

AGAINST THE TIDE: Myanmar Art in the Moment



AGAINST THE TIDE: Myanmar Art in the Moment

AUNG MYINT

HTEIN LIN

KHIN THETHTAR LATT (NORA)

MIN ZAW

NAN DA

RICHIE NATH

SANDAR KHINE

SOE YU NWE

THYNN LEI NWE

Curated by Melissa Carlson, PhD

Supported by:

Ms. Vicky Bowman CMG & Mr. Htein Lin

Anonymous Sponsor

Partner Charity:



Cover Image:

Losing Identity Series 6

Khin Thethtar Latt (Nora), digital print on archival paper, 91 x 65cm,
10 editions, 2021.

6 - 16TH FEBRUARY 2024

INTRODUCTION

Karin Weber Gallery is excited to make its London debut with 'Against the Tide: Myanmar Art in the Moment', a show which features work by nine of Myanmar's leading modern and contemporary artists. Each offers a unique lens on modern life in Myanmar. The artists, spanning a range of generations, all use their work to reflect on their surroundings, standing resilient in the face of many political, economic, and social challenges. Their paintings on canvas and paper alongside digital photography offer viewers alternative considerations for visual depictions of Myanmar. Each artist re-examines who and what can represent Myanmar today.

As gallery Director Stephanie Braun notes, "Karin Weber Gallery has supported Myanmar artists for the past 25 years, and we are proud to be sharing our enthusiasm for the art and artists of Myanmar with a new audience in London." Karin Weber Gallery continues to provide a platform for Myanmar's modern and contemporary artists to share their experimental art forms in new markets. Curator Melissa Carlson concludes, "No matter the decades of isolationism under military regimes, the avant garde art community in Burma persevered and created, and are continuing to create, an amazing body of artwork, unique in outlook, format, and application of materials."

Karin Weber Gallery, January 2024

AGAINST THE TIDE: Myanmar Art in the Moment

The nine artists featured in this exhibition challenge traditional visual depictions of Myanmar national identity. Following the postcolonial independence era (1948-1962), the onset of Socialist Burma (1962-1988) under General Ne Win's government ushered in a strict censorship regime of the visual arts. State censorship of art exhibitions pushed artists towards a preferred figurative portrayal of Burma based on majority Buddhist and Burman traditions and culture. However, avant-garde artists interested in modern art practices, such as abstraction, and eager to reflect their lived realities and environment, have navigated the constraints of authoritarianism, censorship, and isolationism to produce a prolific body of work that broadens depictions of national belonging beyond the singular identity portrayed in state-approved canvases. Aung Myint (b. 1946) and Htein Lin (b. 1966), and the generation that followed in their footsteps, including Sandar Khine/Khaing (b. 1971), Min Zaw (b. 1972), and Nan Da (b. 1981), and the youngest generation of experimental artists, such as Soe Yu Nwe (b. 1989), Thynn Lei Nwe (b. 1991), and Richie Nath (b. 1995), invite viewers to experience their vision of a more inclusive imagining of Myanmar identity. These canvases, works on paper, and photographs offer new terms of belonging and question long-held cultural beliefs.

Aung Myint, the pioneer of Myanmar's modern art movement, pivoted towards semi-abstraction in the 1970s amid heightened state censorship. His use of bold colors and abstract forms marked the start of more conceptual artwork beyond the artistic practice of realism, a format preferred by the state censors for the "readability" of the imagery. *Brown Expression* (1995) and *The Curves* (2005) are both emblematic of Aung Myint's exploration of the new avenues of artistic expression permitted by abstraction and as a mode to circumvent state censors. The color red, long scrutinized by state censors who feared it represented commentary on state violence, is featured in both canvases, in wild streaks dashed across the surface or in controlled shapes. Aung Myint's abstract and semi-abstract paintings nurtured a new generation of Burmese artists interested in modernism.

Htein Lin's series of portraits of women painted on *htamein* (women's sarongs) include quotes that reflect his subjects' experiences and views surrounding a superstition in Myanmar about women's clothing. According to folklore, women must wash their laundry apart from men's clothing because of the perception that their skirts and underwear can reduce the *hpone* of a man. *Hpone* is traditionally viewed as something possessed

only by men, who are considered superior to women in Buddhist concepts of reincarnation. It is variously translated as power, glory, influence, or the cumulative result of past meritorious deeds. The Myanmar word for monk, *hpone-gyi*, signifies 'great *hpone*'. Communities co-opted this belief as a protest tactic following the February 2021 coup, hanging rows of women's garments to dissuade soldiers from entering streets.

Fusing oral history with painting, Htein Lin's canvases feature the vibrant patterns of *htamein* fabric surrounding the images of their wearers whose names are the titles of each painting. Bringing the canvases into dialogue with each other and views, quotes reveal their sitters' perspectives. *Nwe Aye Khine* (2019), a young woman depicted in purple, advised, "It is the responsibility of mothers who have sons to dispel the discriminatory belief that a man will lose his *hpone* if he passes under a *htamein*." By contrast, *Maw Maw Thinn* (2019) expressed doubts about the superstition, but admitted, "I still don't like it when my daughter-in-law mixes her washing in with my son's." Pairing quotes with his female subjects, each enveloped in the fabric patterns, Htein Lin permits the women who encountered this belief to have their say.

Other artists create imagery based on memories or a longing for a previous life, whether recollections of childhood or family dynamics. Thynn Lei Nwe allowed the imagination and playfulness of her childhood to shape how she perceived her present self and surroundings. She painted *An Afternoon in a Room* (2023) in the aftermath of the 2021 coup d'état when a lull or veneer of normalcy enveloped life in Yangon, but, as she noted, strife continued throughout the country. She chose to remain in Myanmar, which she viewed as a source of pride. However, she explained, "...at the same time it is very suffocating, day-by-day, with all the events happening around the country." Memories of her childhood began to fill her canvases, replete with her favourite toys and games. She added, "I think reminiscing [about] the good memories from the past is [a] better source of courage when the present is no longer peaceful." Today, the former version of herself as a carefree child provides her best compass for moving forward.

Khin Thethtar Latt (Nora)'s *Losing Identity* series (2021-present) captures individuals in domestic scenes or snapshots of life on Yangon's streets. Yet she erased individuals' faces using opaque applications of the color red. In the three photos selected for this exhibition, Nora sourced old

photos, as if ripped from family albums, and, as if sanitizing past lives, erased the individual identities contained within each. Commenting on the loss of personal freedom, her altered images depict the gradual erosion of freedom of expression under the military government. Each application of red color represented the loss of freedoms gained following the 2011 transition from the Than Shwe government to a civilian-military government; the February 2021 coup d'état reverted life to the pre-2011 era's constraints on behaviour.

Other artists activated their artwork to highlight gender, ethnicity, and other facets of identity. Soe Yu Nwe, a Sino-Burmese artist, created a series inspired by a flowering tree, the Pride of Burma (*Amherstia nobilis*), native to Myanmar, alongside fragments of the Burmese python. She weaves animal forms alongside tropical vegetation from China and Myanmar to continue the exploration of her cultural identity narrated by plants and animals. She explained, "The bloom and abundance of florals symbolizes hope, strength, and resilience of Myanmar people regarding the health, economic and political crisis that we continue to endure in recent years." For Soe Yu Nwe, in her ceramics and in the *Pride of Burma* (2023-24) series on paper, she created a world in which versions of her multi-ethnic identity co-exist and flourish.

Richie Nath's paintings tackle multiple facets of belonging in Myanmar. After departing Myanmar for France following the 2021 coup d'état, he activated his canvases to rectify other political, economic, and social injustices. Richie Nath painted *Maya and the Burning Village* (2022) in the aftermath of the coup d'état at a point when many urbanites in Yangon and Mandalay, reeling from the state violence inflicted upon protestors, now viewed fragments of their experiences alongside those of Myanmar's long-embattled ethnic minority groups. Drawing from Buddhist imagery, he depicted Maya, mother of the Buddha, but transformed her into a minority villager fleeing her burning village, an act of state violence. Her child, the Buddha, covers his eyes in horror, or perhaps in shame, at the senseless destruction. *Melancholy* (2023), *Where Are You?* (2023), and *Must I Go on Pretending?* (2023) insert depictions of queer identity alongside or within figures from Myanmar mythology. Furthermore, he uses these figures from folklore to convey his experiences and range of emotions. For example, in *Melancholy* (2023) Richie Nath embraces his sadness, which assumes the figure of a human and comforts him.

Sandar Khine turns her subjects' gaze onto the viewer. Renowned in Myanmar for being the first female artist to paint nudes from live models, often her family members, she created the Naked Truth series to question the role of media in spreading false news. Her figures flip through newspapers or photograph their surroundings, each seeking a form of truth in print media or opting to document reality for themselves. Her figures continue to challenge perceptions of how the female form should be portrayed in art. Sandar Khine applies the thick, black, two-dimensional line drawings used in Bagan temple mural paintings to create voluptuous female forms, each highlighting the diverse beauty of the human body.

Min Zaw and Nan Da continue the adaptation of traditional mural painting line drawings and deploy the format to comment on society at large. Min Zaw's collage *The Couple* (2020) features newsprint behind two figures assembled from cut paper shapes and painted lines. A scrap of newspaper reveals portions of a headline: "Only when we can try to achieve freedom in society...people will benefit from it." Nan Da's *Story 1* and *2* (2023) show snapshots of life on Yangon's streets painted in frenetic, black brushstrokes, mimicking a vibrant crowd—a reminder that, as always, no matter the obstacles, Myanmar remains dynamic and its people the engine.

About the Curator and Author

Melissa Carlson, PhD

An independent researcher and curator based in London, her research is focused on the development of Southeast Asian modernism in the late twentieth and early twenty-first centuries. As a Fellow in the 2019-2020 program 'Modern Art Histories of South and Southeast Asia (MAHASSA)', funded by the Getty Foundation, she presented on innovative forms of artist collectives and biennales as part of the public programming of the 2020 Dhaka Art Summit in Bangladesh.

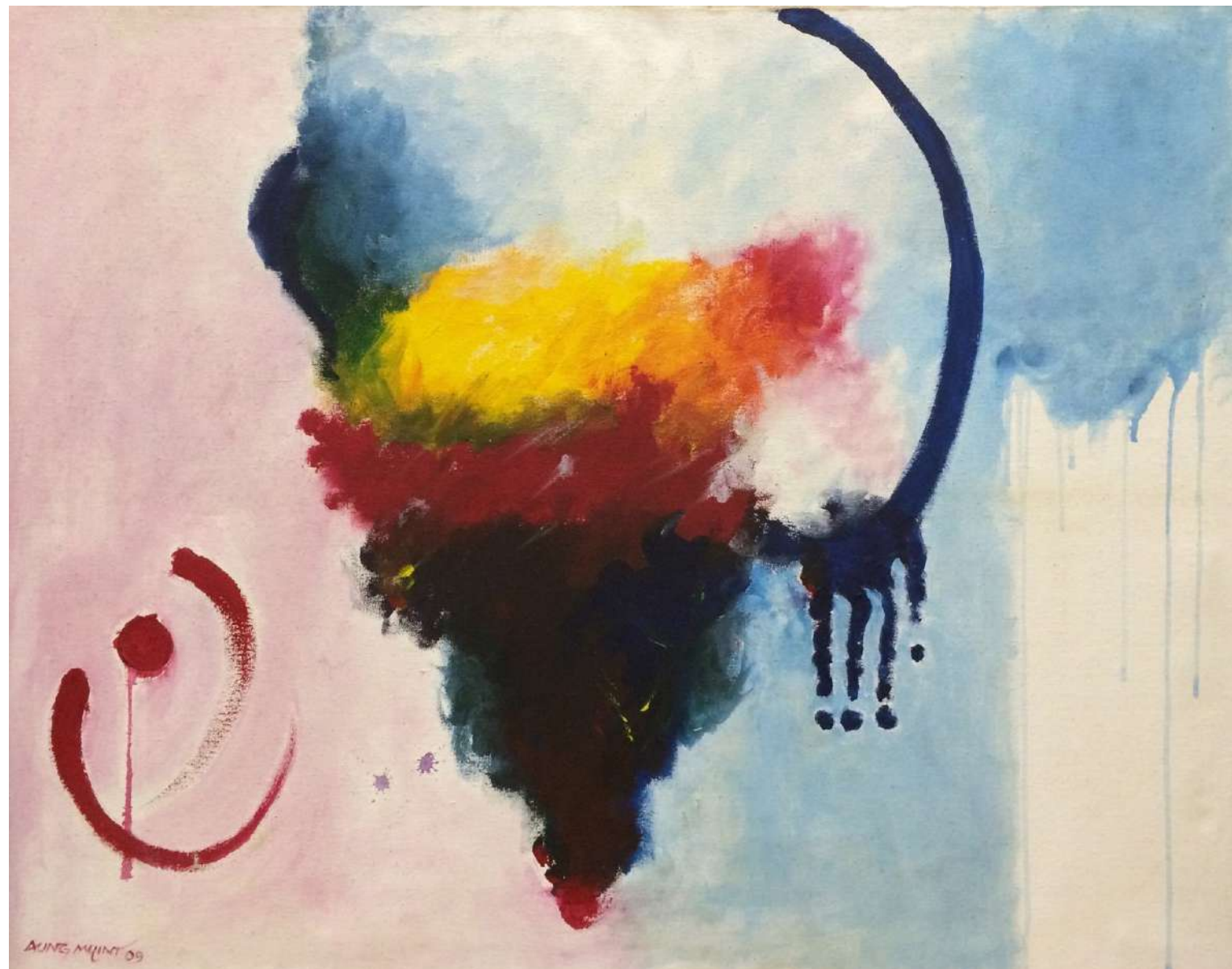
Publications include chapters in *Burma to Myanmar* (British Museum, 2023) and *Ambitious Alignments: New Art Histories of Southeast Asia* (National Gallery of Singapore, 2018) alongside an article in the peer-reviewed *Sojourn: Journal of Social Issues in Southeast Asia* (2016). Curatorial projects include *Burma by Proxy: Art at the Dawn of Democracy* (2015), an exhibition of painting in advance of the Myanmar 2015 general election and *Banned in Burma: Painting Under Censorship* (2014), an exhibition of censored works from Myanmar.

ARTWORKS





Brown Expression
mixed media on canvas
83 x 83cm
1995



The Curves
acrylic on canvas
86 x 116cm
2009



Maw Maw Thinn
acrylic on longyi on canvas
123 x 92cm
2019



Nyo Nyo Khin
acrylic on longyi on canvas
123 x 92cm
2019

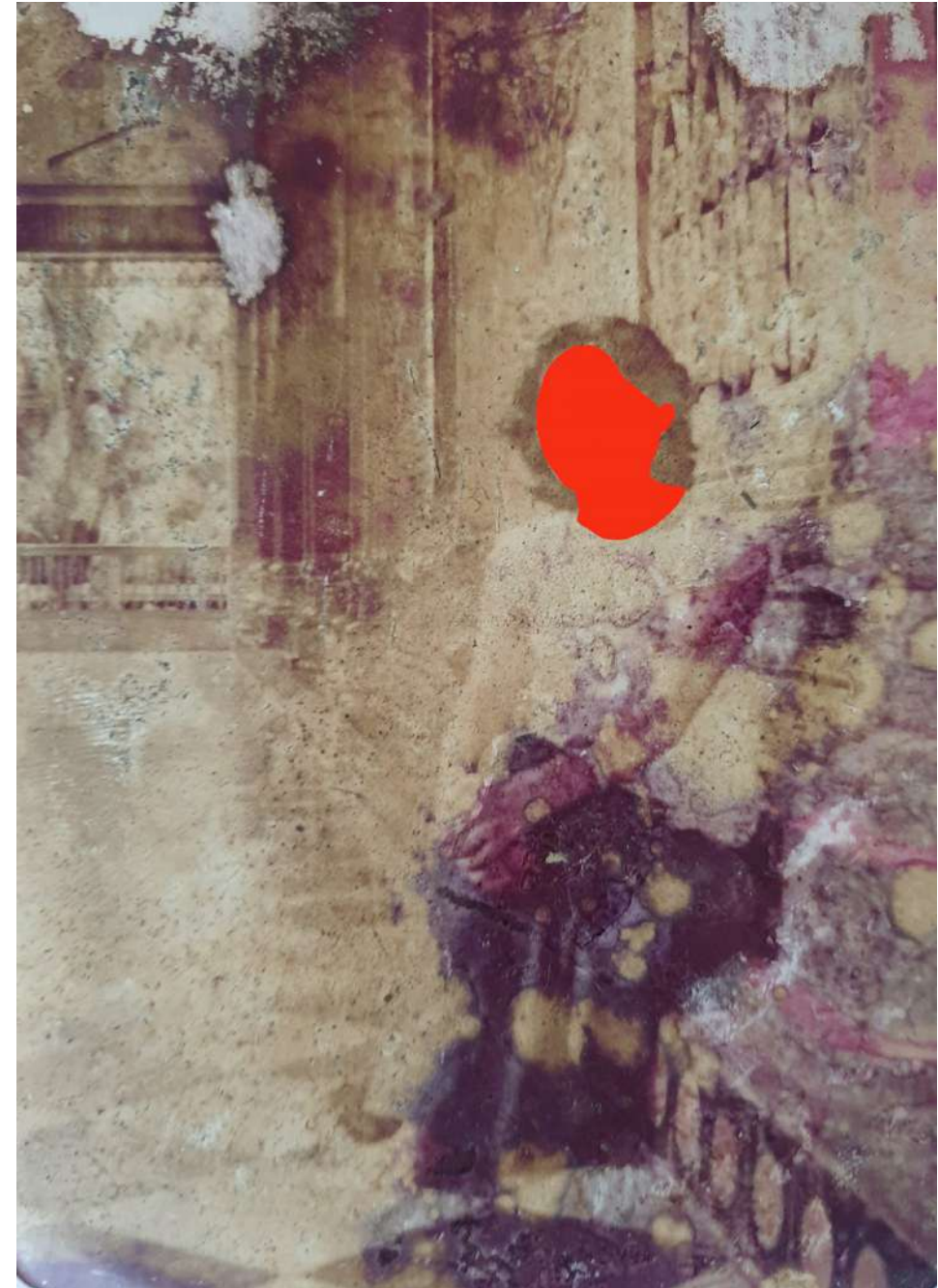


Nwe Aye Khine
acrylic on longyi on canvas
92 x 123cm
2019

KHIN THETHTAR LATT (NORA)



Losing Identity Series 6
digital print on archival paper
91x 65cm, 10 editions
2021



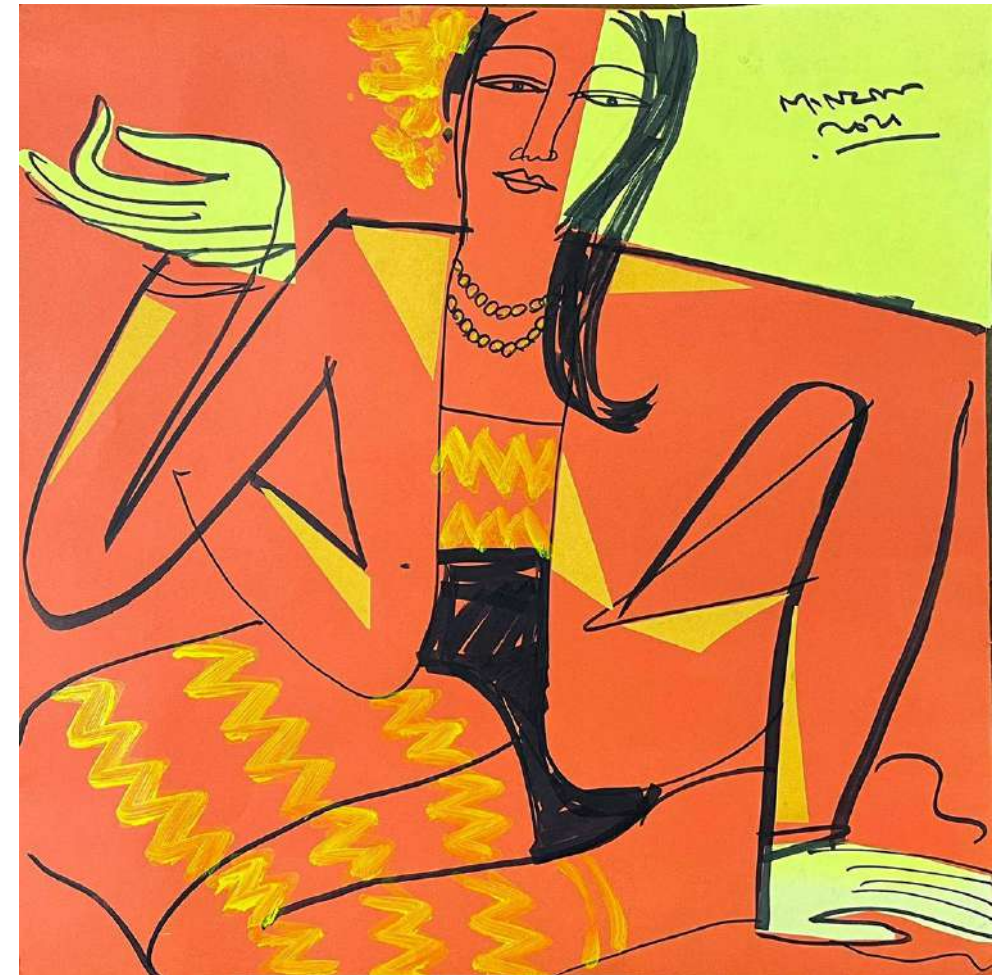
Losing Identity Series 8
digital print on archival paper
91x 65cm, 10 editions
2021



Losing Identity Series 7
digital print on archival paper
65 x 91cm, 10 editions
2021



Dancer
paper collage and ink on paper
51 x 51cm
2020



Dancer
paper collage and ink on paper
38 x 38cm
2021



Myanmar Lady 1
paper collage and ink on paper
38 x 38cm
2021



Myanmar Lady 2
paper collage and ink on paper
38 x 38cm
2020



Myanmar Lady 3
paper collage and ink on paper
38 x 38cm
2020



Myanmar Lady 4
paper collage and ink on paper
52 x 51cm
2020



The Couple
paper collage and ink on paper
38 x 38cm
2020



Story 1
mixed media on canvas
76 x 61cm
2023



Story 2
mixed media on canvas
76 x 61cm
2023



Story 3
mixed media on canvas
91 x 91cm
2023



Story 4
mixed media on canvas
91 x 91cm
2023

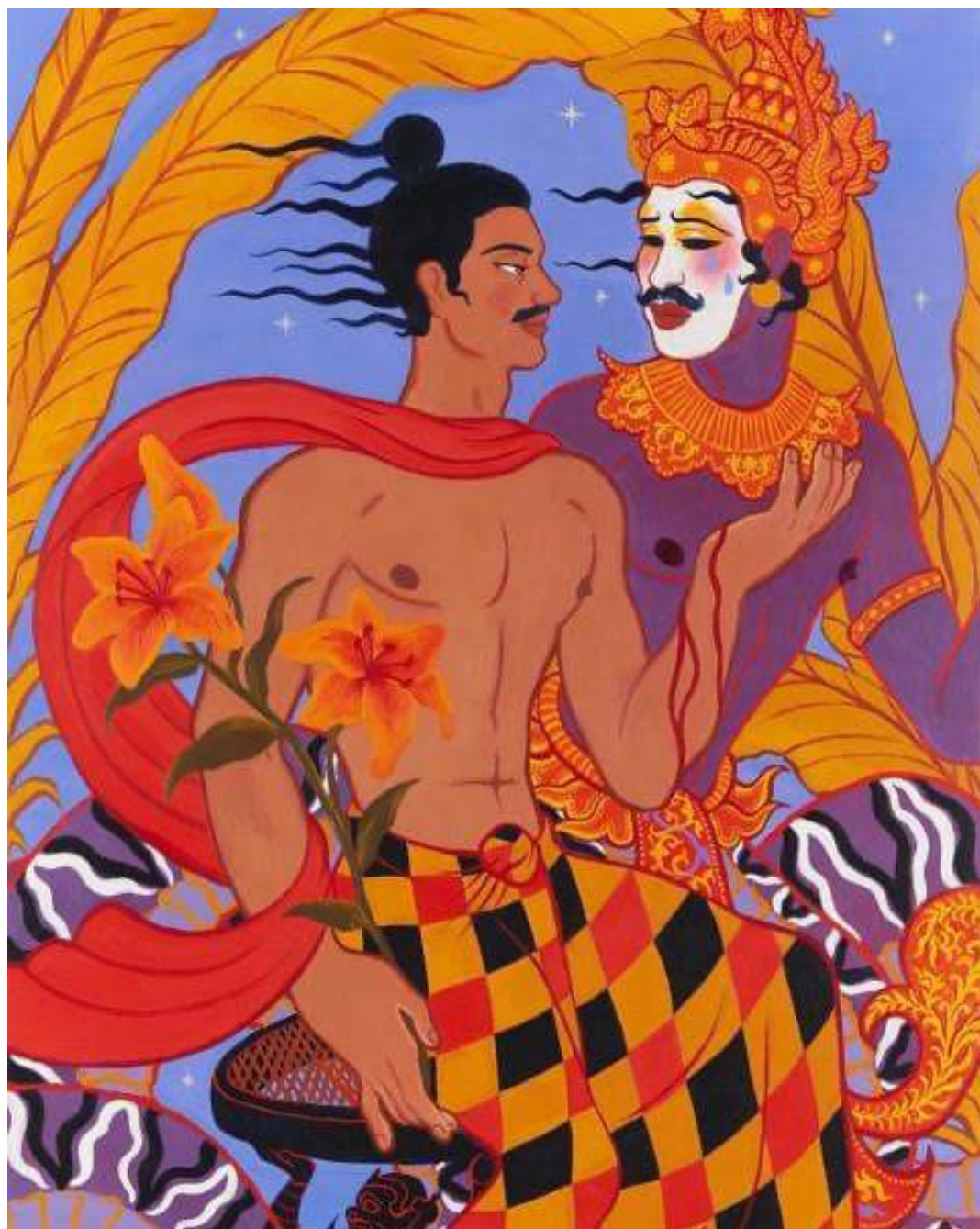


Maya and the Burning Village

acrylic on canvas

150 x 90cm

2022



Melancholy
acrylic on canvas
130 x 89cm
2023



Where Are You?
acrylic on canvas
130 x 89cm
2023

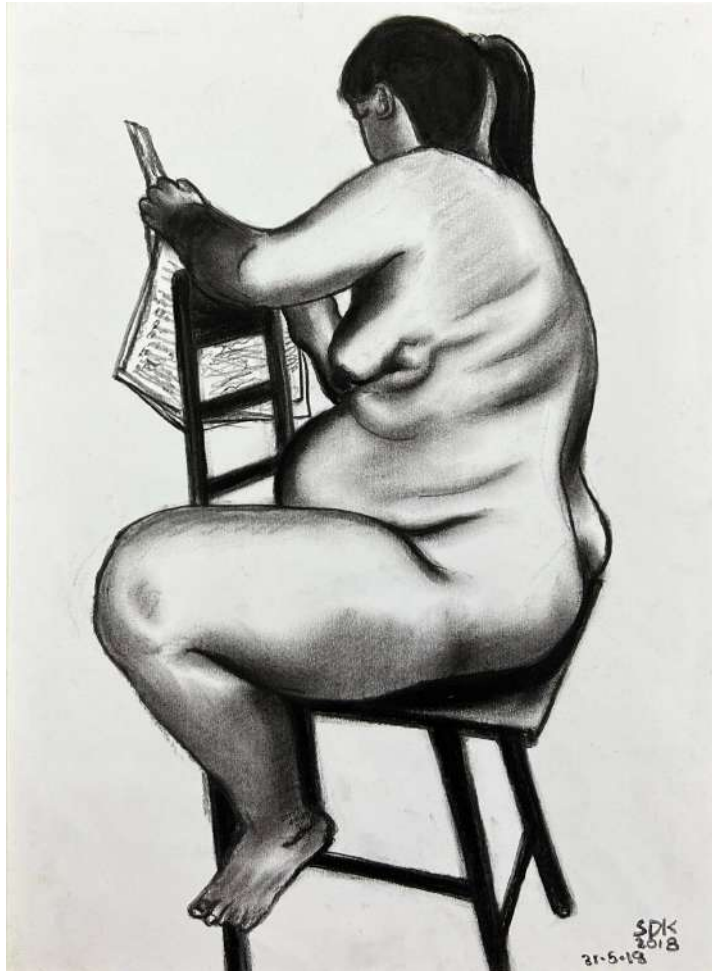


Must I Go On Pretending?

acrylic on canvas

65 x 92cm

2023



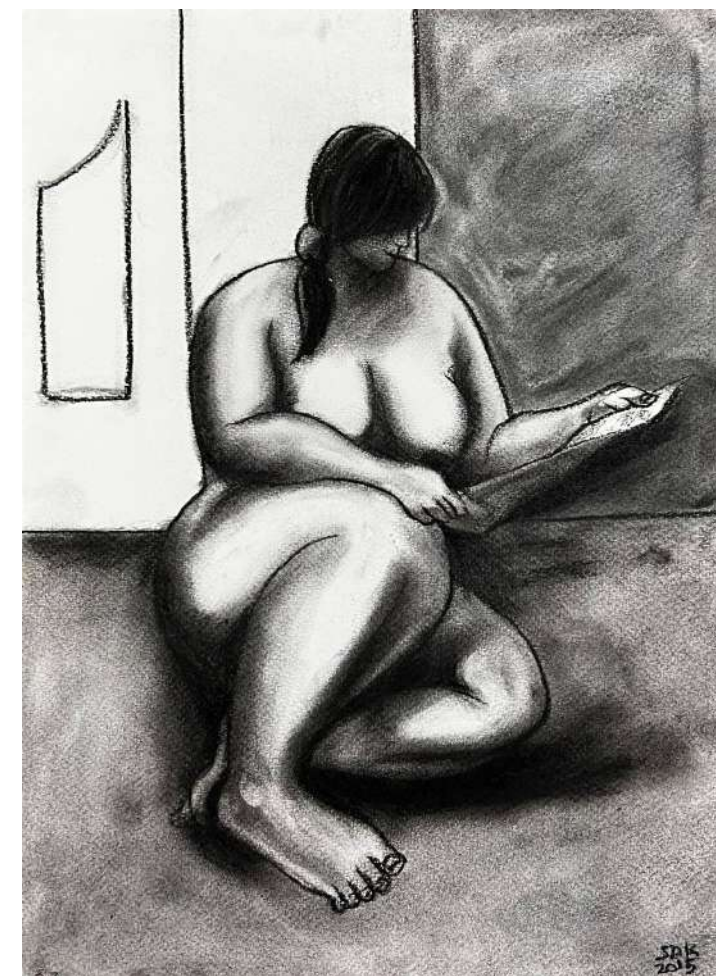
Naked Truth 1
charcoal on paper
38 x 28cm
2018



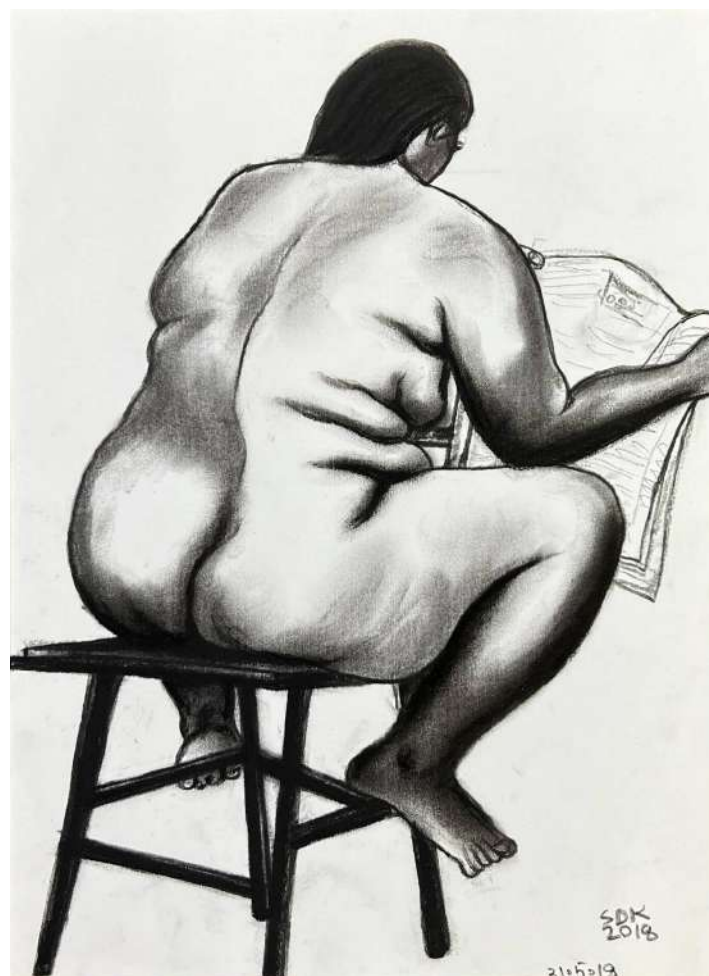
Naked Truth 2
charcoal on paper
38 x 28cm
2018



Naked Truth 3
charcoal on paper
38 x 28cm
2018



Naked Truth 4
charcoal on paper
38 x 28cm
2015



Naked Truth 5
charcoal on paper
38 x 28cm
2015



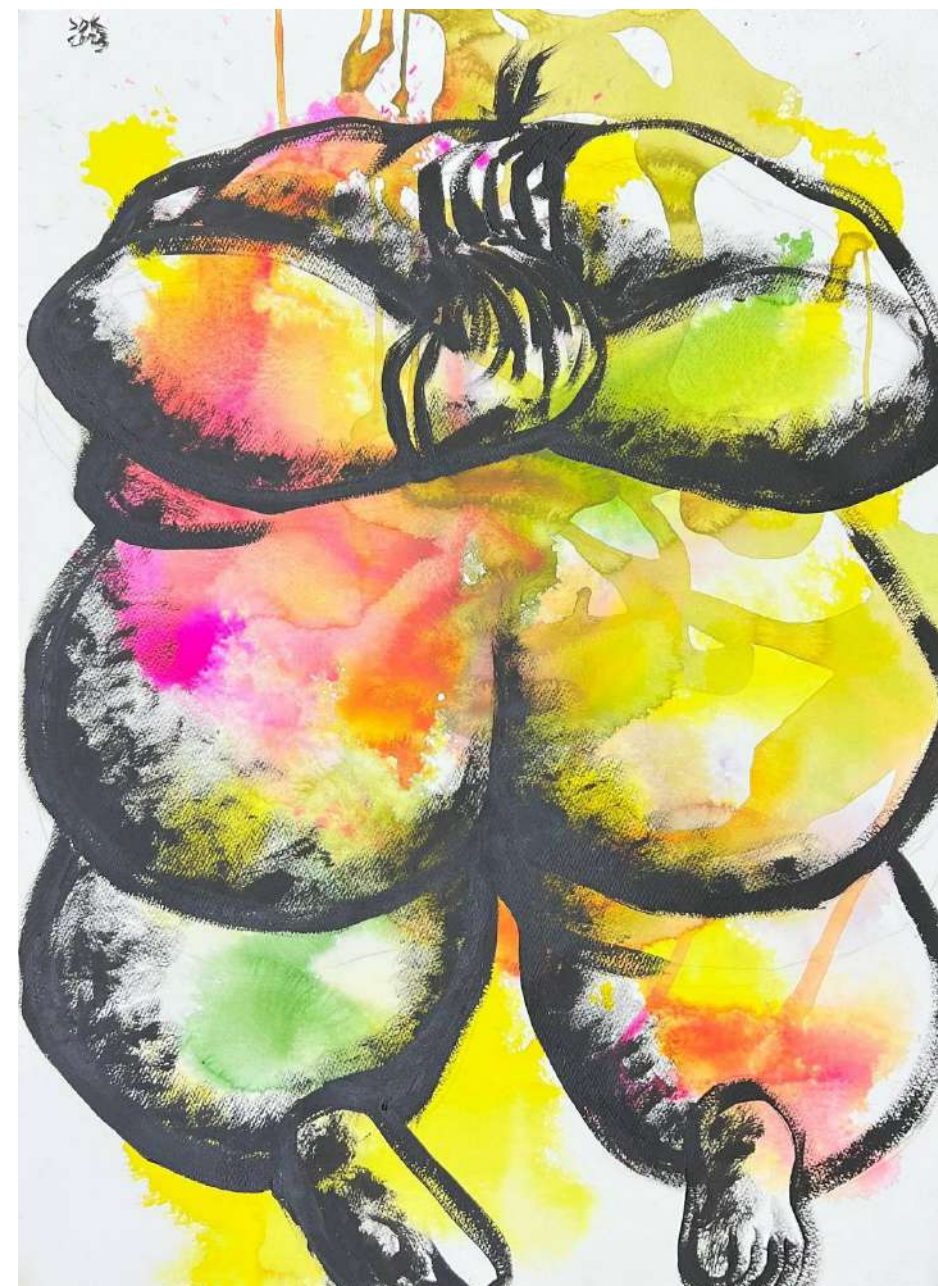
Naked Truth
acrylic on canvas
61 x 76 cm
2014



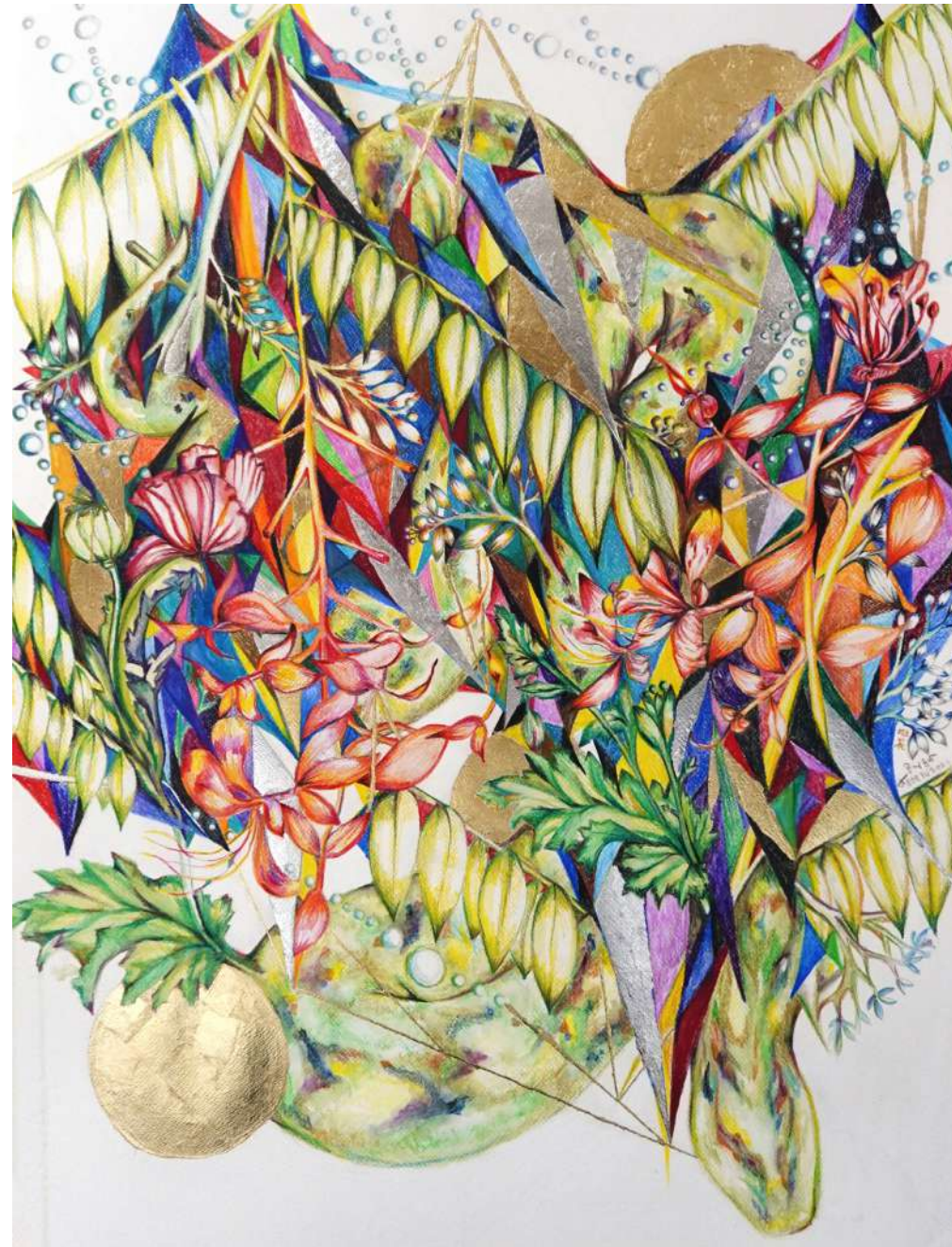
Naked Truth
acrylic on canvas
89 x 61cm
2017



Our Revolution, 2
acrylic on paper
76 x 56cm
2022



Sitting Position in Myanmar Prison
acrylic on paper
76 x 56cm
2023



Pride of Burma and Green Burmese Python
watercolour and colour pencil on Canson Heritage paper,
gold and silver leaf, adhesive
76 x 56cm
2024



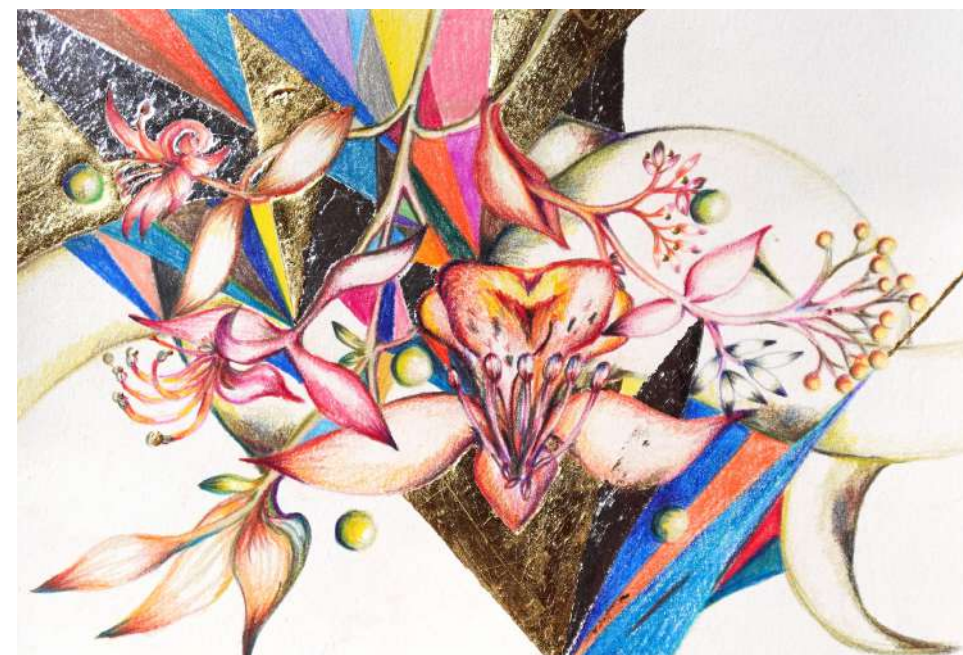
Pride of Burma 1
 watercolour and colour pencil on arches paper,
 gold and silver leaf, adhesive
 23 x 15cm
 2024



Pride of Burma 3
 watercolour and colour pencil on arches paper,
 gold and silver leaf, adhesive
 23 x 15cm
 2024



Pride of Burma 2
 watercolour and colour pencil on arches paper,
 gold and silver leaf, adhesive
 15 x 23cm
 2024



Pride of Burma 4
 watercolour and colour pencil on arches paper,
 gold and silver leaf, adhesive
 15 x 23cm
 2024



An Afternoon In A Room

oil on canvas
122 x 91cm
2023

PARTNER CHARITY: PROSPECT BURMA



ABOUT PROSPECT BURMA

Prospect Burma has led efforts to widen access to international higher education for Myanmar's youth for 35 years. It was established in the wake of the 1988 pro-democracy uprising in Myanmar with the aim of supporting long term, sustainable and democratic education across the country. Prospect Burma is a non-political organisation which places an emphasis on nurturing individuals from diverse, marginalised and disadvantaged backgrounds, with particular attention to the needs of people from remote and/or conflict affected areas which have traditionally been denied access to government education services.

A UK registered charity with a US arm, registered as a 501(c)(3), its UK based staff support local team members in Thailand and India, so they can remain as close as possible to trusted partners on the ground and the beneficiaries that they serve. Prospect Burma's 1,500+ alumni have made significant contributions across a wide range of sectors over the last three decades. These alumni, and those of the future, will lead and enable the positive change that Myanmar needs.

HTEIN LIN



Dhamma

acrylic on canvas
92 x 92cm
2007



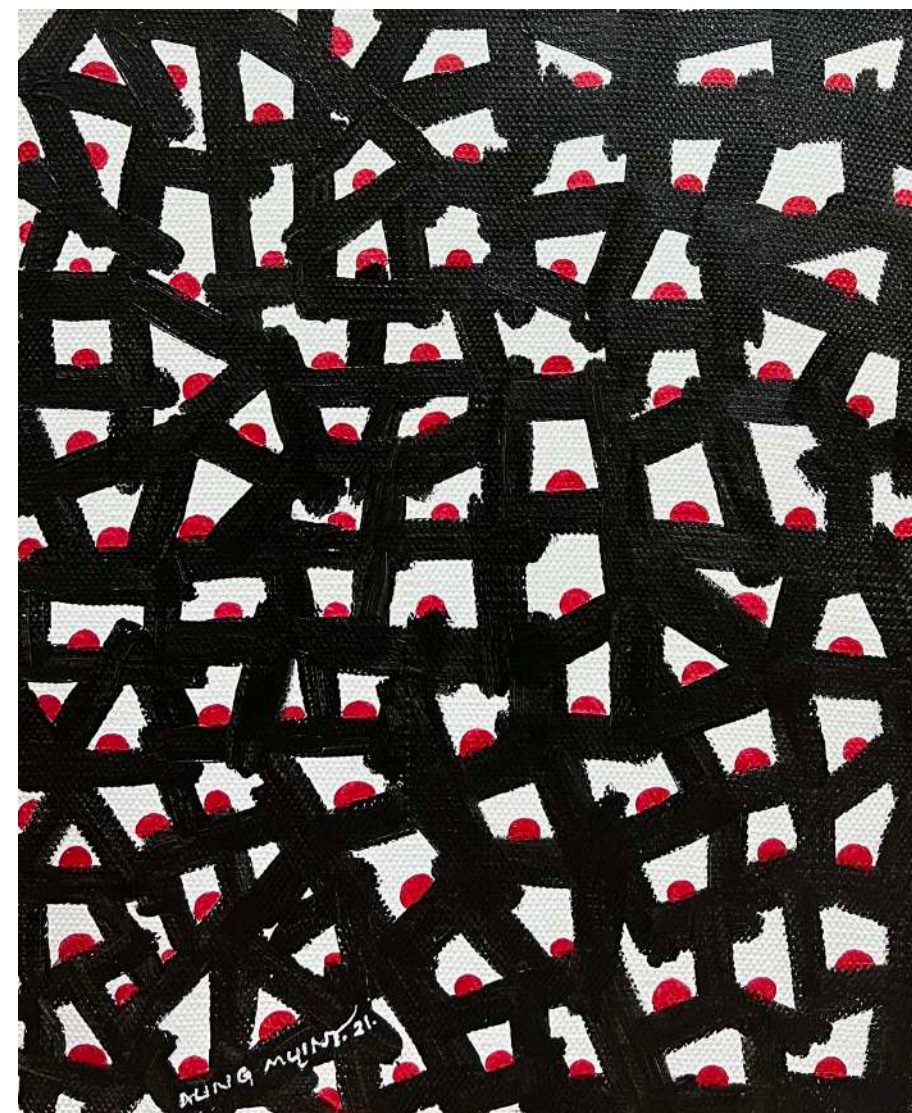
Mother & Child (I)
archival pigment print on hand-made shan paper
57 x 57cm, 10 editions
2021



Mother & Child (II)
archival pigment print on hand-made shan paper
57 x 57cm, 10 editions
2016



Mother & Child (III)
 archival pigment print on hand-made shan paper
 57 x 57cm, 10 editions
 2018



Untitled
 acrylic on canvas
 56 x 46cm
 2021

ARTISTS



AUNG MYINT



Born 1946, Myanmar
Currently lives and works in Myanmar

Solo Exhibitions (selected)

2024
'Dots. Lines. Crosses.', organised by THEO Art Projects, The Arts House, Singapore
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

Group Exhibitions (selected)

2024
'Against the Tide: Myanmar Art in the Moment', Karin Weber Gallery, London, UK
2023
'Myanmar: Faces & Figures', Karin Weber Gallery, HK
2021
'Myanmar Voices: We Are Still Here', Online exhibition, Karin Weber Gallery, HK

Awards (selected)

2002
Juror's choice award, Philip Morris Group of Companies, Myanmar

Publications

Ian Holliday & Aung Kaung Myat (2021), Painting Myanmar's Tradition, Hong Kong University Press
Andrew Ranard (2009). Burmese Painting: A Linear and Lateral History. Silkworm Books

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/>

HTEIN LIN



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)

2024
'Reincarceration', Richard Koh Fine Art, Singapore
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)

2024
Art Central, Karin Weber Gallery, HK
'Against the Tide: Myanmar Art in the Moment', Karin Weber Gallery, London, UK
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
'Emplotment', Ludwig Museum of Contemporary Art, Budapest, Hungary

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

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

KHIN THETHTAR LATT (NORA)



Born in 1990, Yangon, Myanmar
Currently lives and works in Yangon, Myanmar

Education

2011
Bachelor's Degree in Myanmar Literature, Dagon University, Yangon, Myanmar

Exhibitions

2024
'Against the Tide: Myanmar Art in the Moment', Karin Weber Gallery, London, UK
2023
'Women in Film & Photography 2023 Exhibition', Chapel Gallery, Objectifs, Singapore
2021
'Myanmar Voices: We Are Still Here', Online exhibition, Karin Weber Gallery, HK
2019
'A Country, a Town, a Human' Solo Exhibition, Myanm/art Gallery, Yangon, Myanmar
2017
'Yangon Made My Heart Beat Fast': New Contemporary Art from Myanmar', Karin Weber Gallery, HK
2016
'YANGON in Informal' Multimedia Art Exhibition, Yangon, Myanmar

Filmography (selected)

2015
Screening at KASHISH Mumbai International Queer Film Festival, India
Screening at Stockholm Film Festival, Sweden
Screening at Bangalore Queer Film Festival, India
Screening at Madrid LGBT Film Festival, Spain

Awards (selected)

2015
Solo Exhibition Winner, ION Art Young Talented Program, Singapore

Collections

Private collection in Singapore
Permanent collection of the British Museum, London, UK

For full CV: <https://www.karinwebergallery.com/artists/khin-thethtar-latt-nora/>

MIN ZAW



Born in 1972, Yangon, Myanmar
Currently lives and works in Yangon, Myanmar

Education

1998
Bachelor of Fine Arts, University of Culture, Yangon, Myanmar
1994
State School of Fine Art, Yangon, Myanmar

Solo Exhibitions (selected)

2020
'Abstracted Reflection 2', Art Seasons Gallery, Singapore
2018
'Abstracted Reflection', Art Seasons Gallery, Singapore

Group Exhibitions (selected)

2024
'Against the Tide: Myanmar Art in the Moment', Karin Weber Gallery, London, UK
'Dialogue at Monologue', Monologue art gallery, Chiang Mai, Thailand
2020
'ONLINE: Art Is Non-Essential', Art Seasons Gallery, Singapore
2018
'Burmese Vignettes: Devotion & Protest', Intersections Gallery, Singapore

Awards (selected)

2003
Recognition for Myanmar Contemporary Art Award

Collections

Phillip Morris Group of Companies
Charoen Pochhand Group of Companies, Thailand
KBZ Bank, Yangon, Myanmar
Pan Hlaing Housing, Yangon, Myanmar
ILBC (YIS), Myanmar Bank Association, Myanmar
Private Collections in UK, Germany, Italy, Japan, France and Singapore

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

NAN DA



Born in 1983, Bago Region, Myanmar
Currently lives and works in Yangon, Myanmar

Education

2001
Bachelor's Degree in Painting, State School of Fine Art, Yangon, Myanmar

Solo Exhibitions

2016
'Innocent Mood', 2nd Solo Art Show, EY Gallery, One Raffles Quay , North Tower, Singapore
2015
'The Broken Rhymes', 1st Solo Art Show, Lokanat Galleries, Yangon, Myanmar

Group Exhibitions (selected)

2024
'Against the Tide: Myanmar Art in the Moment', Karin Weber Gallery, London, UK
2023
'Invisible Cities', Pansodan Scene Art Cafe, Yangon, Myanmar
2019
'Parasol Project', River Gallery, Yangon, Myanmar
'Core Art Exhibition', Lokanat Galleries, Yangon, Myanmar
2018
6th Dancing Hue Art Show, Lokanat Galleries, Yangon, Myanmar
'Beauty of Varieties', Gallery 65, Yangon, Myanmar
'Poetry of Brush and Ink', Taiwan-Myanmar Art and Cultural Exchange Exhibition, Nawaday Tharlar Gallery, Yangon, Myanmar
'Sketches Of Chin Hill' OK Gallery, Yangon, Myanmar
'Core Art Show', OK Gallery, Yangon, Myanmar

Collection

Permanent collection of the British Museum, London, UK

For full CV: <https://www.karinwebergallery.com/artists/nan-da/>

RICHIE NATH



Born in 1995, Yangon, Myanmar
Currently lives and works in Paris, France

Education

2017
BA (Hons) Fashion Illustration, London College of Fashion, University of the Arts London, UK

Solo Exhibition

2020
'A Chauk: A Solo Exhibition', Myanm/Art Gallery, Yangon, Myanmar

Group Exhibitions

2024
'Against the Tide: Myanmar Art in the Moment', Karin Weber Gallery, London, UK
2023
'Mère D'Exil - Regards D'Artistes', La Cité Miroir, Liège, Belgium
'Fighting Fear II', 16 Albermarle, Sydney, Australia
2022
'This Too Shall Pass', Spinello Projects, Miami, USA
'EXPOSITION STOP WARS', Magasins Généraux, Paris, France
2021
'Fighting Fear, 16 Albermarle', Sydney, Australia
2020
'Notes From The Motherland', Aicon Contemporary, New York, USA
'The Foot Beneath The Flower: camp', Kitsch Art in South East Asia, NTU ADM Gallery, Singapore
'Essentialist Images', Richard Koh Fine Art Gallery, Singapore

Artist In Residence

2020
Couvent Des Récollets, Paris, France

SANDAR KHINE



Born in 1971, Yangon, Myanmar
Currently lives and works in Yangon, Myanmar

Education

Studied painting under artist U Pe Nyunt Way, U Mg Mg Thein (Pathein), and U Win Pe Myint (WPM)

Solo Exhibitions (selected)

2023
'The Naked Truth-IV' IVY gallery, Yangon, Myanmar
2018
'The Readers 'at Nawaday Tharlar Gallery, Yangon, Myanmar
2015
'The Naked Truth-III' at Cloud 31 Gallery, Yangon, Myanmar

Group Exhibitions (selected)

2024
'Against the Tide: Myanmar Art in the Moment', Karin Weber Gallery, London, UK
2018
'Connecting Bridges', EU Ambassador's Residence, Yangon, Myanmar
'Seven Decades' group exhibition, The Secretariat, Yangon, Myanmar
2015
'Burma by Proxy: Art at the Dawn of Democracy', Hong Kong Visual Arts Centre, HK
'My Yangon, My Home', River Ayarwaddy Gallery, Yangon, Myanmar

Awards

2017
Nominated for the Sovereign Art Prize
2014
Nominated for Prudential Eye Award

Collections

Private collections worldwide

For full CV: <https://www.karinwebergallery.com/artists/sandar-khine/>

SOE YU NWE



Born 1989, Shan State, Myanmar
Currently lives and works in Yangon, Myanmar

Education

2015
Master of Fine Arts, Rhode Island School of Design, Providence, RI, USA
2013
Bachelor of Fine Arts, Albion College, MI, USA

Solo Exhibitions (selected)

2020
'Hybridized Beings | Naga Medaw', Myanmar/art, Yangon, Myanmar

Group Exhibitions (selected)

2024
'Against the Tide: Myanmar Art in the Moment', Karin Weber Gallery, London, UK
2023
'The Open World', Thailand Biennale, Chiang Rai, Thailand
'Burma to Myanmar', The British Museum, UK
'New Eden', ArtsScience Museum, Singapore
'How Many Worlds are We', Jim Thompson Art Center, Bangkok, Thailand
'Strength in Fragility: an Exhibition by the Women Artists in Myanmar', Goethe Institute, Yangon, Myanmar
'Fighting Fear (Part 2) #whatshappeninginmyanmar', 16albermarle Project Space, Sydney, Australia

Honors and Awards (selected)

2020
Young Alumni Award, Albion College, MI, USA

Collections

The British Museum, UK
Queensland Art Gallery Collection, Brisbane, Australia
New Taipei City Yingge Ceramic Museum, Taiwan
Artpark, NY, USA
Shangyu Museum, Zhejiang, China

For full CV: <https://www.karinwebergallery.com/artists/soe-yu-nwe/>

THYNN LEI NWE



Born in 1991, Yangon, Myanmar
Currently lives and works in Yangon, Myanmar

Education

2014
Diploma in Fine Arts (Painting), Lasalle College Of The Arts, Singapore

Exhibitions (selected)

2024
'Against the Tide: Myanmar Art in the Moment', Karin Weber Gallery, London, UK
2018
'Part Illusion' solo show, Myanm/art, Yangon
2017
"Yangon Made My Heart Beat Fast": New Contemporary Art from Myanmar', Karin Weber Gallery, Hong Kong
2015
'Ga Sar Ma Lar Nar Ma Lar', Gallery 65, Yangon, Myanmar
2011
'May' Women Art Exhibition, Dagaung Art Gallery, Yangon, Myanmar
'Mate Tu', Dagaung Art Gallery, Yangon, Myanmar
2010
'+ROAD' Project, Cemeti Art House, Yogyakarta, Indonesia
'Our Arts', New Zero Art Space, Yangon, Myanmar
YELPA Women's Day Poetry Slam and Art Exhibition, American Center, Myanmar
Double Six Performance Art Event, New Zero Art Space, Yangon, Myanmar
'Blue Wind' Women's Contemporary Art Exhibition, National Museum, Myanmar

Award

2012
Future Leader Scholarship, Lasalle College of the Arts, Singapore

Collection

Permanent collection of the British Museum, London, UK

For full CV: <https://www.karinwebergallery.com/artists/thynn-lei-nwe/>

KARIN WEBER GALLERY

Established in 1999 by German-born Karin Weber and celebrating its 25th anniversary this year, Karin Weber Gallery is one of Hong Kong's oldest contemporary art galleries. Situated on Aberdeen Street, in the heart of central Hong Kong, the gallery presents a year-round programme of curated exhibitions, talks, and collector events. The gallery's unique network of partners based in London and Mumbai allows it to source emerging and established contemporary art from around the world.

Karin Weber Gallery is 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.



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Contemporary Fine Art