

The background of the entire image is a vibrant red with intricate, swirling, and textured patterns that resemble thick brushstrokes or organic forms. A solid black diagonal band cuts across the center of the image, providing a stark contrast to the red background and serving as a platform for the text.

AUNG MYINT:

A NEW ERA, 1995-2021

昂敏：新時代

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A NEW ERA, 1995-2021

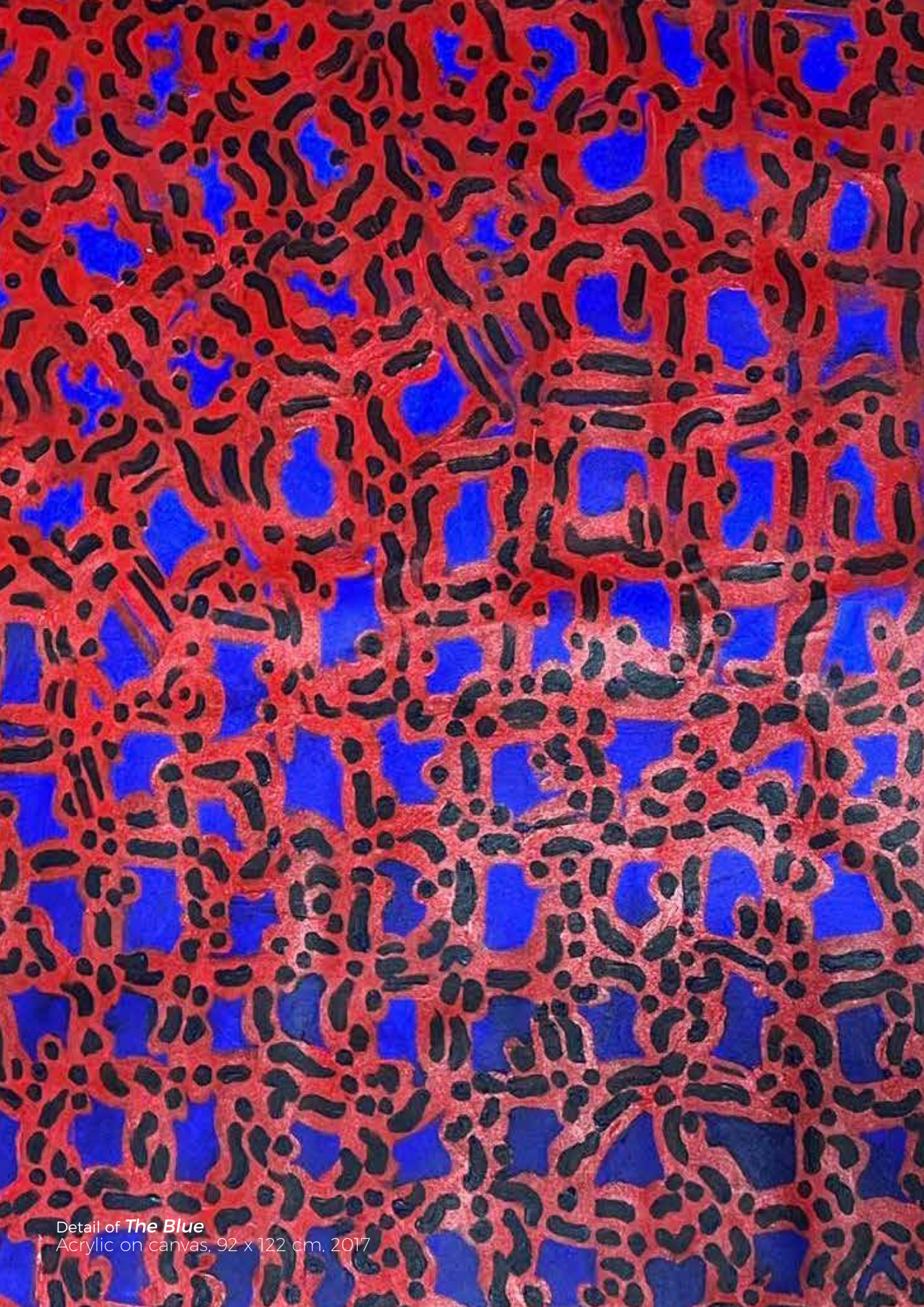
昂敏：新時代

Cover image, detail of:

Wrongly

Acrylic on canvas, 152.5 x 152.5 cm, 2016

11TH JUNE - 9TH JULY 2022



Detail of **The Blue**
Acrylic on canvas, 92 x 122 cm, 2017

INTRODUCTION

Karin Weber Gallery is proud to feature a third solo exhibition of paintings from one of Myanmar's founders of avant-garde art, 'Aung Myint: A New Era, 1995 - 2021'. These fifteen paintings, primarily from Aung Myint's personal collection, capture a pivotal transition in his career as an artist. In 1995, he shifted away from the abstract expressionism and impressionism of his youth to a new style of painting centered on concepts, colors, and lines alongside performance art to convey emotions and social commentary. This exhibition is another milestone in the gallery's twenty-plus year history of showcasing art from Myanmar.

Karin Weber Gallery debuted Aung Myint's paintings to Hong Kong viewers in 2003 with his solo exhibition of his 'Mother and Child' series and again in 2007. Since then, we have featured Aung Myint's work in four group exhibitions. With each decade, Aung Myint's role as a pioneer of modern art in Myanmar becomes that much more apparent. His style is inimitable with each canvas, each colour, each line capturing a distinct period in Myanmar's ongoing modern art history.

Many of the paintings in our current exhibition are from Aung Myint's personal collection, selected by him and his daughter, or from private collections. We are proud to present them together and commemorate this important chapter in his career as a 'liberated artist', free from any art movements or schools, and during a period where colour becomes a key component to his paintings.

Karin Weber Gallery
June 2022



Detail of **Ab: Ex**
Acrylic on canvas, 92 x 122 cm, 2019

序言

凱倫偉伯畫廊榮譽呈獻緬甸先鋒派藝術先驅之一昂敏的第三個個人畫展《昂敏：新時代，1995-2021》。這15幅畫作主要來自昂敏（1946年生）的個人珍藏，捕捉了他藝術家事業歷程的關鍵轉變。於1995年，他從年輕時代鍾情的抽象表現主義和印象主義，轉向一種以概念、色彩和線條為中心的創新繪畫風格，並配以表演藝術來傳遞情緒與就社會進行評論。本展覽是畫廊二十多年來呈獻緬甸藝術的又一歷史性里程碑。

凱倫偉伯畫廊於2003年將昂敏的畫作首次帶到香港觀眾面前，呈獻「母與子」系列個展，並於2007年載譽歸來。及後，我們在四個群展中特別介紹了昂敏作品。每經過一個年代，昂敏作為緬甸前衛藝術先驅的角色便變得越趨顯著。他的風格無與倫比，每一副畫布、每一種用色、每一絲線條，均捕捉了緬甸現代藝術歷史中的不同時期。

本次展覽中的許多畫作乃來自於昂敏個人珍藏，由他及其女兒精心挑選，又或來自於私人藏品。我們很榮幸能將這些作品集合起來展出，並且紀念他創作生涯中作為『解放藝術家』的重要篇章，脫離任何藝術運動或學院門派，並且在色彩成為他畫作中一種新語言的時期。

凱倫偉伯畫廊
2022年6月



AUNG MYINT: A NEW ERA, 1995-2021

Melissa Carlson, PhD Candidate
Department of South and Southeast Asian Studies, University of California, Berkeley, USA

The history of modern art in postcolonial Burma (1948-present) unravels through artistic movements compressed across a half-century and counting. Cubist, abstract, minimalist, semi-abstract, abstract expressionist, and surrealist canvases, to name a few, engage with Buddhist philosophy, spiritual explorations, political resistance, and documentation of injustices. Art historical periods that stretched for decades over a century ago along western art historical timelines merge and overlap across the 1960s-1980s in Burma¹, a dance that continues into the present day. At the core of this confluence of modern art practice is the avant-garde artist Aung Myint (b. 1946) and his legendary Yangon studio The Inya Gallery of Art, both a

centrifugal force propelling the trajectory of modern art in Burma towards a more contemporary art practice.

Starting in 1969, Aung Myint rejected Western-based artistic practices of realism and impressionism to embrace concepts, form, color, and line, while incorporating elements from Burmese script and Bagan temple paintings alongside his personal history, to produce one of the most unique collections of modern painting from postcolonial Southeast Asia. Through his paintings, installations, and performances, he ushered in a new generation of avant-garde artists interested in expressing themselves beyond the state school art curriculums that fostered generic

¹ In 1989, the ruling military junta changed the name from Burma to Myanmar alongside many street names and city names. For example, Rangoon changed to Yangon. This essay uses the names that correspond to the appropriate time.



landscapes or Buddhist temple paintings by seemingly anonymous artists and artisans.

After graduating with a degree in psychology from Rangoon University in 1968, Aung Myint started painting alongside the abstract expressionist artist Kin Maung Yin (1938-2014), and soon encountered a small community of artists interested in modernism, including Paw Oo Thet and Nan Waii. Kin Maung Yin believed that an artist's unique style could emerge only through endless hours of painting rather than technical instruction, a doctrine Aung Myint applied to his own practice (Aung Min, 14 A.M.)². Kin Maung Yin's devotion to his art, including "what he felt for his work," influenced Aung Myint who began to use art as a vehicle to process his thoughts and observations.

Throughout the 1970s, Aung Myint deployed cubism; the fractured landscapes and distorted imagery resonated with how he processed the social and political upheaval unfolding around him (Ma Theingyi, 14 A.M.)³. By

2 Aung Min, "Aung Myint" (originally an essay in *Myanmar Contemporary Art* 1, published 2009, translated from the Burmese by Maung Day) in *Aung Myint: 14 A.M.*, ed. Aung Myint and Nathalie Johnston (Yangon: TSI Gallery with Pun + Projects, 2014), no page numbers (original 143-148).

3 Ma Theingyi, "A Bridge to the Future" (originally in *Asian Art news*, vol. 12, no. 4, July/August 2022) in *Aung Myint: 14 A.M.*, no page numbers.

the 1980s, still focused on experimenting with artistic styles to depict his innermost emotions and interpret external events, he switched to an abstract expressionist style in the manner of Kin Maung Yin. For the next decade, he utilized frenetic, ragged brushstrokes and deployed abstraction to mask risky political and social commentary from government censors. *Brown Expression* (1995) demonstrates his use of the physical process of painting. Loose drips and splatters of paint combined with broad brushstrokes and color transpose an internal emotional response into a visual language that might resonate with equally conflicted viewers.

Primarily self-taught, like many experimental artists of his generation, Aung Myint supplemented his study of modern art through books, movies, and magazines that pierced then-Socialist Burma's (1962-1988) isolationist borders. He immersed himself in literature, serving as the director at Parabeik Gallery and Literature Association and as an editor at Nadi Ayer Publishing House in the 1980s. However, in 1989, following the brutal crackdown of the 8 August 1988 student uprising for democratic and economic reforms, Aung Myint, alongside San Minn and other avant-garde artists, opened The Inya Gallery of Art at his home in Rangoon. There, they created a gallery space dedicated to modern art beyond the reach of state censors wary about



Aung Myint in his studio at The Inya Gallery of Art, Yangon, 2014.

modern art concealing criticism of the military government. The gallery served as a community center, but also as an educational outlet for artists interested in conceptual and intellectual explorations. "Feed your eyes with beauty" beckoned the gallery's motto and ethos, promising viewers an all-encompassing visual feast. Aung Myint's gallery soon replicated Kin Maung Yin's famed Rangoon architecture studio Architects Incorporated where he mobilized the first modern artists from 1960 to 1970. Now, Aung Myint guided the next generation of modernists against an increasingly repressive environment for freedom of expression.

The fifteen paintings in this exhibition capture a pivotal transition in his career as an artist. In 1996, amid increased censorship of the visual arts, Aung Myint disassociated himself from any singular artistic movement and commenced a more liberated, introspective approach to his canvases. He shifted away from the abstract expressionism of his youth to a new style of painting centered on concepts, colors, and lines alongside

performance art to convey emotions and social commentary. The frenetic brushstrokes of his abstract expressionist period became distilled to minimalistic canvases that reflected distinct patterns, linear outlines, and shapes centered on singular concepts. As demonstrated by *The Truth is the Truth* (1999) and *Carves* (2009), colors worked in unison, pushing, and pulling patterns and forms into focus. Colors become a language to engage his viewers.

Aung Myint also activated colors to perform key conceptual roles in his paintings. Red, black, and white soon dominated his canvases, with each color embodying distinct emotions or symbolism. The color black became central to his work, symbolizing a purity above all other colors, and a color that he returned to throughout the following decades. He viewed red as synonymous with strength and bravery. He explained, "After 1996, I started using blue and green to make contrast with red...Then I returned to black, white, and red" (Aung Myint, 2022)⁴. However, he added, "Black is the purest to me. Even more pure than white." Aung Myint's painting technique became slower, shapes and forms distilled to singular lines or blocks of color, and each brushstroke implemented with purpose, replacing

4 As told by Aung Myint to gallery owner and curator Pyay Way who visited his home in Yangon on 26 April 2022.



his previous spontaneity.

In 1996, Aung Myint also extended his artistic practice to performance art and installations to reach viewers through new formats when canvas alone could not convey his increasingly concept-based creations. He paved the way for conceptualism and conceptual artwork in Myanmar with his landmark installation *Egoist* (1996) and his performance art *Life* (1996) at Yangon University (Aung Min, 14 A.M.). The paintings in 'Aung Myint: A New Era, 1995 - 2021' also capture this shift to convey his use of conceptualism to portray human psychology. His painting *Expression #2* (2006) exemplifies this interest in finding alternatives to the artistic practice of realism to convey emotional responses to external changes—all without triggering the state censors. Aung Myint noted, "When it is done, I noticed it looks like my face. Sometimes this kind of thing comes out naturally as it stays inside."

In 1996, just as colors became integral and imbued with meaning in Aung Myint's paintings, he had to contend with government censors who attached their own definitions to artists' use of colors. They scanned paintings for color as a form of political protest. Censors feared that black indicated commentary on government policies, red signified blood spilled by the military, white symbolized support for Aung San Suu Kyi (referencing

the white flowers that she wore in her hair) or green symbolized the military's uniforms and thus criticism of the state. The art historian Aung Min noted how Aung Myint had "become scared of colors and scared to use them. So, he turned to monochrome and executed his work in pure black and white" (Aung Min, 14 A.M.).

Aung Myint retreated to a palette of black and white, and started painting a new version of his long-standing 'Mother and Child' series that portrayed a mother cradling her infant. In 2000, he diluted the figures of mother and child, previously depicted in cubist or impressionistic forms and vivid colors, to a single, unbroken black line painted on handmade mong kung paper from Shan State, previously used for religious rituals or scripts. Aung Min describes how Aung Myint considers this moment, and the resulting style and technique, to be his official break from "established art practices," both western and eastern. Executing the image in a singular, curved, one-dimensional line, Aung Myint created a unique style with echoes of temple mural paintings and the circles of Burmese script yet melded with his trademark conceptualism. For subsequent decades, he replicated the figures with the curved, swooping lines, across paper, canvas and even into sculptures from found objects, sand, stone, metal, mud, and wood. Each



Aung Myint in his studio at The Inya Gallery of Art, Yangon, 2022.

depiction honored the loss of his mother as an infant and perhaps offered an embrace for his nation.

Today, conceptual purity remains at the heart of Aung Myint's practice. He states, "My current style changes because of my age. I just create something that I have in mind in the way that my body can follow. I just let it flow as my mind goes. Everything becomes without intention. If you create abstract art, everything must be natural with no intention." Echoing to a lifetime ago when he painted alongside Kin Maung Yin, he fills canvases day in, day out; a drumbeat of brush on canvas, tapping into his innermost core until his feelings are translated into a new language of color, lines, and shapes. For the viewers, stretching across his canvases, embodied in his performances, woven through his installations and sculpture, Aung Myint

gifts us new windows, distilled of noise, through which to process an increasingly complex world.

For further reading: 1) Aung Myint, and Nathalie Johnston. *Aung Myint: 14 A.M.* Yangon: TS1 Gallery with Pun + Projects, 2014; 2) Aung Min. *Myanmar Contemporary Art 1*, Translated Edition. Edited by Mrat Lunn Htwann and Nathalie Johnston. Yangon: Myanmar Art Resource Center and Archive (MARCA), 2017. Originally published in Burmese in October 2008 by theart.com.

昂敏：新時代，1995-2021

Melissa Carlson,
博士生
南亞與東南亞研究系
柏克萊加利福尼亞大學，美國

後殖民時期緬甸 (1948 年至今) 的現代藝術史，需要透過壓縮在半個世紀中不勝枚舉的藝術運動才得以闡明。僅舉幾例，立體主義、抽象主義、極簡主義、半抽象主義、抽象表現主義、和超現實主義的畫布中，涉獵了佛教哲學、心靈探索、政治抵抗和對不公義的紀錄。一個多世紀前沿西方藝術史時間線，綿延眾多年代的藝術歷史時期，融匯重疊於1960年代至1980年代的緬甸¹，這種舞蹈持續至今。在這個現代藝術實踐匯流處的核心，是前衛藝術家昂敏 (1946 年生) 及其位處仰光的傳奇工作室The Inya Gallery of Art，這兩股離心力驅使緬甸現代藝術的軌跡，走向更當代藝術實踐的方向。

於1969年始，昂敏謝絕了西方寫實主義或印象主義，而擁抱概念、形式、顏色與線條為基礎的藝術實踐，與此同時在作品中揉合

1 於1989年，當權的軍政府將緬甸的名字由Burma改為Myanmar，同時亦改變了許多街道和城市的名稱，例如將仰光的名字由Rangoon改為Yangon，本文英文原稿採用的名字乃配合當時使用的名稱。

了緬甸文字、蒲甘廟宇畫作及其個人歷史的元素，來創作出東南亞最獨特的現代畫作系列。透過他的繪畫、裝置藝術與表演，昂敏引領新一代前衛藝術家有志於超越國立學校藝術課程來表達自己，那些課程僅能孕育出似是無名的藝術家和工匠，來繪畫千篇一律的風景畫或佛教廟宇畫作。

1968 年從仰光大學獲得心理學學位後，昂敏開始隨抽象表現主義藝術家金孟賢 (Kin Maung Yin, 1938 – 2014) 繪畫，不久便遇到對現代主義感興趣的一小撮藝術家，包括Paw Oo Thet和Nan Waii。金孟賢相信藝術家的獨特風格只能通過無休止地繪畫才能呈現，而不是技術上的指導，這正正是昂敏應用於其自身藝術實踐的一種主義 (Aung Min, 14 A.M.) ²。金孟賢對藝術的投入，包括「他對自己作品的感受」，均影響著昂

2 Aung Min, “Aung Myint” (原文見《Myanmar Contemporary Art 1》, 2009 出版，由Maung Day從緬甸語翻譯而成) 於《Aung Myint: 14 A.M.》，編輯Aung Myint 和 Nathalie Johnston (仰光：TSI 畫廊與 Pun + 企劃，2014)，無頁碼 (原頁碼為143-148) 。



敏，致使他開始利用藝術作為一種手段來處理其思想和觀察。

整個1970年代，昂敏都採用立體主義；破碎的風景和扭曲的意象，與他如何處理周圍正在發生的社會與政治動蕩產生共鳴 (Ma Theingyi, 14 A.M.) ³。到了1980年代，雖然他仍專注於以藝術風格來描繪內在情緒和解讀外在事件的實驗，他亦轉而採用金孟賢方式的抽象表現主義風格。在接下來的十年裏，他利用狂熱、粗獷的筆觸和抽象的手法來掩飾高風險的政治與社會評論以避過政府審查。《褐的神色》 (*Brown Expression*, 1995) 展示了他如何運用物理過程來繪畫。鬆散的點滴和飛濺的顏料與寬闊的筆觸和色彩結合，將內在情緒反應逆轉為視覺語言，這可能與同樣充滿矛盾的觀眾產生共鳴。

一如許多那年代的實驗藝術家，Aung Myint

3 Ma Theingyi, “A Bridge to the Future” (原文刊於Asian Art News，第12期，2022年7-8月4日號) 於《Aung Myint: 14 A.M.》，無頁碼。

主要是自學成才。當時社會主義緬甸 (1962-1988) 的邊境封鎖孤立，滲透其中的書籍、電影和雜誌補充了他對現代藝術的研究。在1980年代，他沉浸於文學當中，擔任Parabeik 畫廊和文學協會的董事，並於Nadi Ayer 出版社任職編輯。但於1989年，繼1988年8月8日政府對追求民主與經濟改革的學生進行殘酷鎮壓後，昂敏與San Minn等其他前衛藝術家在自己位於仰光的家開辦了The Inya Gallery of Art。在那裏，他們創造了一個致力追尋現代藝術的畫廊空間，以越過國家審查，因政權謹慎戒懼現代藝術隱藏了對軍政府的批判。該畫廊既作為一個社區中心，亦是有興趣於探索概念和智慧的藝術家之教育場所。「以美養眼」是畫廊的座右銘和價值觀，向觀眾承諾帶來一個包羅萬象的視覺盛宴。昂敏的畫廊很快便複製了金孟賢那著名的仰光建築工作室Architects Incorporated，那裏於1960至1970年代曾組織動員了第一批現代藝術家。現在，昂敏引領著下一代的現代主義者，抵抗日益壓制言論自由的環境。



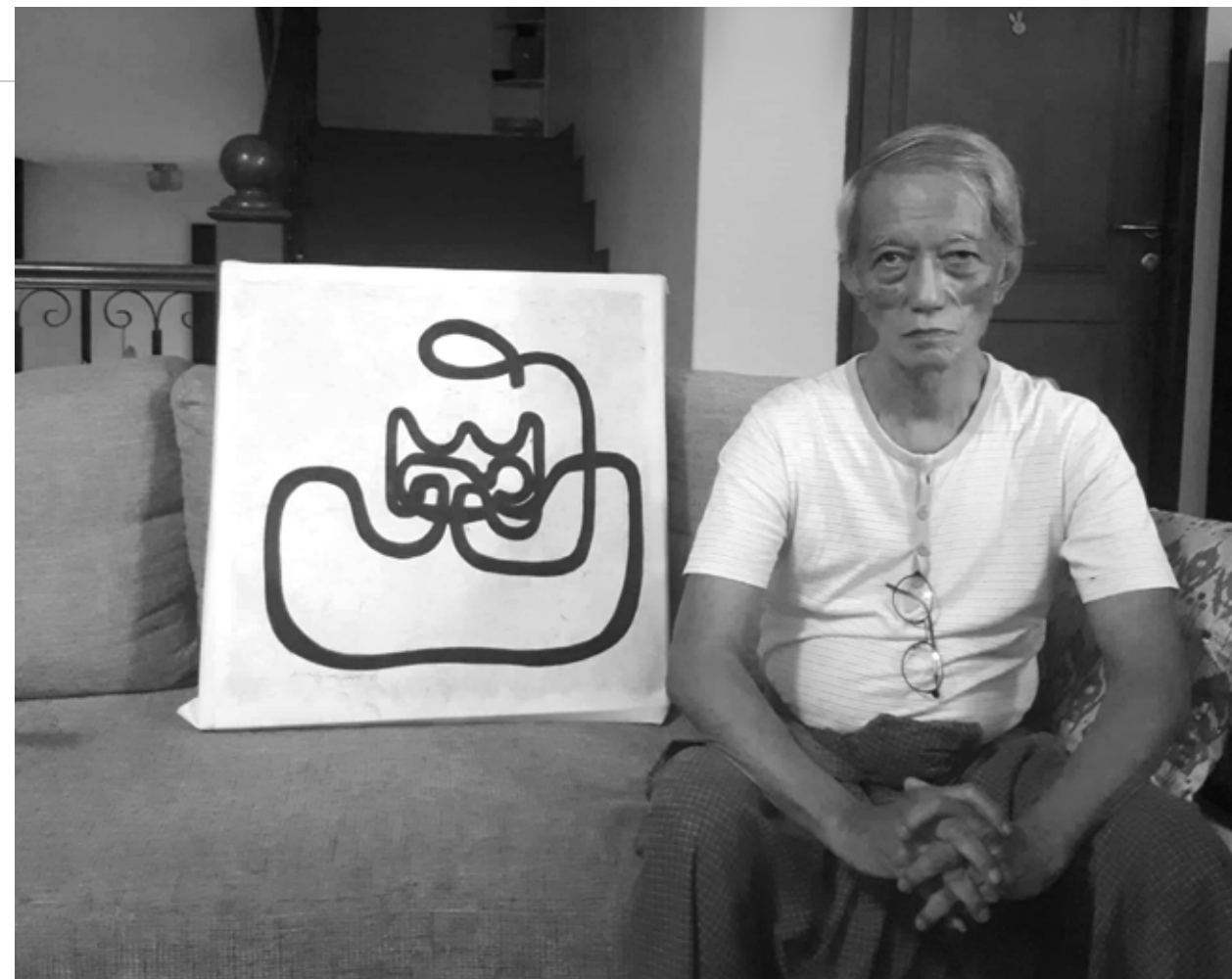
本次展覽的15幅畫作捕捉了他創作生涯中的關鍵風格轉變。於1996年，在對視覺藝術越趨嚴厲的審查之中，昂敏將自己從任何個別的藝術運動中分離出來，並開始在其畫布上以更自由開放、內在省思的態度創作。他從年輕時的抽象表現主義轉移至以概念、色彩和線條為中心的新畫風，伴隨以表演藝術來傳遞情緒和評論社會。他那抽象表現主義時期的狂野筆觸，被提煉成為一幅簡約的畫布，映照出以獨特圖案、線性輪廓和形狀聚焦而成的單一概念。正如《真相就是真相》（*The Truth is the Truth*, 1999）和《切開》（*Carves*, 2009），色彩用於協調和推拉圖案及形狀來構建焦點。色彩成為吸引觀眾的一種語言。

昂敏還激活了色彩，使之在其畫作中扮演關鍵概念的角色。紅、黑和白很快便主宰了他的畫布，每種顏色均體現獨特的情緒或象徵意義。黑成為了他作品中主要的顏色，象徵著高於所有其他顏色的純粹，並且是他接下來幾十年持續回歸的用色。他視紅色與堅強勇敢同義。他解釋道：「於1996後，我開始用藍和綠來跟紅做對比□□然後我回歸到黑、白和紅」（Aung Myint, 2022）⁴。但他進一步說：「黑色於我而言是最純粹的，甚至比白色更純淨。」昂敏變得以更緩慢的方法來繪畫，形狀與形態被提煉為單一的線條或色塊，且每道筆觸都帶有目的，取代了他過往的隨意率性。

於1996年，當單靠畫布已無法承載他日益

概念先行的創作時，昂敏還將其藝術實踐擴展至表演和裝置藝術這些新形式來與觀眾溝通。他的標誌性裝置藝術作品《自我中心的人》（*Egoist*, 1996）和他於仰光大學的表演藝術作品《生命》（*Life*, 1996），為緬甸的概念論及概念藝術鋪展了道路（Aung Min, 14 A.M.）。「昂敏：新時代，1995-2021」的畫作還捕捉了他利用概念論描繪人類心理這種表達方式的轉變。他的畫作《神色 #2》（*Expression #2*, 2006）體現了這志趣，即尋找寫實主義藝術實踐的替代方案，來傳達對外在變化的情緒反應——所有這些皆不會觸發國家審查。昂敏說明道：「當畫作完成後，我才注意到它看來就像我的容顏。有時候這些東西跑出來就如它留在裏面般一樣自然。」

於1996年，就像色彩變成構建昂敏畫作不可或缺的元素並充滿意義一樣，他也不得不同時抗衡政府審查員對畫家用色附加他們自己的定義。他們視繪畫用色如一種政治抗爭的形式而加以審查。審查員害怕黑色暗示對政府施政的評論，紅色意味軍隊濺出的鮮血，白色代表對昂山素姬（指涉她戴在頭髮上的白花）的支持，或綠色象徵軍隊的軍服因此是批判國家。藝術史學家Aung Min說及昂敏如何「變得對顏色感到恐懼並害怕使用它們。因此，他轉向單色畫並僅以純粹的黑和白來繪畫他的作品」（Aung Min, 14 A.M.）。昂敏撤退至黑與白的調色板，並開始繪畫一個由來已久卻全新版本的「母與子」系列，刻畫一母親懷抱其嬰兒。於2000年，他簡化了母與子的外形，之前會以立體主義或印象主義的形式及鮮艷用色來描繪，現在卻僅僅於撣邦（Shan State）的手造孟



貢紙（mong kung paper）畫上一條連綿不斷的黑線，這種紙過去用作宗教儀式或文本。Aung Min描述了昂敏如何將此視為他與東西方兩者「既有藝術實踐」正式割裂的時刻，昂敏以單一平面曲線來繪畫圖像，創造出獨一無二的風格，與廟宇的壁畫和緬甸文字的圓形相呼應，還與他那標記式的概念主義合而為一。在隨後的幾十年裏，他將這由彎曲、蒼勁線條構成的圖形，複製於不同的紙張、畫布，甚至在以拾來之物、沙、石、金屬、泥和木創作的雕塑之上。每一次描畫，都紀念了他在嬰兒時期已失去的母親，亦或許給予他的國家一個擁抱。

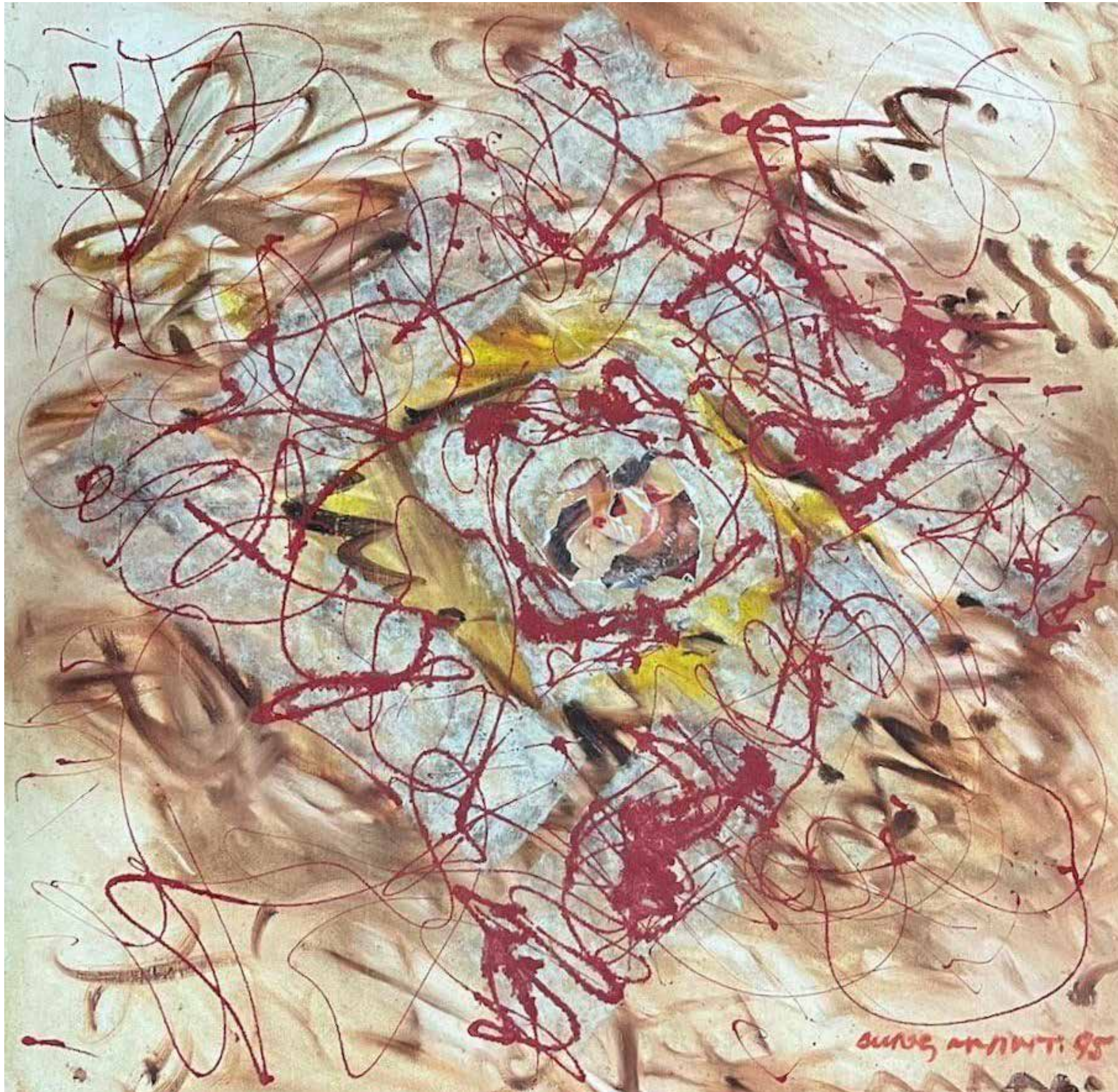
今天，概念的純粹性仍然是昂敏藝術實踐的核心。昂敏說明道：「我現在的風格因我的年齡而改變了。我只是以我身體能夠依循我腦中所想的這個方式來創造一些東西。我只是讓它隨著我的思緒流動。一切都變得沒有

意圖。如果你要創作抽象藝術，一切都必須在無意中才變得自然。」與前半生他與金孟賢一起作畫的情景相呼應，他日出而作，日入而息地將畫布填滿；畫布上畫筆每一下的拍擊聲，均輕敲著他內心最深處，直至他的感受被轉化為由色彩、線條和形狀構建的新語言。對觀眾來說，在昂敏的畫布上伸展、被包容在他的表演裏、穿梭於他的裝置藝術和雕塑中，就如獲贈了新的窗口，淨化了噪音，讓我們藉此能應對一個日益複雜的世界。

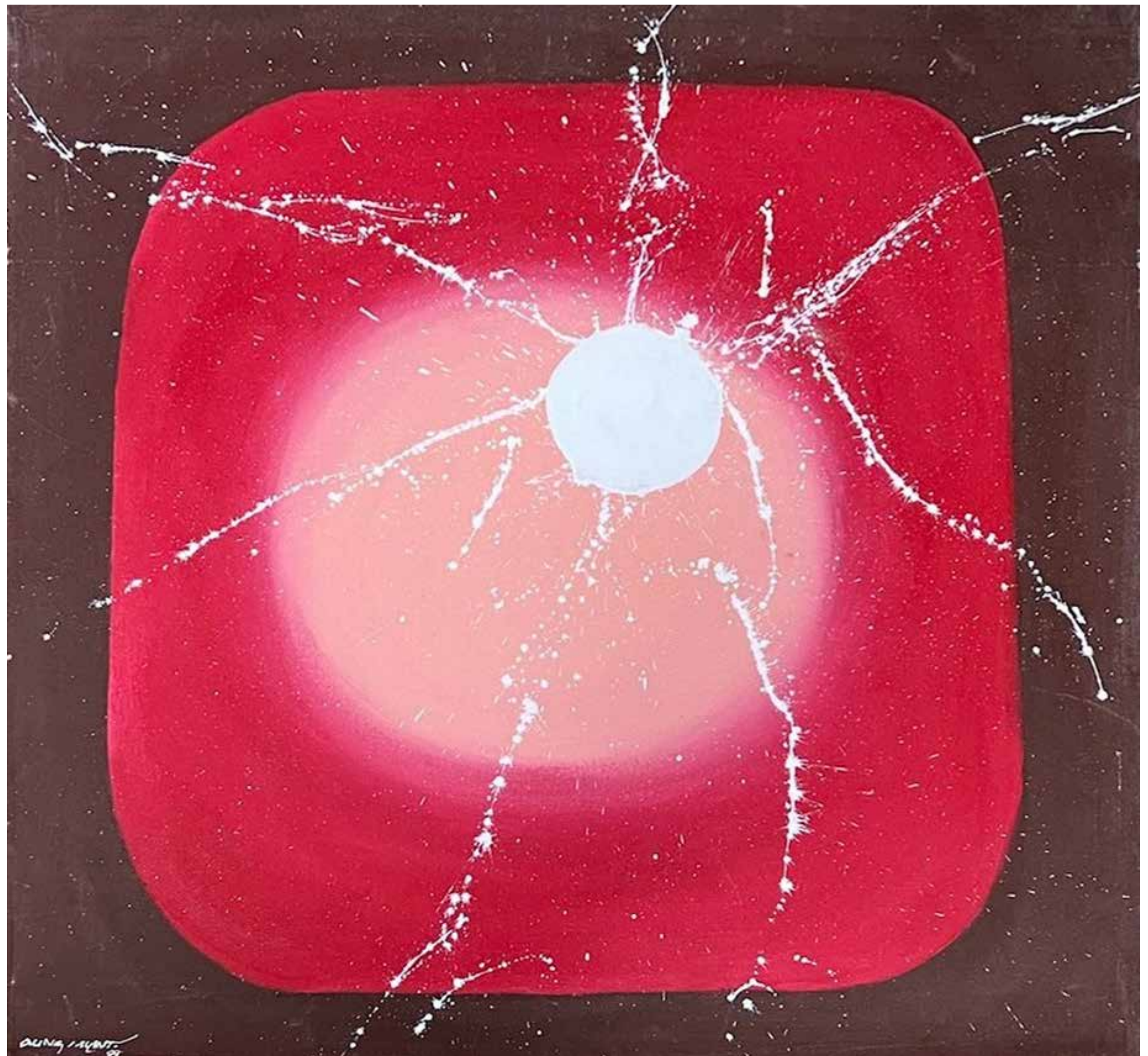
延伸閱讀：
1) Aung Myint和 Nathalie Johnston，〈Aung Myint: 14 A.M.〉，仰光：TS1 畫廊與 Pun + 企劃，2014；
2) Aung Min，〈Myanmar Contemporary Art 1〉翻譯版本，編輯Mrat Lunn Htwann 和 Nathalie Johnston，仰光：Myanmar Art Resource Center and Archive (MARCA)，2017。緬甸語原版於2008年10月由 theart.com 刊出。

⁴ 2022年4月26日當策展人Pyay Way到訪仰光昂敏的家時，他是如此告訴畫廊東主及策展人。

ARTWORKS
AUNG MYINT



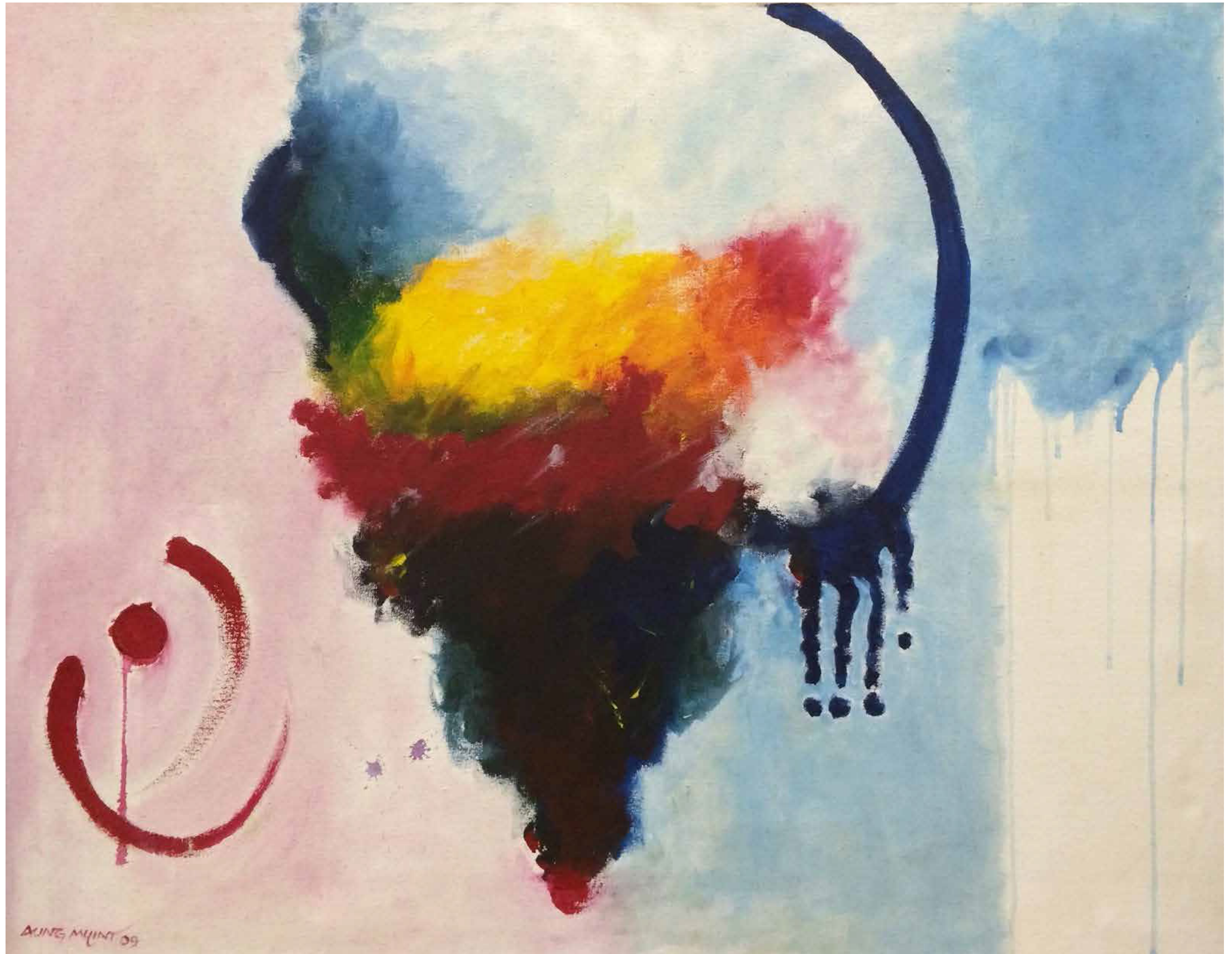
Brown Expression
Mixed media on canvas, 83 x 83 cm, 1995



The Truth is the Truth
Acrylic on canvas, 84 x 84 cm, 1999



Expression #2
Acrylic on canvas, 91 x 76 cm, 2006



The Curves
Acrylic on canvas, 86 x 117 cm, 2009

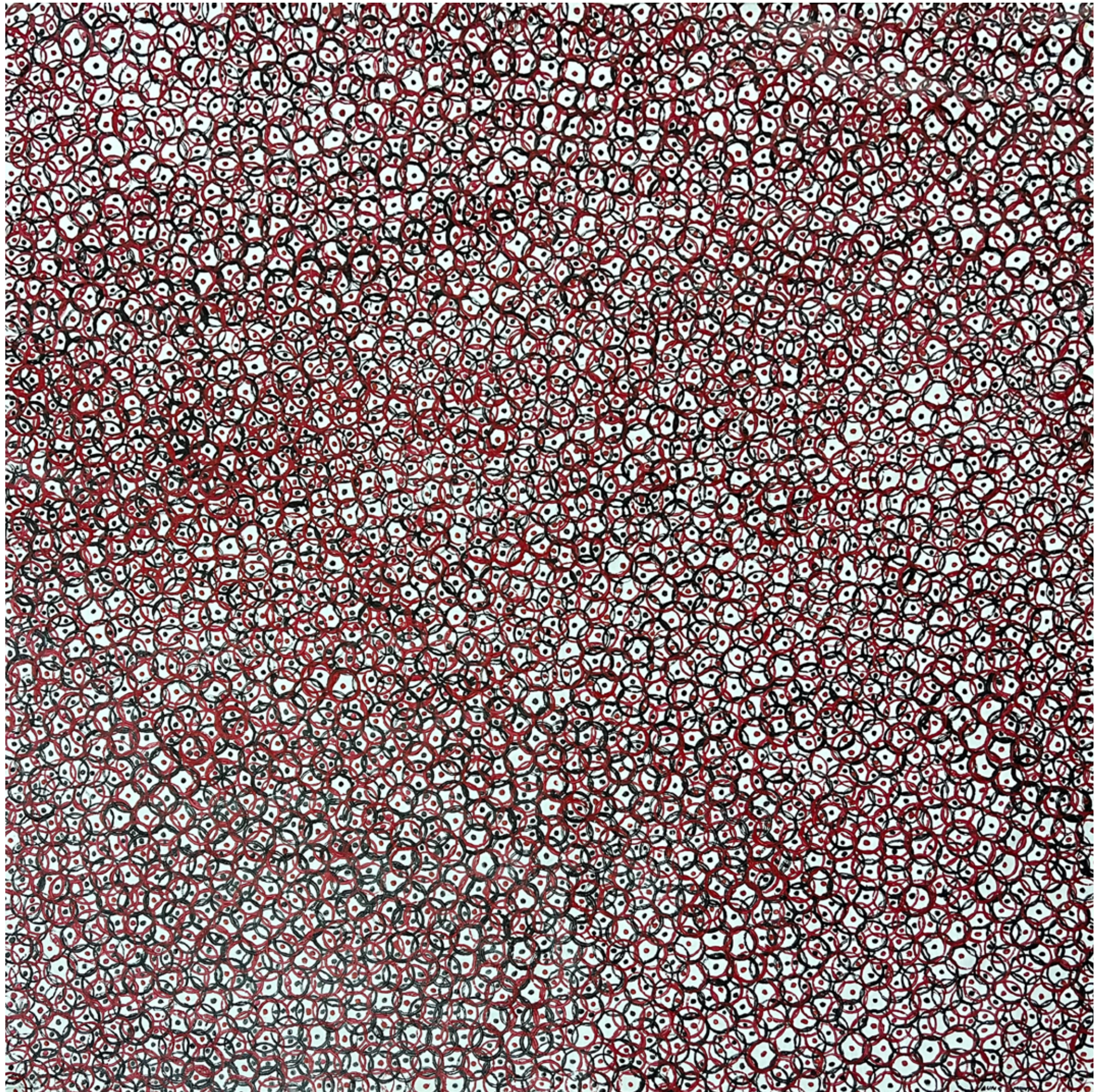


Untitled
Acrylic on canvas, 91 x 122 cm, 2010





Black Expression
Acrylic on canvas, 122 x 91 cm, 2015



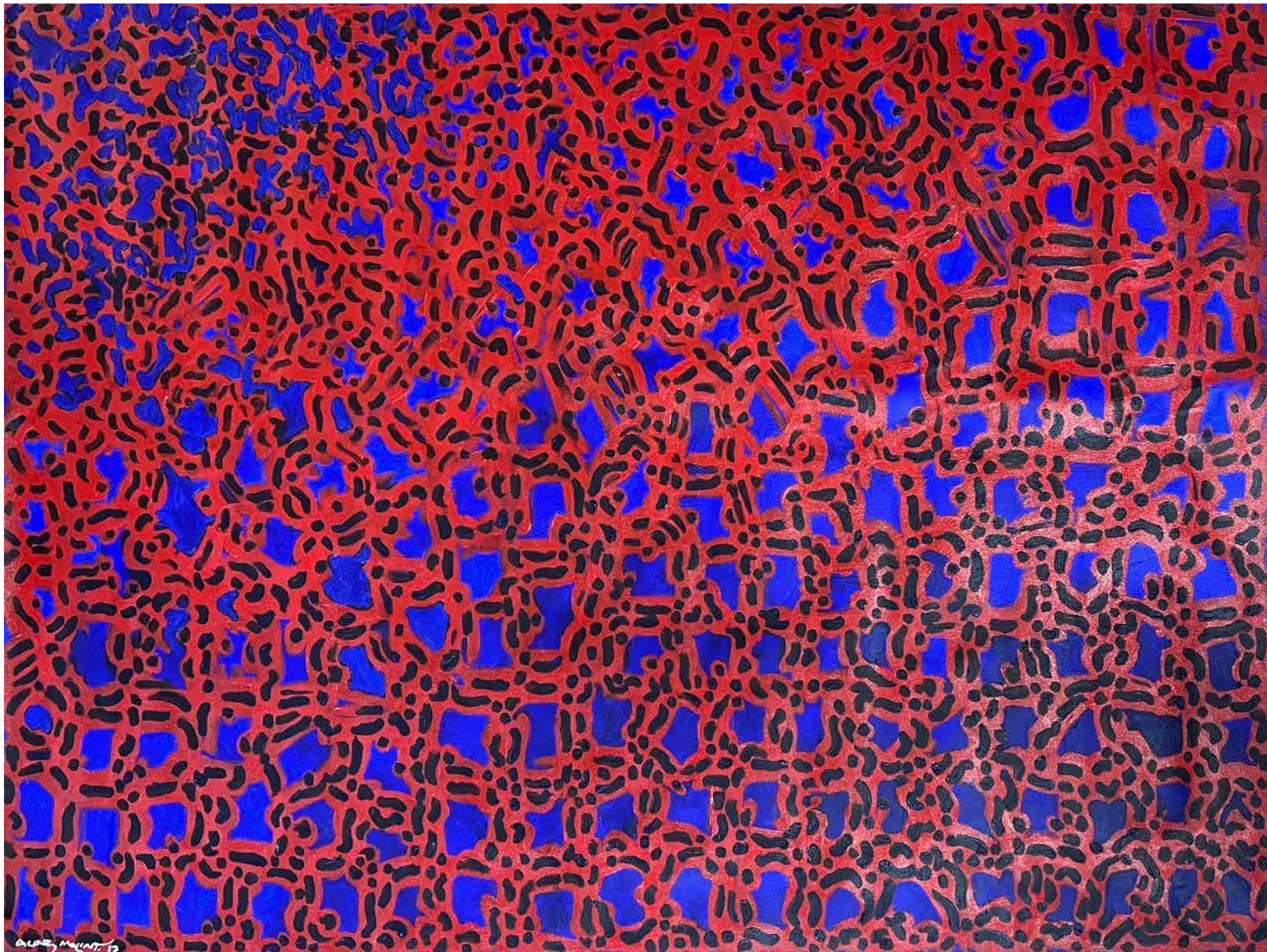
Noisy
Acrylic on canvas, 152.5 x 152.5 cm, 2016



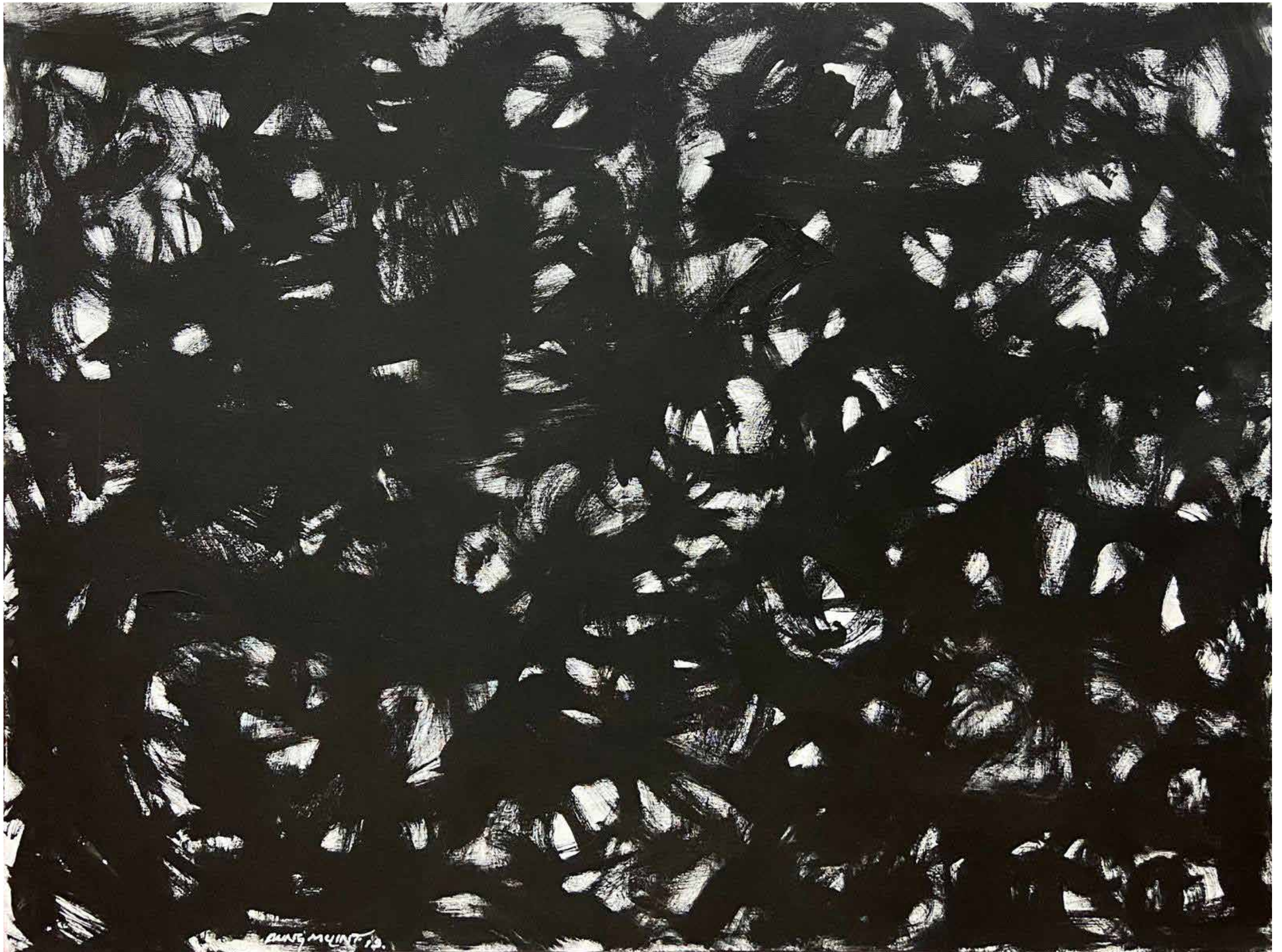
Wrongly
Acrylic on canvas, 152.5 x 152.5 cm, 2016



Whose! (Fear)
Acrylic on canvas, 152.5 x 152.5 cm, 2016



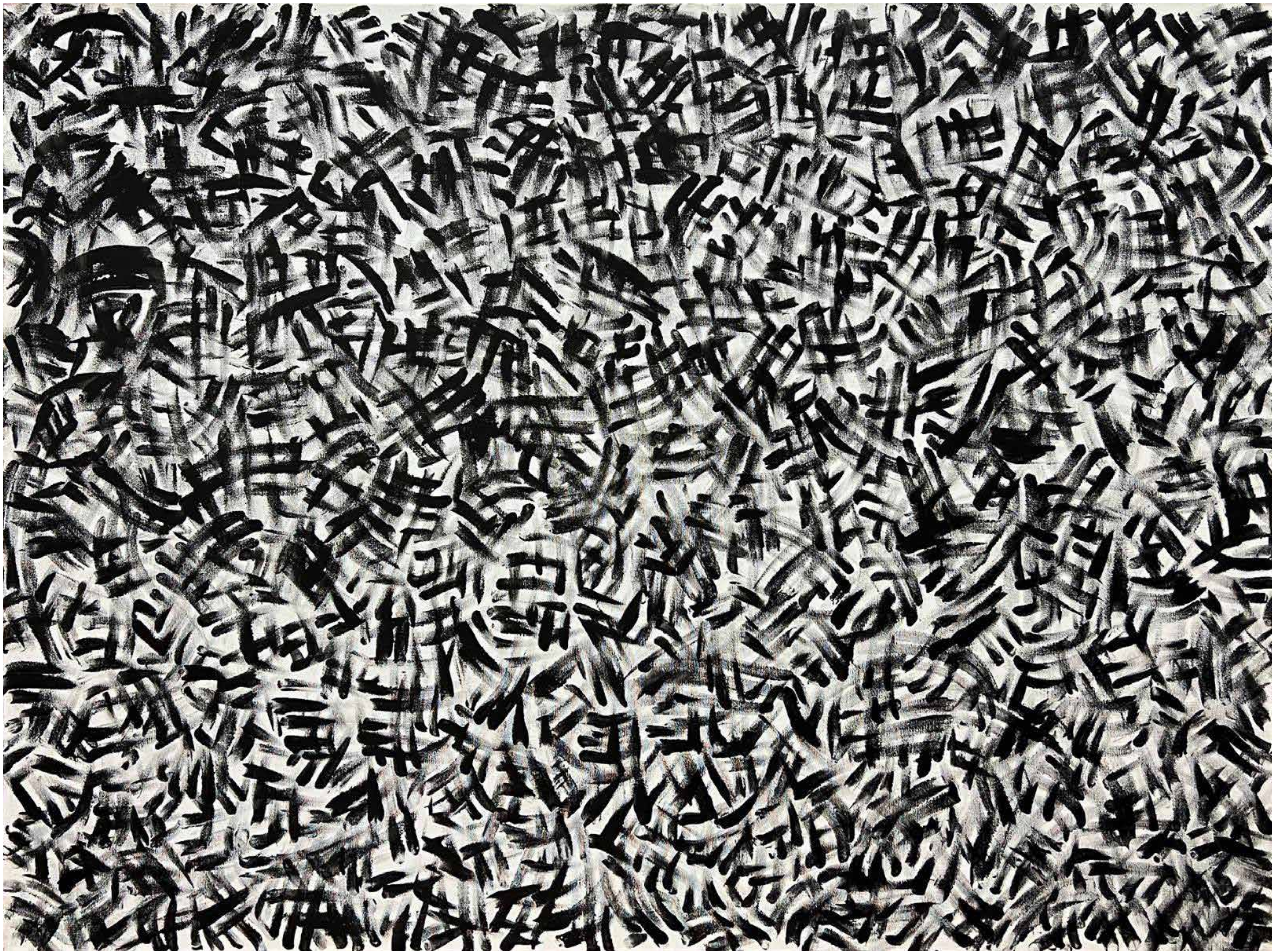
The Blue
Acrylic on canvas, 92 x 122 cm, 2017



Ab: Ex
Acrylic on canvas, 92 x 122 cm, 2019



The Red are in the 'Net'
Acrylic on canvas, 182 x 122 cm, 2019



One's Drawing
Acrylic on canvas, 92 x 122 cm, 2019



Mother and Child
Acrylic on Shan paper on canvas, 91.4 x 121.9 cm, 2021

● **ARTIST**



AUNG MYINT

Born in 1946 in Yangon, Myanmar
Lives and works in Yangon, Myanmar

EDUCATION

Graduate in Psychology from the
Rangoon University, 1968

CAREER HIGHLIGHTS

Pioneer of Burma's Experimental Art
movement.

Principal Founder of the Inya Art Gallery
in 1989.

Performance Art debut with 'Beginning n
End' in 1995.

Co-author of the book Myanmar
Contemporary Art 1 with Aung Min.

Works form part of the collections of
the Guggenheim Museum in New York,
the National Art Gallery of Malaysia, the
Singapore Art Museum, and the Fukuoka
Asian Art Museum, Japan.

"Mother and Child" series received the
"Jurors' Choice Award" at the ASEAN Art
Awards in Bali in 2002.

SELECTED EXHIBITIONS

2021
'Myanmar Voices' – An Online Group
Exhibition, Karin Weber Gallery, Hong
Kong

2019
'20/20', Karin Weber Gallery Anniversary
Exhibition, Hong Kong

2018
'SAY', Suvannabhumhi Art Gallery, Chiang
Mai, Thailand

2015
'Masters of Myanmar', Karin Weber Gallery,
Hong Kong
National Gallery Singapore

2013
'No Country: Contemporary Art for
South and Southeast Asia', Solomon R.
Guggenheim Museum, New York, USA

2010
'Citizen Of The World', Yavuz Fine Art,
Singapore
'Art from Myanmar Today', Osage Art
Foundation, Singapore

2007
Solo Exhibition, Karin Weber Gallery, Hong
Kong

2005
Myanmar-Nippon Art Exchange, Japan
Solo Exhibition, Lokanat Galleries, Yangon,
Myanmar
Tsunami Fundraising Charity Exhibition-
Auction, American Center, Yangon,
Myanmar
10th NIPAF-Shinshu Performance Art
Summer Seminar, Nagano, Japan

2004
'Crossing/Knotting' Group Exhibition,
Nordbahnhof, Berlin, Germany
Group Show, Painting Gallery, New York,
USA
Peintres Contemporains Birmanais,
Alliance Francaise, Yangon, Myanmar

2003
Second Forum on Art and Culture in the
Mekong Region, Asian Cultural Council,
The Rockefeller Foundation, Phnom
Pehn-Siem Reap, Cambodia

Solo Exhibition, Karin Weber Gallery, Hong Kong

2002

Solo Exhibition, Art 2 Gallery, Singapore
Solo Exhibition, Kentler International Drawing Space, New York, USA
4th Asian Topia Performance Art Festival, Bangkok, Thailand

2001

8th NIPAF-Myanmar Performance Art Festival, Yangon, Myanmar
'Oriental Curtain' group exhibition, Varcaus Art Museum, Helsinki, Finland
'The End of Growth' group exhibition, Heinrich Boll Foundation, Bangkok, Thailand
Solo Exhibition, Lokanat Galleries, Yangon, Myanmar
'Time: The Watch Has No Numbers' group exhibition, Lokanat Galleries, Yangon, Myanmar

2000

Life Performance, Chaungtha-Pathein, Myanmar
Asian Performance Art Festival, Macau
Three artist exhibition, The Substation, Singapore

1999

6th Nippon International Performance Art Festival (NIPAF), Tokyo-Nagano-Matsumoto-Nagoya, Japan
Form and Volume group exhibition, Singapore
Five Continents: The Brass Gong and I performance, Lokanat Galleries, Yangon
Camel group exhibition, London
Iskadar Jill-Aung Myint-Tisna Sajaya three artist exhibition, The Substation, Singapore
Oriental Curtain group exhibition, Galerie On, Koln, Germany
2nd Asian Topia Performance Art Festival, Bangkok, Thailand
Solo Exhibition, Mr Guitar Gallery, Yangon
Solo Exhibition, Asian Wind, Shinseido Hatanaka, Tokyo, Japan

1998

Fringe Festival, Singapore Festival of the Arts
ASEAN Masterworks, Kuala Lumpur, Malaysia
Imaging Selves: Permanent Collection

Show, The National Art Museum of Singapore
Group exhibition, Royal Tropics Institute, Amsterdam, Netherlands
Philip Morris Group of Companies ASEAN Art Awards, Saigon, Vietnam
Solo Exhibition – Asian Wind, Tokyo, Japan

1997

'Beginning 'n' End 2', performance, Lokanat Galleries, Yangon, Myanmar.
'Aung Myint-Ye Myint-Hasan Zolikfly' three artist show, Art 2, Singapore
ASEAN Masterworks, ASEAN Leaders Summit, Kuala Lumpur, Malaysia
Solo Exhibition, Grasenstein, Germany

1996

'New Paintings from Myanmar', The Substation, Singapore
Solo Exhibition, Judson Church Centre, Yangon
Taipei International Art Fair, World Trade Center, Taipei, Taiwan

1995

'Omnibus: Five Myanmar Artists' group exhibition, Gallery Voice, Kyoto, Japan
'Beginning 'n' End', first performance, Yangon

1994

First Solo Exhibition, The Inya Gallery of Art, Yangon

AWARDS

2002

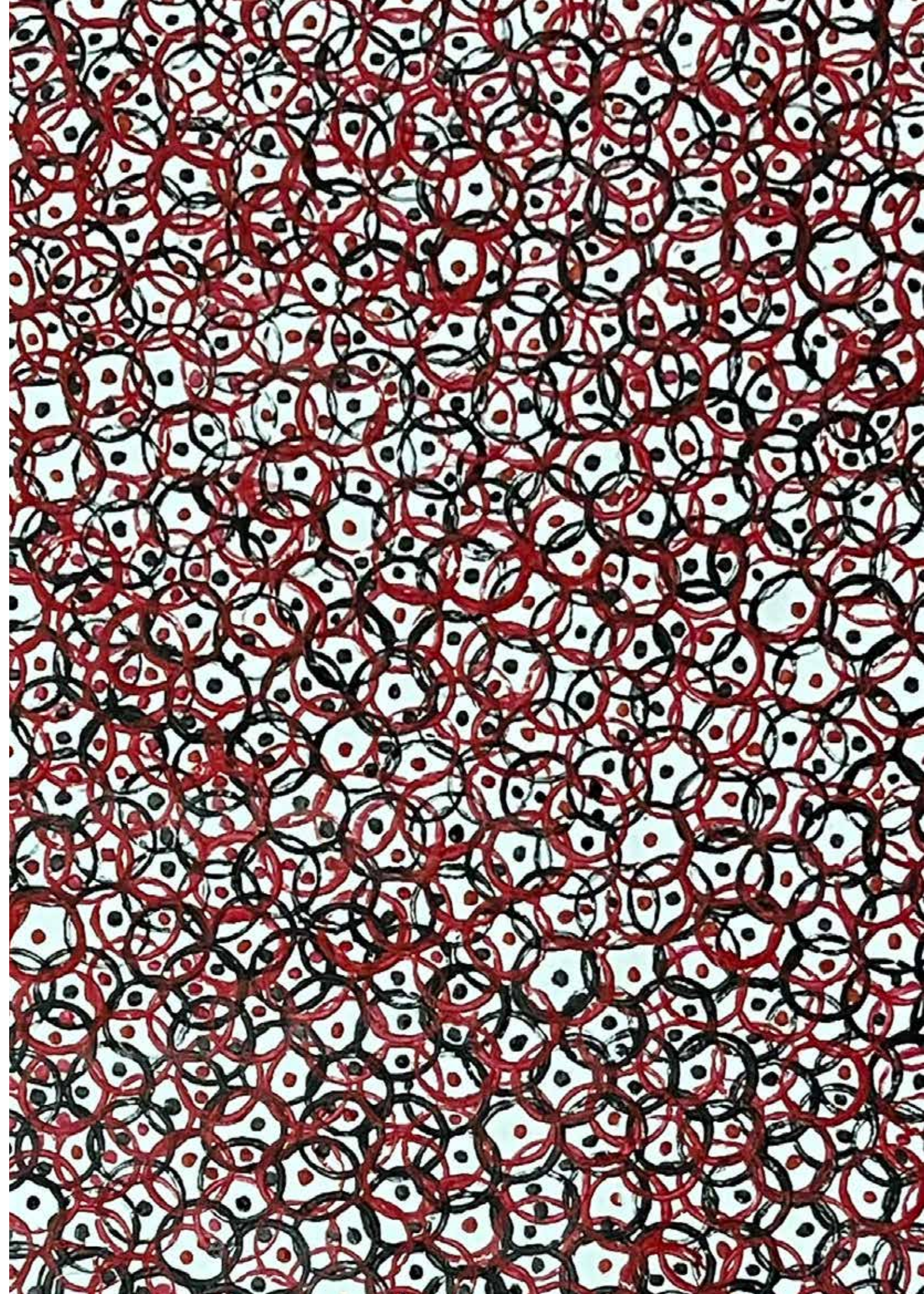
Juror's Choice Award, Philip Morris Group of Companies, Myanmar
Juror's Choice Award, ASEAN Art Awards, Bali, Indonesia

PUBLIC COLLECTIONS

Solomon R. Guggenheim Museum, New York
Singapore Art Museum, Singapore
The National Art Gallery, Malaysia
Fukuoka Asian Art Museum, Japan
Macau Performance Art Museum, Macau

Detail of *Noisy*

Acrylic on canvas, 152.5 x 152.5 cm, 2016



● 昂敏

生於1946年，緬甸仰光
現生活並工作於緬甸仰光

學歷

1968 年畢業於仰光大學心理學系

職業生涯亮點

緬甸實驗藝術運動的先驅。

1989 年 Inya Art Gallery的主要創始人

1995 年首次以「Beginning n End」行為藝術亮相

與 Aung Min 合著了《Myanmar Contemporary Art 1》一書。

作品被紐約古根漢美術館、馬來西亞國家美術館、新加坡美術館和日本福岡亞洲美術館收藏。

「母與子」系列於2002年巴厘島 ASEAN Art Awards獲得 “Jurors’ Choice Award” 。

展覽(擇錄)

2021
香港凱倫偉伯畫廊「Myanmar Voices」網上聯展

2019
香港凱倫偉伯畫廊周年紀念展覽「20/20」

2018
泰國清邁Suvannabhumī Art畫廊「SAY」

2015
香港凱倫偉伯畫廊「緬甸藝術大師」

新加坡國家美術館

2013
美國紐約所羅門古根漢美術館「無國家：當代南亞和東南亞藝術」

2010
新加坡Yavuz Fine Art「Citizen Of The World」
新加坡Osage藝術基金會「當今緬甸藝術」

2007
香港凱倫偉伯畫廊個人展覽

2005
日本緬甸日本藝術交流
緬甸仰光Lokanat 畫廊個人展覽
緬甸仰光American Center「海嘯慈善籌款拍賣展」
日本長野「10th NIPAF-Shinshu Performance Art Summer Seminar」

2004
德國柏林Nordbahnhof「Crossing/Knotting」聯展
美國紐約 Painting 畫廊聯展
緬甸仰光 Alliance Francais「Peintres Contemporains Birmains」

2003
柬埔寨暹粒市亞洲文化協會，洛克菲勒基金會湄公河區域第二次藝術文化論壇」，
香港凱倫偉伯畫廊個人展覽

2002
新加坡Art 2 畫廊個人展覽
美國紐約 Kentler International Drawing Space個人展覽
泰國曼谷「4th Asian Topia Performance Art Festival」

2001
緬甸仰光「8th NIPAF-Myanmar

Performance Art Festival」
芬蘭赫爾辛基 Varcaus 藝術館「Oriental Curtain 聯展」
泰國曼谷Heinrich Boll 基金會「The end of Growth 聯展」
緬甸仰光 Lokanat 畫廊個人展覽
緬甸仰光 Lokanat 畫廊「Time: The Watch Has No Numbers 聯展」

2000
緬甸Chaungtha-Pathein現場行為藝術表演
澳門亞洲現場行為藝術表演
新加坡The Substation聯展

1999
日本東京長野松元名古屋第六屆日本國際現場行為藝術表演
新加坡「Form and Volume 聯展」
緬甸仰光 Lokanat 畫廊「Five Continents: The Brass Gong and I performance」
英國倫敦Camel 聯展
新加坡The Substation「Iskadar Jill-Aung Myint-Tisna Sajaya three artist exhibition」
德國科隆Galerie On「Oriental Curtain 聯展」
泰國曼谷「2nd Asian Topia Performance Art Festival」
緬甸仰光Mr Guitar畫廊個人展覽
日本東京Shinseido Hatanaka Asian Wind 個人展覽

1998
新加坡藝術節「Fringe Festival」
馬來西亞吉隆坡ASEAN Masterworks
新加坡國家美術館「Imaging Selves: Permanent Collection Show」
荷蘭阿姆斯特丹Royal Tropics Institute 聯展
越南胡志明市「Philip Morris Group of Companies ASEAN Art Awards」
日本東京Asian Wind 個人展覽

1997
緬甸仰光「Beginning ‘n’ End 2」表演」
新加坡Art2畫廊「Aung Myint-Ye Myint-Hasan Zolikfly 三人展」
馬來西亞吉隆坡「ASEAN Masterworks, ASEAN Leaders Summit」
德國Grasenstein個人展覽

1996
新加坡The Substation個人展覽「Myanmar的新作」
台灣台北世界貿易中心「Judson Church Centre Yangon Taipei International Art Fair」

1995
日本京都 Voice 畫廊「Omnibus: Five Myanmar Artists 聯展」
緬甸仰光首次表演「Beginning ‘n’ End」

1994
緬甸仰光Inya Gallery of Art畫廊首個個人展覽

獎項

2002
緬甸菲利普·莫里斯公司評審選擇獎
印度峇里ASEAN Art Awards評審選擇獎

公共收藏

紐約所羅門·R·古根漢美術館
新加坡美術館
馬來西亞國家美術館
日本福岡亞洲美術館
澳門Macau Performance Art Museum



KARIN WEBER GALLERY

Established in 1999 by German-born Karin Weber and now in its 23rd year, Karin Weber Gallery is one of Hong Kong's oldest contemporary art galleries. Situated on Aberdeen Street, in the heart of SoHo, the gallery presents a year-round program of curated exhibitions, talks, and collector events.

As unique network of partners based in London and Mumbai allows us to source emerging and established contemporary art from around the world. We are equally passionate about presenting works by local artists. The gallery assists artists through exhibitions, art fairs, and residency programs throughout the world. Small in size, yet global in outlook, Karin Weber Gallery is one of Hong Kong's truly international boutique galleries.

凱倫偉伯畫廊

凱倫偉伯畫廊在1999年由德國的 Karin Weber 女士創立，今年踏入第23年，是香港其中一間最具歷史的當代藝術畫廊。畫廊位於蘇豪區鴨巴甸街，我們每年策劃不同的展覽、講座及活動給藏家參與。我們的合夥人於倫敦、孟買和柏林有辦事處，使我們能夠幾乎遍佈世界各地為客戶提供服務並搜尋新晉和有豐富經驗的藝術家。

我們熱愛把香港本地的藝術推介給全球的藏家。我們畫廊代表的藝術家通過藝術博覽會，與其他畫廊的交流，還有駐留計畫發展自己的事業。面積雖不大，但放眼全球，凱倫偉伯畫廊是香港真正國際化的精品畫廊之一。



Detail of *Black Expression*
Acrylic on canvas 91 x 122 cm, 2015



karin weber gallery
Contemporary Fine Art

G/F, 20 Aberdeen Street, Central, Hong Kong
香港中環鴨巴甸街20號地下
+852 2544 5004

karinwebergallery.com
art@karinwebergallery.com

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Back cover image, detail of:

Ab: Ex
Acrylic on canvas, 92 x 122 cm, 2019



karin weber gallery
Contemporary Fine Art