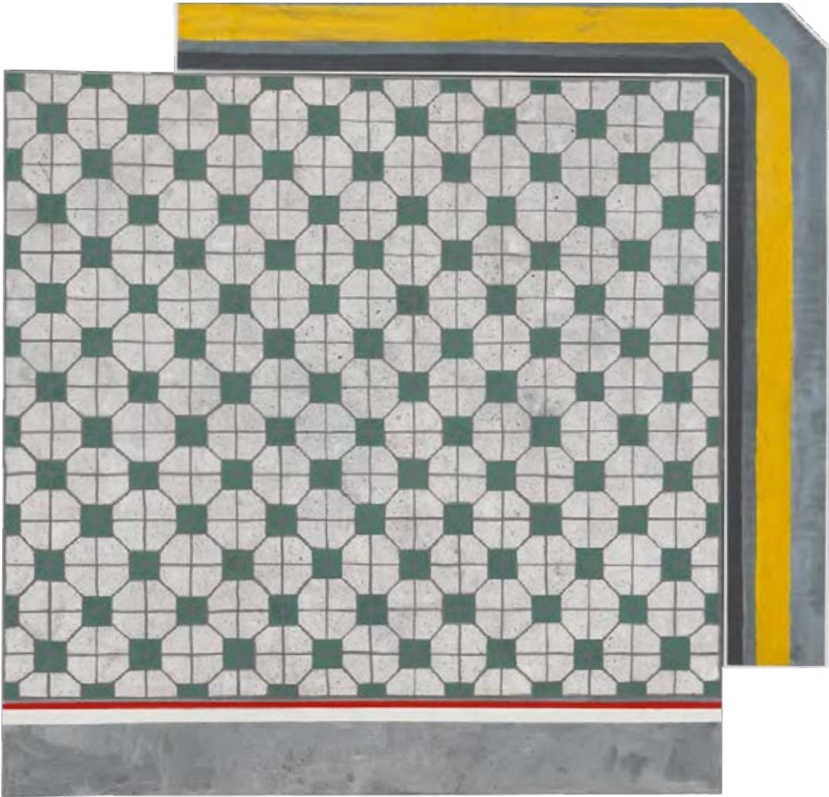
2025 UOB Painting of the Year
Established Artist Category
Singapore

Artist: Ian Tee
Title: *Cloud of Unknowing I*
Medium: Mixed media on aluminum composite panel
(Slashed and sanded)
Size (cm): 180 x 150



Gold
Established Artist Category
Singapore

Artist: Justin Lee
Title: *My Tiles and the Yellow Line*
Medium: Mixed media on canvas
(Acrylic and framed acrylic box)
Size (cm): 115 x 115 (Diptych)





Silver
Established Artist Category
Singapore

Artist: Boo Sze Yang
Title: *Romance on Hobby Horses*
- *The Gate Keepers*
Medium: Oil on linen
Size (cm): 180 x 150



Bronze
Established Artist Category
Singapore

Artist: Junko Tsujii
Title: *Vessel of Presence*
Medium: Mixed media on canvas over wood panel
(Watercolour, acrylic, oil paint, poster colour,
ballpoint ink and Nihonga)
Size (cm): 120 x 120





2025 UOB Painting of the Year

Singapore

Emerging Artist Category

Best of 2025 UOB Painting of the Year
Singapore | Emerging Artist Category



2025 Most Promising Artist of the Year

Artist: Dayna Lu
Title: *Existence is Prison, a Personal Account*
Medium: Acrylic on canvas
Size (cm): 90 x 150

Existence is Prison, a Personal Account captures the artist's response to academic burnout and the emotional strain of being trapped within a rigid system. Inspired by her struggle to meet school demands, the work expresses grief over lost freedom and frustration with the pressure to constantly perform. The painting depicts an endless sea of people confined in identical rooms, dressed alike, symbolising how society forces individuals into a fixed mould. Yet within each cell, distinct emotions emerge, revealing the diverse and dynamic inner lives of those yearning to escape. While acknowledging the value of education, the piece reflects on the emotional turmoil it can bring during youth and explores how individuals respond differently to the same oppressive reality.

About the artist

Dayna Lu began her artistic journey through formal education in the Art Elective Programme (AEP), which she joined in Secondary 1 and continued through to Junior College. From a young age, she took painting classes and spent her free time watching YouTube tutorials to learn how to draw.

Passionate about realistic painting, she often channels her emotions and personal struggles into her work, hoping others can relate. Dayna received the top performance award in AEP every year since joining the programme. Outside of school-related art, she enjoys drawing stylised doodles of her favourite fictional characters. Her years of dedication have led her to discover a deep, innate love for artistic creation.



Gold

Artist: Lorain Kok
Title: *Map of Stroll Through the Neighbourhood*
Medium: Mixed media on linen
(Acrylic, oil stick and charcoal)
Size (cm): 122 x 92

Map of Stroll Through the Neighbourhood presents a layered and personal view of Jalan Besar. The artist captures the area's rich mix of heritage shophouses, brothels, massage parlours, and bars, interwoven with scenes of everyday life. The painting contrasts gritty realism with dreamlike beauty, showing tall girls in the sunset and children playing in the park. It also depicts how the same playground becomes a gathering place for helpers and migrant workers on Sundays.

The bright lights of Jalan Besar Stadium shine through the artist's window during football tournaments, while ongoing construction gradually blocks the view of the Singapore Flyer. Painted on raw linen and stained with an iron to resemble an old treasure map, the work blends plan, elevation and Chinese landscape styles to evoke a sense of floating and transience. It maps hidden stories, lived experiences and fleeting memories.

About the artist

Lorain Kok is a Singapore-based artist who trained in architecture and worked professionally in both Singapore and London before returning to teach. She later focused on raising her two children. During the Covid-19 pandemic, she found solace in art jamming with them which reignited a creative passion she had cherished since childhood. After years of familiar routines and neighbourhood life, she returned to painting late at night, reconnecting with her artistic voice.

Since 2021, Lorain has submitted work annually to the UOB Painting of the Year competition, challenging herself to grow and evolve as an artist. Her practice draws inspiration from the everyday surroundings of Jalan Besar, capturing the neighbourhood's ongoing transformation and the shifting ways we see and remember.



Silver

Artist: Tok Oei Kee
Title: *Whispers of the Garden*
Medium: Mixed media on calico
(Ink and watercolor)
Size (cm): 83 x 133

Whispers of the Garden captures the quiet beauty of a botanical landscape through layered ink and watercolour on calico. It draws inspiration from the Singapore Botanic Gardens, expressing a deep emotional connection to green spaces as places of calm, solitude and healing.

The scene features trees, flowering plants, stone paths, water elements and sculptural forms. By omitting human and animal figures, the artist creates a contemplative space for personal reflection. This piece continues the artist's exploration of nature as a space for introspection and visual poetry.

About the artist

Tok Oei Kee, also known as JenTok, is a Singapore-based artist and educator. She is currently in her third year of the Diploma in Art Teaching programme at the Nanyang Academy of Fine Arts (NAFA), Singapore, and has received multimedia training from both NAFA and the National Institute of Education (NIE), Singapore.

With a background in creative wellness, she facilitates floral and botanical art workshops for corporates, schools, and community groups through engagements with the People's Association. Her artistic practice explores themes of nature, memory, and resilience, expressed through ink, watercolour and textiles.



Bronze

Artist: Mohammad Iqbal Bin Roslan
Title: *Transit*
Medium: Mixed media on canvas
(Acrylic and oil)
Size (cm): 84 x 59.5

Transit portrays an elderly man waiting to alight from an SBS Transit bus. Late afternoon light casts dramatic shadows across the interior, transforming a familiar everyday moment into a quietly reflective scene. The artwork explores the transitional nature of commuting, a liminal space where passengers are neither at their origin nor their destination. In this in-between state, they rest, daydream or simply exist while sharing space with strangers.

Distorted reflections throughout the piece suggest the psychological depth of the experience. A blue undertone introduces a subtle discomfort, while warm orange light keeps the scene familiar and relatable. Although the elderly man appears alone, abstract reflections from the top deck hint at the presence of other commuters, capturing the fleeting connections formed during shared journeys.

About the artist

Mohammad Iqbal Bin Roslan is an architecture graduate from the National University of Singapore with a specialisation in heritage and conservation. His work explores the built environment and community life through the lens of change, development and diverse perspectives. In 2021, he contributed to a project that surveyed kampung houses on Pulau Ubin, documenting traditional timber construction techniques, practices and know-how. This project was exhibited at the Singapore Pavilion for the 17th International Architecture Exhibition of La Biennale di Venezia.

Iqbal is currently an art educator at Artgrain and has been teaching since 2014. He finds art-making both challenging and rewarding as it pushes individuals beyond their comfort zones. He enjoys watching students turn their ideas into reality, grow through the creative process and realise their potential.

Best of 2025 UOB Painting of the Year
Singapore | Emerging Artist Category



Most Promising Artist of the Year
Emerging Artist Category
Singapore

Artist: Dayna Lu
Title: *Existence is Prison, a Personal Account*
Medium: Acrylic on canvas
Size (cm): 90 x 150



Gold
Emerging Artist Category
Singapore

Artist: Lorain Kok
Title: *Map of Stroll Through the Neighbourhood*
Medium: Mixed media on linen
(Acrylic, oil stick and charcoal)
Size (cm): 122 x 92





Silver
Emerging Artist Category
Singapore

Artist: Tok Oei Kee
Title: *Whispers of the Garden*
Medium: Mixed media on calico
(Ink and watercolor)
Size (cm): 83 x 133



Bronze
Emerging Artist Category
Singapore

Artist: Mohammad Iqbal Bin Roslan
Title: *Transit*
Medium: Mixed media on canvas
(Acrylic and oil)
Size (cm): 84 x 59.5





2025 UOB Painting of the Year

Indonesia

Established Artist Category

Best of 2025 UOB Painting of the Year
Indonesia | Established Artist Category



2025 UOB Painting of the Year

Artist: Eddy Susanto
Title: *Kuasa Dalam Setara (Power in Equality)*
Medium: Mixed media on cowhide
(Drawing pen and acrylic sheet)
Size (cm): 138 x 138

Kuasa Dalam Setara (Power in Equality) explores the interplay between power, the body and the search for meaning in the lives of men and women, as understood through history and cosmology. The artist combines European visual heritage and Javanese mystical texts to reveal layered cultural discourses.

The artist draws on a fragment from Willem Isaacs van Swanenburg's 1608 engraving on vanitas to depict the female body as a symbol of mortality and moral values, shaped by societal expectations. At the same time, he reinterprets Serat Sastrajendra Hayuningrat — a sacred Javanese text that teaches harmony and enlightenment — through sculptural lines and shadow.

This artwork uses cowhide to revive Javanese traditions tied to the body, sacrifice and knowledge. A red Rajah Kalacakra — a mystical diagram symbolising the cosmic order and cycle of time — binds these ideas in a rhythmic flow. It invites reflection on equality, cultural inheritance, and how boundaries continue to be shaped.

About the artist

Eddy Susanto is an artist based in Yogyakarta, Indonesia. He studied Graphic Design before focusing on fine art, which shaped his precise and concept-driven practice. His work is driven by research into historical events, exploring how narratives and identity are connected. Eddy weaves local history with global context, reimagining Eastern cultural identity through symbolic framework and references from Western history.

His recent exhibitions include *Neighbour Records* at ART SG 2023, *The Allegory: Java of Dante in Venice* in 2022 and *Renaissance of China* in Semarang, Indonesia in 2021.



Gold

Artist: Aurora Arazzi
Title: *The Cold that Holds the Shadow*
Medium: Oil on canvas and balsa wood
Size (cm): 38 x 98

The Cold That Holds the Shadow explores the boundary between what we see and what stays hidden. White tiles painted as hollow recesses hold small objects that appear as faint shadows. Treating the canvas as an architectural wall, the artist constructs flat planes to preserve time and memory. Silence becomes a metaphor for frozen recollection, where everyday objects bear the imprint of human touch. In their whiteness, these objects' shadows persist — inviting quiet contemplation on the fragility of perception and the elusive nature of remembering.

About the artist

Aurora Arazzi is a multidisciplinary artist who works with sculpture, drawing, painting and installation. She draws inspiration from lived experiences shaped by passage of time and place. Through quiet, contemplative gestures, she explores what lies beneath the surface — reality, memory, and harmony rendered in visual form.

Focusing on everyday objects and paper-based techniques that require patience, her work moves beyond emotional expression, weaving personal memory into forms that reveal themselves through presence and perception. Aurora has gained recognition through notable exhibitions and awards, including the Bandung Contemporary Art Award in 2024 and ArtJog in 2023.



Silver

Artist: Vendy Methodos
Title: *Ingatan, Ikatan, Panguripan (Remembrance, Connection, Vitality)*
Medium: Mixed media on goni
(Sugarcane pulp and acrylic)
Size (cm): 109 x 128

Ingatan, Ikatan, Panguripan (Remembrance, Connection, Vitality) uncovers layered memories rooted in land and body. Drawing from archival photographs, the history of the Madukismo Sugar Factory, and personal childhood recollections, the artist reimagines the factory's architecture as a silent witness to pain and hope, labour and remembrance — etched into the lives that surround it.

He uses sugarcane pulp and burlap as his canvas. For him, the sugar factory is more than an industrial site; it is an affective space where grand historical narratives and personal trauma meet in the quiet earth that faithfully records human activity with integrity.

About the artist

Vendy Methodos is a multidisciplinary artist whose practice spans painting, mural, printmaking and sculpture — medium he uses to interrogate social marginalisation and the role of art as a vehicle. Anchored in contemporary Javanese cultural critique, his work engages themes of class, ethics, and power, positioning art as an activist gesture rather than a decorative form.

He has participated in a residency at FabLab Hamamatsu in Japan and his work has been exhibited both locally and internationally, including at Sri Sasanti Gallery in Yogyakarta, Indonesia, the Palais de Tokyo in Paris, France and among others.



Bronze

Artist: Mutiara Riswari
Title: *Ritus Tubuh (Body Rite)*
Medium: Mixed media on canvas
(Soil, resin, acrylic and pastel)
Size (cm): 120 x 150

Ritus Tubuh (Body Rite) is inspired by a Nusantara worldview that reveres the land as Mother, linking human spirituality to the elemental forces of nature. The artist uses earth not only to shape surface texture but as a symbolic medium — absorbing, nurturing, and empowering the cyclical vitality of life.

Expressive strokes and fragmented bodily forms rupture the surface, signifying how feminine strength is often overlooked in dominant narratives. Through the fusion of spontaneous artistic gestures with organic materials, the artist reaffirms the profound connection between body, soil and the ever-evolving experience of life.

About the artist

Mutiara Riswari is a visual artist based in Yogyakarta, Indonesia. Her practice explores the relationship between the body, memory, nature and consciousness through abstract gestures and materials such as earth, rubber, acrylic and pastel. Her work draws on the Javanese philosophy of *Jagat alit* (microcosm), treating the body as a vessel for absorbing experience, particularly femininity and personal transformation.

Mutiara has exhibited her work both locally and internationally. She held a solo exhibition in 2025 titled *Tubuh & Tanah: yang Menyerap, yang Menubuh*, which presented the Earth as a maternal figure — an enduring force that nurtures and heals.

Best of 2025 UOB Painting of the Year
Indonesia | Established Artist Category



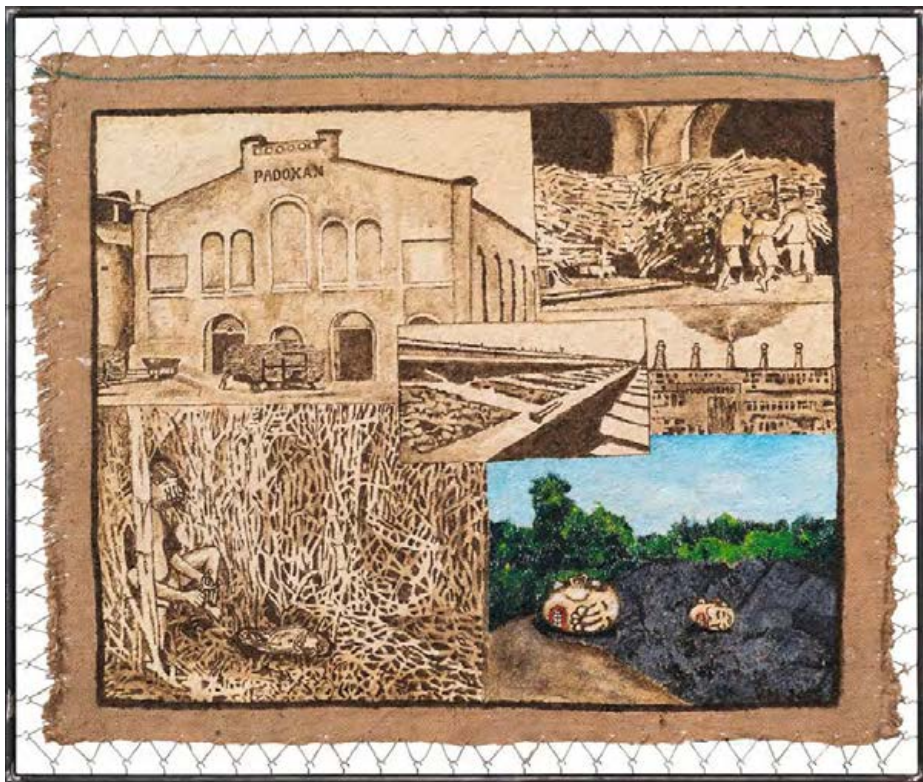
2025 UOB Painting of the Year
Established Artist Category
Indonesia

Artist: Eddy Susanto
Title: *Kuasa Dalam Setara (Power in Equality)*
Medium: Mixed media on cowhide
(Drawing pen and acrylic sheet)
Size (cm): 138 x 138



Gold
Established Artist Category
Indonesia

Artist: Aurora Arazzi
Title: *The Cold that Holds the Shadow*
Medium: Oil on canvas and balsa wood
Size (cm): 38 x 98



Silver
Established Artist Category
Indonesia

Artist: Vendy Methodos
Title: *Ingatan, Ikatan, Panguripan*
(Remembrance, Connection, Vitality)
Medium: Mixed media on goni
(Sugarcane pulp and acrylic)
Size (cm): 109 x 128



Bronze
Established Artist Category
Indonesia

Artist: Mutiara Riswari
Title: *Ritus Tubuh (Body Rite)*
Medium: Mixed media on canvas
(Soil, resin, acrylic and pastel)
Size (cm): 120 x 150



2025 UOB Painting of the Year

Indonesia

Emerging Artist Category

Best of 2025 UOB Painting of the Year
Indonesia | Emerging Artist Category



2025 Most Promising Artist of the Year

Artist: Muhammad Shodik
Title: *i am here*
Medium: Mixed media on canvas
(Photo collage and acrylic)
Size (cm): 106 x 116

i am here captures a personal narrative of separation between child and father, across borders and time. On one side of the canvas, the artist preserves earlier paintings that speak to loss and familial memory. On what was once the back, now turned front, he collages photographs sent by his undocumented migrant father, interwoven with the repeated phrase “i am here” in lowercase letters.

The layering of photos and text draws viewers in for a closer look and a more intimate engagement with the artwork. Through painting and collage, the artist creates a personal archive of disrupted communication where fragments of memory, loss and the longing to be remembered come together.

About the artist

Muhammad Shodik is a transdisciplinary artist who explores the intersections of language, ecology and social structures through participatory and site-based approaches. He is a member of the Lembana Agroecosystem, a community-based art collective in Madura, East Java, that draws on local cultural knowledge to create socially engaged, site-specific artworks. Through his practice, Shodik examines how people relate to space and memory, using a collaborative and reflective approach.

He has exhibited at various exhibitions locally including *Festival Kebudayaan Yogyakarta: Gelaran Olah Rupa*, Indonesia in 2025 and *Biennale Jogja 7: Titeni* with Lembana Collective in 2023.



Gold
Artist: Chakra Narasangga
Title: *Nights II*
Medium: Mixed media on canvas
(Charcoal, conte and graphite)
Size (cm): 144 x 163

Nights II explores night as an introspective condition, a silent space where overlapping layers of reality surface in pre-sleep memory. Using charcoal, conte dust and pencil on canvas, the work is composed of shadows, stains and faint traces of darkness, resisting distinct form.

The artwork becomes a vessel for emotions, memories and phenomena barely perceived. Embedded within are fragments of ancient Sunda script – not meant to be read, but felt – as quiet echoes of a past that still pulses beneath silence. Through layered blacks and greys, *Nights II* invites the viewer to slow their gaze, to dwell in the unseen and to recognise that not all presence requires light to be known.

About the artist

Chakra Narasangga is an emerging visual artist who explores unseen and forgotten dimensions of existence, what he refers to as “Limbo.” Working primarily with charcoal, conte, and pencil on canvas, he creates abstract compositions rich in texture, evoking memory, time and internal landscapes. He includes ancient Sundanese script along with excerpts from literature, music and everyday reflection. His creative process is guided by intuition and introspection, engaging with materiality and temporality to excavate hidden realities beneath the surface of daily life.



Silver
Artist: Dionisius Maria Caraka Ageng Wibowo
Title: *Catatan Sementara No. 01: Repetisi (Provisional Notes No. 01: Repetition)*
Medium: Mixed media on canvas
(Acrylic, oil stick and pencil)
Size (cm): 75 x 150

Catatan Sementara No. 01: Repetisi (Provisional Notes No. 01: Repetition) visualises the unfinished nature of thought. Mimicking the surface of a chalkboard layered with scribbles, formulas, and overlapping notes, the artist constructs a manuscript of chalked script and taped papers of scientific formulas, worn and obscured over time. These elements become metaphors for the human pursuit of understanding, marked by both effort and limitation.

Echoing Albert Camus’s reflections in *The Myth of Sisyphus*, the work emphasises process over resolution. It asks: “*Do we ever truly know what we are doing?*”. In this question lies a cycle – certainty followed by doubt, and doubt returning to inquiry. The artwork becomes a reflection on the search for meaning amid uncertainty.

About the artist

Dionisius Maria Caraka Ageng Wibowo graduated from the Indonesian Institute of the Arts Yogyakarta, Indonesia with a specialisation in painting. His artistic practice begins with an inquiry into temporality and how scientific concepts can be deconstructed and reinterpreted through visual language. His work is a form of intervention, articulated through drawing, text, painting and object-based installation.

Dionisius has held solo exhibitions at Galeri Ruang Dini in Bandung in 2023 and ASCOS in Yogyakarta in 2019, both located in Indonesia. He has also completed residencies Lohjinawi Ark Studio in 2024 and Galeri Kertas, Depok in 2025.



Bronze
Artist: Alliya Rahma Heriadi
Title: *Berpelukan (Hugging)*
Medium: Oil on canvas
Size (cm): 50 x 150

Berpelukan (Hugging) conveys warmth and the human need for mutual support through moments of joy and sorrow. On a panoramic canvas, figures embrace one another, their varied facial expressions forming a dense yet balanced composition. The gesture of hugging transcends the physical; it becomes a symbol of emotional connection, shared vulnerability and the search for meaning through companionship.

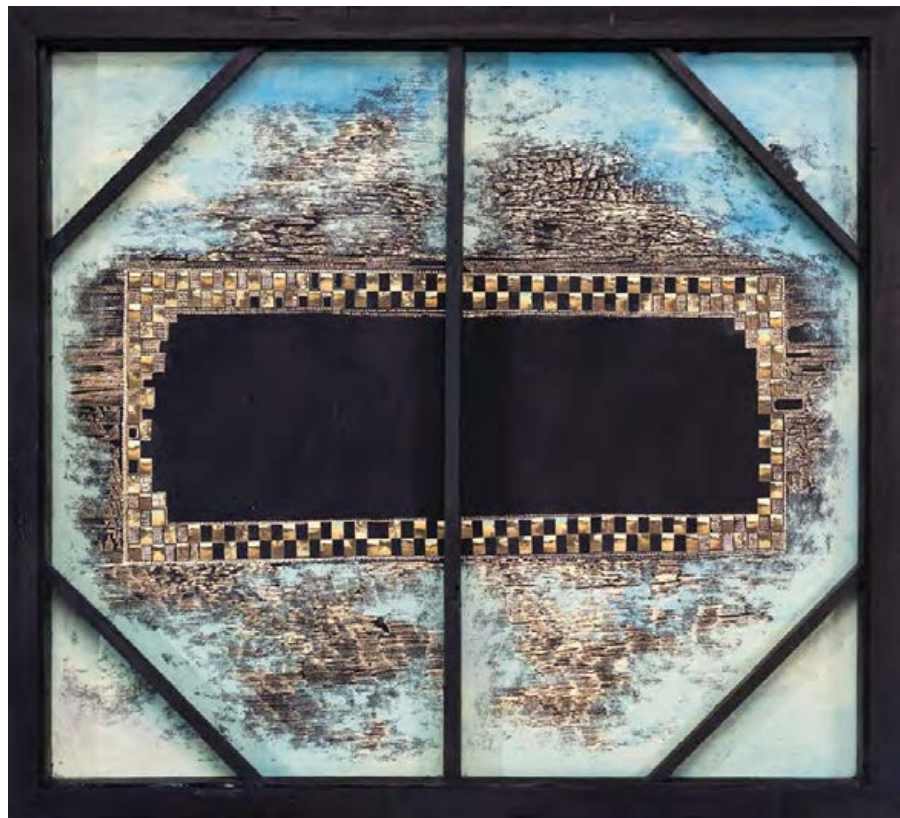
The artwork uses an expressive, figurative approach to highlight embrace as a universal language that affirms human existence in a world often marked by fracture. It celebrates touch, closeness and affection as essential reasons we continue to endure.

About the artist

Alliya Rahma Heriadi is a student currently pursuing a Fine Art degree at the Bandung Institute of Technology, Indonesia. Her practice centers on painting, with a particular interest in exploring emotional depth and conceptual terrain beyond formal training. Influenced by art history and psychology, Alliya’s work reflects a growing curiosity about the human condition and the expressive potential of visual form.

She has participated in several group exhibitions at both regional and national levels, including the *Mularasa Exhibition* in 2023, *Galeri Apatis Exhibition*, and *Karma Art Exhibition*.

Best of 2025 UOB Painting of the Year
Indonesia | Emerging Artist Category



Most Promising Artist of the Year
Emerging Artist Category
Indonesia

Artist: Muhammad Shodik
Title: *i am here*
Medium: Mixed media on canvas
(Photo collage and acrylic)
Size (cm): 106 x 116



Gold
Emerging Artist Category
Indonesia

Artist: Chakra Narasangga
Title: *Nights II*
Medium: Mixed media on canvas
(Charcoal, conte and graphite)
Size (cm): 144 x 163



Silver
Emerging Artist Category
Indonesia

Artist: Dionisius Maria Caraka Ageng Wibowo
Title: Catatan Sementara No. 01: Repetisi
(Provisional Notes No. 01: Repetition)
Medium: Mixed media on canvas
(Acrylic, oil stick and pencil)
Size (cm): 75 x 150



Bronze
Emerging Artist Category
Indonesia

Artist: Alliya Rahma Heriadi
Title: Berpelukan (Hugging)
Medium: Oil on canvas
Size (cm): 50 x 150



2025 UOB Painting of the Year

Malaysia

Established Artist Category

Best of 2025 UOB Painting of the Year
Malaysia | Established Artist Category



2025 UOB Painting of the Year

Artist: Nik Mohd Shazmie Bin Nik Shairozi
Title: ***Rumah Kita (Our Home)***
Medium: Acrylic on canvas
Size (cm): 150 x 110

Rumah Kita (Our Home) is a tribute to Malaysian unity embodied in a spiky clay sculpture inspired by the durian, a fruit that draws people together during its season.

The painting captures the sculpture's raw and jagged form, reflecting both the durian's thorny exterior and the bold geometry of 1950s brutalist architecture. It symbolised Malaysia's shift away from colonial design towards a new vision of modernity and progress. Like the durian, tough outside, tender within, the sculpture shows that unity is not always smooth, but it is resilient and full of life. Its cracks and raw surfaces highlight the challenges Malaysia faces, while also celebrating the strength that keeps the country moving forward.

About the artist

Nik Mohd Shazmie Bin Nik Shairozi graduated with a Master's degree from the MARA University of Technology (UiTM) Jalan Othman, Malaysia. Known for his tragicomic explorations of diversity, society and socio-political themes, he won the Gold Award in the Established Artist category at the 2015 UOB Painting of the Year (Malaysia) and has received recognition at the Nando's Peri-fy Your Art competitions in both 2014 and 2015.

He has exhibited in both solo and group shows across the Philippines, Taiwan, South Korea and Japan. Shazmie continues to push artistic boundaries by blending 3D illusions into 2D paintings, highlighting the dynamic interplay of space and depth.



Gold

Artist: Paul Nickson Atia
Title: ***Gamut Torun, Gamut Tana (Spirit of Homeland)***
Medium: Mixed media on linen
(Chinese ink, acrylic, oil, graphite and metallic coloured pencil)
Size (cm): 64 x 94

Gamut Torun, Gamut Tana (Spirit of Homeland) reflects the artist's formative memory of encountering the Bidayuh written language for the first time in a translated Bible during Sunday classes in Sarawak. That moment inspired *Perhimpunan (Assembly)*, an ongoing project initiated in 2019, which imagines a dialogue between Indigenous and Western identities. The artwork uses the Gutenberg typeface, often seen in old Bibles, to reconnect with that initial encounter. Through this artwork, the artist reflects on identity, history and spirituality from a Dayak Bidayuh perspective, grounding the narrative in the concept of 'Gamut' — the spirit of place and belonging.

About the artist

Paul Nickson Atia is a Sarawak-born artist and educator currently based in Kuala Lumpur, Malaysia. His practice focuses on the themes of architecture, identity and cultural narratives through social and historical lenses. He also explores with ideas of spirituality, time and modularity in his work.

He has participated in the Southeast Asian Arts Residency at Rimbun Dahan, Kuala Lumpur, Malaysia in 2022 and the Khazanah Nasional Associate Artist Residency Programme at ACME Studios, London, United Kingdom in 2024. His works have been exhibited in Malaysia, Singapore and Indonesia.



Silver

Artist: Zulaiha Binti Zulkapli
Title: ***Berteduh Dibawah Rahmat-Mu (Covered by Your Grace)***
Medium: Oil on canvas
Size (cm): 115 x 165

Berteduh Dibawah Rahmat-Mu (Covered by Your Grace) invites viewers into a world shaped not by sound, but by memory and emotion. Deprived of auditory perception, the artist channels a deeply personal experience — one of navigating sudden, silent shifts and yearning for the warmth of remembered sounds. The canvas becomes a vessel for recollection, where the whisper of wind and the flight of birds are preserved not in notes, but in colour and form.

Through expressive brushstrokes and a rich, emotive palette, the artist captures how we perceive and feel in the absence of hearing. Each element of the composition speaks to a silent narrative, resonating not through ears, but through the heart. It is a visual symphony of longing, where emotion becomes the language of remembrance and grace.

About the artist

Zulaiha Zulkapli is a deaf artist and a global advocate for deaf artists. She translates memories and abstract themes through her paintings, using visual as a means of communication beyond spoken language. She currently serves as President of Deaf Artist Malaysia, under the Association of Deaf Artists International.

Zulaiha has exhibited her work in several exhibitions that championed the artistic talents of deaf artists, including the *World Deaf Artist Exchange* exhibition in South Korea and the *Deaf Expression* exhibition at the National Art Gallery in Malaysia. She also represented Malaysia at the Abilympics Drawing Competition in Bordeaux, France.



Bronze

Artist: Ong Hieng Fuong
Title: ***Di Dusun Durian (In the Durian Orchard)***
Medium: Oil on canvas
Size (cm): 100 x 120

Di Dusun Durian (In the Durian Orchard) depicts the artist's deep connection to his family, heritage and ancestral land. Each year, following durian season, his extended family gathers at the orchard established by his great-grandfather decades ago. This annual reunion is marked by a thanksgiving ritual to honour the deities, a spiritual act that binds four generations in gratitude and togetherness. The orchard, rich with stories and emotion, becomes a symbol of "home."

In this artwork, the artist blends traditional Chinese landscape painting techniques (高远法) or the high-distance method with tropical elements to depict a durian orchard perched on a hill. The artwork offers a visual meditation of who we are, our memories, and how the place we come from shapes our identity.

About the artist

Ong Hieng Fuong is an artist and printmaker from Tanjung Sepat, Selangor, Malaysia. He is currently pursuing a Master's degree at Sichuan Fine Arts Institute, China and holds a Bachelor's degree from the Central Academy of Fine Arts in Beijing, China. His work explores Southeast Asian Chinese identity, tropical aesthetics, and postcolonial themes such as cultural preservation, history and memory.

He has held solo exhibitions in China and Malaysia and participated in group exhibitions at ART SG 2024 and Art Jakarta 2024. He received the Most Promising Artist of the Year Award, Emerging Artist Category in 2017 and the Gold Award, Established Artist Category in 2019, both from the UOB Painting of the Year (Malaysia). He also received the Thematic Creation Award from the Central Academy of Fine Arts (China) in 2023 and 2024.

Best of 2025 UOB Painting of the Year
Malaysia | Established Artist Category



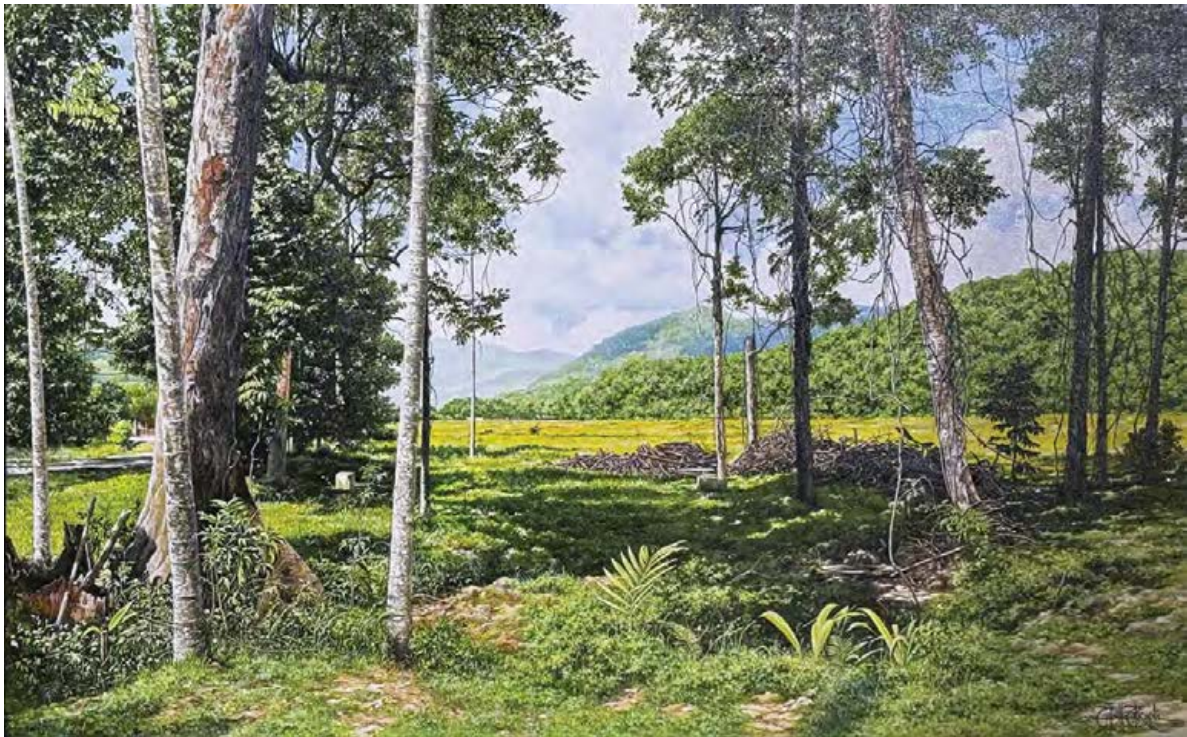
2025 UOB Painting of the Year
Established Artist Category
Malaysia

Artist: Nik Mohd Shazmie Bin Nik Shairozi
Title: *Rumah Kita (Our Home)*
Medium: Acrylic on canvas
Size (cm): 150 x 110



Gold
Established Artist Category
Malaysia

Artist: Paul Nickson Atia
Title: *Gamut Torun, Gamut Tana (Spirit of Homeland)*
Medium: Mixed media on linen
(Chinese ink, acrylic, oil, graphite and metallic coloured pencil)
Size (cm): 64 x 94



Silver
Established Artist Category
Malaysia

Artist: Zulaiha Binti Zulkapli
Title: Berteduh Dibawah Rahmat-Mu
(Covered by Your Grace)
Medium: Oil on canvas
Size (cm): 115 x 165



Bronze
Established Artist Category
Malaysia

Artist: Ong Hieng Fuong
Title: Di Dusun Durian
(In the Durian Orchard)
Medium: Oil on canvas
Size (cm): 100 x 120



2025 UOB Painting of the Year

Malaysia

Emerging Artist Category

Best of 2025 UOB Painting of the Year
Malaysia | Emerging Artist Category



2025 Most Promising Artist of the Year

Artist: Putra Aqmal Danish Bin Mohd Zuraimi
Title: *I Love You, Bearbear*
Medium: Acrylic on cardboard
Size (cm): 126 x 123

I Love You, Bearbear is painted on cardboard, a material often discarded yet essential to those without shelter. The artwork transforms a humble surface into a poignant symbol of survival and dignity. At its centre, a solitary figure curls up, clinging to a soft toy bear for warmth. The posture conveys physical vulnerability intertwined with emotional isolation, reminding us that no matter where we sleep, we all seek love, comfort and a sense of worth.

This is a deeply personal work for the artist, who often draws on the street and witnesses lives the world tends to overlook. The artwork reflects not only the struggle of homelessness, but the aching absence of affection, attention, and acceptance that often accompanies it. The artist invites viewers to pause and reflect: "When was the last time you looked at someone society has tried to erase?" Behind every figure on the street is a soul, just like you and me. And more than anything, they need love.

About the artist

Putra Aqmal, also known as Putra Pelukis, is a Malaysian street artist based in Bukit Bintang, Kuala Lumpur, Malaysia. He draws inspiration from the people he meets on the streets and creates emotionally charged portraits that illuminate the lives of those often overlooked. His work serves as a platform for empathy, awareness and advocacy for the homeless community.

Putra gained national attention at just 19, after presenting two portrait artworks to the Sultan of Brunei, one personally delivered, and the other signed by His Majesty. His story quickly went viral across Brunei and Malaysia, leading to features on television, radio and in print media. Despite working on the streets, Putra believes art is a powerful tool for connection, compassion and change.



Gold

Artist: Jazz Tee
Title: *The Orbit*
Medium: Mixed media on canvas
(Tinted charcoal, tissue and coloured pencil)
Size (cm): 145 x 142

The Orbit explores dreams as a space where the visible world and hidden systems converge — a realm not of escape, but of mechanism. In this space, the subconscious acts as both a mirror and a guide, revealing symbolic fragments that hint at an unseen order governing our lives.

The artwork presents a narrative of life and death, expressed through recurring forms of a baby and a skull. These are not opposites, but extensions of a closed cycle, each orbiting the other in perpetual motion. Anatomical and organic imagery intersect across fragmented layers, constructed through drawing and partial collage. Materials such as tinted charcoal, graphite, and coloured pencil are applied directly onto canvas, while small collage elements interrupt the surface like temporal shifts. These disruptions echo the tension between chaos and order, a recurring presence in the subconscious world.

Ultimately, the artwork reflects an inner cosmology, a visual meditation on how what lies beneath perception may shape the rhythm of our conscious existence.

About the artist

Jazz Tee is an emerging artist whose work explores dreams as portals into the world's hidden order, an unseen system shaped by perception and experience. Her drawings examine the cyclical relationship between the subconscious and a larger wider universe rhythm.

She has exhibited in *The Beat & The Good(s)* at Kiara Bay, Kuala Lumpur, Malaysia in 2024 and *Whatever* at Galeri Puteh, Kuala Lumpur, Malaysia in 2025. She won the Second Prize in the Mixed Media category at the Usaha Tegas Heritage Art Competition in 2024 and received an Outstanding Award at the MR D.I.Y. Art Competition in 2025.



Silver

Artist: Muhammad Arash Bin Ab Jabbar
Title: *Lucky Scratch, Manifest Memories*
Medium: Mixed media on canvas
(Acrylic and coloured pencil)
Size (cm): 153 x 92

Lucky Scratch, Manifest Memories reflects on the essence of creativity rooted in personal history and familial pride. The banana trees depicted in the artwork are drawn from the artist's memories of his mother's pisang goreng (banana fritters) business. To the artist, this subject evokes the thrill of a winning scratch-off ticket, an emblem of entrepreneurial spirit and shared pursuit of success.

The stretchers are prominently placed in the foreground while the artwork recedes behind them, suggesting the hidden narratives that shape our lives. Through this artwork, the artist pays tribute to his family legacy, honouring the quiet strength of maternal support and the gratitude for roots that continue to inspire.

About the artist

Muhammad Arash Bin Ab Jabbar is an artist based in Shah Alam, originally from Johor Bahru, Malaysia. He graduated with a Bachelor of Fine Arts with Honours in Painting from the MARA University of Technology (UiTM) Shah Alam, Malaysia.

Known for his still life compositions and depictions of everyday objects, Arash's work often carries personal resonance. His current practice experiments with water-based coloured pencils to explore themes of nostalgia and fading memories.



Bronze

Artist: Kay Lee
Title: *Between Worlds*
Medium: Oil on canvas
Size (cm): 50 x 50

Between Worlds captures a moment suspended in silence, where reality and imagination gently converge. A faceless figure sits quietly with her companions — a cat and a small fish, embodying the fragility of solitude and the quiet comfort of presence.

Created in soft gradients and minimalist forms, hovering between light and shadow, absence and connection, it evokes a dreamlike atmosphere.

About the artist

Kay Lee is a mixed media artist based in Kuala Lumpur, Malaysia. She holds a Bachelor's degree in Oil Painting from the Nanjing University of the Arts, China and taught at two international schools.



Most Promising Artist of the Year
Emerging Artist Category
Malaysia

Artist: Putra Aqmal Danish Bin Mohd Zuraimi
Title: *I Love You, Bearbear*
Medium: Acrylic on cardboard
Size (cm): 126 x 123



Gold
Emerging Artist Category
Malaysia

Artist: Jazz Tee
Title: *The Orbit*
Medium: Mixed media on canvas
(Tinted charcoal, tissue and coloured pencil)
Size (cm): 145 x 142



Silver

Emerging Artist Category

Malaysia

Artist: Muhammad Arash Bin Ab Jabbar
Title: *Lucky Scratch, Manifest Memories*
Medium: Mixed media on canvas
(Acrylic and coloured pencil)
Size (cm): 153 x 92



Bronze

Emerging Artist Category

Malaysia

Artist: Kay Lee
Title: *Between Worlds*
Medium: Oil on canvas
Size (cm): 50 x 50





2025 UOB Painting of the Year

Thailand

Established Artist Category

Best of 2025 UOB Painting of the Year
Thailand | Established Artist Category



2025 UOB Painting of the Year

Artist: Jamilah Haji
Title: ***Dua (Pray for a Blessing)***
Medium: Embroidery on cloth
Size (cm): 180 x 150

Dua (Pray for a Blessing) reflects humanity’s enduring longing for hope, desire, joy and peace. The artwork portrays women in a prayerful gesture, bearing silent wishes for renewal and harmony, with their figures woven into dreamlike scenes.

The artist uses embroidery as a medium and metaphor — each thread binding life to dream, the intimate to the universal. Within these stitched surfaces lies a shared human aspiration: to find wholeness, to imagine a world made tender by hope.

About the artist

Jamilah Haji graduated with a Master’s degree from Silpakorn University, Thailand. She was born in Narathiwat, a culturally diverse province in southern Thailand shaped by resilience and long-standing social tensions. Raised in a family that ran a hijab sewing business, she grew up surrounded by fabrics, lace and thread — materials that later became central to her artistic practice.

She has exhibited both locally and internationally, including a solo exhibition at the 10th Asia Pacific Triennial of Contemporary Art at the Queensland Art Gallery | Gallery of Modern Art, Australia in 2021.

Beyond her artistic achievements, Jamilah founded an art learning centre in Narathiwat, Thailand, to foster creativity, dialogue and inclusion, especially for children with special needs. Her practice is rooted in faith and resilience, drawing on personal and collective experiences of life in a region often marked by uncertainty. Through visual narratives of hope, prayer and healing, she offers a vision of peace while honouring the strength of her community.



Gold

Artist: Janejira Khodchawat
Title: ***To Those We Leave Behind***
Medium: Collage on canvas
Size (cm): 170 x 180

To Those We Leave Behind confronts the irreversible impact of global warming, where nature is reshaped with relentless force — erasing species, unraveling ecosystems, and rewriting the rules of survival. Inspired by Charles Darwin’s vision of evolution, the artist imagines a world one million years from now, where life has transformed into unfamiliar forms.

Each collage serves as both a warning and a question: “Will humanity restore the fragile balance, or will the Earth continue to heal itself without our presence?”

About the artist

Janejira Khodchawat discovered her passion for art at a young age and soon developed it into a dedicated career. Her talent was recognised early when she won the 31st PTT Arts Contest as a high school student in 2016. This milestone encouraged her to pursue art professionally.

In 2021, she was awarded the Most Promising Artist of the Year at the UOB Painting of the Year (Thailand) competition. Today, Janejira continues to expand her practice, building on her early successes with vision and dedication.



Silver

Artist: Tudpong Outayamagul
Title: ***At the Sanctuary***
Medium: Tempera on canvas
Size (cm): 150 x 150

At the Sanctuary depicts moments when the road feels heavy, when dreams splinter and the heart longs for rest. The sanctuary is a calming space where sorrow softens and inner strength gently returns.

The artwork reminds us that to lay down one’s burdens is to rediscover the meaning woven into every journey. Even fractured dreams can illuminate paths for others, revealing that simple joys, often overlooked in the rush of life, are still waiting to be embraced.

About the artist

Tudpong Outayamagul, a native of Songkhla province and graduate of Silpakorn University, Thailand, now lives and works in Samut Songkhram. He draws inspiration from everyday people and ordinary moments, transforming them into compelling visual narratives. His practice is grounded in storytelling, capturing the emotional depth and quiet complexity of lived experience.

In 2025, Tudpong achieved a significant milestone with his participation in the IFA International Art Exchange Exhibition in Osaka, Japan. He continues to explore how art can preserve memory, reflect human connection, and uncover the beauty of everyday life.



Bronze

Artist: Somrak Maneemai
Title: ***Sea Turtle on Sorrow Mountain***
Medium: Oil on marine debris, fiberglass and rope
Size (cm): 95 x 156

Sea Turtle on Sorrow Mountain depicts the environmental crisis caused by human actions. The artist collects debris from the sea and transforms what was once waste into the medium of this artwork. Through this act of upcycling, the artist elevates refuse into a symbol. The artist urges viewers to reflect on the delicate equilibrium between nature and the consequences of our choices.

About the artist

Somrak Maneemai graduated with a Bachelor of Fine Arts in Painting in 1999 and a Master of Fine Arts in Painting in 2004 from Silpakorn University, Thailand. Based in Phuket, he has spent over 14 years as a key member of the Phuket Art Village, where he focuses on using recycled materials in his practice.

In recent years, his work has focused on marine and construction waste, transforming debris collected from beaches into artworks that tell unique stories and raise environmental awareness.

He received the Silver Award, Established Artist Category at the 2023 UOB Painting of the Year (Thailand) competition, and has held numerous solo and group exhibitions across Thailand and overseas.

Best of 2025 UOB Painting of the Year
Thailand | Established Artist Category



2025 UOB Painting of the Year
Established Artist Category
Thailand

Artist: Jamilah Haji
Title: *Dua (Pray for a Blessing)*
Medium: Embroidery on cloth
Size (cm): 180 x 150



Gold
Established Artist Category
Thailand

Artist: Janejira Khodchawat
Title: *To Those We Leave Behind*
Medium: Collage on canvas
Size (cm): 170 x 180





Silver
Established Artist Category
Thailand

Artist: Tudpong Outayamagul
Title: *At the Sanctuary*
Medium: Tempera on canvas
Size (cm): 150 x 150



Bronze
Established Artist Category
Thailand

Artist: Somrak Maneemai
Title: *Sea Turtle on Sorrow Mountain*
Medium: Oil on marine debris, fiberglass and rope
Size (cm): 95 x 156





2025 UOB Painting of the Year

Thailand

Emerging Artist Category

Best of 2025 UOB Painting of the Year
Thailand | Emerging Artist Category



2025 Most Promising Artist of the Year

Artist: Tanyapat Manasarakul
Title: **Ctrl + Alt + Destruct**
Medium: Acrylic on canvas
Size (cm): 180 x 130

Ctrl + Alt + Destruct confronts the dual nature of technology and artificial intelligence through the stark image of a bomb placed beside a keyboard. It evokes both the promise of progress and the looming threat of destruction when power is misdirected.

At the heart of the artwork lies a question of intent; these tools carry no inherent fate, they reflect the choices of those who wield them. The artwork reflects how innovation and risk are inseparable, held in balance by human hands.

About the artist

Tanyapat Manasarakul is currently studying at the Faculty of Fine and Applied Arts, Chulalongkorn University, Thailand. She is recognised for her meticulous craftsmanship and commitment to technical excellence. In 2019, she won a national gold medal in the National Student Expo on Arts, Academics and Technology Competition.

Her artistic journey has also extended beyond Thailand. She participated in the Temasek Foundation Specialists' Community Action and Leadership Exchange (TF SCALE) programme in Singapore, where she engaged in cross-cultural exchange and collaborative learning. These experiences have helped her to evolve as an artist, blending refined technique with fresh, innovative ideas.



Gold

Artist: Sathit Pobteepueng
Title: **It Might Become a New Normal**
Medium: Oil on canvas
Size (cm): 140 x 150

It Might Become a New Normal explores the subtle yet profound transformations embedded in everyday life. Inspired by quiet changes in routine, the artwork shows how behaviours that once felt unusual or unsettling integrate through repetition. Over time, these shifts reshape societal norms, redefining what is accepted as ordinary and establishing a new sense of normalcy.

About the artist

Sathit Pobteepueng is an independent artist based in Chonburi. He graduated from Thanyaburi University, Thailand, and began his career in graphic design before fully committing to art.

Inspired by the vibrant pulse of Bangkok's Siam Square, a lively district, he developed a practice rooted in observing urban life and human interaction. From his studio, Sathit often looked out toward the Bangkok Art and Culture Centre (BACC), envisioning his art displayed within its walls. That quiet aspiration remains a driving force in his artistic evolution.



Silver

Artist: Yospong Yothongyos
Title: **Virus**
Medium: Mixed media on canvas
(Acrylic and collage)
Size (cm): 180 x 140

Virus depicts the invisible presence of viruses that surround us daily. With every breath, we inhale tens of thousands, sometimes hundreds of thousands of viruses. Most pass harmlessly, but some invade our cells, erode our bodies, and at times lead to death.

The artwork illustrates the fragile balance between life and the unseen forces that shape it, reminding us that what is imperceptible can be profoundly powerful.

About the artist

Yospong Yothongyos graduated from the College of Fine Arts, Thailand. He balances his life as an independent artist with his role as a caregiver. He supports his elderly family members while continuing to develop a distinctive artistic practice rooted in texture and materiality.

His works address social issues, using tactile elements to reflect the complexities of contemporary life. For him, art is both self-expression and a platform for dialogue with communities.



Bronze

Artist: Kitipong Huanin
Title: **Thai Mecha Myth**
Medium: Acrylic gouache on canvas
Size (cm): 120 x 100

Thai Mecha Myth depicts the Ramakien epic (Thailand's national narrative) colliding with cyberpunk aesthetics, ThaiBerpunk, where tradition clashes with technology and social unrest. At the centre of the artwork stands Hanuman, the legendary monkey god reimagined as a cyborg warrior, defying a capital ruled by machines and faceless power.

The artwork probes the tension between myth and modernity, questioning how culture can survive in a world intent to dismantle it.

About the artist

Kitipong Huanin graduated from Rajamangala University of Technology Thanyaburi, Thailand. He discovered his passion for art while supporting himself during studies. Working as an assistant on temple wall paintings deepened his respect for Thai artistic traditions and sparked his interest in creating art in public spaces.

Today, Kitipong specialises in graffiti and street art, driven by the belief that art should be accessible to all. His bold, contemporary works bring Thai cultural expression into urban environments, bridging heritage and modern city life.

Best of 2025 UOB Painting of the Year
Thailand | Emerging Artist Category



Most Promising Artist of the Year
Emerging Artist Category
Thailand

Artist: Tanyapat Manasarakul
Title: *Ctrl + Alt + Destruct*
Medium: Acrylic on canvas
Size (cm): 180 x 130



Gold
Emerging Artist Category
Thailand

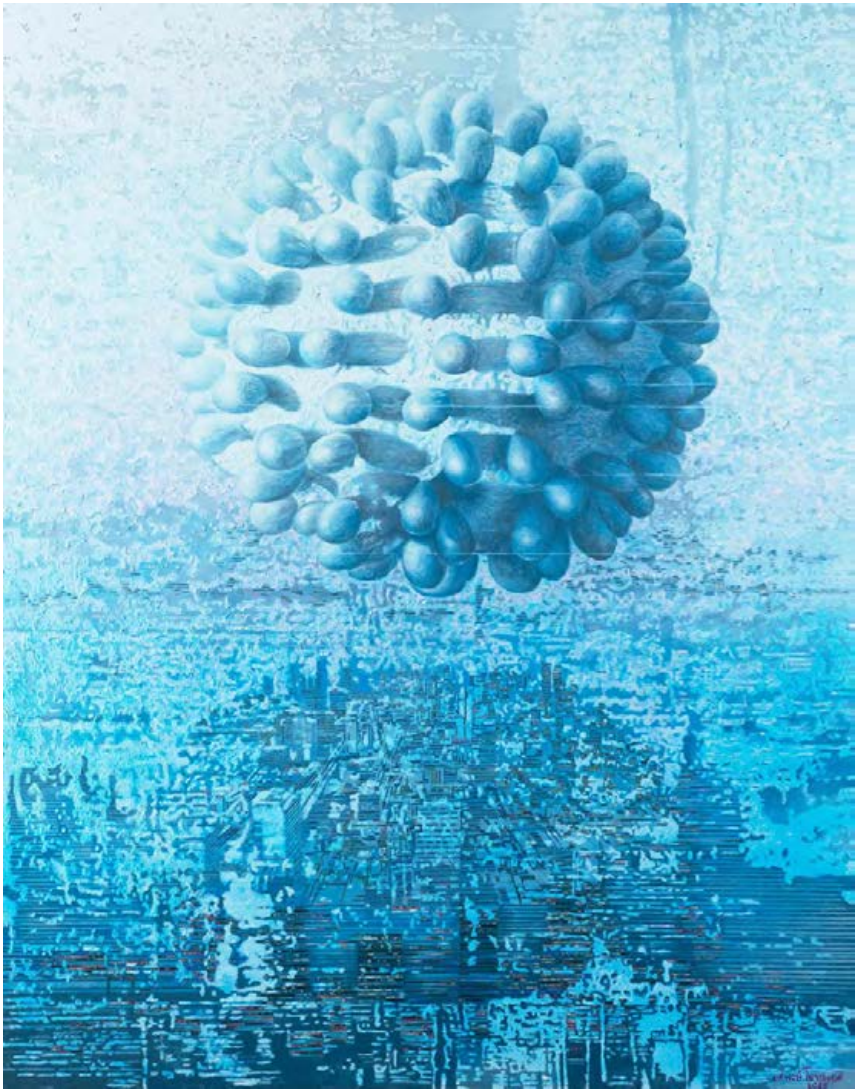
Artist: Sathit Pobteepueng
Title: *It Might Become a New Normal*
Medium: Oil on canvas
Size (cm): 140 x 150





Silver
Emerging Artist Category
Thailand

Artist: Yospong Yothongyos
Title: *Virus*
Medium: Mixed media on canvas
(Acrylic and collage)
Size (cm): 180 x 140



Bronze
Emerging Artist Category
Thailand

Artist: Kitipong Huanin
Title: *Thai Mecha Myth*
Medium: Acrylic gouache on canvas
Size (cm): 120 x 100





2025 UOB Painting of the Year

Vietnam

Established Artist Category

Best of 2025 UOB Painting of the Year
Vietnam | Established Artist Category



2025 UOB Painting of the Year

Artist: Cao Van Thuc
Title: *Temporary Connection*
Medium: Mixed media on aluminium alloy
(Acid and lacquer)
Size (cm): 125 x 125

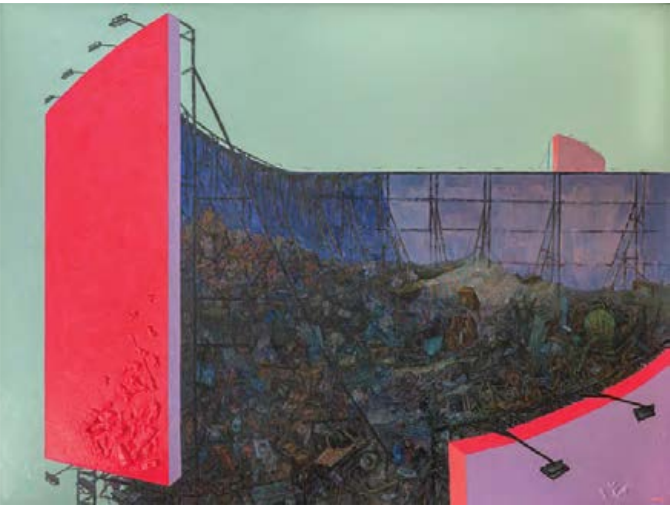
Temporary Connection illustrates a group of urban labourers crowded together on the back of a truck, their gestures of holding, clutching and clinging expressing both mutual protection and fragile solidarity in an unfamiliar environment. Their bodies form a near-complete square at the centre, with one corner missing — symbolising the precarity and incompleteness of their struggle for survival.

Executed in lacquer and acid-etching on aluminium, the work contrasts the rough textures of the figures with the polished sheen of the metal surface. The reflective ground captures its surroundings and becomes an allegory for the gap between the hardship of the workers' lives and the glittering façade of modern urbanity.

About the artist

Cao Van Thuc graduated from the Vietnam University of Fine Arts in 2020. His work reflects a strong sense of empathy and humanism, particularly towards labourers. He creates simple yet emotionally resonant imagery that captures quiet reflections of everyday life that carry enduring weight.

Van Thuc uses painting as self-reflection and a dialogue with the external world. His practice is a journey of self-exploration, recognising that identity is fluid and constantly evolving.



Gold

Artist: Vu Hoang
Title: *Reality and Reality 02*
Medium: Mixed media on canvas
(Oil, synthetic modeling compound, plastic toys, air-dry polymer clay and spray paint)
Size (cm): 150 x 200

Reality and Reality 02 is inspired by the urban environment of the artist's upbringing, presenting a towering billboard that dominates the foreground, backed by a heap of scrap metal, with another billboard faintly visible in the distance. The composition juxtaposes the polished façade of consumer society with the discarded remnants concealed beneath its surface.

The artwork's power lies in its striking visual contrasts: a vivid pink block radiates intensity, created through textured material layered over a polished ground. In contrast, the darker section is built up in successive coats of oil paint in cold, sombre tones, evoking depth and weight. Toy objects, modeled in air-dry clay and painted over, act as metaphors for the intrusion of consumer detritus into the city.

About the artist

Vu Hoang graduated from the Vietnam University of Fine Arts in 2022. He was awarded Second Prize at the 6th National Young Fine Arts Festival in the same year. His practice draws inspiration from urban life and the shifting dynamics of human relationships.

Hoang explores multiple layers of reality, seeking a balance between energy and emotion within opposing forces, offering distinctive visual reflections.



Silver

Artist: Tran Quoc Giang
Title: *Four Couplets on the Mekong*
Medium: Lacquer on PVC composite panel
Size (cm): 175 × 128 (Quadriptych)

Four Couplets on the Mekong is composed of four vertical bands, evoking the form of calligraphic couplets punctuated by exclamation marks. Flowing layers of colour and overlapping surface scratches resemble both topographic maps and archaeological traces, bearing the marks of time.

Each section symbolises a stage in the river's cycle: birth, existence, decay, and dissolution. This rhythm reflects the impermanence that governs both nature and human life. Using lacquer, engraving, and mother-of-pearl inlay sourced from the traditional craft village of Go Cong, the artist deliberately reveals layers typically concealed, allowing formation and extinction to coexist within the material itself.

The visual logic of the work resonates with the Mekong's current condition — overexploited by hydropower, its ecosystem severely damaged. Once a vital source of aquatic life, the river now faces depletion and salinisation downstream.

About the artist

Tran Quoc Giang graduated from the Ho Chi Minh City University of Fine Arts, Vietnam in 2015. Born and raised in Go Cong, Tien Giang, Vietnam, his early life along the riverbank instilled a deep connection to nature, an enduring theme in his artistic practice. His work extends this connection into broader reflections on the human condition and contemporary society.

Through a visual language that reveals the parallel forces of creation and destruction, presence and loss, Quoc Giang's art serves as both metaphor and mirror. It speaks to the impermanence of all things while confronting today's ecological challenges.



Bronze

Artist: Ngo Thanh Hung
Title: *Memories of the Earth*
Medium: Mixed media on treated plastic wood boards
(Lacquer, corrugated iron sheets, electronic microchips, soil, glue and mud)
Size (cm): 122 x 180

Memories of the Earth contemplates the complex relationship between humanity and nature in Vietnam, where the land carries deep cultural and historical memory alongside the scars of war and industrialisation. Inspired by the harsh and weathered landscapes of Central Vietnam — regions shaped by both drought and seasonal floods — the artist uses rusted corrugated iron as a principal material juxtaposed with the refined surface of lacquer to evoke the tension between resilience and fragility.

Through a layered mixed-media approach, the artist begins with a shimmering lacquer base to represent life, then affixes scraps of old metal and electronic circuits, symbolising industrial intrusion. Natural clay and mud are then applied to obscure the surface, before being sanded back to reveal the lacquer beneath, suggesting both destruction and rebirth. Finally, the artwork is exposed to rain, allowing nature to intervene and cleanse the surface, enacting a ritual of purification and healing. Each material layer becomes a stratum of memory — geological, industrial and emotional.

About the artist

Ngo Thanh Hung is a lecturer at the Da Nang Architecture University, Vietnam. His practice centers on traditional materials, with a particular focus on lacquer, through which he explores themes of memory and cultural identity.

Thanh Hung uses abstraction as his visual language, evoking emotion through a meticulous process of layering, grinding and inlaying. Each step becomes a meditative act that allows emotion to surface and settle.

Best of 2025 UOB Painting of the Year
Vietnam | Established Artist Category



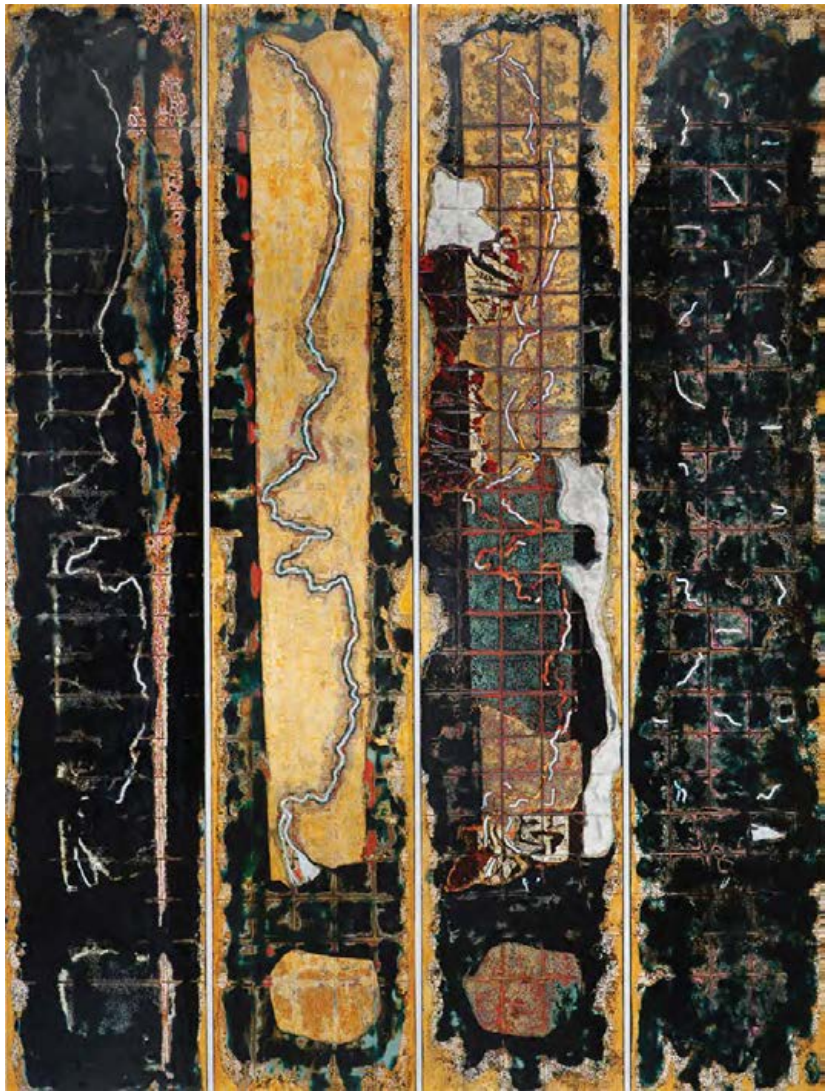
2025 UOB Painting of the Year
Established Artist Category
Vietnam

Artist: Cao Van Thuc
Title: *Temporary Connection*
Medium: Mixed media on aluminium alloy
(Acid and lacquer)
Size (cm): 125 x 125



Gold
Established Artist Category
Vietnam

Artist: Vu Hoang
Title: *Reality and Reality 02*
Medium: Mixed media on canvas
(Oil, synthetic modeling compound, plastic toys, air-dry polymer clay and spray paint)
Size (cm): 150 x 200



Silver
Established Artist Category
Vietnam

Artist: Tran Quoc Giang
Title: *Four Couplets on the Mekong*
Medium: Lacquer on PVC composite panel
Size (cm): 175 × 128 (Quadriptych)



Bronze
Established Artist Category
Vietnam

Artist: Ngo Thanh Hung
Title: *Memories of the Earth*
Medium: Mixed media on on treated plastic wood boards
(Lacquer, corrugated iron sheets, electronic microchips, soil, glue and mud)
Size (cm): 122 x 180



2025 UOB Painting of the Year

Vietnam

Emerging Artist Category

Best of 2025 UOB Painting of the Year
Vietnam | Emerging Artist Category



2025 Most Promising Artist of the Year

Artist: Nguyen Ngoc Thuan
Title: *Self-Portrait, 2025*
(*A Life Rooted in My Form as a Tree*)
Medium: Acrylic on burlap
Size (cm): 100 × 100

Self-Portrait, 2025 (A Life Rooted in My Form as a Tree) is inspired by a chest X-ray and the implantable cardioverter defibrillator (ICD) that has sustained the artist's life for a decade. The ICD, embedded within him like a “mother tree,” stands ready to jolt his heart back to life, raising a profound question: how might the “original” human be defined in a future shaped by technology?

Painted in acrylic on burlap, the artist exposes the body's vulnerability, confronts the hidden self and initiates a dialogue with the spectral figure nestled within the chest.

More than autobiography, the artwork interrogates what it means to be human in an era where machines increasingly mediate survival. For the artist, the ICD becomes a cultural artifact, one he imagines displayed in a museum, bearing witness to both human fragility and the evolution of life itself.

About the artist

Nguyen Ngoc Thuan graduated from the Ho Chi Minh City University of Fine Arts, Vietnam, before joining Tuoi Tre newspaper, where he began focusing on literature as his primary creative path. He is a member of the Vietnam Writers' Association and is a prominent voice in contemporary Vietnamese prose, with notable works such as *Open the Window*, *Eyes Closed* and *Fundamentally Sad*.

Ngoc Thuan begins his exploration of painting through his participation in the UOB Painting of the Year (Vietnam), expanding his creative journey and engaging with existential questions.



Gold

Artist: Tran Viet Long
Title: *Liminal State*
Medium: Mixed media on PVC board
(Lacquer, gold leaf, silver leaf, and muslin)
Size (cm): 79 x 79

Liminal State takes inspiration from thermal imaging (thermography), reimagined through lacquer. The artist translates a scientific method of recording into a visual language, using vivid, high-contrast colours as signals that transcend ordinary perception. The artwork becomes both a sensory experiment and a technical exploration, pushing the chromatic boundaries of traditional lacquer.

As successive layers are ground back, unexpected patterns surface, reminiscent of malachite's structure. This mineral, as the artist suggests, holds strata of memory and meaning, echoing the layered nature of the human experience. The artwork unfolds as a dialogue between the artist and material, where lacquer's inherent unpredictability is embraced as a generative force. Rather than imposing control, the artist acts as a guide, allowing the material and the idea to converge and reveal the moment when the work naturally comes to rest.

About the artist

Tran Viet Long graduated in 2016 with a degree in Lacquer Painting from the Ho Chi Minh City University of Fine Arts, Vietnam. His practice bridges traditional Vietnamese lacquer techniques with contemporary experimentation, often beginning with details overlooked in everyday life.

He embraces the unpredictability of lacquer, experimenting with colour blending to expand its expressive potential. His works encourage a contemplative dialogue between material, perception, and the nature of existence, where tradition meets modernity in quiet, layered reflection.



Silver

Artist: Le Tan Chung
Title: *Seed*
Medium: Mixed media on stainless steel frame
(Slag, rice husk ash and mother-of-pearl)
Size (cm): 60 × 200

Seed unfolds like a cooled lava field, its surface dense and blackened, yet flecked with orange-red glints, as if fire had only just receded. Drawing from nature's cycles of renewal, the artist integrates materials such as slag, rice husk ash, and mother-of-pearl to create a raw, elemental texture that evokes nature's fierce vitality of life emerging from destruction.

This imagery reflects the artist's childhood of growing up in a blacksmith's family in Central Vietnam. On rainy days, he would watch tamarind shoots push through grey cinders behind the forge — fragile yet defiant.

Years later, standing before the Thoi Loi volcano, where ancient volcanic sediment nourishes fertile garlic fields, he encountered a paradox both harsh and beautiful: the same fire that consumes is also the source of regeneration. The artwork is a tribute to Central Vietnam, a land that taught the artist resilience and the strength of hope.

About the artist

Le Tan Chung is an artist working at the intersection of visual art, architecture and landscape. His practice engages with geological memory and the enduring vitality of nature, while exploring the evolving relationship between humans and their environment. Beyond his personal practice, he also has participated in site-specific, memory-based projects in Vietnam.



Bronze

Artist: Tran Van Hieu
Title: *Café Corner*
Medium: Oil on canvas
Size (cm): 150 × 100

Café Corner captures an everyday moment inside a coffee shop styled with Vietnam's subsidised era, featuring soft yellow light, worn wooden furniture — a space steeped in memory. Using an overlapping oil technique with continuous brushwork, the artist evokes a sense of motion within stillness. Layers of paint shift between thick and thin, warm and cool, light and shadow, creating a depth that feels both intimate and nostalgic.

Familiar objects such as a metal kettle, a wooden table, a lamp, and a wall corner are simplified into flat surfaces and rhythms of colours. Though simplified, their forms remain recognisable, hovering between reality and illusion. In this pared-down composition, the café becomes more than a setting; it becomes a vessel for fleeting emotion, quiet reflection, and the gentle pulse of everyday life.

About the artist

Tran Van Hieu graduated with a degree in Oil Painting from the Ho Chi Minh City University of Fine Arts, Vietnam. Influenced by Expressionism and Impressionism, his work draws inspiration from music and everyday memory, focusing on the emotional resonance of colour and the rhythm of brushstrokes. From portraits and still lifes to landscapes and familiar street corners, Van Hieu's paintings open intimate, nostalgic spaces — preserving fleeting moments within the pulse of daily life.

Best of 2025 UOB Painting of the Year
Vietnam | Emerging Artist Category



Most Promising Artist of the Year
Emerging Artist Category
Vietnam

Artist: Nguyen Ngoc Thuan
Title: Self-Portrait, 2025
(A Life Rooted in My Form as a Tree)
Medium: Acrylic on burlap
Size (cm): 100 × 100



Gold
Emerging Artist Category
Vietnam

Artist: Tran Viet Long
Title: Liminal State
Medium: Mixed media on PVC board
(Lacquer, gold leaf, silver leaf, and muslin)
Size (cm): 79 x 79



Silver
Emerging Artist Category
Vietnam

Artist: Le Tan Chung
Title: *Seed*
Medium: Mixed media on stainless steel frame
(Slag, rice husk ash and mother-of-pearl)
Size (cm): 60 × 200



Bronze
Emerging Artist Category
Vietnam

Artist: Tran Van Hieu
Title: *Café Corner*
Medium: Oil on canvas
Size (cm): 150 × 100



2025 UOB Painting of the Year

Panel of Judges

Singapore

Dr Vichaya Mukdamanee

Singapore Chief Judge
Leading Thai Artist and Curator
Vice President for Art and Culture and Assistant Professor,
Department of Painting, Faculty of Painting,
Sculpture and Graphic Arts,
Silpakorn University

Mr Vincent Leow

Artist and Art Educator

Mr Richard Koh

Founder and Gallerist, Richard Koh Fine Art

Indonesia

Dr Agung Hujatnikajennong

Indonesia Chief Judge
Curator
Lecturer, Faculty of Art and Design,
Bandung Institute of Technology, Indonesia

Ms Alia Swastika

Curator
Director, Biennale Jogja Foundation Yogyakarta, Indonesia

Ms Venus Lau

Director, Museum MACAN

Malaysia

Ms Intan Rafiza

Malaysia Chief Judge
Performance Artist and Curator, National Art Gallery, Malaysia

Mr Khairuddin Hori

Curator
Director and Partner, Chan + Hori Contemporary

Mr Kow Leong Kiang

Leading Malaysian Artist

Thailand

Mr Amrit Chusuwan

Thailand Chief Judge
National Artist in Visual Arts (Painting-Mixed Media)
Consultant, Songkhla Old Town Foundation
Member and Secretary, Bangkok Art and Culture Centre
Foundation Committee

Mr Panya Vijinthanasarn

National Artist in Visual Arts (Painting)
Expert Committee, National Culture Commission Board of Council,
Silpakorn University, Thailand
Director, Tippimarn Art Gallery

Ms Loredana Pazzini-Paracciani

Independent Curator

Vietnam

Mr Dang Xuan Hoa

Vietnam Chief Judge
Leading artist

Mr Le Thua Tien

Leading Artist and Art Educator

Mr Do Hoang Tuong

Leading artist

Dr Pamela Nguyen Corey

International Judge and Academic



2025 UOB Painting of the Year

Roll of Honour

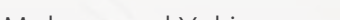


Singapore

- 1982
Goh Beng Kwan
The Dune
- 1983
Anthony Poon
Waves
- 1984
Wee Shoo Leong
Yuen (Affinity)
- 1985
Ng Keng Seng
Steps
- 1986
Sandy Wong Shin
Exhibit '86
- 1987
Baet Yeok Kuan
Man and Environment I
- 1988
Ang Yian Sann
One's Habitat
- 1989
Lim Tiong Ghee
From the Turtledove
- 1990
Lim Poh Teck
City
- 1991
Chua Ek Kay
My Haunt
- 1992
Soh Chee Hui
Blue Balloon
- 1993
Raymond Lau Poo Seng
Echoes of the Window (I)
- 1994
Hong Zhu An
Yi-Er-San (One, Two, Three)
- 1995
Tan Chin Chin
The Statue of Gods, 1995
- 1996
Chen Shi Jin
Root
- 1997
Kit Tan Juat Lee
Endless Love
- 1998
Chng Chin Kang
*She Loves Me
But She's Not My Mummy*
- 1999
Tan Kay Nguan
Trifling Matter
- 2000
Fan Shao Hua
They
- 2001
Erzan B Adam
It's Hip 2 B Square
- 2002
Gong Yao Min
*The Impression of Singapore,
Series Three, Colour Space*
- 2003
Luis Lee Jin Min
Packed
- 2004
Kit Tan Juat Lee
The World of Xi You Ji
- 2005
Alvin Ong Liang Jie
The Window
- 2006
Namiko Chan Takahashi
Charisse
- 2007
Hong Sek Chern
Aspects of the City II
- 2008
Joel Yuen Kong Chong
Anatomical Fantasies of Meat

- 2009
Zhao Ren Hui
*The Space
In Between #1, #6, #63*
- 2010
Bai Tianyuan
What
- 2011
Gong Yao Min
My Dream Land
- 2012
Esmond Loh Fah Rong
Just Let Me Sleep
- 2013
Stefanie Hauger*
Space Odyssey
- 2014
Om Mee Ai
N-PIN56L
- 2015
Benjamin F. Cruz
Building...
- 2016
Carey Ngai
Industry 2.0 III
- 2017
Sunny Chyun
Dyspraxia
- 2018
Khairulddin Bin Abdul Wahab
Rite of Passage
- 2019
Wong Tze Chau
War and Peace
- 2020
Zhang Chunlei
Art Stages Pasar 2020
- 2021
Keane Tan
A Dramatic Cinematic for Our Century
- 2022
Lester Lee
*A Painting about Nothing
and Everything*

- 2023
Jeremy Hiah
Gulliver's Travels
- 2024
Yong Wee Loon*
A Sip Through Time
- 2025
Ian Tee
Cloud of Unknowing I
- 2021
Meliantha Muliawan
Even After Death, the Departed Lives Life
- 2022
Farhan Siki
*Build, Destroy, Rebuild
(The Modern Sisyphus)*
- 2023
Ni Nyoman Sani
Tranquility
- 2024
Muhammad Yakin
*The Idol of Unmoved Uncaused Cause
Mover*
- 2025
Eddy Susanto
Kuasa Dalam Setara (Power in Equality)
- 2011
Gatot Indrajati
Repacking
- 2012
Y. Indra Wahyu
Himne Sekolah (School Hymns)
- 2013
Suroso Isur
Indonesian Artist's Studio
- 2014
Antonius Subiyanto*
Old Stock Fresh Menu
- 2015
Anggar Prasetyo*
Exploitation of Fish
- 2016
Gatot Indrajati*
Right or Wrong My Home
- 2017
Kukuh Nuswantoro
Kegelapan (Darkness)
- 2018
Suvi Wahyudianto*
Angs't (ANGST)
- 2019
Anagard*
*Welcome Perdamaian, Goodbye
Kedengkian (Welcome Peace,
Goodbye Hostility)*
- 2020
Prabu Perdana*
Isolated Garden



Indonesia

- 2011
Gatot Indrajati
Repacking
- 2012
Y. Indra Wahyu
Himne Sekolah (School Hymns)
- 2013
Suroso Isur
Indonesian Artist's Studio
- 2014
Antonius Subiyanto*
Old Stock Fresh Menu
- 2015
Anggar Prasetyo*
Exploitation of Fish
- 2016
Gatot Indrajati*
Right or Wrong My Home
- 2017
Kukuh Nuswantoro
Kegelapan (Darkness)
- 2018
Suvi Wahyudianto*
Angs't (ANGST)
- 2019
Anagard*
*Welcome Perdamaian, Goodbye
Kedengkian (Welcome Peace,
Goodbye Hostility)*
- 2020
Prabu Perdana*
Isolated Garden



Malaysia

- 2011
Ng Swee Keat
Portrayal of Development
- 2012
Mohd Azri Bin Abdullah
Ah Long
- 2013
Gan Tee Sheng
Old Man
- 2014
Minstrel Kuik Ching Chieh
16 Sept 1963
- 2015
Tiong Chai Heing
Stifling
- 2016
Yim Yen Sum
The Floating Castle
- 2017
Chok Yue Zan
I Thought, We Can Stay Strong Like Stones
- 2018
Cheong Kiet Cheng
Through the Eye of the Flower
- 2019
Cheng Yen Pheng
Tug of War: My Homeland
- 2020
Sabri Idrus
Silent Fortress
- 2021
Saiful Razman*
Walk in Silence, Don't Walk Away in Silence
- 2022
Seah Ze Lin
地皮 (Skin of Land)
- 2023
Chong Kim Chiew
*Malaya and British Borneo One Dollar 1953
(We look at the past, we look at the present)*
- 2024
Hasanul Isyraf Idris
Durio
- 2025
Nik Mohd Shazmie Bin Nik Shairozi
Rumah Kita (Our Home)

- 2010
Pannaphan Yodmanee
Berg Fah Mai (Open New Sky)
- 2011
Suwannee Sarakana
Hug of Love From My Family
- 2012
Imron Yunu
Faith
- 2013
Aphiphol Techamangkhalanon
Hope on the Ruins No. 3
- 2014
Sinlapachai Chuchan
White Lines
- 2015
Thidarat Chantachua
Jamaah 2
- 2016
Jongjit Moolmat
Awaiting Enlightenment 2
- 2017
Sukit Choosri*
One Life
- 2018
Apiwat Banler
Persistent Problems
- 2019
Chaichana Luetrakun
Wastescape
- 2020
Thongmai Thepram
Super Strength in Unity
- 2021
Vachira Kornthong
Land of Happiness
- 2022
Chomrawi Suksom*
Dystopia
- 2023
Pratchaya Charensook*
Chumphon Estuary
- 2024
Sukit Choosri
Disguise
- 2025
Jamilah Haji
Dua (Pray for a Blessing)



Vietnam

- 2023
Trinh Minh Tien
Thủy phủ (Water Palace)
- 2024
Nguyen Viet Cuong
Dòng Chảy (Flow)
- 2025
Cao Van Thuc
Temporary Connection

* Winner of UOB Southeast Asian Painting of the Year



About

UOB Art Collection

UOB Art Collection

UOB started collecting paintings by Singapore artists in the 1970s to support local art. Today, we have more than 2,600 artworks in our four-decade old corporate art collection including paintings by Singapore's early masters such as the late Cheong Soo Pieng, Dr Chen Wen Hsi and Georgette Chen. Every year, the winning paintings from the UOB Painting of the Year competition are added to the UOB Art Collection.

The UOB Art Collection is currently displayed at the head office in Singapore as well as at its international network of over 500 offices worldwide.

UOB supports visual arts by cultivating awareness and appreciation among the public, including the acquisition of artworks and the exhibition of the works from the UOB Art Collection.

To raise the profile of our corporate art collection, we partner with art galleries and institutions, such as National Gallery Singapore, Nanyang Academy of Fine Arts, University of the Arts Singapore and ION Art Gallery to showcase selected artworks from our collection.



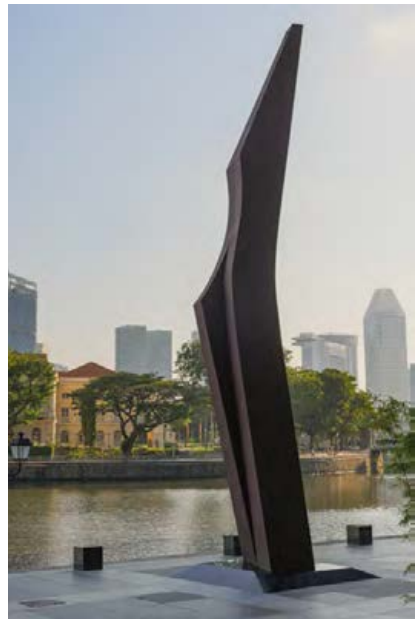
Bird by Fernando Botero
Singapore River Promenade



Homage To Newton by Salvador Dali
UOB Plaza Atrium



UOB Annual Report Series
UOB office



Vitalità by Anna Chiara Spellini
Singapore River Promenade



Right By You