
UOB Painting of the Year
45th Edition
From Canvas to New Horizons

Message from the Chairman of UOB Art Advisory Panel



Mr Wee Ee Cheong
Deputy Chairman and CEO,
UOB Chairman,
UOB Art Advisory Panel

Art has a unique ability to capture the complexities of our times and offer fresh ways of seeing the world.

The winning works of this year's UOB Painting of the Year reflect the diversity, creativity and resilience of artists across Southeast Asia. Through their work, these artists explore the experiences, aspirations and issues shaping our region. Their art fosters dialogue and brings different cultures and communities closer together.

Now in its 45th year, the UOB Painting of the Year competition is one of Southeast Asia's most respected platforms for artistic excellence. Over the years, it has helped uncover and nurture generations of artists, many of whom have gone on to build distinguished careers and make meaningful contributions to the arts and wider community.

At UOB, our commitment to art extends beyond recognising artistic talent. We want to create opportunities for artists to showcase their work, connect with wider audiences and gain greater visibility across the region.

This year, we expanded these efforts through our support of new regional art fairs, including Art Bangkok in Thailand and Art KL in Malaysia, where UOB was proud to be the lead sponsor. These fairs bring together artists, galleries, collectors and art enthusiasts from across Southeast Asia. More importantly, they help artists gain wider exposure and build relationships beyond their home markets.

We were also encouraged by the response to UOB Artbeat, our inaugural arts festival in Singapore. Artbeat brought exhibitions, workshops and artist showcases into a single festival, creating new opportunities for artists while inviting more people to discover and engage with art.

Together, these new initiatives support artists at every stage of their development, from emerging talents taking their first steps to established artists expanding their horizons internationally.

As UOB grows alongside the businesses and communities we serve, we remain dedicated to the arts and to the artists whose work enriches our cultural landscape.

Congratulations to all the winning artists and participants. We are honoured to be part of your journey and look forward to the contributions you will continue to make in the years ahead.

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Message from the Guest-of-Honour



Tharman Shanmugaratnam
President of the
Republic of Singapore

Art opens us to new ways of seeing the world, finding meaning in the unexpected, and relating to one another. The works featured in this catalogue reflect the richness of that creative expression.

Over 45 years, the UOB Painting of the Year competition has celebrated and nurtured generations of artists, bringing distinct styles and perspectives, yet together reflecting a changing society.

My congratulations to this year's artists, and my appreciation to UOB for its longstanding commitment to promoting the arts. May we continue to give creative talent its full place in our nation's aspirations.

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Championing Southeast Asia Art

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

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.



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Uncovering artistic talent and deepening art appreciation over 40 years

Pre 2000s

1982
- Launches UOB Painting of the Year with Ministry of Culture in Singapore
- 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



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

2000s-2010s

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

2010
- Launches UOB Painting of the Year in Thailand

2011
- Launches UOB Painting of the Year in Indonesia and Malaysia

2013
- Introduces the competition's top regional award, UOB Southeast Asian Painting of the Year

2015
- Becomes a Founding Partner of National Gallery Singapore and opens UOB Southeast Asia Gallery
- Establishes UOB Art Academy in Hong Kong to expand art outreach

2018
- Launches the purpose-built UOB Art Gallery at UOB Plaza in Shanghai, China

2020s

2020
- 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
- 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

2022
- Signs a three-year Memorandum of Understanding with National Arts Council Singapore to position Singapore as an arts hub for Southeast Asia



MOU Signing Ceremony between UOB and NAC

2023
- Launches UOB Painting of the Year in Vietnam
- 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 lifetime Honorary Patron of the Arts conferred by the National Arts Council Singapore



Fashion show to launch art wearables

2024
- Profiles UOB Painting of the Year alumni artists at Art Central Hong Kong
- Establishes a five year strategic partnership with Nanyang Academy of Fine Arts (NAFA), University of Arts Singapore



Signing Ceremony between UOB, and NAFA, UAS

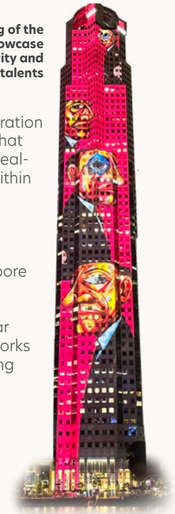
- Launches #ArtforGood edible art menus co-created by UOB Painting of the Year artists and Pan Pacific Hotels Group restaurant partners
- Launches the UOB Artist Alumni Network, a dedicated community for winners of the UOB Painting of the Year and UOB Art in Ink Awards, designed to support their continued growth, visibility and success beyond the competitions

2025
- Presents *Confluence*, a collaboration with a commercial art gallery that provides artists with valuable real-world experience of working within the gallery ecosystem
- Launches the UOB Painting of the Year Projection Showcase, illuminating UOB Plaza, Singapore with winning artworks
- 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'

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



2026
- Launches inaugural art festival, *UOB Artbeat*, to foster art appreciation in the community



45th UOB Painting of the Year Emerging Artist Finalists' Showcase

- Establishes lead partnership with Art KL and Art Bangkok



Leonard Tan, Head of Group Corporate Social Responsibility, UOB giving a welcome address at Art KL

- Establishes UOB-Aomori Contemporary Art Centre Residency Programme to provide opportunities for exploration, cross-cultural exchange and collaboration with international artists

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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.

We also launched *Confluence*, a collaboration with a commercial art gallery that provided artists with valuable real-world experience of working within the gallery ecosystem. The exhibition profiled UOB Painting of the Year (POY) artists and made their artworks available for sale, helping them deepen market exposure and engage directly with collectors.

To inspire future generations, we invited students from Enhanced Art Programme (EAP) and Art Elective Programme (AEP) schools into UOB POY artists' studios, offering a rare glimpse into the creative process. In 2026, we also launched *UOB Artbeat*, our inaugural arts festival designed to encourage visitors to explore, learn and be inspired through interactive exhibitions and hands-on workshops. The festival featured works by the 2026 UOB POY Emerging Artist finalists, highlights of the UOB Art Collection, and art conservation workshops that provided a deeper understanding of preserving cultural heritage.

Together, these initiatives celebrate creativity, collaboration and the power of art to inspire and uplift communities.









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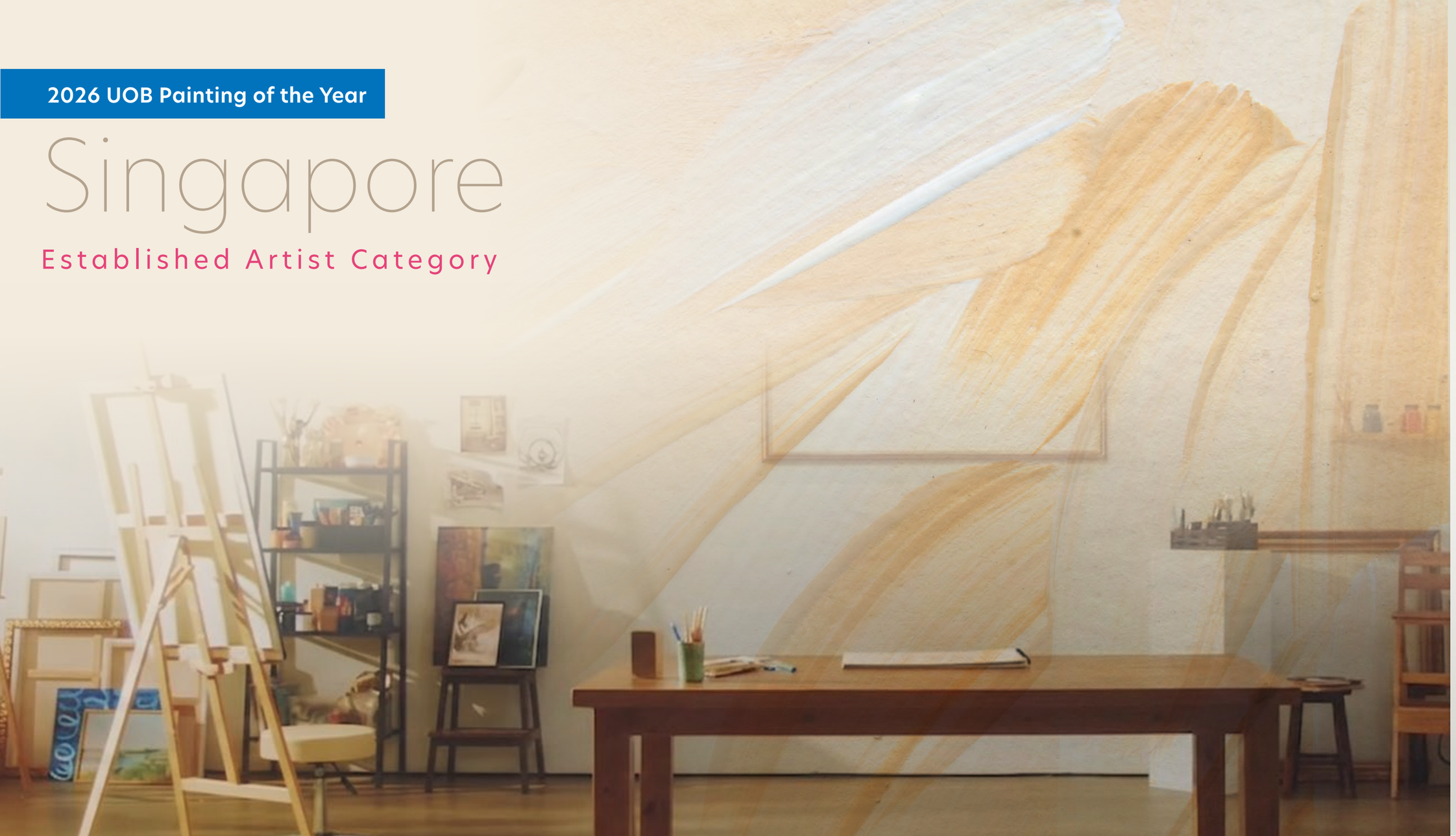
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2026 UOB Painting of the Year

Singapore

Established Artist Category



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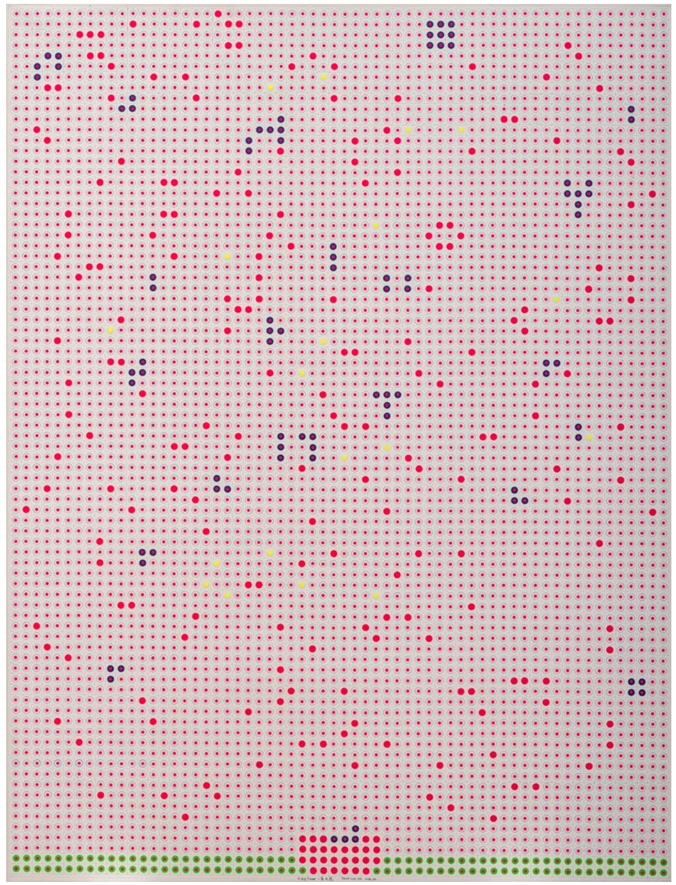
Emerging Artist Category Vietnam

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Singapore

Established Artist Category



A Big Flower

UOB Painting of the Year

Established Artist Category
Singapore

Artist: **Tang Kok Soo**
Title: ***A Big Flower***
Size (cm): **166 x 127**
Medium: **Mixed media on paper**
(Graphite ink and collage)



A Big Flower explores the relationship between centre and deviation, reality and illusion. When the mind is focused, it finds a centre; when it wanders, it deviates. Yet both remain within the same frame and belong to the same whole. The centre represents what is real, while deviation reflects change and perception. From the centre heart emerges light, forming a halo that radiates outward. Repetition, a hidden nature found in all art forms, becomes the foundation of this work.

Rendered primarily in pink, the artwork suggests a flower of immeasurable scale rising from a single flowerpot. Two bands of cyan-green at the base create depth and spatial layering, while deep blue, crimson, and yellow dots mark moments of perception and movement away from the centre. Though they deviate, they remain within the underlying structure. The boundless form of the flower echoes Chapter 41 of "*道德經 (Dao De Jing)*": "*The largest square has no corners*," expressing the idea that the greatest forms transcend fixed definition.

The work emerged from the artist's exploration of geometric structures and grids. In 2021, after encountering the works and writings of Agnes Martin, the artist recognised the regular grid and realised that irregular grids had long existed throughout his own practice. This led to a year-and-a-half exploration of grid structures, during which he came to understand the grid as a form of meditative painting. Through dense repetition, the creative process resembles a mind repeatedly returning to a single point of attention, generating a sense of energy, vitality, and light. Martin's statement, "*My work is about light*," encouraged him to look beyond his established methods and reflect more deeply on the inner, spiritual, and psychological dimensions of artistic practice.

In recent years, the artist's focus has shifted from the grid itself to the cells within the grid and the movement of points inside them. The discovery of variations in the centre point within these cells became the foundation for *A Big Flower*. Composed of countless loving hearts, each radiating its own halo, the flower becomes an endless field of light, energy, and unity, expressing the inseparable relationship between centre and deviation, structure and freedom, stillness and change.

About the artist

Tang Kok Soo is known for his distinctive exploration of geometry, repetition, light, and consciousness. Originally trained as a semiconductor engineer, Kok Soo made the decision to pursue art full-time after years in the corporate world. His artistic breakthrough came in 2016 when he won the Gold Award, Established Artist Category at the UOB Painting of the Year (Singapore). The award-winning painting, *Elephants Crossing the Water* was subsequently featured in UOB's 2016 Annual Report, bringing wider recognition to his unique visual language and artistic vision.

Through his art, Kok Soo seeks to express the unity of structure and freedom, the visible and invisible, and his continual journey towards inner refinement and spiritual understanding. His works have been presented in exhibitions including "*Tang and Tranquility*", his first solo exhibition at the UOB Art Gallery, Singapore and have been presented at international art fairs, including Art Central Hong Kong through gallery presentations featuring contemporary Singapore artists.

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108 Sheep and Counting

Gold

Established Artist Category
Singapore

Artist: **Ezekiel Wong**
Title: ***108 Sheep and Counting***
Size (cm): **180 x 180**
Medium: **Charcoal on linen**



108 Sheep and Counting stages a direct conversation with Chua Mia Tee's *Epic Poem of Malaya* (1955), one of the defining works in Singapore's art history. The composition is reproduced almost in its entirety: the bench, the seated figures, the mug, even the fly resting on a shoulder. Yet while the structure remains familiar, the ideals that animated the original painting have been fundamentally transformed.

Where Chua Mia Tee placed an impassioned orator at the centre of a nation being imagined into existence, the artist replaces him with an open pasture and a CCTV camera. The figures who remain are aging veterans of street brotherhood, men who once found identity, loyalty and belonging within a code that Singapore's modern narrative has largely relegated to the margins. They are no longer witnesses to a future being built. Instead, they sit watching sheep.

The title operates as both image and code. The number 108 refers to a secret society brotherhood, while the sheep evoke the symbolism of the herd. Together, they chart a bittersweet transformation: the lions of the past rendered as the black sheep of the present, seated within the framework of an epic whose original voice has fallen silent.

Executed in charcoal at the scale of a history painting, the work asks what becomes of people and histories that no longer fit the dominant narrative. It reflects on memory, exclusion and belonging, inviting viewers to consider who is remembered, who is forgotten, and who remains carrying the weight of stories that progress has chosen to leave behind.

About the artist

Ezekiel Wong is a Singapore-based artist whose large-scale charcoal drawings re-examine Singapore's social histories through the lens of contemporary history painting. Drawing from archival research, subcultures, popular memory and the country's artistic legacy, he reconstructs overlooked individuals, narratives and identities, creating works that question how histories are remembered, represented and forgotten. His practice explores themes of memory, belonging, power and collective identity, often positioning forgotten figures at the centre of dominant historical narratives.

Ezekiel holds a Master of Education (Art) from Nanyang Technological University, Singapore and a BA (Honours) in Fine Arts from Goldsmiths, University of London, the United Kingdom delivered through LASALLE College of the Arts. His works have been exhibited at institutions and galleries including Whitestone Gallery Singapore, Mizuma Gallery and Institute of Contemporary Arts Singapore (ICAS). He has also received commissions from the National Gallery Singapore, the Asian Civilisations Museum in Singapore, and the *Singapore Night Festival*. He is also a recipient of the Young Talent Programme Winners' Solo Exhibition Award.

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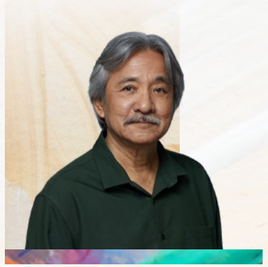


一塘消遥 (A Pond of Freedom)

Silver

Established Artist Category
Singapore

Artist: **Tan Chin Boon**
Title: ***一塘消遥 (A Pond of Freedom)***
Size (cm): **97 x 97**
Medium: **Chinese ink on rice paper**



一塘消遥 (A Pond of Freedom) presents the lotus pond not simply as a landscape, but as a living ecosystem where every form of life exists in quiet harmony. Using delicate ink lines rather than colour, the work reveals the subtle rhythms of nature through observation, restraint and attention to detail.

The lotus appears in every stage of its life cycle: tender shoots emerging from the water, broad leaves spreading across the pond, unopened buds, flowers in full bloom and fading flowers returning to the earth. Within a single image, birth, growth, decline and renewal unfold simultaneously, reflecting the continuous cycle of life.

Yet the pond belongs to far more than the lotus. Fishes swim beneath the water's surface, insects drift through the air and wild grasses flourish among the lotus. Each living thing occupies its own place within the ecosystem, not in competition, but in coexistence. Beneath the shelter of the lotus canopy, two birds rest. One sleeps while the other gazes at a tiny wildflower. Whether the bird admires the flower or the flower awaits recognition is left unresolved, inviting viewers to bring their own reflections to the scene.

Hidden within the pond is a tadpole, hinting at the presence of many more unseen lives and perhaps a watchful mother beyond the painting's edge. The artwork reminds us that life often flourishes in places we scarcely notice. Celebrating the resilience and interconnectedness of the wetland environment, ***一塘消遥 (A Pond of Freedom)*** is a meditation on balance, coexistence and the quiet abundance of nature. It invites viewers to pause, set aside the noise of the world, and discover beneath the lotus leaves a sanctuary of stillness, wonder and freedom.

About the artist

Tan Chin Boon is a Singaporean artist whose practice spans more than five decades and is deeply rooted in the traditions of Chinese ink painting and seal carving. A graduate of the Nanyang Academy of Fine Arts (NAFA), Singapore in 1972, he studied under pioneering artists Chen Chong Swee and See Hiang Toh, whose influence helped shape his lifelong commitment to ink art. Throughout his career, Chin Boon has developed a distinctive visual language that balances technical discipline with poetic sensitivity, exploring the interplay of form and emptiness, movement and stillness, through the expressive possibilities of ink.

Guided by the belief that simplicity can evoke profound emotional and imaginative responses, Chin Boon's works invite viewers into contemplative spaces inspired by nature and the rhythms of life. He has presented numerous exhibitions throughout his career, including the solo exhibition *Immersive Wetlands* (2022). He was awarded the 2024 UOB Painting of the Year (Singapore) Gold Award, Established Artist category, further cementing his standing as a respected practitioner of contemporary Chinese ink art.

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Our Unresolved Plurality

Bronze

Established Artist Category
Singapore

Artist: Koh Kai Ting
Title: ***Our Unresolved Plurality***
Size (cm): 100 x 146
Medium: Acrylic on polyester mesh



Our Unresolved Plurality examines the impossibility of bodily purity and challenges the notion of the human body as a singular, self-contained entity. Inspired by Donna Haraway's proposition that bodies are ecosystems rather than autonomous individuals, the work reimagines the body as a site of coexistence, shaped through continuous relationships with microorganisms, animals, environments and external systems.

Painted on translucent, membrane-like mesh stretched across branching ovular frames, the artwork evokes budding yeast colonies, microbial blooms, detached organs and embryonic ecosystems suspended in states of continual transformation. The semi-transparent surfaces suggest permeable boundaries, blurring distinctions between inside and outside, self and other.

Across each composition, forms proliferate without a fixed centre or hierarchy, spreading organically through networks of connection and dependency. This visual echoes the human microbiome, where trillions of organisms coexist through unstable negotiation and interdependence.

About the artist

Koh Kai Ting is a multidisciplinary artist and curator whose practice explores the intersections of Southeast Asian mythology, ecology and the evolving relationships between humans, technology and more-than-human worlds. Working across painting, installation, virtual reality (VR), moving image and socially engaged projects, she creates immersive and speculative spaces that foreground overlooked narratives, alternative knowledge systems and interconnected ways of being. Through her work, Kai Ting examines how stories, environments, and technologies shape our understanding of coexistence and belonging.

A graduate of the Nanyang Academy of Fine Arts (NAFA), Singapore, Kai Ting received a Diploma in Fine Art with Distinction in 2018 and a Bachelor of Arts (First Class Honours) in Fine Art in 2024. In 2018, she was awarded the Most Promising Artist of the Year, Emerging Artist Category at the UOB Painting of the Year (Malaysia), marking an early recognition of her artistic potential. Her work has been presented at major regional platforms including *ARTJOG*, George Town Festival, and the *Singapore Night Festival*. Alongside her artistic practice, she has developed collaborative curatorial initiatives such as *IMMERSIO* (2024 and 2026) and *Beras Basah* (2024), reflecting her ongoing commitment to fostering dialogue between contemporary art, ecology, community and emerging forms of cultural exchange.

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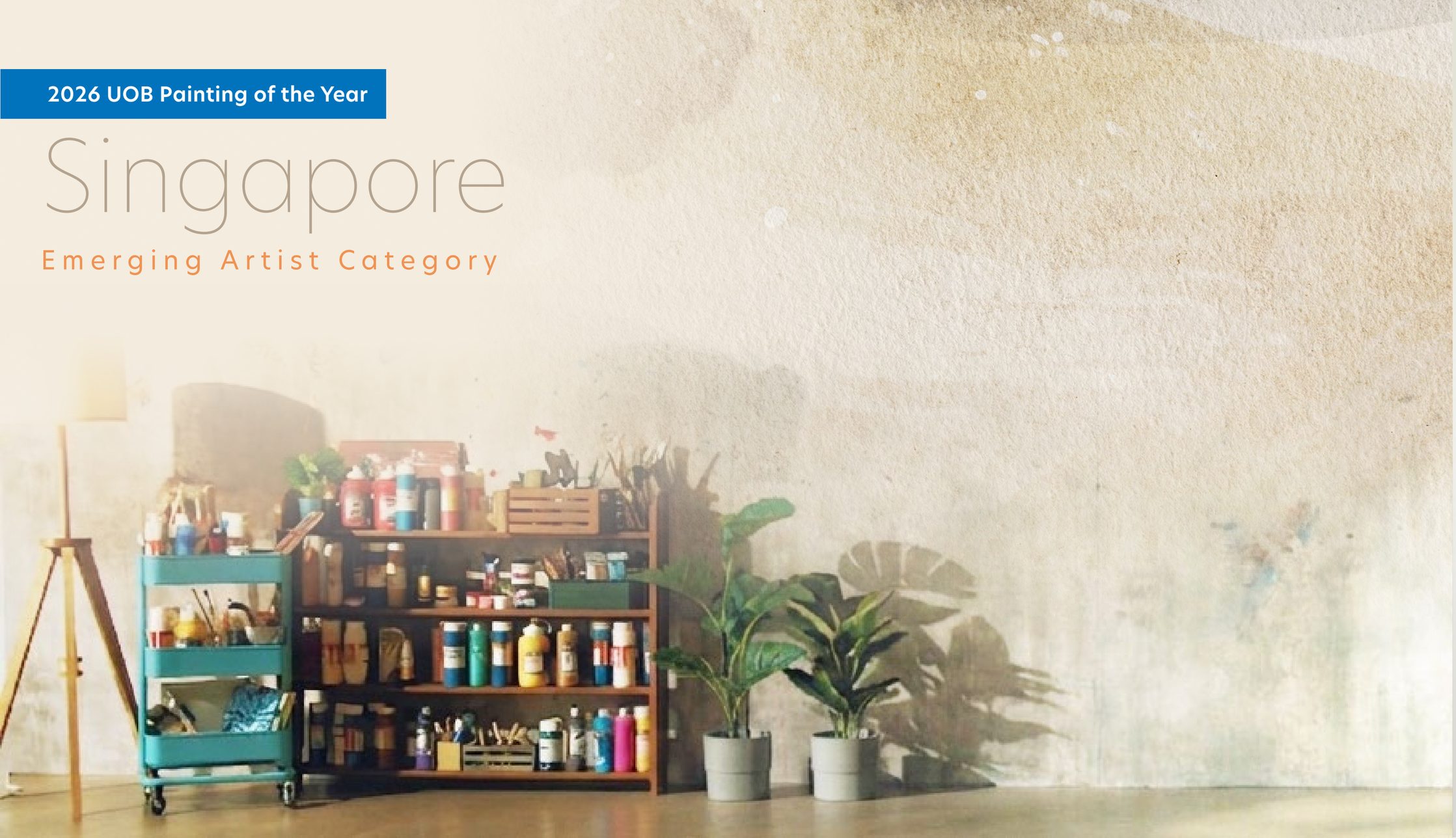
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Echoes of Belongings

Most Promising Artist of the Year

Emerging Artist Category
Singapore



Artist: Wong Yik Knee
Title: ***Echoes of Belongings***
Size (cm): 101 x 75
Medium: Oil on canvas

Echoes of Belongings reflects on the stories, memories and traces embedded within everyday objects. Composed of a collection of worn containers marked with individual names, the work transforms ordinary possessions into quiet records of human presence. Each container bears the marks of use and time, revealing a unique history while simultaneously belonging to a larger community of shared experiences.

The title speaks to both memory and connection. "Echoes" suggests the lingering traces of lives lived, relationships formed and moments remembered, while "Belongings" refers not only to the objects themselves but also to the human desire for identity, place, and belonging. The names inscribed on the containers become reminders that every object carries a personal story, inviting viewers to consider the lives they once accompanied.

About the artist

Wong Yik Knee is a Singapore-based artist whose creative practice is driven by a lifelong passion for painting, exploration and continuous learning. Over the past nine years, she has cultivated a diverse artistic approach, experimenting with a wide range of styles and techniques while developing a personal visual language grounded in observation, curiosity and creative expression. Her work reflects a deep appreciation for the beauty of everyday experiences and the natural world.

Through participation in group exhibitions and regular outdoor painting sessions with fellow artists, Yik Knee has enriched her understanding of nature and strengthened her artistic voice. She views painting as a lifelong journey of discovery, one that nurtures both personal growth and creative fulfillment. Through her artworks, she seeks to capture moments of reflection, emotion and connection, inviting viewers to pause, observe more closely, and engage with the world through a sense of wonder and appreciation.

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Recesses

Gold

Emerging Artist Category
Singapore



Artist: **Ong Paik Sim**
Title: ***Recesses***
Size (cm): **80 x 60**
Medium: **Mixed media on canvas**
(Acrylic and oil)

Recesses is a reflection on a beloved parent's changing state of mind and the fragile persistence of memory. As clarity becomes increasingly rare and fleeting, the artwork holds onto the belief that memories, stories and moments of recognition remain hidden within the recesses of the mind, waiting to surface.

The painting speaks to the quiet hope of connection. It reflects the longing for those precious moments when clarity returns and a meaningful, coherent conversation becomes possible once again. Though brief and unpredictable, such moments are deeply cherished, offering comfort, familiarity and grace.

At its heart, ***Recesses*** is about love, patience and resilience. It acknowledges the uncertainty of memory while holding onto the possibility that what appears lost may still endure beneath the surface. Through this work, the artist expresses a simple yet enduring hope: that connection remains, and that perhaps, in time, it will reveal itself again.

About the artist

Ong Paik Sim turns to painting as a means of expression when words are not enough. Through her art, she gives form to a wide spectrum of human emotions, from joy and happiness to grief, frustration and sadness. For her, painting is both a personal refuge and a deeply rewarding practice, offering a gentle and meaningful way to process life's experiences and emotions.

Encouraged by supportive mentors and guided by a strong artistic foundation, Paik Sim embarked on a creative journey that continues to shape her understanding of herself and the world around her. She believes that painting is a mindful practice of reflection and self-discovery, one that transforms feelings into visual language and fosters a sense of peace within and beyond the self.

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Singapore

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Obsolete?

Silver

Emerging Artist Category
Singapore



Artist: **Camille Eugenie Mabasa Cheng**
Title: ***Obsolete?***
Size (cm): **91 x 160**
Medium: **Oil on canvas**

Obsolete? questions the meaning of work, achievement and the enduring human desire to leave a mark on the world. In a society that often measures worth through success and productivity, the painting reflects on whether a career is merely a means of survival or a pursuit of achieving excellence.

Figures lie entwined beneath translucent fabric, dressed in attire associated with professions through which they have attained prestige and recognition. Among them are a celebrated violin virtuoso, a highly successful technology entrepreneur and a global celebrity admired by millions. Though partially concealed, they remain visible beneath the veil. The fabric cannot fully obscure them, symbolising the legacies they have built and the traces of their lives that endure the test of time.

At the centre of the artwork sits a young girl, detached from the others and caught in a state of uncertainty. Surrounded by disorder, she searches intently through a box, embodying the difficult and often overwhelming journey towards finding purpose, fulfilment and success. Her search is not driven solely by the pursuit of recognition, but by a deeply human need to create meaning and define her place in the world.

About the artist

Camille Eugenie Mabasa Cheng is an aspiring artist currently pursuing a Bachelor of Fine Arts in Painting at the Rhode Island School of Design (RISD), United States of America. Her practice is informed by an interdisciplinary approach that bridges art, science and philosophy, drawing from both empirical inquiry and personal experience. Through painting, she investigates themes of existentialism, phenomenology, perception, fate, mortality and the afterlife, creating imaginative worlds that invite reflection on humanity's place within a vast and unknowable universe.

Combining personal symbolism with universal imagery, Camille constructs narrative-driven compositions that capture moments suspended between reality and imagination. A recurring motif in her work is the presence of physical and metaphorical barriers, which serve as metaphors for the limits of human understanding and the tension between what is known and what remains beyond reach.

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We Can Like Two Different Things

Bronze

Emerging Artist Category
Singapore

Artist: **Nur Iman Bin Sumani**
Title: ***We Can Like Two Different Things***
Size (cm): **61 x 61**
Medium: **Mixed media on canvas**
(Acrylic and aerosol)



We Can Like Two Different Things reflects on the coexistence of cultural influences and the layered nature of identity. While the artist's visual language is shaped by Western influences, particularly street art and graffiti, the work acknowledges that the ideas, images and traditions we encounter throughout life become part of who we are through exposure, environment and everyday experience.

Yet new influences do not erase what came before. Beneath these contemporary expressions remain the deeper foundations of culture, faith and personal history that continue to shape the artist's values and worldview. In this work, identity is not presented as a choice between different influences, but as a space where multiple perspectives can exist together.

About the artist

Nur Iman Bin Sumani, better known as Stranger, is a pioneering figure in Singapore's street art scene and the founder of Stranger's, a creative studio dedicated to bridging graffiti and contemporary art. Known for his distinctive visual language and commitment to creative experimentation, he has played a significant role in expanding the recognition of street art within Singapore's broader cultural landscape. His artistic journey began in 2005 when he won a graffiti competition, an early achievement that marked the beginning of his evolution as a leading voice in urban art.

Seeking to deepen and expand his practice, Iman pursued formal art training at the Nanyang Academy of Fine Arts (NAFA), Singapore, graduating in 2012 with a major in Western Painting. Combining the energy and spontaneity of graffiti with the discipline of fine art, he has developed a practice that moves fluidly between street culture and contemporary visual expression. Through his work, Nur Iman continues to challenge conventions, champion creativity, and inspire new generations of artists while remaining deeply rooted in the transformative power of artistic expression.

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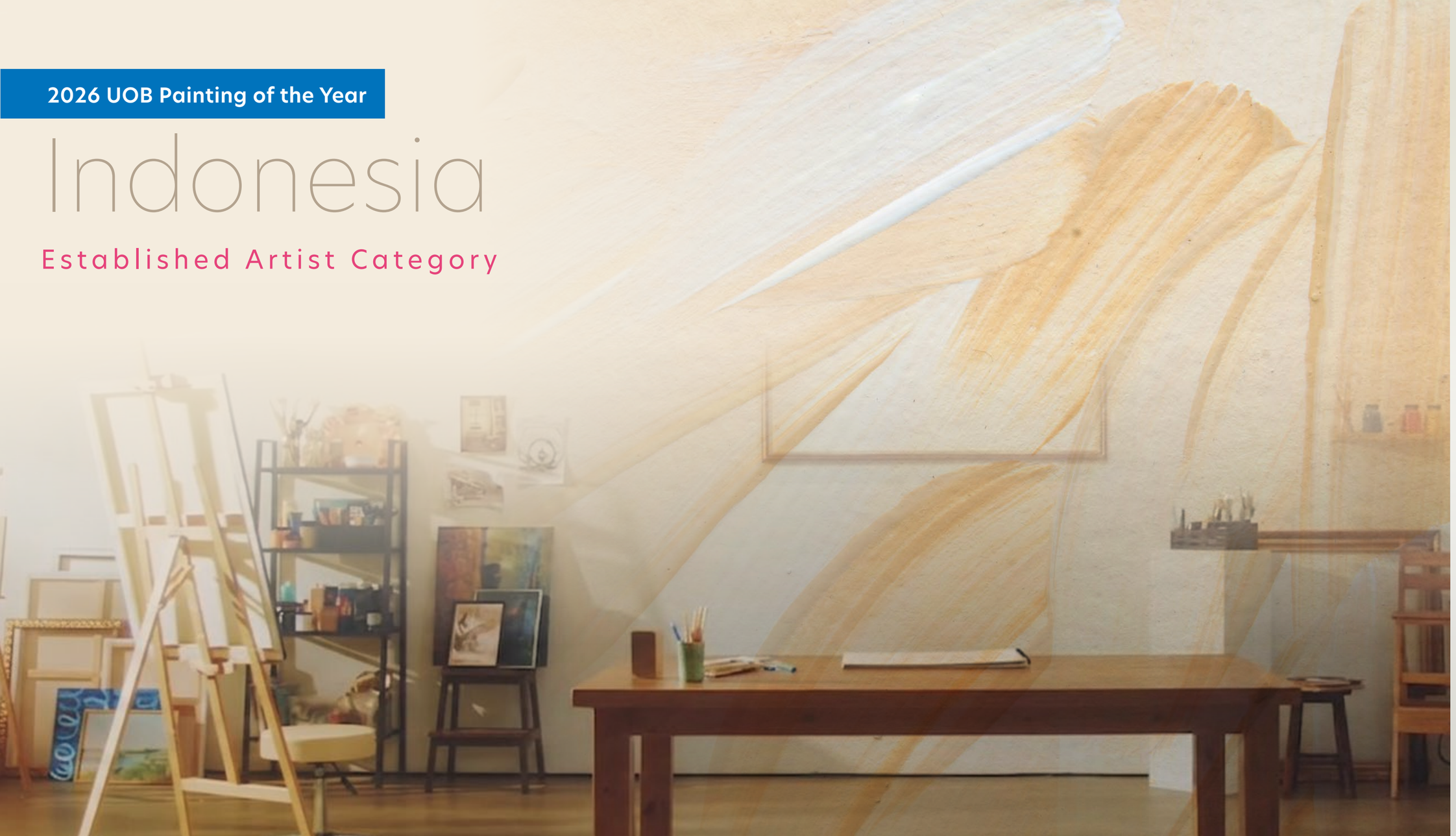
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Urban Realism Layers

UOB Painting of the Year

Established Artist Category
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Artist: **Begok Oner**
Title: ***Urban Realism Layers***
Size (cm): **140 x 180**
Medium: **Mixed media on canvas**
(Styrofoam, acrylic, aerosol and cement)

Urban Realism Layers traces the marks of human existence, connecting the graffiti-covered walls of contemporary cities with the ancient cave paintings found in Sulawesi, Indonesia, and Europe. Rather than merely representing a wall, the artist physically constructs one using acrylic paint, spray paint, cement and Styrofoam, creating a textured surface that evokes the presence of the urban environment.

Across the layered façade, the artist carves imagery inspired by ancient rock art, blurring the boundaries between graffiti, image and archaeological trace. By drawing parallels between past and present forms of visual expression, the work reflects on humanity's timeless desire to be seen, remembered and leave evidence of its existence across generations.

About the artist

Begok Oner is an artist from Cilacap, Indonesia, who lives and works in Yogyakarta. Beginning his artistic journey through street art and graffiti, his practice examines social phenomena and the impact of modernisation through the lens of public spaces and abandoned buildings. Drawing inspiration from the rhythms and tensions of urban life, he transforms everyday environments into sites for reflection and critique.

Blending the visual language of street art with thoughtful social commentary, Begok's works explore themes of individuality, freedom of expression and the sensitivity towards changes in his environment. His achievements include being named Most Promising Artist of the Year, Emerging Artist category at the 2023 UOB Painting of the Year and being shortlisted as a finalist for the ARTJOG Young Artist Award in 2022 and 2025.

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The Man Who Died Standing II

Gold

Established Artist Category
Indonesia

Artist: **Risao Pambudi**
Title: ***The Man Who Died Standing II***
Size (cm): **180 x 130**
Medium: **Mixed media on canvas**
(Acrylic and acrylic spray)



The Man Who Died Standing II draws from a memory that has lingered with the artist since childhood: the call of a fisherman's son selling fish after school. Once mimicked in jest, the voice has come to embody the quiet dignity and struggle of earning a living, prompting the artist to reflect on the social realities that shape individual lives.

Through this personal recollection, the artist offers a poignant commentary on inequality, questioning the promise of education as a pathway to social mobility. He depicts his childhood friend as a human skeleton carrying a fishing net, transforming him into a fossilised remembrance. Rendered with a rough, textured surface, muted tones and deliberately blurred edges, the artwork mirrors the nature of memory itself: fragmented yet enduring, fading with time while remaining deeply resonant.

About the artist

Risao Pambudi is a visual artist based in Yogyakarta and a graduate of the Fine Arts programme at the Indonesian Institute of the Arts Yogyakarta. Working across painting, relief and installation, his practice draws on personal narratives, cultural artefacts and experimental approaches.

Alongside his artistic practice, Risao is active as a facilitator of painting and printmaking workshops and has participated in numerous group exhibitions and inclusive art initiatives. In July 2026, he presented his solo exhibition, *Graveyard: Excavating the Remains of Memory.* For Risao, art is both a space for play and a tool for reflection, often inspired by overlooked details of the natural world, from weeds and wildflowers to coral and objects found along the shoreline.

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Rivering Kin Within the Data

Silver

Established Artist Category
Indonesia



Artist: **Cecil Mariani**
Title: ***Rivering Kin Within the Data***
Size (cm): **100 x 150**
Medium: **Mixed media on canvas**
(Charcoal, chinese ink and graphite)

Rivering Kin Within the Data explores the intersection of the body, ancestry and a contemporary world increasingly driven to translate everything into data. Through this artwork, the artist champions what resists quantification: embodied gestures, that exist before language and meaning take shape.

Each material is carefully chosen for the histories it carries. Charcoal originates from living matter, ink draws upon traditions of ancestral mark-making, graphite pencil speaks to the machine age, while pink evokes the persistent presence of plastic waste. Embracing intuition over rigid control, the artist allows images of human heads to emerge organically through the painting process, balancing spontaneity with structure

About the artist

Cecil Mariani is a Jakarta-based Indonesian artist, designer, researcher and educator whose interdisciplinary practice spans drawing, painting, printmaking, digital media, ceramics and installation. Through these diverse mediums, she investigates how images, colour, labour, technology and systems of belief shape kinship, memory, and social reality.

She holds a Master of Fine Arts from the School of Visual Arts, New York, United States of America and currently teaches at Institut Kesenian Jakarta, Indonesia. Her work has been presented at *Art Central Hong Kong (2026)*; *Herons on the 12th House at Srisasanti Gallery (2025)*; *ARTJOG (2024)*; *ESOK: Jakarta Biennale (2021)*; and *Paralaks Fiksi* at Galeri Kertas (2018). Beyond her studio practice, Cecil has served on the Dewan Kesenian Jakarta (Jakarta Arts Council) and founded initiatives including TuaTuaSekolah and Prakerti Collective Intelligence.

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Established Artist Category



I Wayan Piki Suyersa

Bronze

Established Artist Category
Indonesia



Artist: **I Wayan Piki Suyersa**
Title: ***After Meaning***
Size (cm): **170 x 180**
Medium: **Mixed media on canvas**
(Oil and acrylic)

After Meaning reflects the artist's belief that the meaning of an experience is never fixed or complete. As memories are revisited and reinterpreted over time, the layers of paint in the work become more than a record of process; they embody overlapping experiences, shifting perceptions and meanings that remain unresolved.

The empty spaces within the composition are not absences, but open fields for contemplation and interpretation. Working with oil and acrylic, the artist meticulously builds and erases layers, alternately concealing and revealing what lies beneath. Resisting the impulse to fill every part of the canvas is more difficult than completing it.

About the artist

I Wayan Piki Suyersa is an Indonesian artist whose practice explores perception, memory and the layering of human experience.

His work has been presented in solo and group exhibitions across Indonesia, including *Gesture to Structure* (2025); *Abstraksi Bhawa (Rasa) Melepas/Menerima Seri II* (2022); *Sunia Loka* (2021), as well as *MAN ON EARTH* (2021) with Hatch Art Project in Singapore. His recognitions include being shortlisted as a finalist for FINNA Art of the Year 2025, Jakarta's Artist of the Year 2021, the Basoeki Abdullah Art Awards #3 (2019), the Bandung Contemporary Art Award (2018), and the UOB Painting of the Year.

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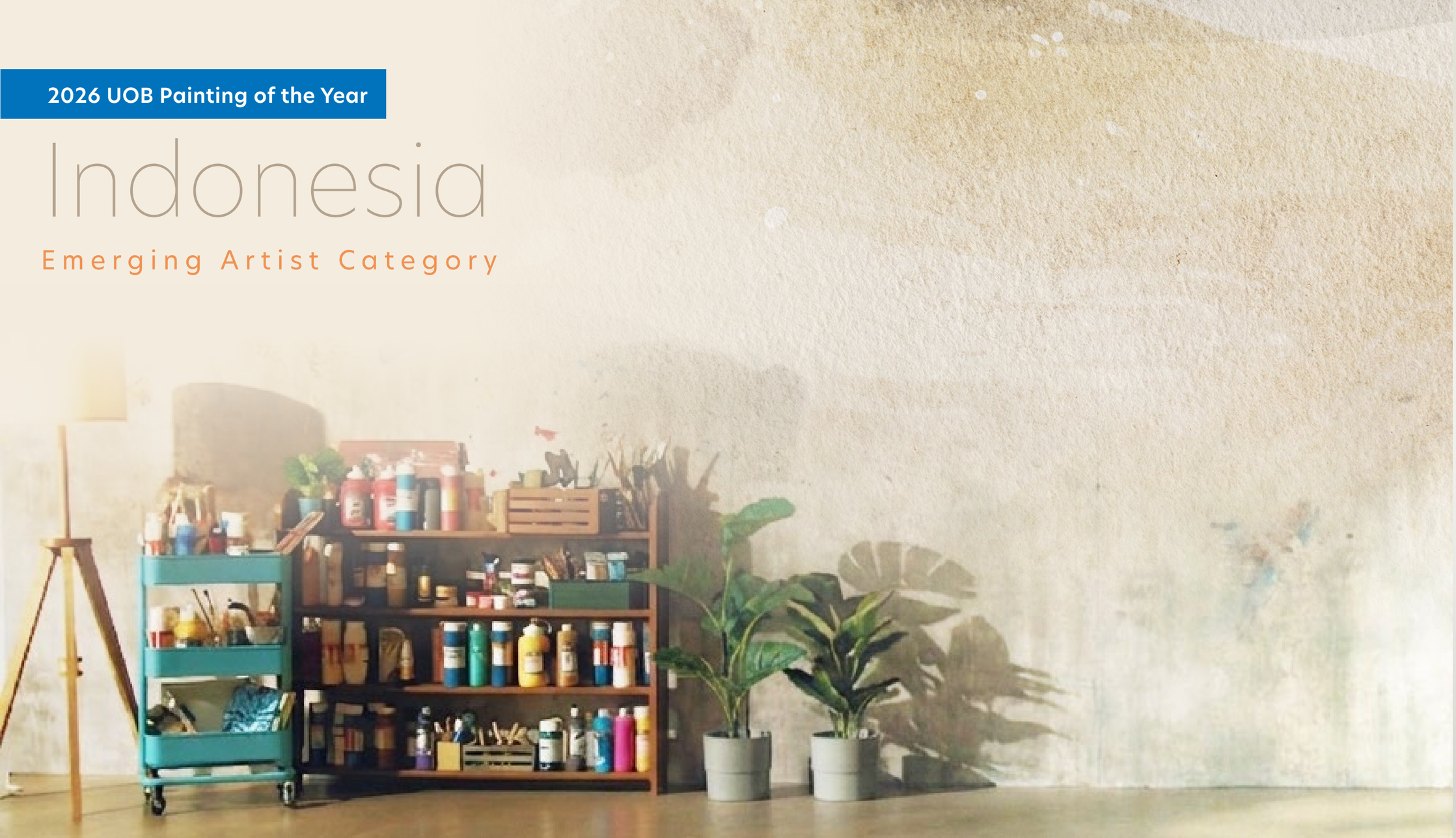
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Liminal Fragment 03

Most Promising Artist of the Year

Emerging Artist Category
Indonesia



Artist: **Alif Lamra**
Title: ***Liminal Fragment 03***
Size (cm): **145 x 116**
Medium: **Mixed media on canvas**
(Acrylic and ink)

Liminal Fragment 03 is not a literal depiction of the sky or the sea, although it may initially appear so. Instead, the artist presents a perception, suggesting that much of what we see is shaped not only by what lies before our eyes, but also by what resides within us.

The title refers to a liminal space suspended between certainty and ambiguity. The sharp linear traces that traverse the canvas are not painted but created through a process in which threads are attached to the surface and later removed, leaving behind subtle imprints. This delicate intervention reinforces the painting's intentional ambiguity, inviting viewers to navigate the space between appearance and interpretation.

About the artist

Alif Lamra is an artist based in Yogyakarta whose practice explores fragments of objects and spaces in states of transition. Working within the tension between form and emptiness, recognition and uncertainty, he examines the in-between spaces where perception begins to shift and familiar realities become open to new interpretations.

Through layered compositions, enlarged details, repetition, changes in scale and geometric interventions, Alif investigates how perception is constructed, disrupted and questioned. Rather than constructing a complete narrative, he creates visual situations in which perception is never fully resolved, continually moving, fragmenting and reconstructing meaning.

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Indonesia

Emerging Artist Category



Ekologi Kesadaran (Ecology of Consciousness)

Gold

Emerging Artist Category
Indonesia



Artist: **Muhammad S Jordhi**
Title: ***Ekologi Kesadaran (Ecology of Consciousness)***
Size (cm): **120 x 120**
Medium: **Oil on canvas**

Ekologi Kesadaran (Ecology of Consciousness) is inspired by the artist's reflection on humanity's inner life amid an overwhelming flow of objects, screens and information. For the artist, consciousness functions as a vast, interconnected network in constant motion.

He visualises this motion through fragments of objects arriving from multiple directions, reflecting the challenge of perceiving ourselves and the world as a coherent whole. Some passages of the painting are rendered with photographic precision, while deliberately disrupt the logic of realism, including suspended splashes of water and a flat orange disc resembling a planet. Operating like a collage of perceptions, the artwork invites contemplation rather than offering a singular or straightforward narrative.

About the artist

Muhammad S Jordhi was born in Bukittinggi, West Sumatra, and is currently completing his final semester at the Indonesian Institute of the Arts (ISI) Surakarta. During his studies, he has actively participated in numerous group and duo exhibitions in Indonesia across Central Java, Surakarta, and Yogyakarta.

In 2020, Jordhi won a painting competition organised by Universitas Islam Bandung (UNISBA), Indonesia. From 2024 to early 2026, he participated in an artist residency programme at Sangkring Art Space, Yogyakarta, Indonesia an experience that broadened his artistic perspective and deepened his exploration of combining realistic and abstract visual languages, a defining characteristic of his work.

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Ketika Manusia Menjadi Data (When Humans Become Data)

Silver

Emerging Artist Category
Indonesia



Artist: **Prakadetto Alansa**
Title: ***Ketika Manusia Menjadi Data (When Humans Become Data)***
Size (cm): **90 x 140**
Medium: **Oil on canvas**

Ketika Manusia Menjadi Data (When Humans Become Data) stems from the artist's concern over the growing prevalence of online lending and the ways personal information can be collected and exploited. Inspired by an experience in which the artist's phone number was used as an emergency contact without consent, the artist depicts three young individuals posing with their identity cards, a familiar image in the process of applying for online loans.

Rather than focusing on debt itself, the artwork examines how faces, contact lists and location data can be quietly extracted, assessed and traded until individuals are reduced to data points. Intriguingly, the artist combines thickly layered paint applied with a palette knife, a deeply tactile and traditional painting technique, with visual "glitch" effects commonly associated with digital imagery. By recreating digital distortions through physical paint, the artist introduces a sense of wit while sharpening its critique.

About the artist

Prakadetto Alansa is a young artist from Gunungkidul who lives and works in Yogyakarta, Indonesia. Since 2020, he has been pursuing his studies in Fine Arts at the Indonesian Institute of the Arts (ISI) Yogyakarta, while actively engaging with the broader contemporary art scene beyond his academic practice.

His paintings often begin with realist imagery that he subsequently deconstructs, transforming it into fragmented and unexpected forms. Through this approach, he explores the aesthetic and conceptual possibilities of disruption, believing that disorder can reveal honest narratives about the world. As he reflects, "When I see a dissonance within a phenomenon, I paint it."

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The Sacred Beyond its Center

Bronze

Emerging Artist Category
Indonesia



Artist: Andre Adi Wijaya
Title: ***The Sacred Beyond its Center***
Size (cm): 150 x 100
Medium: Oil on linen

The Sacred Beyond its Center begins with a deeply personal story: the artist's mother, a widow who was often marginalised and looked down upon by those around her. Using the language of classical painting, the artist places her at the centre of the composition, granting visibility and presence to someone whose dignity has frequently been overlooked.

While the image may initially evoke nineteenth-century European depictions of Madonna, the artwork does not seek to portray his mother as a substitute for the Virgin Mary. Instead, the artist draws upon the tradition of academic realism, historically associated with elevating figures of status and importance, a reflection on how art can restore dignity to those on the margins.

About the artist

Andre Adi Wijaya, also known as Andreas Wijaya, is a visual artist whose practice is rooted in pop classicism, an approach that combines classical figurative painting techniques with contemporary perspectives. Drawing from the reproduction and reinterpretation of Western art canons, he examines how visual forms long regarded as agung (exalted) can also carry traces of power, hierarchy and cultural repression.

His works use figures, light and religious symbolism not as neutral aesthetic elements, but as discursive devices open to reinterpretation. Influenced by the ideas of Fredric Jameson on pastiche and simulacra, as well as Neil Postman's cultural criticism, Andre approaches art as a site of tension between representation, collective memory and symbolic power, where meaning remains fluid rather than absolute.

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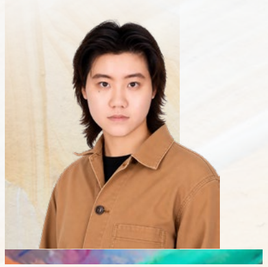
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She Waited

UOB Painting of the Year

Established Artist Category
Malaysia



Artist: **Lim Tong Xin**
Title: ***She Waited***
Size (cm): **175 x 175**
Medium: **Mixed media on canvas**
(Acrylic, cement and ink)

She Waited reflects the artist's grandmother's final year of life, exploring the fragility of the human body and the enduring presence of love. The figure portrays the artist's grandmother seated in a washroom, waiting for her daughter to help bathe her. This intimate scene reveals the vulnerability of a woman who spent her life caring for others, only to become dependent on the hands of those she once nurtured. The blue-and-white shirt she wears, a gift from the artist, becomes a poignant symbol of connection, care and remembrance.

Her distorted body merges with the forms of a bodhisattva, a Buddhist embodiment of compassion and spiritual awakening, and a demonic growth, evoking the coexistence of grace and suffering within the human experience. Intricate black-and-white lines map the transformation of her body through illness, while rough, textured surfaces convey the emotional and physical burdens borne by both the individual and the family. The artwork's pale yellow and muted palette draws from the artist's memory of collecting her grandmother's bones after cremation, evoking the traces and remnants left behind by a life that has passed.

Shortly after the artist returned from an overseas exhibition, her grandmother passed away. ***She Waited*** becomes a meditation on the many forms of waiting: waiting for care, waiting for reunion, waiting between life and death, and ultimately, waiting to let go.

Though the body fades, love endures.

About the artist

Lim Tong Xin is a Malaysian multidisciplinary artist based in Kajang, Selangor, Malaysia. A graduate of the Malaysian Institute of Art, her practice navigates the interplay between structure and spontaneity through mixed media, transforming personal experiences into richly layered visual narratives.

Central to her practice are the themes of "Beauty in Chaos" and "Chaos in Beauty", explored through works in surreal and semi-abstract forms

Her works have been exhibited internationally in China, Mongolia, Taiwan, the Philippines, Indonesia and Hong Kong. Among her accolades are the Creative Artist Award at the MR D.I.Y. Art Competition (2023, 2026), and 1st Place at the Etugen Contemporary Art Camp (2025).

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排排坐，吃果果 ***(Come, Come, Sit, Eat First Lah)***

Gold

Established Artist Category
Malaysia



Artist: **Low Kar Lai**
Title: ***排排坐，吃果果***
(Come, Come, Sit, Eat First Lah)
Size (cm): **80 x 150**
Medium: **Mixed media in acrylic box**
(Seed beads, paper and latex)

排排坐，吃果果 ***(Come, Come, Sit, Eat First Lah)*** draws its title from a familiar Chinese nursery rhyme from the artist's childhood. The work centres on three plastic stools, everyday objects commonly found in Malaysian homes, coffee shops, restaurants and informal gathering spaces. For the artist, these humble stools embody a distinctly Malaysian intimacy, where conversations unfold, stories are exchanged, and relationships are built through the simple act of sitting together.

Composed of meticulously hand-sewn beads, the work carries memories of the artist's childhood spent among aunts who worked as tailors. The beaded surface pays tribute to manual labour and its enduring contribution to the fabric of Malaysian society. Constructed bead by bead through a slow and repetitive process, the artwork mirrors the way a nation is shaped through the accumulated efforts of countless ordinary individuals. The gaps between the beads suggest overlooked histories, untold stories and memories that risk fading from collective consciousness.

As light and shadow shift with the viewer's movement, the image constantly transforms, echoing the fluid nature of memory and historical narratives. Each bead represents a small experience, encounter or act of labour; together, they form a larger portrait of the nation.

About the artist

Low Kar Lai is a Kuala Lumpur-based mixed media artist and a graduate of the Fine Arts programme at Dasein Academy of Art, Malaysia. Her practice explores the expressive potential of diverse materials and surfaces, using experimentation as a means to expand the possibilities of visual storytelling.

In recognition of her artistic achievements, she received the Bronze Award, Established Artist Category at the 2019 UOB Painting of the Year (Malaysia), affirming her position as an emerging voice in Malaysia's contemporary art scene.

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Funemployed: September

Silver

Established Artist Category
Malaysia



Artist: **Binti**
Title: ***Funemployed: September***
Size (cm): **42 x 30**
Medium: **Mixed media on plotter photo paper (Watercolour and pencils)**

Funemployed: September draws inspiration from Indonesian poet Chairil Anwar's line, *Nasib adalah kesunyian masing-masing* (*Fate is our own solitude*), exploring the space between the artist's fiercely independent self-expression and her identity within the art world. Blending personal reflection with social commentary, the work examines the often-unseen realities of sustaining a creative life.

September 2019 marked a pivotal moment for the artist. The sale of her first artwork signified a newfound sense of self-reliance and affirmed the possibility of building a life through artistic practice. In the same year, she was diagnosed with hearing loss in one ear, an experience that reshaped her perception of the world through shifting senses.

The title combines the words "fun" and "unemployed", a term frequently associated with freelance work and the romanticised perception of creative careers. Illuminated by expressive strokes and splatters of paint, an otherwise ordinary photograph is transformed into a vibrant visual field, symbolising the presence of art in everyday life and the void left in its absence.

Beneath its playful surface, the artwork reflects on the artist's grit and labour that often remains invisible. Audiences view the finished artwork but rarely witness the persistence and emotional investment that underpin artistic production. The figure within the composition embodies the artist's duality, serving both as a self-portrait and a counterpoint to the identities imposed upon her. Moving between the roles of creator and observer, the artist employs an intuitive visual language to engage with emotions and instinctive aspects of human experience that often lie beyond verbal expression.

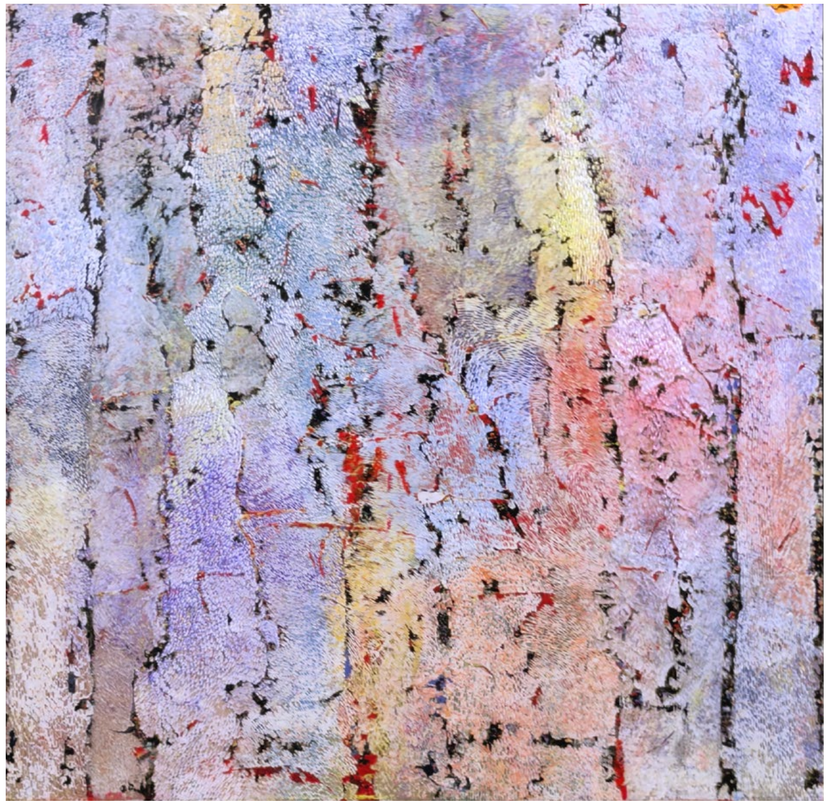
About the artist

Binti is a multidisciplinary artist from Johor, Malaysia, whose practice examines contemporary realities through a Southeast Asian female lens. Drawing on her background in Cinematic Arts and Malay Literature, she works primarily with paper, a material she regards as deeply intertwined with daily life through books, currency and everyday life.

Her work has been presented in significant local and international exhibitions, including *Titik Garis Bentuk* at ILHAM Gallery (2024), the *2021 Chicago Architecture Biennial*, and the Malaysia Pavilion organised by the Ministry of Investment, Trade and Industry (MITI) at *Expo 2025 Osaka*, Japan. In 2025, she presented her debut solo exhibition, *Sesuatu Yang Something*, with CULT Gallery.

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What Remains of What Was Left Behind

Bronze

Established Artist Category
Malaysia

Artist: Kim Ng
Title: ***What Remains of What Was Left Behind***
Size (cm): 122 x 122
Medium: Mixed media on plywood
(Acrylic silkscreen and carving)



What Remains of What Was Left Behind explores human experience through the tension between removal and residue, examining what is concealed, withheld, erased or lost, and the traces that persist. Through processes of layering, abrasion, covering and partial revelation, the surface becomes a living record of transformation, reflecting the complexities of attachment and detachment, presence and absence, preservation and loss.

Rather than presenting a fixed image, the work unfolds as a landscape of fragments, interruptions and accumulated gestures. Veiled textures, vertical passages and scarred markings suggest a surface repeatedly shaped by time and intervention, carrying echoes of what once existed. These acts of making and undoing mirror the ways human experiences are formed not only through what is retained, but also through what is removed, whether emotionally, psychologically or physically.

Loss, in this work, is not synonymous with disappearance. What has been erased continues to linger through traces, impressions and subtle remnants that point toward an unseen past. The artwork invites contemplation on how memory, identity and human relationships are continually shaped by absences that remain present.

About the artist

Kim Ng is a multidisciplinary artist based in Kuala Lumpur, Malaysia. With more than three decades of artistic practice, his works span from printmaking, mixed media painting, ceramics, sculpture to installation. He holds a Bachelor of Arts (Honours) in Fine Arts from London Guildhall University, United Kingdom, a Master of Arts in Design and Media Arts from the University of Westminster, United Kingdom and a Master of Arts by Project from London Metropolitan University, United Kingdom.

Since 2000, Kim has presented eight solo exhibitions in Malaysia and participated extensively in group exhibitions. In 2022, he was invited to exhibit in a collateral event of the *Venice Biennale*, further expanding his international profile. His works are held in numerous private and corporate collections in Malaysia and abroad.

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Matriarch

Most Promising Artist of the Year

Emerging Artist Category
Malaysia



Artist: **Harpreet Kaur**
Title: ***Matriarch***
Size (cm): **138 x 126**
Medium: **Mixed media on heavy paper**
(Oil, charcoal, newspaper collage, maps and brown packing paper)

Matriarch is part of an ongoing series that explores post-colonial diasporas, focusing on the experiences of the Malaysian Sikh community across generations. Through expansive dreamlike compositions, the artist brings together ancestors, cultural symbols, personal memories and imagined futures, creating layered narratives that traverse time and place.

Began in 2025, the series draws upon family histories, lived experiences and historical research to examine themes of displacement, identity, belonging, resilience, and the evolving meaning of home.

In ***Matriarch***, a family with migrant roots gathers in a space of comfort and companionship, resting alongside their beloved pet dogs. Central to the composition is a swimming pool, inspired by public pools that were desegregated during the American Civil Rights Movement of the 1960s. Here, the pool is transformed into a metaphorical space suspended between freedom and belonging, reflecting the ongoing negotiation of identity, community and joy.

A Baba Nyonya antique chair from Melaka anchors the scene in cultural heritage and familial memory, while the dogs, cherished members of the family, subtly allude to the precariousness of existence under social and political systems shaped by human authority. Set against broader histories of migration, exclusion and survival, these elements are reimagined through moments of beauty, abundance and togetherness, celebrating resilience and honouring the enduring presence of the community across generations.

About the artist

Harpreet Kaur studied at The New School Parsons School of Design, New York, United States of America, where she earned a Bachelor of Business Administration in Strategic Design and Management on a partial scholarship, before completing a Master of Arts in Painting at the Royal College of Art, London, United Kingdom.

Harpreet has presented her work in numerous solo and group exhibitions across United Kingdom, Malaysia, Singapore and United States of America. Currently working independently in the creative field, she divides her time between Kuala Lumpur, Los Angeles and London.

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Unnamed-2003

Gold

Emerging Artist Category
Malaysia



Artist: **Law Invent**
Title: ***Unnamed-2003***
Size (cm): **100 x 120**
Medium: **Mixed media on Korean jangji (mulberry) paper**
(Natural mineral pigments, suihi pigments, silver leaf and animal glue)

Unnamed-2003 marks a pivotal moment in the artist's practice, signalling a shift from an exploration of memory toward a broader inquiry into existence, perception and material transformation. Centred on the image of an iron gate, the work reflects on boundaries and transitions, navigating the spaces between interior and exterior, memory and perception, permanence and change.

By reducing the gate to its essential forms, the artist activates negative space as a central compositional element, inviting viewers to complete the image through their own perception and imagination. Material transformation is equally fundamental to the work. Delicate layers of mineral pigments create a restrained surface, while silver leaf gradually oxidises over time, allowing the painting to continue evolving beyond its completion. Rather than merely depicting time, the work incorporates it as a living presence, with the material itself recording its passage.

Referencing the artist's birth year, ***Unnamed-2003*** introduces a more introspective dimension to her practice. The work becomes a reflection on the relationship between time, material and existence, offering a quiet space for dialogue.

About the artist

Law Invent is a Malaysian visual artist whose practice is rooted in Eastern Gouache Painting. She holds a Bachelor of Fine Arts from National Changhua University of Education, Taiwan.

Her work has been exhibited extensively in Taiwan, including *On Ending: 47 Modes of Narrative* (2025); *Young Voices: Outstanding Graduate Exhibition* at Dadun Cultural Center, Taichung (2026), and *Nova Vanguard · Trace Matter* (2026) at ARTAGE Gallery. In recognition of her artistic achievements, she received the Award of Excellence at the 2025 Kun Chen Construction Artistic Creation Award, Taiwan.

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Before I Wake

Silver

Emerging Artist Category
Malaysia



Artist: **Fung Yue Qian**
Title: ***Before I Wake***
Size (cm): **81 x 121**
Medium: **Oil on canvas**

Before I Wake draws from a cherished childhood memory, reconstructing a quiet and intimate scene through the eyes of the artist's father. The artwork captures a tender moment of rest shared between a mother and her daughter..

On the far left, the artist's mother sleeps peacefully beside the artist's infant sister. Beside them, another sister lies asleep in a playful and unguarded pose, half-spilled from the bed. Standing beside them is a handcrafted rattan rocking horse, a treasured childhood toy lovingly made by the artist's grandfather, serving as a poignant reminder of the bonds that connect generations.

Rendered with meticulous attention to detail, the composition is presented using vibrant yellow walls, nostalgic plaid bedsheets and familiar household objects. Together, these elements create a sense of warmth, intimate, and introspective atmosphere, reflecting the enduring emotional bonds of family, memory, and home.

About the artist

Fung Yue Qian is a Malaysian fine art student at the Malaysian Institute of Art. Specialising in contemporary figurative painting, she combines semi-realistic techniques with nostalgic storytelling to create works that explore themes of childhood, family, identity and emotional connection. Through warm colour palettes, symbolic objects and everyday memories, her practice reflects on the personal experiences and relationships.

Yue Qian has received recognition for her artistic achievements, including 1st Prize at the Faber-Castell Colour4Life Competition Malaysia 2024 and a Consolation Prize at the Merdeka Suka Cipta Live Figurative Competition 2025.

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The Monkey Scorns the Cage

Bronze

Emerging Artist Category
Malaysia



Artist: **Nur Syamilla Binti Mohamed Sidek**
Title: ***The Monkey Scorns the Cage***
Size (cm): **91 x 91**
Medium: **Oil on canvas**

The Monkey Scorns the Cage is a visual satire inspired by the classic Malay proverb "*Ikan gubal menghina sangkar*" (*The giant fish mocks the cage*). Through symbolism and moral irony, the work examines how acts of kindness and tolerance can be exploited by arrogance and lack of empathy.

The composition is divided by diagonal fence lines that serve as powerful markers of rights, law and dignity. The left side lies a cultivated garden, representing the honest labour of a landowner who tends his land and places warning signs to protect it. On the other side are monkeys, symbolic of opportunism and the darker impulses of human nature. Unwilling to respect established boundaries, they deliberately allow their goats to trespass onto neighbouring land, disregarding both consequence and responsibility.

The scissors held by the monkey reference the Malay expression "gunting dalam lipatan" (hidden betrayal), suggesting deceit concealed beneath a facade of innocence. The artwork exposes the paradox of a wrongdoer who casts himself as the victim. Having cut the fence and enabled the trespass, the monkey responds with outrage when tragedy occurs, refusing to recognise that the goat's death stems from his own actions and greed.

The Monkey Scorns the Cage invites viewers to reflect on moral responsibility. It asks a simple yet enduring question: how often do we ignore the boundaries we are entrusted to respect, only to blame others for the consequences of our own choices?

About the artist

Syamilla Sidek is a visual artist based in Ampang, Malaysia whose practice combines personal narratives with allegorical imagery to examine social psychology, ethical boundaries and the complexities of human relationships. Drawing inspiration from classical Malay literature, folklore and proverbs, she uses satire to reinterpret cultural wisdom through a contemporary lens, creating works that reflect on societal norms.

In 2016, she graduated with a Bachelor of Fine Arts from Universiti Teknologi MARA, Malaysia and in 2019, she received the Incentive Award at the Pameran Terbuka Galeri Shah Alam.

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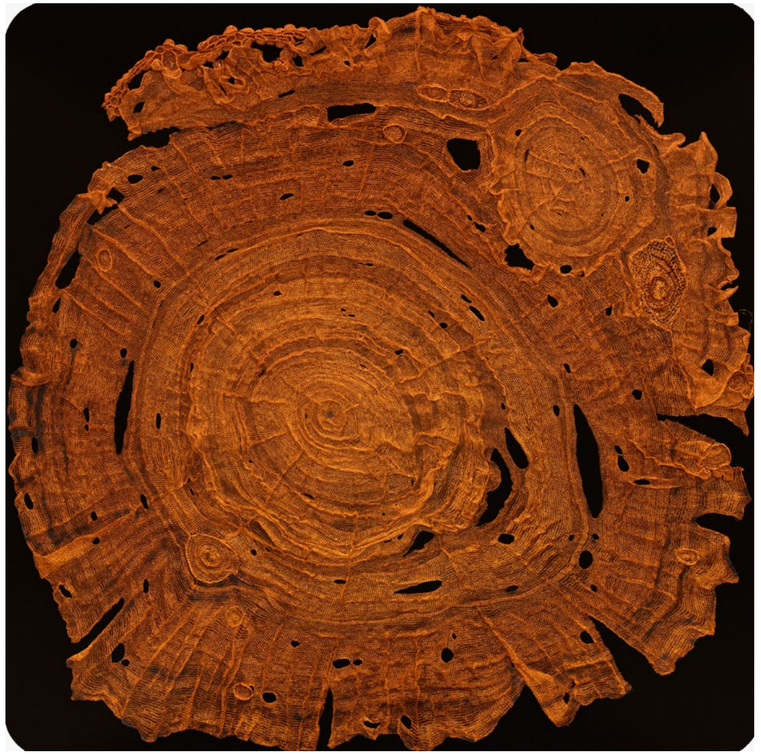
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Memories From the Forest

UOB Painting of the Year

Established Artist Category
Thailand



Artist: Weerapong Sansomporn
Title: ***Memories From the Forest***
Size (cm): 180 x 180
Medium: Woven copper wire on black velvet fabric

Memories From the Forest gathers fragments of the natural world that linger in memory long after the landscape itself has changed. Inspired by the rings, cracks, gaps and weathered surfaces of trees, marks that quietly record growth, loss and the passage of time. The artwork reimagines the structure of a tree through intricately woven copper wire. In the artist's hands, a material associated with strength and permanence is transformed into something unexpectedly delicate, its woven surface seeming to breathe with vulnerability and grace.

The slow, repetitive rhythm of weaving becomes an act of keeping time, echoing nature's own cycles of emergence, existence and disappearance. Each strand accumulates like a memory, while openings within the structure become spaces of presence and absence, holding recollections that are at once vivid and fading. Rather than portraying a single tree, ***Memories From the Forest*** evokes the enduring traces that forests leave behind in the mind and body, reflecting on how nature persists through remembrance even as the physical world continues to shift, erode and renew itself.

About the artist

Weerapong Sansomporn is an artist and educator from Nakhon Si Thammarat, currently based in Bangkok, Thailand. A doctoral candidate in Visual Arts at Silpakorn University, Thailand, he also teaches at Thammasat Secondary School. His practice centres on the exploration of human relationships, social connections and the complexities of contemporary life through sculpture and mixed media.

Working primarily with copper wire, Weerapong employs processes of weaving and layering to transform industrial materials into forms that embody both resilience and vulnerability. Through material experimentation, he creates poetic reflections on memory, time and interconnectedness, opening a dialogue between personal experience and broader social realities. His work has been recognised through numerous art awards and competitions in Thailand, including the National Exhibition of Art.

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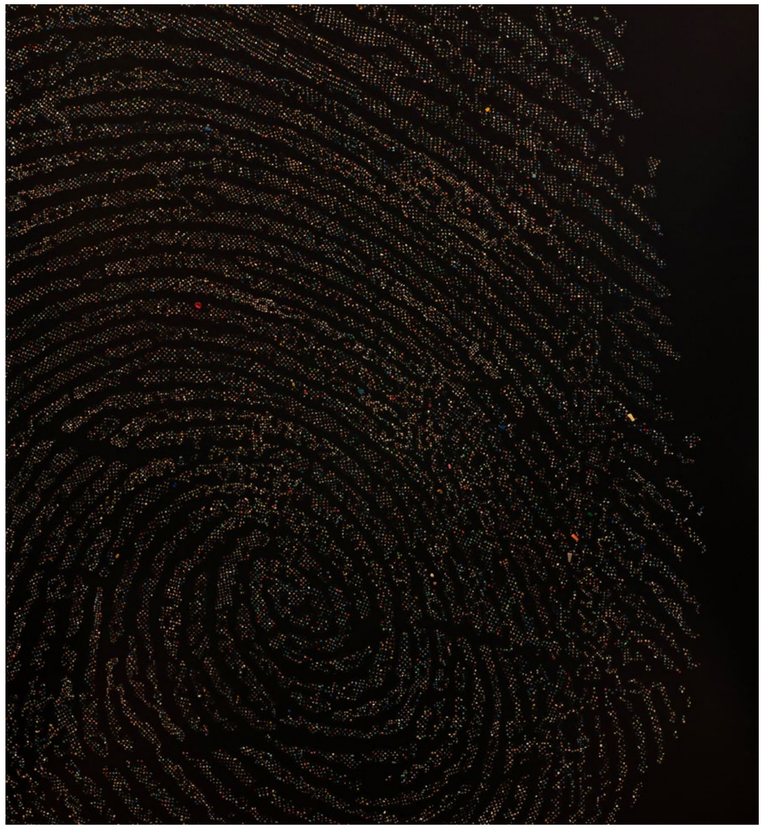
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Traces of Humanity

Gold

Established Artist Category
Thailand



Artist: **Pratchaya Charoensook**
Title: ***Traces of Humanity***
Size (cm): **180 x 165**
Medium: **Mixed media on canvas**
(Microplastics and plastic)

Traces of Humanity transforms small plastic fragments found along the shoreline into a meditation on the enduring imprint of human activity on the natural world. Gathered from the sand and meticulously sorted, these remnants of consumption speak to the complex relationship between people and the environment. Plastic, a material that does not simply disappear but gradually breaks down and becomes woven into ecological systems, serves as both subject and evidence within the work.

The artist arranges these discarded fragments into the pattern of their own fingerprint, a powerful symbol of human presence and responsibility. Through this gesture, overlooked debris becomes a record of our time, carrying traces of everyday choices that persist long after they are made. ***Traces of Humanity*** invites reflection on the legacy we are creating, asking what marks the present generation will leave behind for the landscapes, ecosystems and communities that follow.

About the artist

Pratchaya Charernsook is a contemporary artist who holds a Bachelor's degree in Painting, Sculpture and Graphic Arts and a Master of Fine Arts in Visual Arts from Silpakorn University, Thailand. Her practice engages with contemporary issues through a distinctive visual language, combining conceptual inquiry with a keen sensitivity to material and form.

Pratchaya received the UOB Southeast Asian Painting of the Year Award in 2023, following the Gold Award in the Established Artist Category, Thailand, at the 2022 UOB Painting of the Year competition. Her achievements also include the Silpa Bhirasri Gold Medal Award and a Silver Medal Award at the National Exhibition of Art. In 2024, she presented her work at Art Central Hong Kong, further establishing her presence among a new generation of contemporary artists in the region.

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Thailand

Established Artist Category



Bond of Friendship 03

Silver

Established Artist Category
Thailand

Artist: **Yerrinda Keawsuwan**
Title: ***Bond of Friendship 03***
Size (cm): **180 x 150**
Medium: **Embroidery on black linen**



Bond of Friendship 03 reflects on the beauty and uncertainty of transition, evoking a world in constant transformation where growth, change and renewal unfold side by side. Set within a dreamlike landscape teeming with life, the artwork brings together diverse forms of nature, people and imagined spaces in a visual tapestry of interconnectedness. Each element appears to emerge, evolve and give way to something new, echoing the rhythms of change that shape both the world around us and our inner lives.

For the artist, every transition carries the potential for new beginnings, inviting us to embrace adaptation rather than resist it. The bonds that connect people, communities and the natural world become a source of resilience amid shifting circumstances.

About the artist

Yerrinda Kaewsuwan is a contemporary artist who holds a Master of Fine Arts in Visual Arts from Silpakorn University, Thailand. Rooted in the traditions of embroidery and sewing, her practice transforms textile craftsmanship into a distinctive visual language through which she explores life, society and the interconnected relationship between people and their environment.

Drawing inspiration from her mother's teachings and her early experiences learning to sew and embroider, Yerrinda's work is shaped by themes of love, memory and inherited knowledge. Through intricate hand-stitching and layered materials, she weaves together personal narratives and collective experiences, reflecting on identity, diversity and the enduring bonds that connect individuals, communities and generations.

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Thailand

Established Artist Category



Nikah Kahwin (Marriage)

Bronze

Established Artist Category
Thailand



Artist: **Jamilah Haji**
Title: ***Nikah Kahwin (Marriage)***
Size (cm): **180 x 150**
Medium: **Embroidery on cloth**

Nikah Kahwin (Marriage) reflects on marriage as both a personal milestone and a thread that connects generations, shaped by changing family structures and evolving social realities. At its centre stands an imagined bride, a symbol of new beginnings, hope and the possibilities that accompany each stage of life. Through her presence, the work invites contemplation of the values, traditions and aspirations that continue to be carried forward, even as contemporary society undergoes transformation.

Created through the meticulous process of embroidery, the work embodies qualities of patience, care and devotion. Each stitch becomes an act of nurturing, echoing the ways in which wisdom, kindness and cultural values are passed from one generation to the next. In weaving together themes of family, memory and continuity, ***Nikah Kahwin (Marriage)*** celebrates the bonds that sustain individuals and communities, reminding us that human connections are built not only through grand gestures, but through countless acts of care accumulated over time.

About the artist

Jamilah Haji is a contemporary artist from Narathiwat in southern Thailand. She holds a Master's degree from Silpakorn University, Thailand and draws deeply from her upbringing in a family-run hijab sewing business, where fabrics, lace and embroidery were woven into everyday life. These materials have become central to her artistic practice, shaping a distinctive visual language grounded in craftsmanship, memory and cultural experience.

Rooted in themes of faith, resilience and the pursuit of peace, Jamilah's work explores identity, memory and coexistence through perspectives shaped by both personal experience and the social realities of southern Thailand. She received the UOB Southeast Asian Painting of the Year Award at the 2025 UOB Painting of the Year competition, and her work has been recognised through major art awards in Thailand. Her practice has also gained international visibility through presentations at the 10th Asia Pacific Triennial of Contemporary Art at Queensland Art Gallery | Gallery of Modern Art (QAGOMA) in 2021 and Art Central Hong Kong in 2025.

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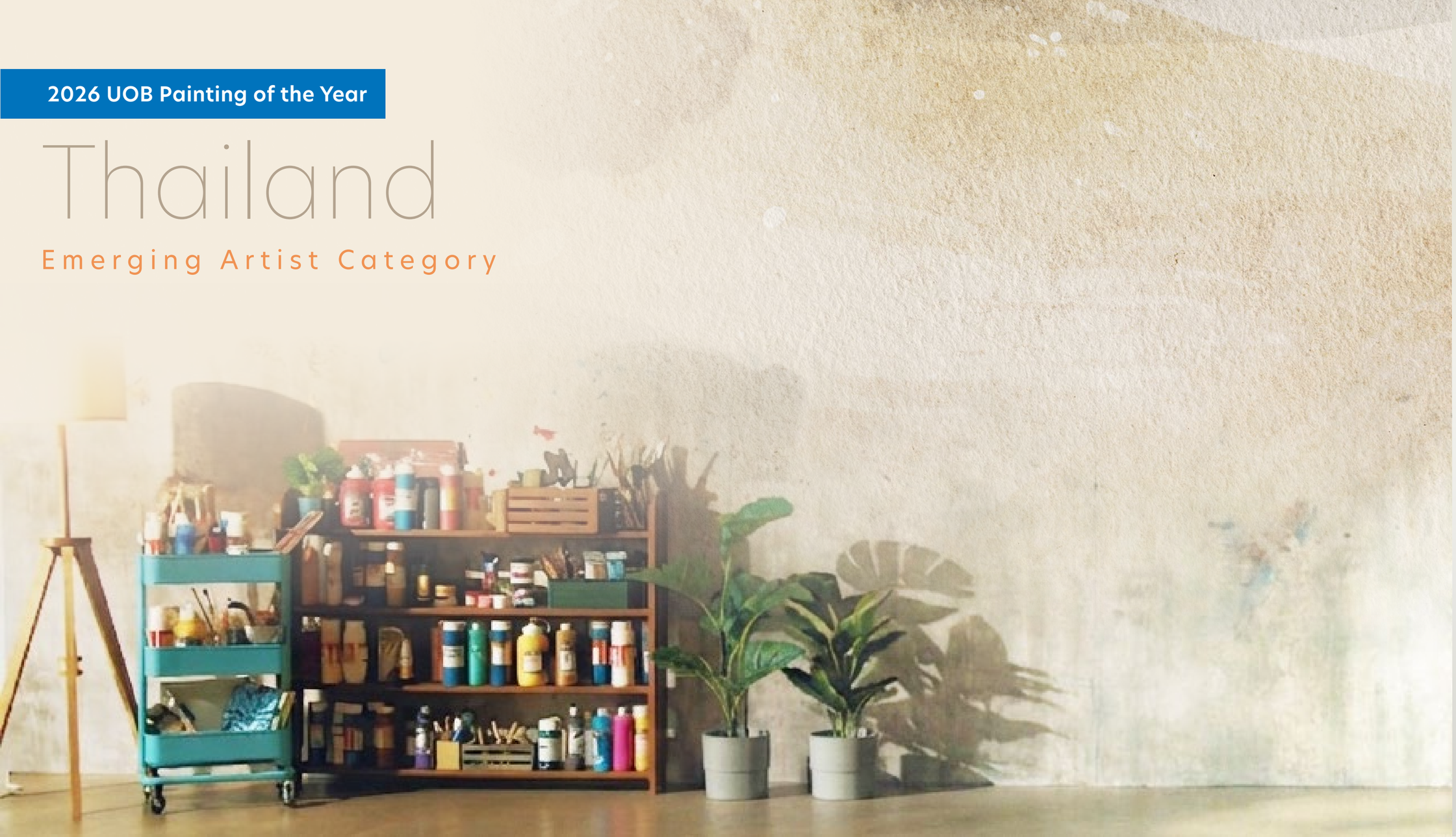
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Life is Impermanent, but Death is Certain

Most Promising Artist of the Year

Emerging Artist Category
Thailand



Artist: **Watcharaphong Seethiang**
Title: ***Life is Impermanent, but Death is Certain***
Size (cm): **150 x 180**
Medium: **Mixed media on wood**
(Thai lacquer, gilded lacquer, Kammalor with eggshell inlay and gold leaf)

Life is Impermanent, but Death is Certain emerges from a period of grief and quiet reflection, contemplating the fragile and transient nature of existence. Drawing inspiration from Buddhist teachings on the contemplation of the body and the practice of maranasati, or mindfulness of death, the work invites a deeper awareness of life's fleeting passage. Rather than dwelling on mortality as an ending, it approaches death as an inseparable part of the natural cycle through which all living things arise, change and pass away.

Through a restrained and contemplative visual language, the painting becomes a space of stillness and introspection. It encourages viewers to pause, reflect and recognise the preciousness of the present moment. In acknowledging the inevitability of impermanence, ***Life is Impermanent, but Death is Certain*** is a gentle reminder to value life more fully, finding meaning in its fragility and beauty within the continuous rhythm of transformation.

About the artist

Watcharaphong Seethiang is an artist and educator from Roi Et province who currently teaches at the Institute of Vocational Education in Bangkok, Thailand. His work has been presented at the National Youth and Children's Art Exhibition, and he is a recipient of the Narisara Nuvadtivongs Scholarship, reflecting his commitment to both artistic practice and arts education.

Central to Watcharaphong's practice is an ongoing reflection on mortality, memory and the human condition, shaped by personal experiences of loss following the passing of close family members. Drawing from these deeply felt experiences, his work contemplates the fragility and unpredictability of life, inviting viewers to reflect on impermanence, the passage of time and the significance of the present moment.

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New World Order

Gold

Emerging Artist Category
Thailand



Artist: **Prakasit Phuangphairot**
Title: ***New World Order***
Size (cm): **100 x 144**
Medium: **Fused plastic beads on plywood**

New World Order examines how contemporary life is increasingly shaped by the convergence of physical and digital realities, where information, technology and media influence not only how we communicate, but also how we perceive the world around us. The work juxtaposes cartoon imagery and familiar contemporary symbols with references to conflict and uncertainty, creating a striking tension between playful visual language and the complex realities that lie beneath the surface. Bright colours and dynamic forms draw viewers in, while prompting closer reflection on the forces that shape collective understanding.

Constructed from fused plastic beads that function as pixels within the composition, the work echoes the visual logic of digital screens and image-based media. Combined with a collage-like approach inspired by the layered advertisements, signs and visual stimuli of public spaces, these elements create a fragmented yet interconnected picture of contemporary existence. Through this interplay of material, image and meaning, ***New World Order*** questions the growing influence of information systems and technology on perception, inviting viewers to consider their own place and agency within a rapidly changing world.

About the artist

Prakasit Phuangphairot is an artist from Prachinburi, Thailand, whose practice is grounded in sculpture, craftsmanship and public art. He completed his vocational studies at Ladkrabang College of Fine Arts, Thailand before earning a Bachelor's degree in Sculpture from Bunditpatanasilpa Institute, Thailand.

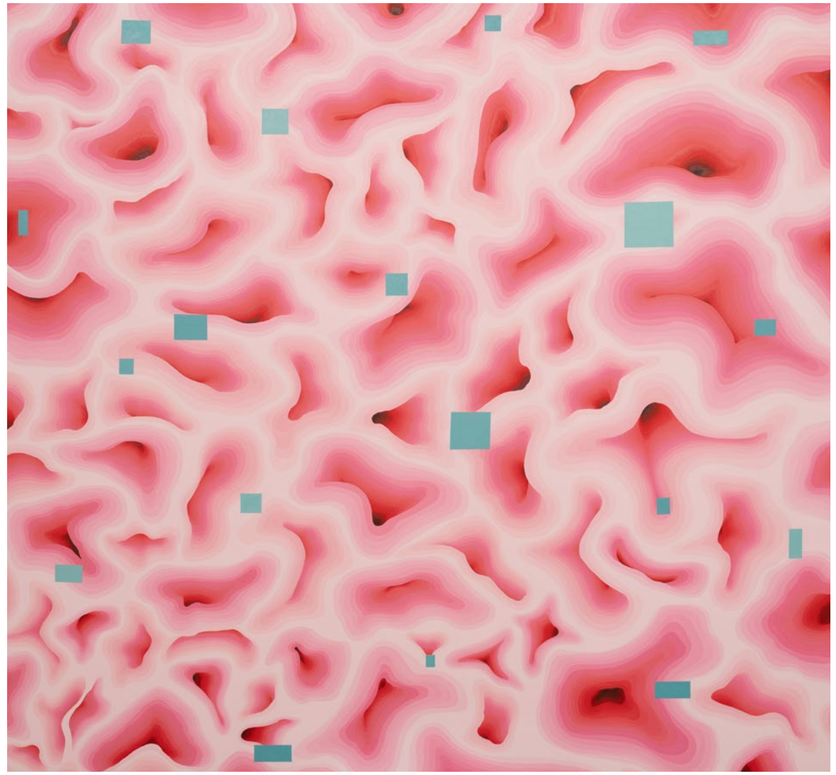
One of his sculptures was selected for permanent installation at Bueng Thung Sang in Khon Kaen province, Thailand. His practice explores form, space and material, as well as the relationship between art and the public environment.

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Emerging Artist Category



Sediment

Silver

Emerging Artist Category
Thailand



Artist: **Phannita Panprayad**
Title: ***Sediment***
Size (cm): **160 x 160**
Medium: **Acrylic on canvas**

Sediment reflects on the layered and often elusive nature of human emotion, where feelings, memories and experiences accumulate over time, overlap and resist easy definition. Through free-flowing forms and luminous fields of pink, the artwork evokes the traces of lived experience that settle within us. Some memories recede from conscious awareness, yet remain embedded beneath the surface, quietly shaping how we perceive, remember and respond to the world around us.

Gradations of colour suggest the passage of time and the continual shifting of emotional states, capturing moments of intensity, calm, uncertainty and change. In contrast, blue geometric forms introduce a sense of structure, symbolising the frameworks we create to understand and articulate our inner lives. Yet these systems of meaning can never fully contain the richness of human experience. Emotions accumulate, transform and endure, reminding us that what we feel is often far more nuanced, complex and expansive than language alone can express.

About the artist

Phannita Panprayad is an artist from Nakhon Pathom who is currently pursuing her studies at King Mongkut's Institute of Technology Ladkrabang, Thailand. Her emerging practice explores personal perception, emotion and the complexities of human experience through a thoughtful engagement with colour, form and abstraction.

Phannita has participated in a range of exhibitions and creative platforms, including the 42nd Contemporary Art Exhibition by Young Artists and Bangkok Design Week 2026. These opportunities have enabled her to further develop her artistic voice while presenting her work across both visual arts and interdisciplinary creative contexts.

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Beneath the Haze of Change

Bronze

Emerging Artist Category
Thailand



Artist: **Thichanon Hongprasert**
Title: ***Beneath the Haze of Change***
Size (cm): **115 x 180**
Medium: **Mixed media on wood**
(Sand, soil and corn charcoal)

Beneath the Haze of Change reflects on the shifting landscapes and ways of life in Chiang Mai, Thailand, where recurring PM2.5 pollution has altered both the environment and the rhythms of everyday existence. Rooted in the artist's personal memories of place, the work contemplates the fragile relationship between people and the natural world, tracing the impact of environmental change on communities whose livelihoods remain closely tied to the land.

Created using sand, soil and corn charcoal gathered from the region, the artwork establishes a direct material connection to the landscape it portrays. Local homes emerge and gradually dissolve into layers of haze, evoking memories obscured by environmental uncertainty and the vulnerability of lives shaped by nature's cycles. Through the intertwining of material, memory and place, ***Beneath the Haze of Change*** reflects on what may be lost as ecosystems transform, while also expressing a quiet hope for more sustainable and harmonious ways of living alongside the natural world.

About the artist

Thichanon Hongprasert is an emerging artist currently pursuing his studies at Silpakorn University, Thailand. Despite his young age, he has garnered recognition through numerous art awards and competitions in Thailand, demonstrating a strong commitment to artistic exploration and practice.

His achievements include a Gold Medal Award at the 41st Silpa Bhirasri Contemporary Art Exhibition by Young Artists, as well as a Silver Medal Award at the preceding edition of the exhibition. Having received accolades in major art competitions since his teenage years, Thichanon continues to build a distinctive artistic voice, reflecting both the evolution of his practice and his growing presence among a new generation of contemporary artists in Thailand.

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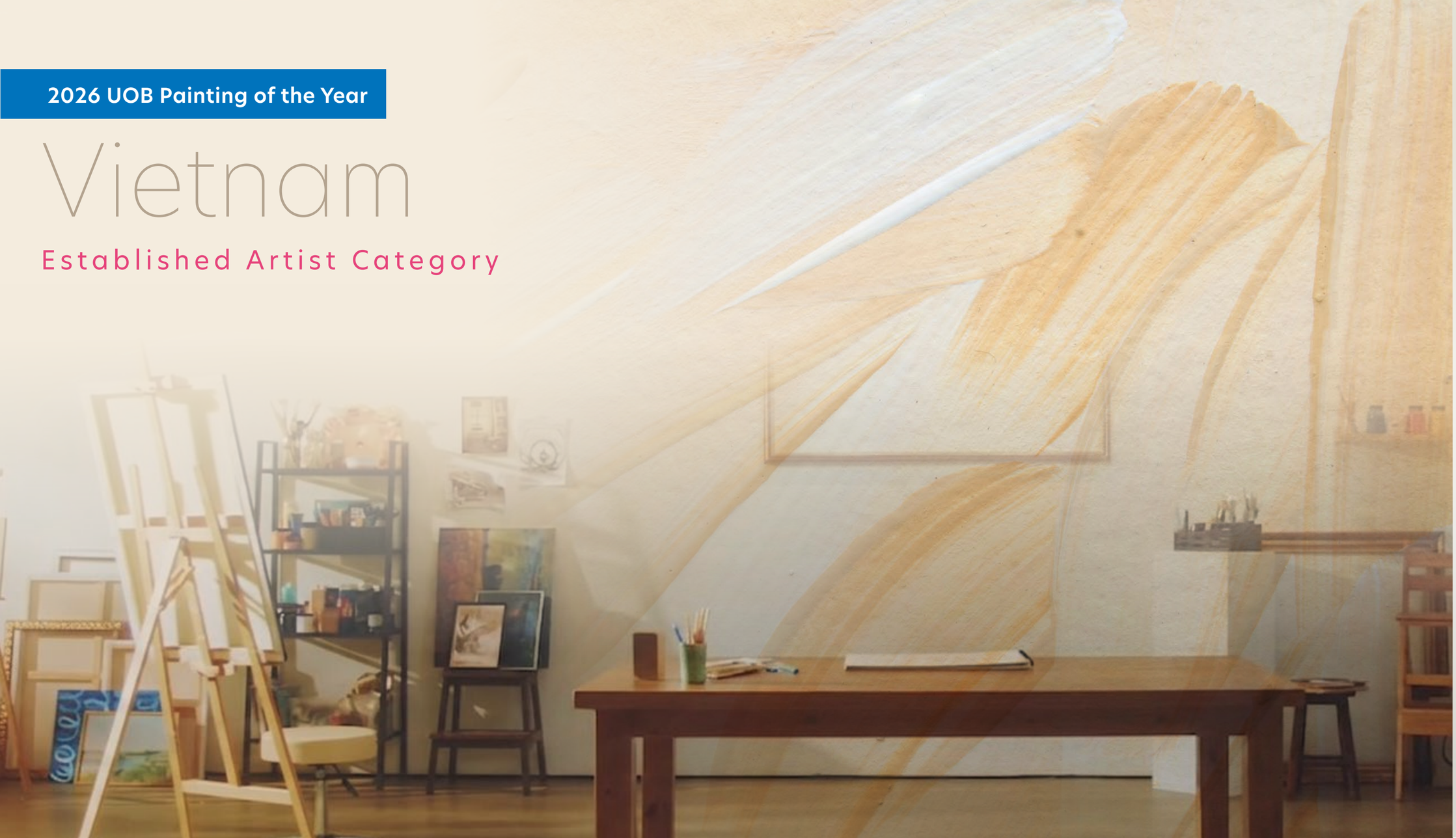
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Vietnam

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Life, Death and Neon

UOB Painting of the Year

Established Artist Category
Vietnam



Artist: **Le The Lam**
Title: ***Life, Death and Neon***
Size (cm): **160 x 195**
Medium: **Oil on canvas and neon light**

Life, Death and Neon presents a haunting, aerial view of heavy, near-monochromatic architectural forms that appear suspended between landscape, ruin, and memory. Rendered in muted greys and soft washes of paint, the layered structures create an ambiguous, atmospheric space that resists fixed interpretation.

Below, five small portraits are painted with a fragile immediacy, their delicate surfaces standing in marked contrast to the weight and scale of the forms above. A strip of neon light separates the two zones, signalling both an intrusion of the contemporary world into a realm of recollection and a threshold between human presence and an increasingly abstract environment.

Through contrasts of scale, texture, and tonal density, the work establishes a tension between permanence and transience, materiality and remembrance. The indistinct architecture and elusive faces evoke the ways memory fragments, fades and persists, inviting reflection on life, death and the uncertain boundaries between the remembered and the forgotten.

About the artist

Le The Lam graduated from the Ho Chi Minh City University of Fine Arts, Vietnam in 2015. He sees art as both a search for a universal form of beauty and a way of exploring the relationship between people and the world around them, particularly the psychological traumas of modern life. Rather than realistically depicting outward appearances, Lam uses painting as a means of psychological inquiry, revealing the raw and often painful essence of human experience. Resisting conventional storytelling, he aims to create images that affect viewers directly and instinctively, engaging the senses before interpretation.

For Lam, colour and the material presence of paint are as important as the subject matter itself. He wants viewers to feel the physicality of paint on the canvas as inseparable from the image it creates. By recreating familiar imagery and removing it from its original context, he encourages viewers to reconsider its meaning through a sharper and more introspective lens.

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Vietnam

Established Artist Category



Residue

Gold

Established Artist Category
Vietnam



Artist: **Nguyen Dinh Tien**
Title: ***Residue***
Size (cm): **180 x 140**
Medium: **Mixed media on canvas**
(Ash and old fabric)

Residue is created using a shirt that belonged to the artist's father after his passing. Rather than reconstructing a portrait or relying on direct markers of identity, the artwork uses material traces of his father that remain – ash, earth, fabric fibres and weathered layers that accumulate, erode and overlap across the surface. These elements become both subject and medium, carrying the weight of memory through their physical presence and gradual transformation.

In the absence of the father's figure, ***Residue*** moves beyond a personal remembrance to create a space in which viewers may resonate with their own experiences of loss. Time is presented not only as a force of fading but also as one of preservation, held quietly within folds of fabric, impressions and lingering marks. Through its layered materiality, the work reflects on what endures after a life has ended, both in the physical world and in the memories of those left behind.

About the artist

Nguyen Dinh Tien graduated from the Painting Faculty of the Vietnam University of Fine Arts in 2015. His practice explores the shifting states of human existence within the continuous flow of life, examining the relationships between individuals and memory, time, lived space, nature and the transformations of contemporary society. Drawing from intimate observations and personal experiences, his work reflects on how people navigate and make sense of a constantly changing world. He examines what endures, what changes and what gradually disappears with time.

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Vietnam

Established Artist Category



Waiting

Silver

Established Artist Category
Vietnam



Artist: **Ta Thi Anh Hong**
Title: ***Waiting***
Size (cm): **80 x 100**
Medium: **Watercolour on silk**

Waiting draws the viewer into the hushed, weighty atmosphere of a hospital waiting room through delicate brushwork on silk and a muted palette of blue-violet and pale brown. Seven figures are arranged in a tightly orchestrated composition that recedes from foreground to background, creating a sense of shared proximity yet emotional separation. Their gazes rarely intersect, each looked elsewhere, with expressions of tension, fatigue and quiet contemplation. The contrast between their physical closeness and psychological distance captures the silent anxieties of waiting.

About the artist

Ta Thi Anh Hong graduated from Ho Chi Minh City University of Fine Arts, Vietnam in 1997. Alongside a practice spanning nearly four decades, she played an active role in Vietnam's cultural landscape through her long-standing leadership of visual arts activities at the Vinh Long Provincial Association of Literature and Arts, Vietnam. Her contributions to the arts have been recognised with numerous awards in Vietnam.

Working across silk, oil and relief painting, Hong draws inspiration from the quiet rhythms and distinctive landscapes of the Mekong Delta, Vietnam. River scenes, architecture, nature and human figures are rendered through a realist sensibility marked by delicate lines, compositional clarity and a gentle luminosity.

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Established Artist Category



Greeting a New Day

Bronze

Established Artist Category
Vietnam



Artist: **Nguyen Van Bay**
Title: ***Greeting a New Day***
Size (cm): **110 x 170**
Medium: **Oil on canvas**

Greeting a New Day reimagines the familiar piggy bank, a universal emblem of saving and accumulation, within a stark and barren landscape. Its body is assembled from vivid fragments of colour, creating a striking contrast with its desolate surroundings. This patchwork form suggests both fragility and endurance, bearing traces of hardship while radiating a resilient vitality.

Along the horizon, a band of light breaks through, signalling the arrival of a new day, opening a brighter new chapter of renewal.

About the artist

Nguyen Van Bay graduated from the Traditional Fine Arts Faculty of the Hanoi University of Industrial Fine Arts, Vietnam in 2007, specialising in lacquer painting.

Working primarily within a realist tradition, Bay draws inspiration from the rhythms of community life and the landscapes that surround him.

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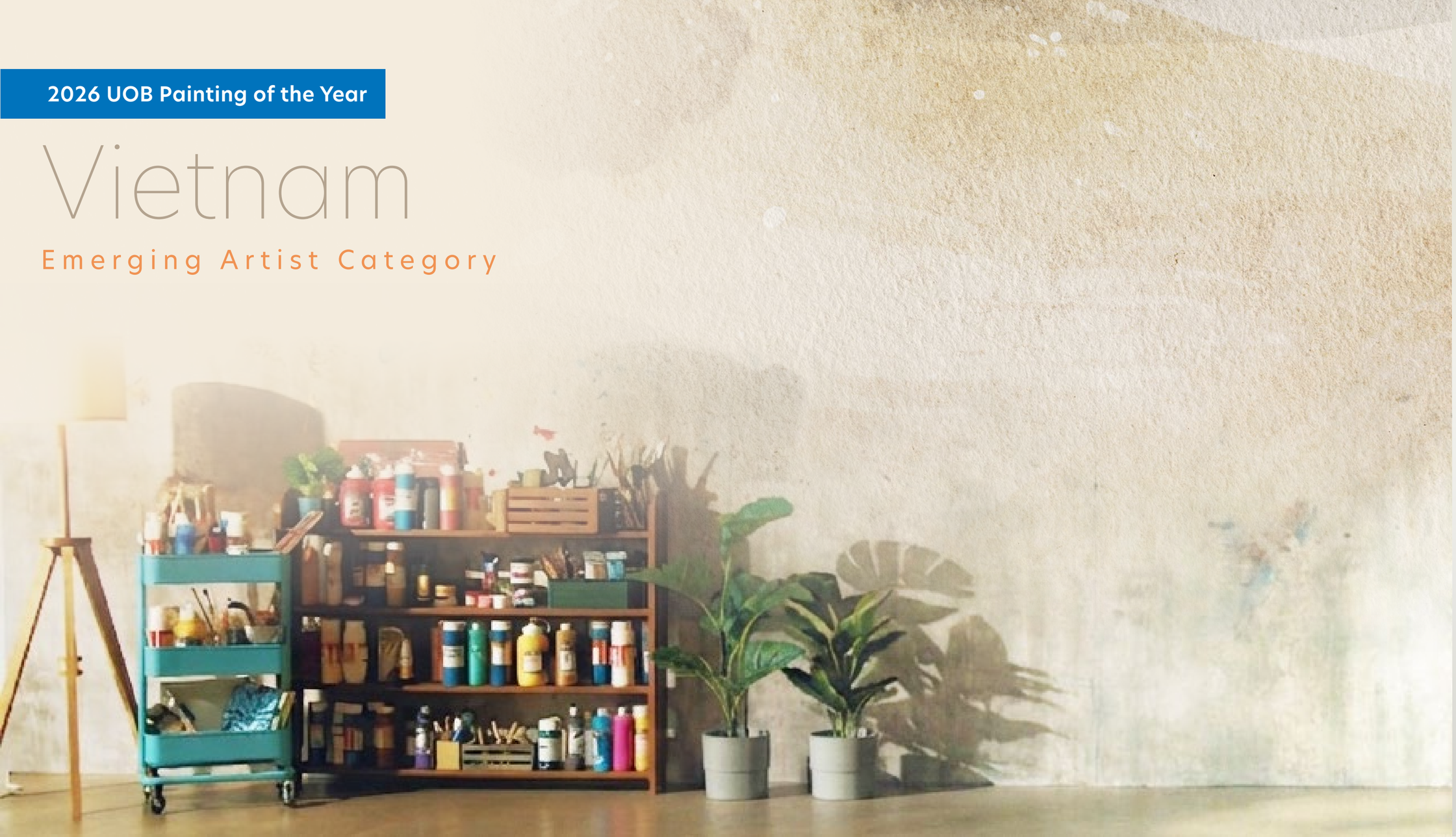
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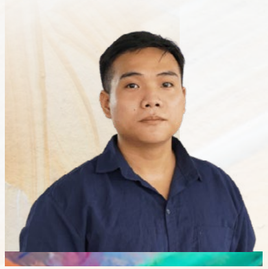
Emerging Artist Category



Ahead - "Slow Down"

Most Promising Artist of the Year

Emerging Artist Category
Vietnam



Artist: **Nguyen Ba Dat**
Title: ***Ahead - "Slow Down"***
Size (cm): **100 x 250**
Medium: **Acrylic on canvas**

Ahead - "Slow Down" depicts a crowd of polished, near-identical figures against a striking neon pink backdrop, each extending an arm in the same direction. A sign reinforces the routine of their movement, suggesting a world governed by habit, conformity and collective momentum. Amid this uniformity, however, one figure subtly breaks ranks, turning its head to the right.

The artwork reflects conformity, habitual ways of living and the loss of individual identity within modern society. The faceless crowd becomes a metaphor for the repetitive systems that shape everyday life. Through artwork, the artist invites viewers to reflect on their own lives: are we living with a sense of purpose and individuality, or have we become merely another repeating cog in the assembly line of the crowd?

About the artist

Nguyen Ba Dat is a final-year student in the Oil Painting programme at the Vietnam University of Fine Arts. Working in a surreal realist mode, Dat views art as a means of giving voice to a younger generation, navigating the accelerated pace of contemporary life. His works explore the challenge of understanding and moving within the currents of the world around us while confronting the complexities of one's inner self. Believing that art should engage with broader social values, he seeks to give these ideas tangible form through images that resonate with and speak to the wider community.

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Vietnam

Emerging Artist Category



Hair Washing

Gold

Emerging Artist Category
Vietnam



Artist: **Tran Lam Tuyet Nghi**
Title: ***Hair Washing***
Size (cm): **147 x 70**
Medium: **Watercolour on silk**

Hair Washing transforms a familiar act of personal care into a psychologically charged scene. Arising from the artist's own preoccupation with hair and the burdens of its maintenance, the artwork presents a group of clothed, towel-wrapped women crowded beneath a shower within a narrow vertical composition. The compression of both space and figures creates a palpable sense of claustrophobia.

While hair care is often associated with relaxation, beauty and self-care, the artist experiences it as a repetitive and exhausting routine. Through this ordinary domestic scene, the work explores the tension between outward appearance and inner fatigue, revealing the unseen pressures that can accompany everyday acts of grooming.

About the artist

Tran Lam Tuyet Nghi is a fourth-year student specialising in silk painting at Ho Chi Minh City University of Fine Arts, Vietnam.

Her practice explores the expressive possibilities of silk through themes of memory, human connection and everyday experience. Drawing on the medium's delicacy and translucency, Nghi creates works distinguished by a quiet emotional character. While rooted in traditional silk-painting techniques, she brings a contemporary perspective to familiar experiences and personal reflections.

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Generating...

Silver

Emerging Artist Category
Vietnam



Artist: **Tran Bich Thuyen**
Title: ***Generating...***
Size (cm): **94 x 94**
Medium: **Mixed media on moisture resistant plywood and acrylic frame (Gundam runner frames, plastic packaging, acrylic, oil pastel and epoxy)**

Generating... draws on the artist's experience of growing up in Cho Lon, Vietnam, a place shaped by vibrant commerce and constant exchange, to reflect on a paradox of contemporary life. As increasing attention is devoted to appearance, packaging and outward appeal, inner values and lived experiences often become more fragile.

Using discarded plastic runners and sprues from Gundam model kits, the artist constructs a cluster of tower-like forms intertwined with debris. The artwork examines the ways industrialisation has quietly influenced how we produce, consume and live.

About the artist

Tran Bich Thuyen is a mixed-media artist and lecturer in the Faculty of Design at Saigon Technology University, Vietnam. In 2022, she completed a Master of Arts in Art Criticism, Theory and History at Ho Chi Minh City University of Fine Arts, Vietnam. Her work was awarded Third Prize (Bronze Medal) at the 8th Young Fine Arts Festival in Vietnam.

Working with collage and materials such as plastic packaging, paper and other reused matter, Thuyen explores themes of memory, consumption and social transformation. Her practice frequently reflects on urban life and the lived experiences of the Chinese-Vietnamese community in Cho Lon, Vietnam.

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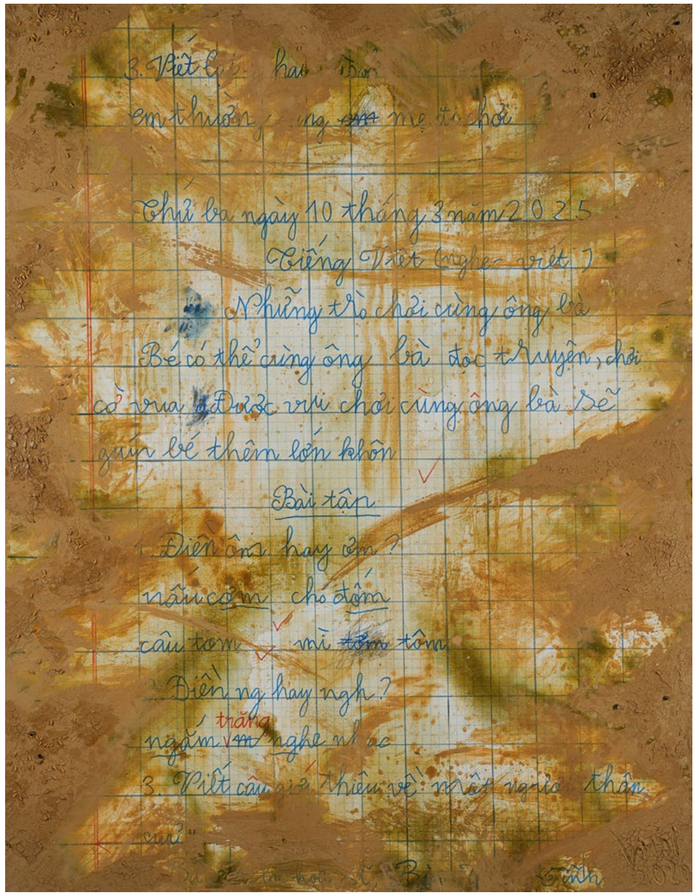
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Sediment

Bronze

Emerging Artist Category
Vietnam



Artist: **Bui Van Tinh**
Title: ***Sediment***
Size (cm): **130 x 100**
Medium: **Mixed media on canvas**
(Alluvial soil, rice grains, glue and synthetic paint)

Sediment originates from a notebook page belonging to the artist's daughter that was recovered after a flood in Central Vietnam. Enlarged to roughly the scale of a child's body, each grid line is meticulously hand-drawn and layered with silt gathered from the flood itself, alongside rice grains collected from nearby fields. These elements bear traces of the region where the artist grew up, a landscape in which storms and floods are not exceptional events but a recurring part of daily life.

Here, sediment becomes more than an accumulation of earth and water; it serves as a metaphor for time, memory and the gradual settling of natural upheaval. Yet beneath each layer of silt, the written lines persist, quietly enduring.

About the artist

Bui Van Tinh is a multidisciplinary artist working across silk, oil painting, mixed media, and found materials drawn from his immediate surroundings. He graduated with a degree in Painting from Hue University College of Arts, Vietnam in 2014. His practice explores and documents the relationships between nature, society and human experience, often through memories and lived encounters rooted in Central Vietnam, where he was born and raised.

Employing a visual language rich in symbolism, Tinh's works reflect on themes of identity, memory, culture and the enduring connections between people and the environments they inhabit.

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Singapore

Dr Vichaya Mukdamanee
Singapore Chief Judge
Leading Thai Artist and Curator
Vice President for Art and Culture and
Assistant Professor, Faculty's Department of Painting, Silpakorn University

Mr Low Eng Teong
Art Educator and Advisor

Mr Richard Koh
Founder and Gallerist, Richard Koh Fine Art

Indonesia

Ms Melati Suryodarmo
Indonesia Chief Judge
Leading Indonesian Artist

Dr Agung Hujatnikajennong
Curator
Lecturer, Faculty of Art and Design, Bandung Institute of Technology, Indonesia

Mr Heri Pemad
Creative Director
Founder of Art Jog

Malaysia

Ms Intan Rafiza
Malaysia Chief Judge
Curator,
National Art Gallery, Malaysia

Mr Kow Leong Kiang
Leading Malaysian Artist

Mr Heru Hikayat
Curator

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

Dr Rémy Jarry
French Art Historian, Curator and Writer
Lecturer, Chulalongkorn University, Thailand
Adjunct Professor, Catholic University of Paris

Vietnam

Mr Trong Gia Nguyen
Vietnam Chief Judge
Leading Vietnamese Artist
Curator

Mr Tran Van Thao
Leading Vietnamese Artist

Dr Bridget Tracy Tan
Senior Director, Institute of Southeast Asian Arts and Art Galleries
Academic Advisor, Southeast Asian Arts
Nanyang Academy of Fine Arts

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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

2026
Tan Kok Soo
A Big Flower

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

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)

2026
Begok Oner
Urban Realism Layers

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)

2026
Lim Tong Xin
She Waited

Thailand

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 Charernsook*
Chumphon Estuary

2024
Sukit Choosri
Disguise

2025
Jamilah Haji*
Dua (Pray for a Blessing)

2026
Weerapong Sansomporn
Memories From the Forest

Vietnam

2023
Trinh Minh Tien
Thủy phủ (Water Palace)

2024
Nguyen Viet Cuong
Dòng Chảy (Flow)

2025
Cao Van Thuc
Temporary Connection

2026
Le The Lam
Life, Death and Neon

* Winner of UOB Southeast Asian Painting of the Year

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Message from the Chairman

Message from the Guest-of-Honour

UOB Painting of the Year Iconic Trophy Award

UOB Painting of the Year Milestones

UOB Artist Alumni Network: Connecting Creativity, Inspiring Communities

Established Artist Category Singapore

Emerging Artist Category Singapore

Established Artist Category Indonesia

Emerging Artist Category Indonesia

Established Artist Category Malaysia

Emerging Artist Category Malaysia

Established Artist Category Thailand

Emerging Artist Category Thailand

Established Artist Category Vietnam

Emerging Artist Category Vietnam

Panel of Judges

Roll of Honour

Right By You