



Puri Saren Temple *Ubud, Bali*
11 x 15 in



Dedham Hall driveway *Essex*
11 x 15 in



Molo San Marco after the rain *Venice*
12 x 18 in



Jatiluwu rice terraces *Ubud, Bali*
12 x 18 in



Little Barrington cottages *Cotswolds*
12 x 19 in



The Grand Muveron *Gryon, Switzerland*
10 x 14 in



Poppies *East Donyland Hall, Essex*
11 x 15 in



Tree stump near Solalex *Switzerland*
11 x 15 in



Describing the Light

Watercolours by Winston Oh

Brother Joseph McNally Gallery - LASALLE College of the Arts

Official opening:
Weds 17th March at 6.30pm

Guest of Honour: **Mr. Koh Seow Chuan**
Chairman, National Art Gallery

Exhibition dates:
Thurs 18th March – Sun 11 April 2010
10am to 6pm daily, except Mondays

LASALLE College of the Arts, 1 McNally Street, Singapore 187940



Morning mist *Deham Hall, Essex*
12 x 18 in



Rialto fruit market *Venice*
11 x 15 in



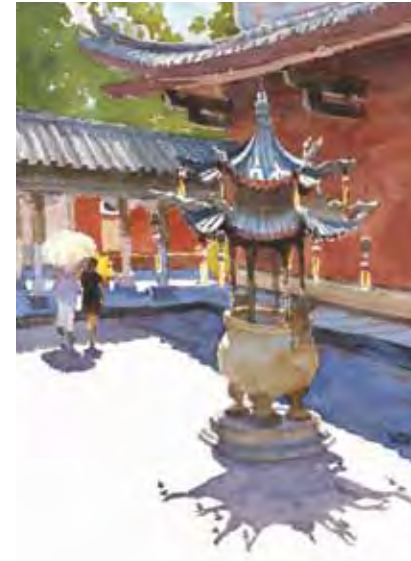
Wivenhoe *Essex*
13 x 18 in



Frosty morning *Cobham Park, Surrey*
12 x 18 in



The white umbrella *Montresor, France*
15 x 11 in



Incense burner *Tian Hock Keng Temple*
15 x 11 in

Winston Oh

Whilst training and practising his medical profession in the UK between 1960 and 1973, Winston grew to love the English countryside. This inspired him to take up the brush to record his visual and emotional responses to its immense beauty, in all seasons. In watercolours, he found the ideal medium to capture those fleeting glimpses of nature's wonders, painted on the spot whenever possible.

Winston regards watercolours as a unique medium with qualities such as translucency, subtlety of colours, and versatility that cannot be matched by other media. His passion for the medium is undiminished after so many years, and he continues to teach watercolours twice a year at Dedham Hall in rural Suffolk. The UK monthly "The Artist" has been publishing a series of his instructional articles since 1998, some of which were featured by Harper Collins. Early on in his artistic career, he was privileged to refine his technique under the tutelage of eminent British watercolourists John Yardley RI and the late James Fletcher-Watson RI. He is an elected member of the Pure Watercolour Society in the UK.

It is evident from the subjects in this exhibition that he travels a great deal to indulge in his passion. He has exhibited in Singapore, several times in the UK including London, Switzerland, and Sydney. Examples of his work were presented to President Nathan, and to two of his predecessors.

LaSalle recently celebrated the tenth year of the Winston Oh Travelogue Awards with a major joint exhibition of current awardees and 17 other previous recipients. He was conferred the BBM by the State (for education), and received the Arts Supporter Award several times from the National Arts Council.

(Proceeds from this exhibition will be donated to the Winston Oh Postgraduate Fine Arts Research Fund, at LaSalle)

Watercolour is a notoriously testy medium. Unforgivingly remonstrative of an unsure hand, it rewards the deft and the self-assured with translucent washes of unparalleled delicacy and luminosity. Customarily the medium of choice for *plein air* painters, it converts the besotted into light-chasing landscapists. "With watercolour one is able to capture moods, action and life very quickly," Dr Winston Oh tells us, "It is almost like a camera snapshot for me." Twenty years of honing his skills in the medium has bought Dr Oh the quick assurance the statement obliquely imputes. The cardiologist has pursued his artistic interests with such consistency as to have held regular exhibitions of his output in Singapore and overseas.

This exhibition features a selection of forty watercolour paintings made over a period of ten years. Depicting scenic views of places he visited, one could say the paintings are a travelogue of locations and moments that captured Dr Oh's eye.

Yet to regard Dr Oh's paintings as merely scenic 'snapshots' is to deny the play of his imagination and his artistic vision. More than adept representations of place and time, the paintings bear scrutiny as evocative and emotive artistic expressions. As artistic works, they convey moods and poetic sensibilities with charm and sensitivity. They also reflect Dr Oh's deep regard for nature, his appreciation of architectural traditions, and his empathy for the candid and the mundane in human endeavours.

And if we were to step away from the habitual attention to subject matter and representation, to instead undertake close study of each painting by its abstract parts, we find ourselves delving into the realm of formal values. The play of chromatic qualities as the translucent washes bleed seamlessly with subtle tonal nuances, the property of a brush stroke, the textural effect of wash on pitted base, elements in the compositional schemas, et al: these too offer interests, and pleasures, to the attentive viewer.

Joanna Lee

January 2010



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CONTEMPORARY ARTS**
s i n g a p o r e

*Cover image:
The Thames barge on
the Orwell Pinnil, Suffolk
13 x 19 in*