

MYANMAR: FACES & FIGURES

Aung Myint Htein Lin Min Wae Aung



緬甸：面孔與人物

昂敏 | 登林 | 明維昂

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AUNG MYINT 昂敏

HTEIN LIN 登林

MIN WAE AUNG 明維昂

Cover Image:

Mother & Child 2 母與子 2

Aung Myint, acrylic on shan paper on canvas, 56 x 56cm, 2022

Mi Let To, the Crocodile Maiden Mi Let To, 鱷魚少女

Htein Lin, acrylic on cotton, 164 x 90cm, 2017

On the Road 在路上

Min Wae Aung, acrylic on canvas, 129.5 x 94cm, 2018

28TH SEPTEMBER - 4TH NOVEMBER 2023

INTRODUCTION

Karin Weber Gallery is pleased to announce 'Myanmar: Faces and Figures', a three-artist show focusing on some of the most influential voices in the Myanmar contemporary arts scene. As the country continues to face complex socio-political challenges arising from the military coup in February 2021, artists show remarkable resilience and commitment to their practice.

'Faces and Figures' spotlights three established artists who have all been instrumental in shaping the narrative of Myanmar contemporary art into what it is today. From the 1960s onwards, Aung Myint, Htein Lin and Min Wae Aung have all pioneered highly individualistic forms of self-expression through their art, building Myanmar's artistic reputation on the international stage, and inspiring the next generation of young talents along the way. Important local art world leaders, this showcase of their work focuses on the faces and figures that are consistent features in their art, reflections of their signature styles.

One of the most recognisable subjects in Aung Myint's practice is the 'Mother and Child' figure. Executed in a single brush stroke, referencing the swirls and arches of Burmese script, this simple figure is as much the artist's reckoning with childhood trauma of losing his mother at a young age, as an embracing of his Burmese heritage.

Htein Lin makes local folklore the focus of his striking 'Bedtime Stories' (2017) series. Originally part of an installation involving upcycled beds, the four pieces focus on women celebrated for their devotion and transformational powers – some even deified into 'Nats', domestic spirits still worshipped by local communities today. These large scale works also demonstrate Htein Lin's renowned monoprint technique: finger drawings in paint on flat surfaces from which a single, often textile, print is lifted.

Min Wae Aung has remained consistent in his portrayal of Buddhist subjects, mostly monks and novices, for several decades now. His internationally renowned 'Towards Monastery' series echoes the gentle shapes and curves of monastic processions, executed in vibrant reds, pinks and yellows against plain, often golden backgrounds. Gentler, yet equally iconic watercolour works engage with similar themes in a softer palette.

As contemporary art in Myanmar strives for progress in the face of uncertainty and adversity on the ground, Aung Myint, Htein Lin and Min Wae Aung continue to teach, lead and inspire the younger artists following in their footsteps. We are excited to celebrate these local and international trailblazers, and to showcase the 'Faces and Figures' that are integral to their work.

Karin Weber Gallery, September 2023

引言

凱倫偉伯畫廊很高興宣布《緬甸：面孔與人物》，一場由三位藝術家共同呈現的展覽，聚焦緬甸當代藝術界中一些最具影響力的聲音。隨著該國持續面臨自2021年2月的軍事政變以來產生的複雜社會政治挑戰，藝術家在他們的作品中展現出了非凡的韌性和承諾。

《面孔與人物》聚焦在三位幫助塑造緬甸當代藝術敘述成今天的模樣的知名藝術家。自1960年代以來，昂敏、登林和明維昂通過他們的藝術開創了高度個人主義的自我表達形式，在國際舞台上樹立了緬甸的藝術聲譽，並一路激勵著下一代的年輕人才。作為重要的本地藝術界領袖，這次展覽重點展示他們藝術中一貫存在的面孔和人物，反映他們的標誌性風格。

在昂敏的作品中最具辨識度的主題之一是「母與子」的人物形象。以一筆勾勒而成，參照了緬甸文字的漩渦和拱形，這個簡約的人物形象既是藝術家對年輕時失去母親的童年創傷的思忖，也是對他的緬甸傳統的擁抱。

登林將當地民間傳說作為他引人注目的《睡前故事》（2017年）系列的焦點。這四件作品最初是作為涉及循環再用的床裝置的一部分，它們關注當地因忠誠和變革性力量而受到讚揚的女性，其中一些甚至被神化為「納」（精靈），這些家庭精靈至今仍受到當地社區的崇拜。這些大型作品也展示了登林著名的單色版畫技術：用手指在平面上繪製的油漆圖案，然後將紡織品印刷出來。

幾十年來明維昂一貫地在他的作品中描繪佛教主題，主要是僧侶和學徒。他國際知名的《朝向修道院》系列呼應僧侶隊伍的柔和形狀和曲線，利用鮮豔的紅色、粉紅色和黃色在簡樸的金色背景上作出強烈的對比。溫和且同樣標誌性的水彩作品亦以柔和的調色板處理相似主題。

隨著緬甸的當代藝術在不確定和逆境面前持續發展演進，昂敏、登林和明維昂繼續教導、引領和激勵著那些年輕人才追隨他們的腳步。我們很興奮能夠在本地和國際舞台上慶祝這些領先的藝術家，並展示他們作品中不可或缺的「面孔與人物」。

凱倫偉伯畫廊，2023年9月

MYANMAR EMBODIED: EVOLUTIONS IN FORM BY AUNG MYINT, HTEIN LIN, AND MIN WAE AUNG

Myanmar¹ Theravāda Buddhist temple mural paintings from the seventeenth century onwards are often arranged in linear blocks that encircle a room, like a series of book illustrations, and depict narratives from the *jātaka* stories. The Buddhist tales portray Gautama Buddha's past lives and his journey to enlightenment in both human and animal form that unfold in vibrant narratives across temple walls and ceilings.² The paintings guide devotees in both the practice of worship, such as making offerings, meditating or chanting, and how to live morally, with the figures and scenes portrayed encouraging and enveloping worshippers into the Buddhist faith.³

Artists' interpretation of *jātaka* stories from text to large-scale imagery resulted in two-dimensional line drawings that depicted figures in bold outlines with little, if any, contouring. This style of painting later influenced modern and contemporary artists in postcolonial Burma/Myanmar who, like many of their peers across South and Southeast Asia, experimented with creating a distinctly Burmese style of modern art. Artists explored notions of a "pure" Burmese culture rooted in village life and the practice of Buddhism and other non-Theravada Buddhist practices, including the worship of spirit cults or *nats*, also known as the cult of the Thirty-Seven Lords.⁴ The female form provided artists with a means to explore concepts of purity, morality, nationhood, and even political protest. Female and mothering figures featured prominently in their paintings and embodied moral order or its disintegration with implications for the nation. The three artists featured in 'Myanmar: Faces and Figures', Aung Myint (b. 1946), Htein Lin (b. 1966), and Min Wae Aung (b. 1960), continue this tradition of offering viewers new narratives for Myanmar culture and identity. Their paintings showcase mastery of form alongside innovative artistic techniques and styles unique to Myanmar.

In 2000, Aung Myint, a pioneer of Myanmar's avant-garde artist community, referenced the loss of his mother as a child in his 'Mother and Child' series. Facing extreme state censorship of the visual arts centered on subject and use of colors, Aung Myint avoided problematic color schemes and "executed his work

in pure black and white."⁵ He fused elements from Burmese script and the two-dimensional forms in temple mural paintings to portray the figure of a mother, perhaps also a metaphor for the nation, cradling her infant in a single line, often unbroken, on handmade *mong kung* paper from Shan State affixed to canvas. His painting *Mother and Child 3* (acrylic on Shan paper on canvas, 56 x 56 cm, 2021) embodies his mastery of this technique. His use of the mothering figure to convey a political message becomes apparent in *Mother and Child* (acrylic on Shan paper on canvas, 82 x 82 cm, 2007). The four segments of the embracing figures echo the narrative mapping of temple mural paintings, and, against the backdrop of the 2007 Saffron Revolution and subsequent state violence, Aung Myint's mother figure offers an embrace for, and mourning of, the trajectory of his nation.

In his 2017 solo show 'Bespoke' at Myanm/art Gallery in Yangon, Htein Lin hung four paintings, all featured in this exhibition, at the foot of wooden beds arranged in a circle. The beds, constructed from old teak wheels, spindles and other discarded items, symbolized an ode to a former and disappearing way of village life. The paintings feature the legends of *nats*, or the subjects of spirit worship, a practice that is increasingly less common in urban areas. Using the mono print technique⁶ that Htein Lin developed during his imprisonment for political protests between 1998 to 2004, he painted female *nats* whose legends involved animals and transformations and offered visual bedtime stories.⁷ His painting *Mi Let To, the Crocodile Maiden* (acrylic on cotton, 164 x 90 cm, 2017) features the *nat* Mi Let To, a crocodile that morphed between animal and human forms. According to legend, she was so enamored with the married king of crocodiles that she triggered a series of events that resulted in his death. Although she is associated with bad luck in popular culture, Htein Lin honors and recreates her as an embodiment of devotion and steadfastness. He portrays her lower body as that of a crocodile and her upper body as a determined woman with a third eye

¹ In 1989, the ruling military junta changed the name from Burma to Myanmar.

² See Alexandra Green, "Introduction," in *Buddhist Visual Cultures, Rhetoric, and Narrative in Late Burmese Wall Paintings*, Hong Kong University Press, HKU, 2018, p. 1 -24.

³ Green, 2018, p. 23.

⁴ See Bénédicte Brac de la Perrière, "An Overview of the Field of Religion in Burmese Studies," in *Asian Ethnology*, Vol. 68, No. 2, 2009, pp. 185-210.

⁵ See Aung Min, "Aung Myint - Essay in Myanmar Contemporary Art I, Published 2009, Translated from the Burmese by Maung Day," in *Aung Myint - 14 A.M. exhibition catalogue*, TS1 Gallery, 2014, p. 15.

⁶ Htein Lin uses his fingers to trace a pattern in paint on a flat piece of plastic or other material and then places a cloth on top to create a print. The process results in a transfer of apparent white lines to the cloth that reflect where his finger had removed paint as he drew the images.

⁷ See "Bespoke: An Installation by Htein Lin," *Myanm/art*, 10 June - 20 June, 2017. <https://myanmartevolution.com/2017/06/21/1468/>

drawn on her forehead, signifying her wisdom and authority. The bright colors give her a newfound power in his reinterpretation of her story. Htein Lin's *Ma Shwe Oo, The Lady of the Royal Mountain* (acrylic on cotton, 165 x 91 cm, 2017) also recenters the story of Ma Shwe Oo, a local *nat* from north of Mandalay. Ma Shwe Oo was killed by a spirit tiger sent by a spurned *nat* seeking revenge for her rejection of his advances. Slain by the tiger, she too became a *nat* and is revered for her devotion to her husband. Htein Lin portrays her in half-tiger and human form and in fierce battle. His fingers trace the wild motion of her hair as she wields a sword against the tiger. Htein Lin's depictions of *nats* imbues the female form with agency, strength, and vision.

Min Wae Aung often depicts groups of monks or nuns in forward motion, headed away from the viewer, walking seemingly on air. In this manner, his painting *Towards the Monastery* (acrylic on canvas, 152 x 129.5 cm, 2010) captures nuns, mid-stride, painted in vibrant pink, orange, and red. Two nuns carry parasols, guiding younger novices, as they start their journey to collect the daily offerings. The nuns' robes flutter as they endure the heat and other obstacles associated with gathering alms. Yet, in a new approach to this format, *On the Road* (acrylic on canvas, 129.5 x 94 cm, 2018) features figures of Myanmar women, painted in golden orange, each also marching towards the day's duties and obstacles. Some carry fruit and vegetables on their heads, perhaps destined for the market, others carry the daily shopping in plastic bags or bundled laundry. Hair falls out of buns or ponytails, yet, like the nuns, they move through their daily rituals in flip-flops and the weight of the day's chores. Min Wae Aung activated the female form to show women not as idealized nurturers, symbols of religion or even aspirations for the nation, but as laborers and the engines behind households.

Through differing portrayals of forms and figures, Aung Myint, Htein Lin, and Min Wae Aung offer inventive imaginings of Myanmar identity and, like the former temple mural paintings, provide new narratives to guide viewers through the obstacles of today's world.

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Myanm/art, Htein Lin solo exhibition 'Bespoke', 2017, Yangon. Photo courtesy of Myanm/art.

緬甸化形：昂敏、登林與明維昂的形式嬗變

自十七世紀以來，緬甸¹上座部佛教寺廟的壁畫便經常以一連串的方格圍繞整個房間，去排列故事，它們如一幅幅插圖般述說佛教本生故事。這些佛教傳記所講述的，是釋迦牟尼佛的前生，以及他歷經多世，或以人身、或生為不同動物，一直去追求開悟的旅程，這些故事都在寺廟的牆壁和天花上活現眼前。²畫作引導信徒如拜祭、禪定或誦經等虔敬行為，亦教誨它們生活上遵依正道。畫作人物和場景既鼓勵，又鋪天蓋地的引導信徒進入佛陀教誨之中。³

緬甸藝術家以鉅幅繪畫闡釋本生故事時，形成了一種以大膽的線條，卻幾乎不帶陰影起伏的手法來勾勒人物輪廓的平面繪畫風格。這種繪畫風格，後來影響了緬甸後殖民時期的一眾現當代藝術家，他們像不少南亞和東南亞同儕一樣，嘗試創造出一種獨特的緬甸現代藝術風格。他們探討植根於村莊生活和佛教信仰，以及其他非上座部佛教的風俗，包括崇拜稱為「納」的精靈，又稱「三十七主」的信仰等，「純正」的緬甸文化。⁴其中，女性形象又為藝術家們提供一個探索純潔、道德、民族性甚至政治抗爭的方法。女性和母親形象，在他們的畫作中佔重要席位，她們一方面體現道德秩序，另一方面又借喻國家的道德淪喪。是次「緬甸：面孔與人物」展出的三位藝術家：昂敏（生於1946年）、登林（生於1966年）和明維昂（生於1960年），延續了這一個為觀眾呈現緬甸文化和身份的新敘事之傳統。他們的畫作既有對形式的精湛掌握，又見緬甸獨有的創新藝術技巧和風格。

緬甸前衛藝術的先驅者昂敏，在2000年以自己幼年喪母的經歷，創作出《母與子》系列作品。在緬甸對視覺藝術，特別是其主題和用色的嚴格審查之下，昂敏巧妙地避開問題色調，「純以黑白入畫」。⁵他融匯緬甸文字和寺廟壁畫的平面形式，以一條不斷的線，在手工揮邦紙上描繪出既是手抱孩子的母親，又可分析為國家的隱喻形象，然後再黏貼到畫布之上。他的畫作《母與子3》（塑膠彩、揮邦紙、布本，56 x 56 厘米，2021年）體現了他對這種技巧的精通。在《母與子》（塑膠彩、揮邦紙、布本，82 x 82 厘米，2007年）中，四格佈局中的懷抱形象呼應寺廟壁畫的敘事方式。在2007年藏紅花革命和隨後的國家暴力大環境下，昂敏的母親形象既懷抱、亦哀悼他的國家的路向。

¹執政軍政府在1989年將緬甸的英文國名由「Burma」改為「Myanmar」。

²參見亞歷山卓·葛林（Alexandra Green），《晚期緬甸皇朝寺廟壁畫的佛教視覺文化，修辭與敘事》（Buddhist Visual Cultures, Rhetoric, and Narrative in Late Burmese Wall Paintings），香港大學出版社，2018年，第1-24頁。

³葛林，2018年，第23頁。

⁴參見班尼迪克·布拉克·德·拉佩里埃（Bénédicte Brac de la Perrière），《緬甸研究中的宗教領域概論》（An Overview of the Field of Religion in Burmese Studies），收錄於《亞洲民族學》（Asian Ethnology），第68卷，第2期，2009年，第185-210頁。

⁵參見昂明（Aung Min），《昂敏：緬甸當代藝術論文I》（Aung Myint - Essay in Myanmar Contemporary Art I），2009年出版，由蒙迪（Maung Day）翻譯自緬甸語，收錄於《昂敏 - 14 A.M. 展覽圖錄》（Aung Myint - 14 A.M. exhibition catalogue），TS1畫廊，2014年，第15頁。

在2017年，登林在仰光的Myanm/art畫廊舉辦個展「Bespoke」時，他在排成圓圈的木床床腳懸掛了四幅這次亦有展出的畫作。這些床是由舊的柚木輪子、紡錘和其他廢棄部件組成，象徵對日漸消亡的過去村莊生活方式的歌頌。畫作展示了在城市地區越來越少見，稱為「納」的精靈崇拜及其傳說。登林以1998年至2004年因抗議而身陷囹圄時發展出的單色版畫技術⁶，繪製女性「納」精靈的動物和變形傳奇，讓睡前故事有了圖畫形象。⁷他的畫作《Mi Let To，鱷魚少女》（塑膠彩、棉布，164 x 90 厘米，2017年）呈現了Mi Let To，一位能在動物和人之間變幻的鱷魚精靈。根據傳說，她深愛鱷魚王到不能自拔，因為痴戀而引發的一連串事件，最終導致情郎的死亡。儘管大眾把她看成厄運的象徵，但登林卻把她作為忠誠和堅定的象徵來尊崇和創作。他將她的下半身描繪成鱷魚，上半身則畫成一位額上有第三隻眼睛的堅毅女性，象徵著她的智慧和權威。鮮艷的顏色在這個重新詮釋中賦予了她新的力量。登林的《Ma Shwe Oo，皇家山的女士》（塑膠彩、棉布，165 x 91 厘米，2017年）也改寫了Ma Shwe Oo這位來曼德勒北部的「納」精靈的故事，原來的傳說中，Ma Shwe Oo被一個求愛不遂的精靈派來的老虎殺死。被老虎殺害後，她也變成了一位精靈，人們因她對丈夫的忠貞而尊敬她。登林則將她描繪成激戰中的半虎半人的形象。她在揮劍對抗老虎時，指尖撥弄一頭亂髮。登林對「納」精靈的描繪，賦予了女性形象自主性、力量和視野。

明維昂畫作常見描繪一群前行的僧尼，他們背向觀眾前走，彷彿騰雲駕霧。他的畫作《朝向修道院》（塑膠彩布本，152 x 129.5 厘米，2010年）便以這種方式描繪數名行進中的比丘尼，畫作以奔放的粉紅、橙和紅色入畫。兩名比丘尼在前提傘，引領年輕的新信女開始一日之計，接受布施。她們的僧袍，則似在高溫和其他乞食時遇到的困難下飄動。然而，在對這種形式的新探索下，《在路上》（塑膠彩布本，129.5 x 94 厘米，2018年）以金橙色入畫，呈現了緬甸婦女向辛勞一天邁步的形象。她們一些人頭頂水果和蔬菜，似是要去市場；另一些人則把日常購物放在膠袋攜帶，又或提著一捆要洗的衣物。縱使她們忙得髻或辮子也鬆了，然而像比丘尼一樣，她們也穿著拖鞋，在一天的繁重家務和日常生活之中邁步向前。明維昂筆下的女性形象，不是理想化的養育者、宗教的象徵，甚至國家的理想，而是每個家庭中的勞動者和動力所在。

通過對形式和人物的不同描繪，昂敏、明維昂和登林呈現了對緬甸身份的創意想像，又如以前的寺廟壁畫一樣，以新的敘事指導觀眾穿越當今世界的重重險阻。

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⁶登林以手指在塑料或其他材質的平面上塗彩勾畫，然後將布料覆蓋在上，以創作一幅版畫。這個過程使明顯的白線轉移到布料上，反映出他的手指在繪畫圖像時刮掉了顏料的位置。

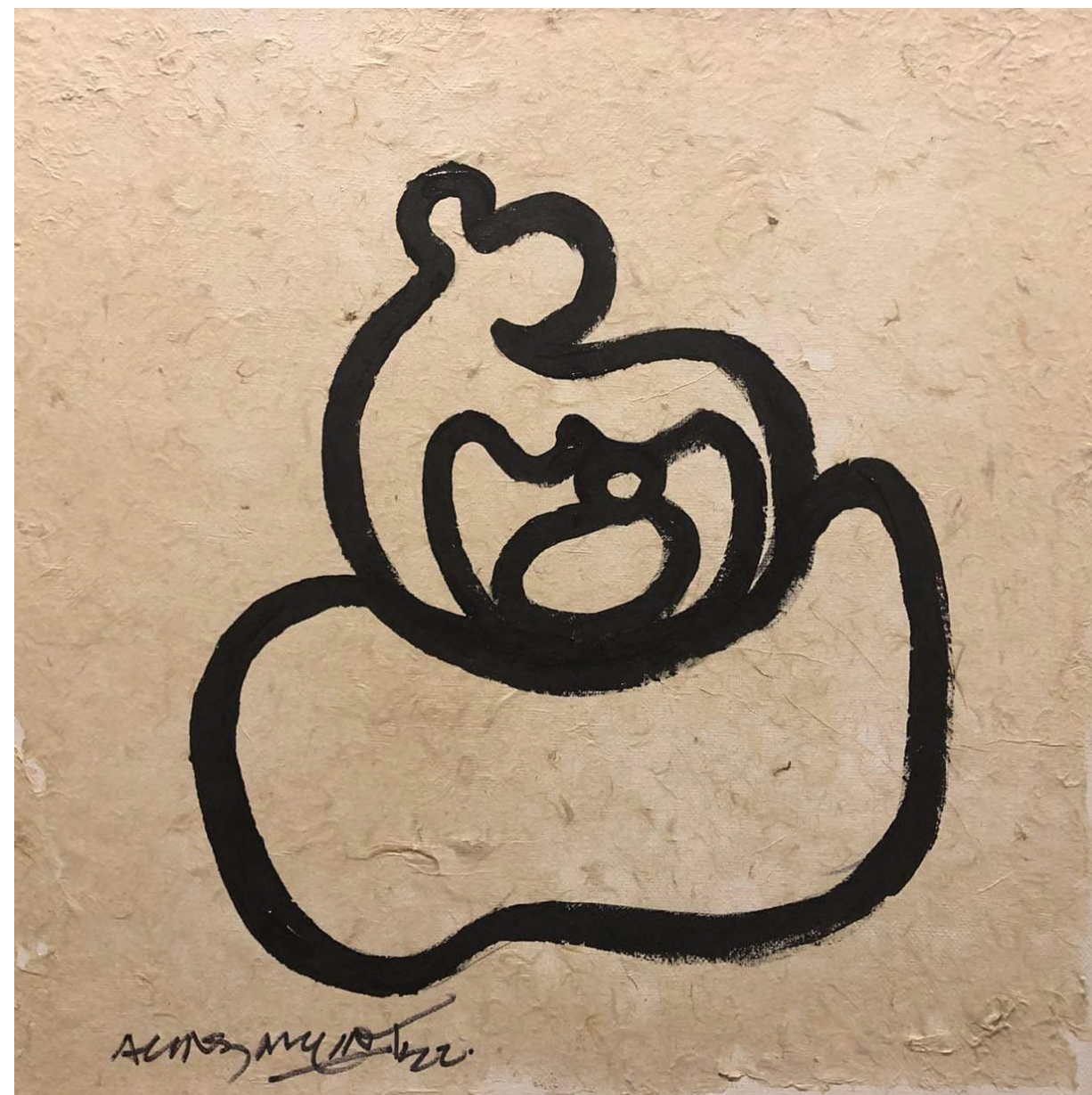
⁷參見「Bespoke: 登林的一件裝置藝術作品」（Bespoke: An Installation by Htein Lin），Myanm/art，2017年6月10日至6月20日。<https://myanmartevolution.com/2017/06/21/1468/>

ARTWORKS

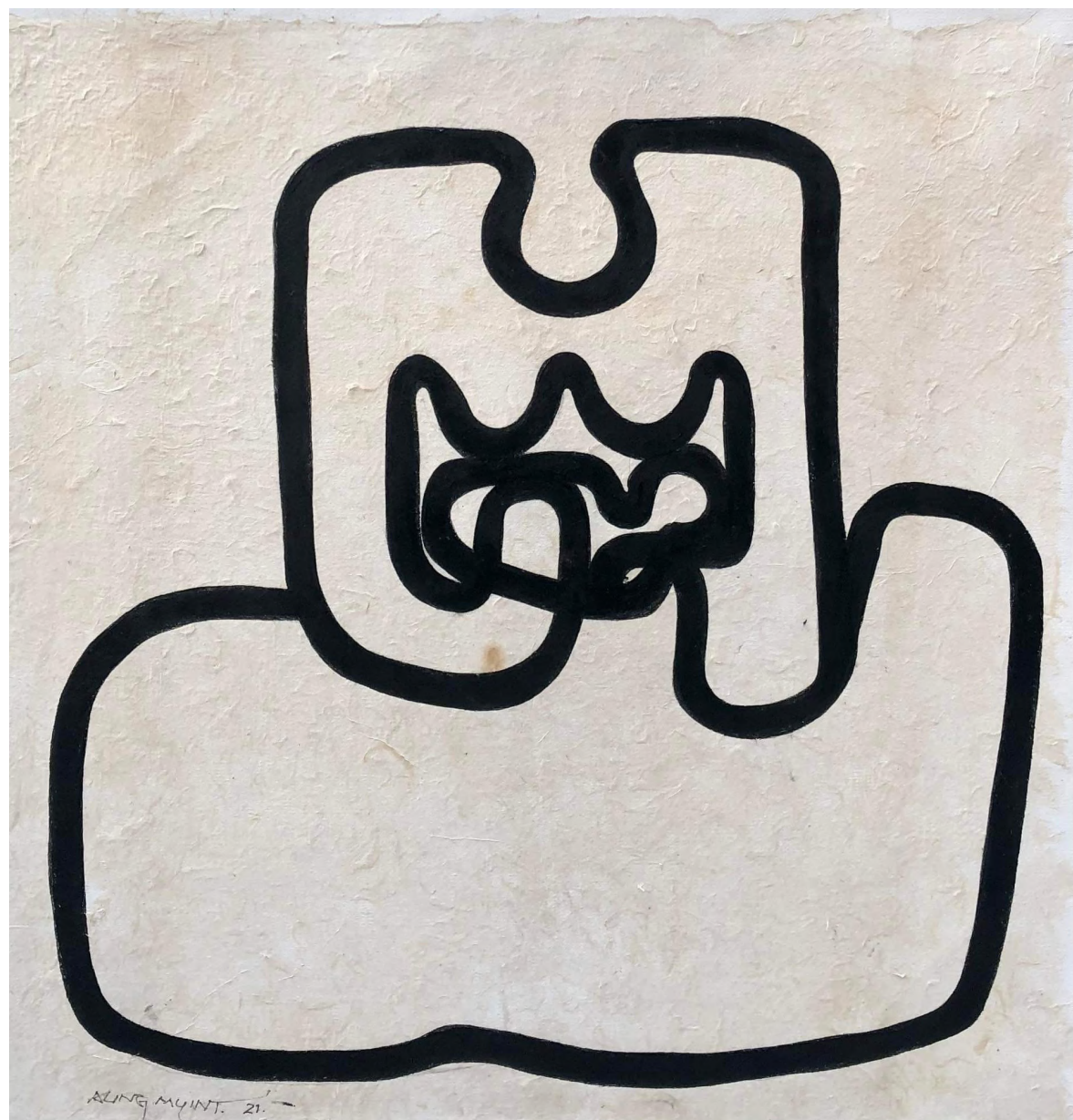




Mother & Child 1
母與子 1
acrylic on shan paper on canvas
56 x 56cm
2022



Mother & Child 2
母與子 2
acrylic on shan paper on canvas
56 x 56cm
2022



Mother & Child 3
 母與子 3
 acrylic on shan paper on canvas
 56 x 56cm
 2021



Mother & Child 4
 母與子 4
 acrylic on shan paper on canvas
 56 x 56cm
 2022



Mother & Child
母與子

acrylic on shan paper on canvas
81.5 x 81.5cm
2007





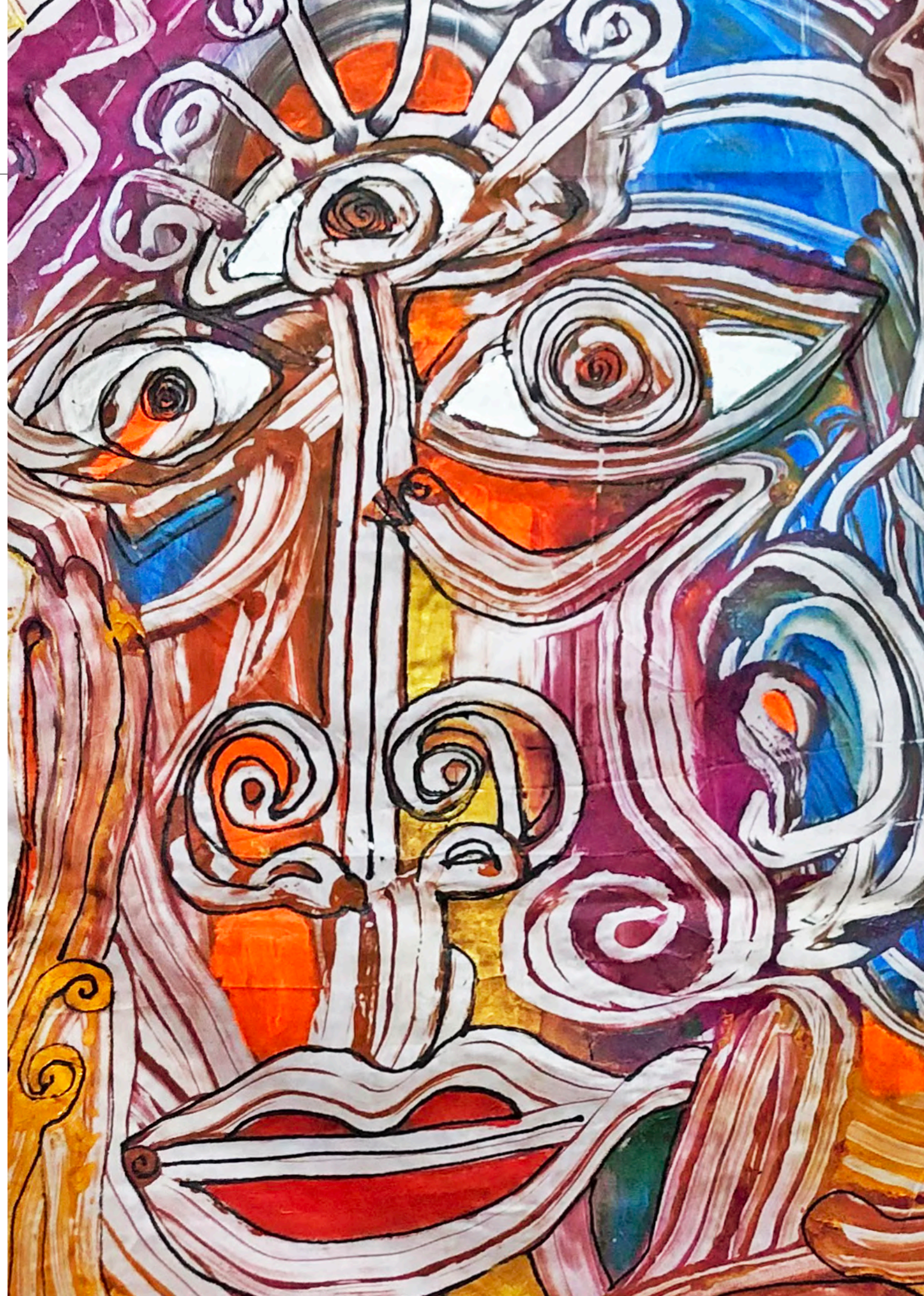
HTEIN LIN 登林



Ma Shwe Oo, the Lady of the Royal Mountain
Ma Shwe Oo, 皇家山的女士
 acrylic on cotton
 165 x 91cm
 2017



Mi Let To, the Crocodile Maiden
Mi Let To, 鱷魚少女
 acrylic on cotton
 164 x 90cm
 2017





Mother Nan Karaing, the Buffalo Nat
 水牛精靈Nan Karaing 娘娘
 acrylic on cotton
 170 x 90cm
 2017



Sanda Mukhi, the Ogress
Sanda Mukhi, 女妖
 acrylic on cotton
 164 x 91cm
 2017





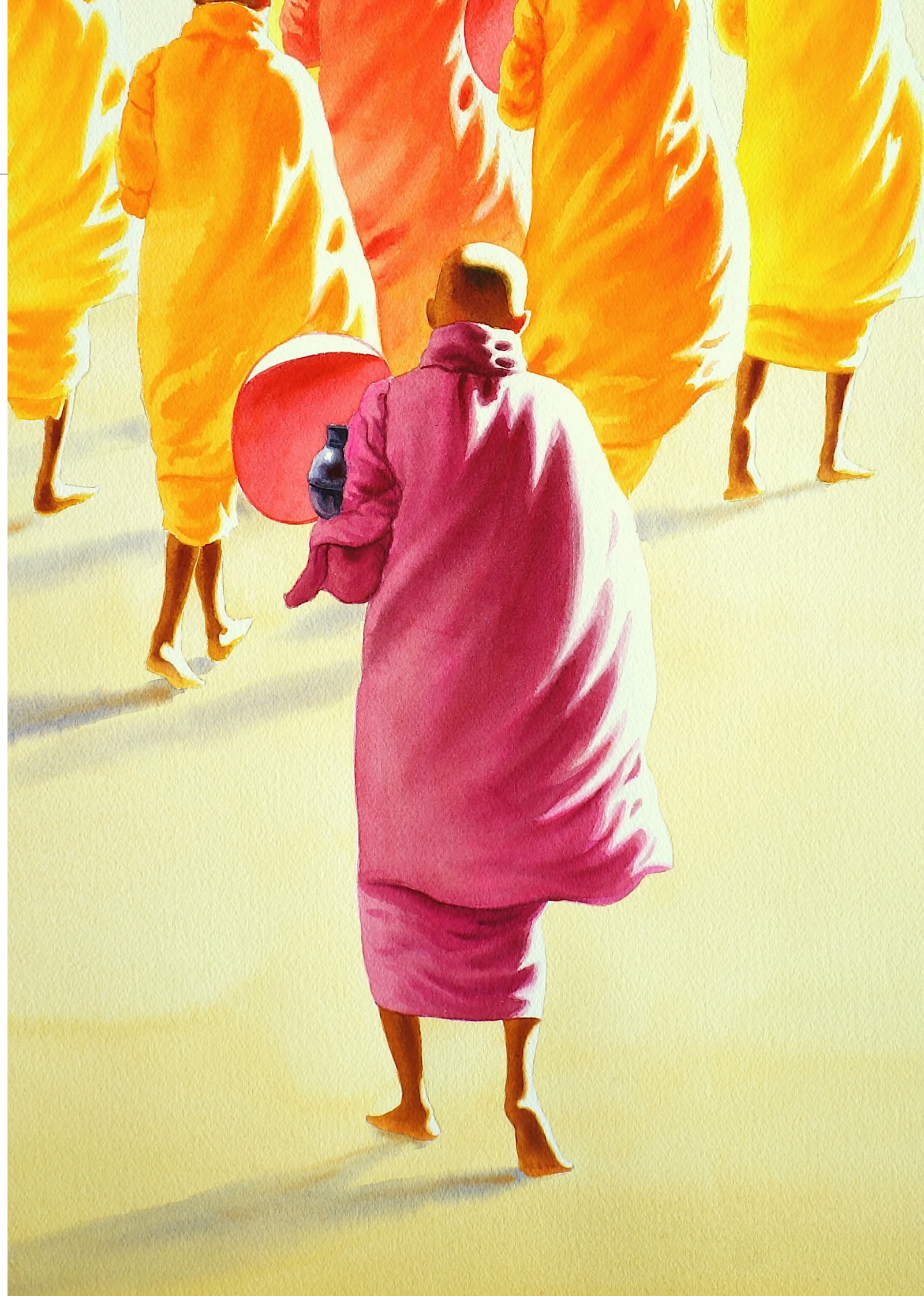
Towards Monastery
朝向修道院
watercolour on paper
56 x 76cm
2017



Towards Monastery
 朝向修道院
 watercolour on paper
 76 x 56cm
 2017



Towards Monastery
 朝向修道院
 watercolour on paper
 76 x 56cm
 2017





On the Road
在路上
acrylic on canvas
129.5 x 94cm
2018



Towards Monastery
 朝向修道院
 acrylic on canvas
 152 x 129.5cm
 2010



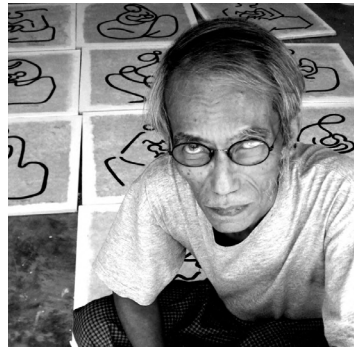


Happy Novice
快樂學徒
acrylic on canvas
84 x 100cm
2019

ARTISTS



AUNG MYINT 昂敏



Born 1946, Myanmar
Currently lives and works in Myanmar

Solo Exhibitions (selected)

2023
'Zero to Infinity', Solo exhibition, Myanmar Ahla Gallery, Yangon, Myanmar
'Mother & Child in New Era', Sculpture Exhibition, The Sea Art Gallery, Yangon, Myanmar
2022
'AUNG MYINT: A NEW ERA, 1995 – 2021', Karin Weber Gallery, HK
Birthday Solo Exhibition, The Sea Gallery, Yangon, Myanmar
2019
17 Am @ KALASA Solo Exhibition, KALASA Art Space, Yangon, Myanmar

Group Exhibitions (selected)

2023
'Myanmar: Faces & Figures', Karin Weber Gallery, HK
2021
'Myanmar Voices' – An Online Group Exhibition, Karin Weber Gallery, HK
2019
'20/20', Karin Weber Gallery Anniversary Exhibition, HK

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, USA
Singapore Art Museum, Singapore
The National Arts Gallery, Kuala Lumpur, Malaysia
Fukuoka Asian Art Museum, Japan

For full CV: <https://www.karinwebergallery.com/artists/aung-myint/>

生於1946年，緬甸
現生活並工作於緬甸

個展（擇錄）

2023
「Zero to Infinity」個展，緬甸仰光Myanmar Ahla 畫廊
「Mother & Child in New Era」雕塑展覽，緬甸仰光The Sea畫廊
2022
「昂敏：新時代，1995-2021」藝術家珍藏畫展，香港凱倫偉伯畫廊
生日個展，緬甸仰光The Sea畫廊
2019
17 Am @ KALASA個展，緬甸仰光KALASA Art Space

聯展（擇錄）

2023
「緬甸：面孔與人物」，香港凱倫偉伯畫廊
2021
「Myanmar Voices」網上聯展，香港凱倫偉伯畫廊
2019
「20/20」，香港凱倫偉伯畫廊周年紀念展覽

獎項

2002
Juror's choice award, Philip Morris Group of Companies, Myanmar
Juror's choice award, ASEAN Art Awards，印度峇裡

收藏

美國所羅門•R•古根漢美術館
新加坡國家美術館
馬來西亞國家美術館
日本福岡亞洲美術館

詳細履歷：<https://www.karinwebergallery.com/artists/aung-myint/>

HTEIN LIN 登林



Born in 1966, Ingapu, Ayeyarwady Region, Myanmar
Currently lives and works in Myanmar

Education

1994 Bachelor of Law (LLB) degree at Yangon University, Myanmar

Solo Exhibitions (selected)

2023

Solo Show, Ivy Gallery, Yangon, Myanmar

2022

'Htein Lin: Another Spring', Richard Koh Fine Art, Singapore

'The Cycle of Life', PontArte Gallery & Tasneem Gallery, Maastricht, the Netherlands

Group Exhibitions (selected)

2023

'Myanmar: Faces & Figures', Karin Weber Gallery, HK

'Die Fliege Is A Fly In Volo', AR-Ge Kunst, Bolzano, Italy

'SPACIOUS', 10 Chancery Lane Gallery, HK

2022

'Love In The Dream I', 10 Chancery Lane Gallery, HK

'Emplotment', Ludwig Museum of Contemporary Art, Budapest, Hungary

Awards (selected)

2016

Nominated for Sovereign Art Prize 2016, Sovereign Art Foundation, Hong Kong

Nominated for Benesse Foundation Award, Naoshima, Japan

Collections

The US Embassy, Yangon, Myanmar

M+ Contemporary Art Museum, HK

ICRC Museum, Geneva, Switzerland

Singapore Art Museum (SAM), Singapore

Staatliches Museum Fuenf Kontinente, Munich, Germany

Private Collections across India, Belgium, France, Japan, Malaysia, Myanmar, Netherlands,

Portugal, Singapore, Spain, Sweden, Thailand, US, UK, Myanmar, Cambodia and China

1966年生於緬甸伊洛瓦底地區因加普
現生活並工作於緬甸

學歷

1994年畢業於仰光大學獲法律學士(LLB)

個展 (擇錄)

2023

個人展覽，緬甸仰光Ivy 畫廊

2022

「登林: Another Spring」，新加坡Richard Koh Fine Art

聯展 (擇錄)

2023

「緬甸: 面孔與人物」，香港凱倫偉伯畫廊

「Die Fliege Is A Fly In Volo」，意大利博爾扎諾AR-Ge Kunst

「SPACIOUS」，香港10號贊善里畫廊

2022

「愛在夢中I」，香港10號贊善里畫廊

「Emplotment」，匈牙利布達佩斯路德維希當代藝術博物館

獎項

2016

獲提名2016年度Sovereign藝術獎，Sovereign藝術基金會，香港

獲提名Benesse基金獎，日本直島

收藏

緬甸仰光美國大使館

香港M+當代視覺文化博物館

瑞士日內瓦紅十字國際委員會博物館

新加坡美術館 (SAM)

德國 慕尼黑國家博物館 Funf Kontinente

私人收藏 (印度、比利時、法國、日本、馬來西亞、緬甸、荷蘭、葡萄牙、新加坡、西班牙、瑞典、泰國、美國、英國、緬甸、柬埔寨和中國)

詳細履歷：<https://www.karinwebergallery.com/artists/htein-lin/>

For full CV: <https://www.karinwebergallery.com/artists/htein-lin/>

MIN WAE AUNG 明維昂



Born in 1960, Danubyu, Myanmar
Currently lives and works in Myanmar

Education

1982
State School of Fine Art, Yangon, Myanmar

Solo Exhibitions (selected)

2019
'Endless Journey' SAAG 2019 Spring Show, South Asian Art Gallery, Chelmsford, USA

Group Exhibitions (selected)

2023
'Myanmar: Faces & Figures', Karin Weber Gallery, HK
2019
'20/20', Karin Weber Gallery anniversary exhibition, HK
Lake Blue Heaven International Watercolor Festival, Qingdao, China
International Watercolor Society Exhibitions, IWS Myanmar Peaceful Golden Heritage
2019, IWS Vietnam, IWS Switzerland, IWS Bulgaria, IWS Indonesia, IWS Romania

Artist In Residence (selected)

2013
'The Arts Program in Commemoration of the 10th Anniversary of the China-ASEAN Expo',
Nanning, Guangxi, China

Collections

The British Museum, London, UK
School of Oriental & African Studies Collection, London, UK
Fukuoka Art Museum, Japan
Singapore Art Museum, Singapore
National Art Gallery, Kuala Lumpur, Malaysia
Safti Military Institute, Singapore
Standard Chartered Bank, Hong Kong
National Museum, Yangon, Myanmar
Former President of Mongolia, Tsakhiagiin Elbegdorj
Trammell & Margaret Crow Collection of Asian Art, Dallas, USA

1960年生於緬甸丹努布
現生活並工作於緬甸

學歷

1982
仰光國立美術學校

個展（擇錄）

2019
「Endless Journey」 SAAG 2019 Sprint Show，美國切姆斯福德South Asian藝術畫廊

聯展（擇錄）

2023
「緬甸：面孔與人物」，香港凱倫偉伯畫廊
2019
「20/20」，香港凱倫偉伯畫廊周年紀念展覽
「天色常藍 — 青島國際水彩交流展」，中國青島
「International Watercolor Society Exhibitions」，越南IWS、瑞士IWS、保加利亞IWS、印尼IWS、羅馬尼亞IWS

藝術家駐留計劃（擇錄）

2013
「The Arts Program in Commemoration of the 10th Anniversary of the China-ASEAN Expo」
，中國廣西南寧市

收藏

英國大英博物館
英國倫敦 School of Oriental and African Studies Collection
日本福岡美術館
新加坡美術館
馬來西亞吉隆坡國家美術館
新加坡 Safti Military Institute
香港渣打銀行
緬甸仰光國家博物館
蒙古前總統查希亞吉 • 額勒貝格道爾吉
美國達拉斯 Trammell and Margaret Crow Collection of Asian Art

詳細履歷：<https://www.karinwebergallery.com/artists/min-wae-aung/>

For full CV: <https://www.karinwebergallery.com/artists/min-wae-aung/>

KARIN WEBER GALLERY 凱倫偉伯畫廊

Established in 1999 by German-born Karin Weber and now in its 24th 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 programme 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 programmes throughout the world. Small in size, yet global in outlook, Karin Weber Gallery is one of Hong Kong's truly international boutique galleries.

凱倫偉伯畫廊在1999年由德國的Karin Weber女士創立，今年踏入第24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和孟買有辦事處，使我們能夠幾乎遍布世界各地為客戶提供服務並蒐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。



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karin weber gallery
Contemporary Fine Art

mlw 2018