

BEYOND BURMA

An Exhibition of Conceptual Art from Myanmar



Thavibu Gallery

10 November – 8 December, 2012

Curator: Shireen Naziree

Artists: Phyu Mon, San Minn, Phyo Kyi,
Nyein Chan Su, Kaung Su



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Published 2012 by
Thavibu Gallery Co., Ltd
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Layout by Wanee Tipchindachaikul, Copydesk, Thailand

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FOREWORD

Jørn Middelborg, Thavibu Gallery

Thavibu Gallery has the pleasure of presenting the current catalogue and exhibition, BEYOND BURMA by five contemporary Myanmar artists: San Minn, Kaung Su, Phyu Mon, Nyein Chan Su and Phyo Kyi. The exhibition takes place in Bangkok, Thailand, on 10 November – 8 December, 2012.

The country formerly known as Burma was renamed Myanmar in 1989 by the country's military junta. Many countries continued to use the term 'Burma' for several years, unwilling to recognise Myanmar's repressive policies and poor adherence to human rights. However, since 2010 the political situation has undergone changes in many areas, initiated by the current President Thein Sein. Daw Aung San Suu Kyi was released from house arrest, and there is cautious optimism – something that has not been seen in the country since the military takeover in 1962. The exhibition BEYOND BURMA highlights the current and changing social, economic and political landscape that is currently enveloping Myanmar. The general assumption and hopes are that these changes will benefit the country at large. However for the vast majority of Myanmar's citizens, unemployment and poverty continue to prevail.

Phyo Kyi is a conceptual artist who is highly regarded for his video and animation films that portray the challenging conditions of Myanmar's poor. His installation *Beyond Burma* or *Inside Fire* parodies Myanmar's government as he questions their intentions on the release of Daw Aung San Suu Kyi.

Kaung Su was born in Yangon and through his *Black Face* series he examines the psyche of the human condition. For BEYOND BURMA, he juxtaposes archival images of Burma's march to independence with contemporary forms of expression.

Renowned for her digital art, Phyu Mon is Myanmar's most prominent woman artist. Phyu Mon's *Polite Wave* is a body of work that expresses hopes for a better Myanmar and in particular for the rural poor. Her six digital pictures are supported by a performance work.

Nyein Chan Su has been a recipient of numerous art awards in Myanmar and internationally. For BEYOND BURMA he has produced a series of photographs and a video work that relate to the realities of life in Yangon. Regarded as Myanmar's foremost performance artist, Nyein Chan Su will be present a performance at the opening of the exhibition.

San Minn is one of Myanmar's most noted senior artists. A founding member of the Gangaw Village Group, his eclectic paintings highlight the disparities within Myanmar's social structures. BEYOND BURMA features paintings from his *Gun* series.

The essay has been written by the art historian and independent curator, Shireen Naziree. I take this opportunity to thank the artists for their collaboration, and Shireen Naziree for her contribution. I also thank Ralph Kiggell for language editing.

BEYOND BURMA

Shireen Naziree

Myanmar's modern socio-political history has signalled a high period of synergy between traditional narratives and radicalised constituencies and is marked by the slow unravelling of that close relationship, as those constituencies strive to become culturally and politically normalised. The relationship in Myanmar between art's identity and the potential for political change is tantamount to a renewal of aesthetic forms and formal structures that focus on the future rather than the past or the present. And without making art responsible to the 'political', contemporary artistic practice in Myanmar can find a hospitable place for the ambitions of art in the active reclamation of political agency. As a consequence, the changing political realities will call for a more skeptical generation of artists and audiences as Myanmar's cultural practitioners find themselves working within this visual context while addressing a broader and more heterogeneous audience that demands aesthetically affirmative and socially engaging art. This does not mean a withdrawal from any former aesthetic reflection, but rather a reconciliation with the present through the institution of art as it stands – and art as a provocation of the present.

Myanmar's political history has clearly overshadowed its long and rich cultural past, a history often and comfortably ignored as a source for contemporary art. Colonialism imposed its own ideas of nationalism. However genuine in its own economic and political sense, as a result of colonialism, the triumphant early civilization of Myanmar became a very distant history. In 1885 Britain, after deposing the last independent monarch of Myanmar – King Thibaw, renamed Myanmar as Burma and made it a province of the British Raj the following year. With Rangoon as the capital of British Burma, Britain ushered in a new tide of economic power that reflected their dominant power in the region and ultimately allowed their rule to extend further east to the Malay Peninsula and the Far East.

By the turn of the twentieth century a new nationalism and a new generation of Burmese leaders arose from amongst the British educated elite. As reforms and greater autonomy from British Imperial power were pressed for, the ensuing years were filled with political turmoil that included pervasive insurgency fueled by the war and the Japanese occupation. The popularity of this radicalised society, which initially collaborated with the Japanese and then turned on them, included Aung San, father of Aung San Suu Kyi, who was credited for gaining autonomy from British colonial rule. Sadly, Aung San was not present to witness his nation gain independence in 1948. He would, however, remain as an icon of freedom and democracy for generations to come.



Aung San, 2012
Giclée print on archival
paper, unique
21 x 29 cm
by Phyo Kyi

Aung San and many of his colleagues were gunned down in 1947 in a still puzzling plot, but others from this pool of ex-student radicals formed the first independent government. They would take Burma out of the British Commonwealth and launch the country down what was to be a not very happy path through the rest of the twentieth century.¹

When the military junta formally changed the name from 'Burma' to 'Myanmar' in 1989 – a year after the popular student uprising that ended in turmoil – it became a highly charged issue that resulted in 'Burma' being used as a token of resistance by those opposed to the military regime and 'Myanmar' being regarded as supportive of the regime. By historical accounts, though, 'Myanmar' is regarded as a more formal version of the name 'Burma'.

¹ p.87. Where China Meets India by Thant Myint-U(2012)

BEYOND BURMA explores the post-independence culture and the legacy of that biography and as such expands the view of current Myanmar art practices and penetrates areas that possibly remain screened from popular interests. The contributions by intellectuals and cultural practitioners over the past decades have been vital in shaping a cultural framework that has highlighted the humanistic nature of Myanmar. However, the difference in the current cultural pattern is its wide array of intellectual discourse that ranges from addressing experiences that have come out of colonialism and military rule, to the ways in which society hopes to interact with the ideologies of nation-building and confront the issues of a lived reality. As it does so, it attempts to transcend the impositions of the past decades.

Myanmar is currently in a state of reciprocal gestures of reconciliation, the meeting of which appears to be productive and animates the dialogue of the different positions. What remains clear is that the identity of Myanmar has become entangled with its past history. Colonialism was not just an experience that impacted and transformed the economy of Myanmar, it also diminished the native narrative.



However there have always been strategies of appropriation as well as resistance within this space of negotiation between the two worlds. When the country's name was changed from the 'Union of Burma' to the 'Union of Myanmar' in 1989 and finally to the 'Socialist Republic of Myanmar' in 1990, the ruling military junta reasoned that 'Myanmar' represented an entire people comprising numerous ethnic groups whereas 'Burma' referenced only one particular group. The renaming also symbolised a cut with their colonial past. It would typically have passed without contention, had not the military junta seized

power after the national elections in 1990 from Aung Sang Suu Kyi's National League for Democracy (NLD), which having won instead saw her and others imprisoned or placed under house arrest for 18 years.

The conception of 'fine art' as distinct from traditional art forms was an innovation that did not exist in the minds of the early cultural tradition. As such, the discourse of modern art was really a colonial enterprise and was initiated through formal training in the late-nineteenth century, peaking by the mid-twentieth century. Artists who went through that formal academic training combined the ideas they

The Last Memory, 2012

Video Still

by Nyein Chan Su

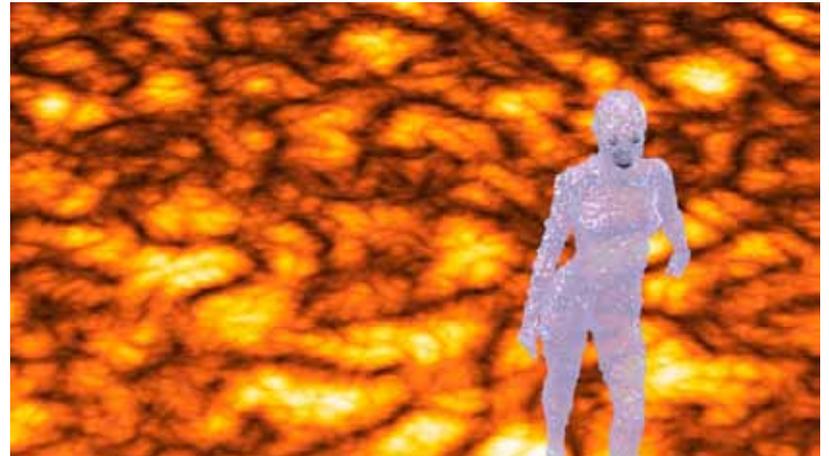
had learnt from it with their relationship to their own culture to create a hybrid of classical Myanmar and European forms. Since then, Myanmar's art practitioners have continued to respond to their deepest inspiration, which has resulted in a variety of literal and socio-realistic interpretations.

Myanmar's current generation of artists pay foremost attention to their social history, but also are highly aware of the fidelity of their work and how it expresses itself within the larger concerns of the art world. Despite the fact that most of them have had little opportunity to work across international cultural boundaries and to encounter first-hand productions and practices outside Myanmar, they have made it possible for a larger audience to experience some of the more opaque and obscure corners of their history.

The state of Myanmar's current political shift and the cluster of international activities that is following have inspired a generation of artists – focussed on the political and cultural realities that reflect the broader revival of attention – to embrace new contexts and active concerns as Myanmar hopefully achieves economic and political normalcy.

**Beyond Burma or
Inside Fire, 2012**
Video still
by Phyo Kyi

While current claims for art's direct political effect may be exaggerated, the serious move by artists to refer to their country as 'Myanmar' instead of 'Burma' suggests that within the politics of change and in the realm of the everyday world of social crises and political machinery, artists have the capacity to offer alternative cultural potential, rather than retreat to safer ground.



At a time when international attention is ever more focussed on new forms of organisation, intervention and communication that could raise Myanmar's current socio-economic environment, BEYOND BURMA may be viewed as a vehicle for the communication and for the opinions of artists Phyu Mon, Nyein Chan Su, Phyo Kyi, Kaung Su and San Minn. For these five artists the identity of their art seeks to relate to the defining politics of the moment as culture and politics appear to be reworking old questions around Myanmar's volatile and conflicted history. Through varied media, these artists focus on the specifics of place, politics and culture. Their creations sometimes present a gloss of normality, yet beneath the surface lurks the reality of a society caught up in the constant cycle of an uncertain future.

ARTISTS

KAUNG SU



Black Face Over the Image of Sein Ka Tone, 2012

Oil, acrylic and inkjet on vinyl
90 x 101 cm

Black Face Over the Image of Burma's Embassy (1873), 2012

Oil, acrylic, enamel and inkjet on canvas
122 x 152 cm

Highly regarded in Myanmar's contemporary art circles, Kaung Su made his mark through his *Black Face* series through which he initially investigated the theme of identity and the human condition. Fascinated with the duality of the human psyche and our ability to conceal our true nature, Kaung Su has been exploring this subject on many levels that have ranged from iconic images, such as Neil Armstrong's first walk on the moon, to glamorous models gracing the covers of popular magazines, with each art work possessing distinct emotional nuances.

For BEYOND BURMA, Kaung Su references Myanmar's most iconic historical moments. In *Black Face Over The Image of Burma's Embassy (1873)* and *To The Senate (1947)*, he refers to events that ultimately led to the signing of the Aung San-Atlee Agreement in 1947 and the country's ensuing independence. Kaung Su exemplifies the many degrees of ambivalence in the Myanmar psyche. Born and bred in Yangon during General Ne Win's socialist rule that isolated the country and saw a decline in the economy, Kaung Su shows in his works an intermingling of historical imagery and artistic rhetoric, while conveying his struggle to make a cultural, historical and aesthetic place for himself. He says: 'Sometimes the *Black Face* is over a remarkable document photo with historical references. However the ideas together with the tense energy of the broad sweeping strokes always connect within my personal psychological space.'



The Congress, 2012
Oil and inkjet on vinyl
149 x 109 cm

In each of his works, Kaung Su makes a philosophical enquiry into the very foundations of his being and meaning, and directly approaches the social, political, economic and cultural structures that have affected and shaped his past, present and future. *Black Face Over Sein Ka Tone* exemplifies the multiple sources from which he mines material, with reference to the subtle black humour that informs traditional theatre in Myanmar.

For Kaung Su, his journey as an artist is clearly rooted to a culture that he carries with him. And though his work has evolved within a framework long guarded by its own boundaries, at the same time, his art elicits an innate sensibility to merge and interact, and perhaps to extract the freedom that is his future.



To The Senate, 2012
Oil, acrylic and inkjet
on vinyl
152 x 122 cm

PHYOE KYI

Phyoe Kyi's art practice deals with social concerns. Matters such as poverty and inequality are regularly described in his visual language, recalling the viewer to the concrete struggles of those with no voice who are so often ignored. In 2008, in the immediate aftermath of Cyclone Nargis, Phyoe Kyi embarked on a project that gave voice to those caught in the effects of the destruction that destroyed and degraded their humanity. By turning to the environment as a metaphor, Phyoe Kyi articulates that emptiness from which people constantly attempt to build a future.

Turning to the art works of Phyoe Kyi, one seems to enter an entirely different realm to that of Kaung Su – although they have both used Aung San as a central figure in their dialectic for BEYOND BURMA. Phyoe Kyi is clearly a very modernist artist; his attention is drawn to socially relevant issues and he comments on specific constants that are pertinent to Myanmar's socio-political environment.

Through his installation *Inside Fire* for BEYOND BURMA, Phyoe Kyi combines two themes – power and fame – that challenge visible limits and question Myanmar's social authority. A series of digitally manipulated photographs – seemingly benign memorials to Aung San – become representations of a lighter side to the famed icon. While Phyoe Kyi is best known for his conceptual work and performances, his animated films are also highly regarded. Phyoe Kyi's accompanying video has a distinctly detached modernism as he examines the subconscious terrain of Myanmar's parliament. The shifting of the scenes drowns out any coherent story and instead the power structure has been manipulated to show how Myanmar's government has become detached from the very people it is meant to serve. It is no longer human and has no real form.

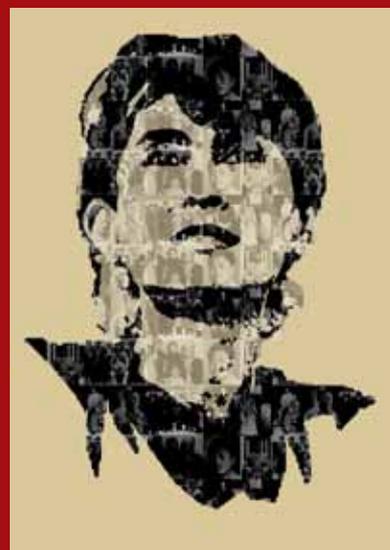
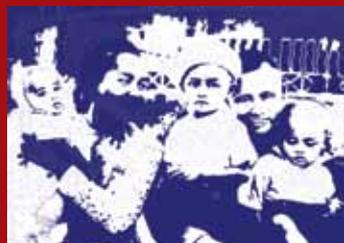
To pursue a deeper meaning to the correlation between 'power' and 'fame', Phyoe Kyi relates the present political climate and the release of Aung San Sui Kyi as one that is complex and extensive yet contradictory. He states: 'It is not so clear if the dark cloudy days are coming back again. Amid the uncertainty, we are living with anxiety. Happiness and distrust can live in the same heart. But only half and half. Democracy was once the joke of a comedian. He said "Demo" means simple and "Cracy" [his pronunciation of "crazy"] is a fool.'

Beyond Burma or Inside Fire, 2012

14 Giclée prints on archival paper, unique

Sizes variable





NYEIN CHAN SU

Highly regarded for his performance art in and around Yangon as well as for his painting practice, Nyein Chan Su's choice of media for BEYOND BURMA is an acknowledgement of the inevitable changes, one might suppose, to the socio-economic environment in Myanmar. Nyein Chan Su, or NCS as he is often known, is a leading art practitioner in Myanmar. Creating some of the most socially resonant work, he has been wary of letting it mirror politics. Instead he has been interested in bringing his art into dialogue with socio-economic concerns as well as obliquely and astutely connecting the physical and emotional consequences of Myanmar's colonial and contemporary history. NCS's *Smile* series and his video *The Last Memory* play on his subjects' ambivalent relationships with their current social environment through both overt and obscure references to historical figures, political events, social movements and cultural tendencies.

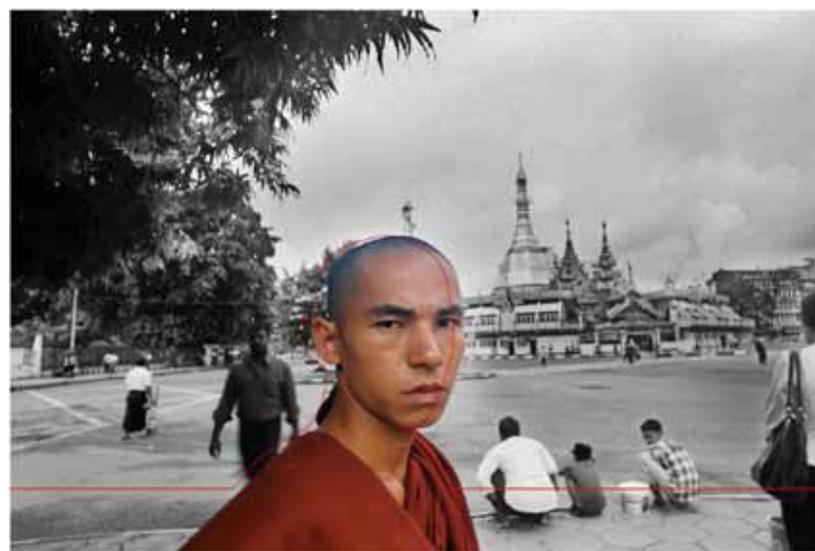
NCS has positioned himself as both a canny observer and mediator. To do so, he has been fueled by the very energy of Yangon, working from and in the face of the physical and mental demands of the city. And he is undeniably caught up in its strong undertow as he processes condensed moments of urban life. *Smile Of Men* visually relates a group watching a memorial program on the death of Aung San in the reception area of a barber shop in Yangon to a gathering that was captured outside the headquarters of the NLD, as in *Smile Of NLD*. The smiles and confident demeanour of his subjects suggest an overall positive and upbeat mood – a marked contrast to the expressionless features of his youthful subjects in *Smile In Downtown*. Photographing in downtown Yangon, NCS deftly captures the ambiance of the city with references to its colonial past, in what may be the future reality of his changing country. By using Yangon's city hall and the Amanwela Church as backdrop, NCS subtly critiques the probability of history being sacrificed and the historical environment being despoiled in Myanmar's sprint to modernization.

Smile Of NLD, 2012

Giclée print on archival paper, unique, 90 x 60 cm

Smile Of A Monk, 2012

Giclée print on archival paper, unique, 90 x 60 cm



His message appears most poignant in the images articulated through Myanmar's very rich Buddhist cultural environment. The hopeful and joyful expression of the young boy sweeping at the Swedagon Pagoda in *Smile In The Pagoda* turns to one of uncertainty on the face of the young monk captured in front of Yangon's famed Sule Pagoda in *Smile Of A Monk*. The Sule Pagoda has held an important position in both traditional and contemporary history as Yangon's oldest pagoda and also as the rallying point of both the 1988 student uprising and the 2007 Saffron Revolution.

NCS's narratives and images require the viewer to enter them as an active reader; on one level, it's the visual narrative of people, time and place, on another level, it calls to mind that very little has changed. His works invoke the futility that, despite 'change', Myanmar's society continues to be plagued by red tape, which NCS so subtly describes as a thin red vein that delicately meanders through his pictures. He says: 'Changes are only on the surface, in other words – there is no change, no improvement, no feeling of security in our minds, souls and emotions. In reality there still is no equality, justice. We continue to be plagued by "red tape" bureaucracy as we survive on faint hopes for a brighter future.'

Smile In The Pagoda, 2012
Giclée print on archival paper, unique, 90 x 60 cm

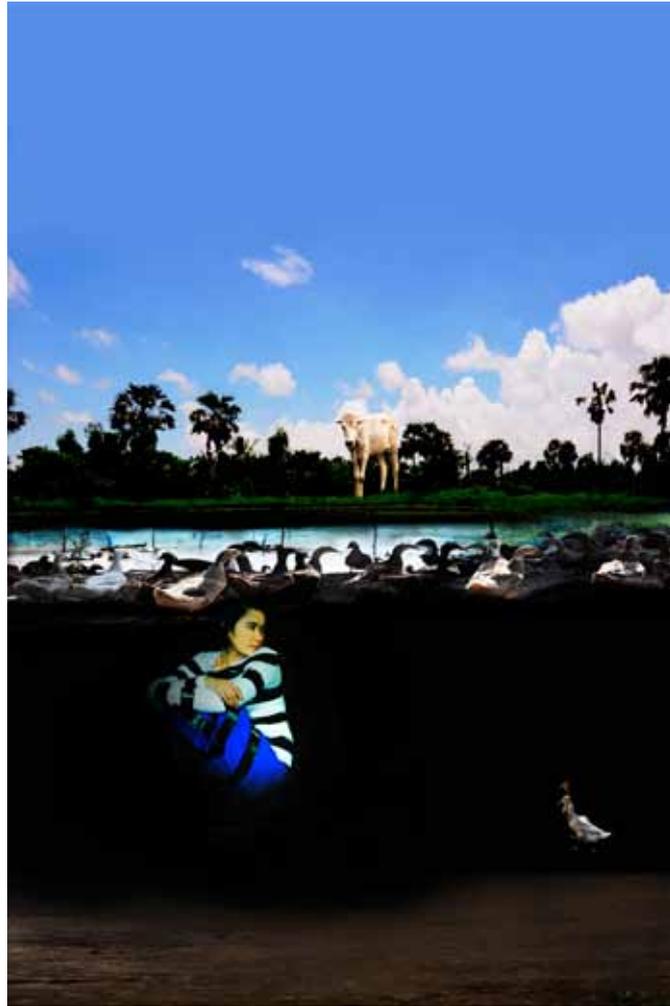
Smile Of Men, 2012
Giclée print on archival paper, unique, 90 x 60 cm



PHYU MON

The Mandalay-born artist, Phyu Mon, is a quiet but potent conceptualist, highly regarded for her digital montages with several significant exhibitions both in Myanmar and abroad. Her hybrid of conceptual art – identified through a surreal edge – is a result of her feminism and social activism that have influenced her much sought-after works about the relationship between Myanmar's cultural environment and its economically conflicted and contested identity that have resulted in most of the population living in poverty. The *Polite Wave* is a body of work that comprises six exquisitely prepared implosions. These are tied together by such concerns and by the desire to overcome the disparities of the past and produce a new, more vigorous and enlightened nation. By combining the simplest of objects with subtle complexities, Phyu Mon aim is to get the maximum of meaning through such understatement and the ambiguity of Myanmar's future.

In *Polite Wave (1)*, the focus is on the figure poised in solitude and darkness while a clear blue sky fills more than half the space of the composition. Phyu Mon says: 'Although lay women in Myanmar have been struggling hard throughout their lives, despite



**Polite Wave (1),
2012**

Giclée print on
archival paper,
edition 2
60 x 90 cm



**Polite Wave (3),
2012**

Giclée print on
archival paper,
edition
2, 90 x 60 cm



**Polite Wave (4),
2012**

Giclée print on
archival paper,
edition 2
90 x 60 cm

**Polite Wave (2),
2012**

Giclée print on
archival paper,
edition 2
36 x 24 cm

their endeavours their skies have been dark for the past fifty years. I created this image to highlight the position of Myanmar women and their hopes for a better future.'

Though Myanmar's agricultural landscape has been a recurring theme in Phyu Mon's oeuvre, her female subjects retain the formal qualities of her narrative. Phyu Mon addresses more complex issues such as the loss of paddy fields to big companies and the indiscriminate manner in which farmers have been robbed of their land. She is an astute editor of her sources, understanding how to detach them from their contexts and invest them with personal meanings. This has been an important evolution in her work. In *Polite Wave (2)*, (3) and (4), her characters whisper instead of shout. In *Polite Wave (2)*, she creates a seamless world of hope. The mound of paddy husks alludes to plentiful bounty and draws similar symbolic nuances in the serene landscapes of *Polite Wave (3)* and *Polite Wave (4)*. In these, the lush green vista and assembly of balloons are a clear index of the artist's mix of documentation and melancholy as she highlights the intrinsic beauty of the land and the importance for farmers and peasants to retain their ownership and continue to revel in their inherited landscape.



**Polite Wave (5),
2012**

Giclée print on
archival paper, edi-
tion 2
90 x 60 cm



**Polite Wave (6),
2012**

Giclée print on
archival paper,
edition 2
90 x 60 cm



SAN MINN

Although a number of Myanmar artists have lately been exploring the relationship between artistic practice and political observation, San Minn has quietly produced paintings and more recently installations centred on corrupt authoritarian practices as well as social vices. A consistent presence in modern art practice for more than three decades, San Minn has stressed that his practice has been motivated by his liberal manifold curiosity – about the organisation of his social environment. As a painter, he has yielded to an unprecedented narrative that reflected examples of the harsh realities of life after colonialism. San Minn is best known for his involvement with the Gangaw Village Group, which he helped establish in 1979. Given the recent resurgence of interest in socio-political commentary, it is especially important to see how an artist of an earlier generation negotiates both individual and collective struggles and current aesthetic interests.

'Weapons Symbolise Death, Life, Money, Shame, Peace and Attack.' San Minn's paintings are less motivated by Myanmar's historical order but rather by contemporary social politics; his ongoing *Gun* series discloses the complex interrelationships between everyday life, greed, the urban experience, history and art. He has filled his canvasses with what he has lived with every day. San Minn has never felt pressurised to honour classical heroes. Looked at with an eye to history, his paintings represented an incredible revolution in expressionism during the decades when many painters in Myanmar rejected their visible world. Revolutionary as they may appear, San Minn's *Gun* series has evolved from a kind of idealism in which humour and pathos are evoked and deftly executed, rich with insight and meaning.



Money, 2011
Oil on canvas
176 x 111 cm

Through his large-scale works, the symbolic language of the *Gun* series and the myriad effects of its vocabulary cover a broad range of issues that address a continually oppressive environment. Through various paintings, San Minn styles guns from money, tropical fruits and one as if carved through a brick wall, to explore the psychological terrain in which Myanmar's new political agency may produce meaningful solutions that would include expanded opportunities for all.

Genetically Modified, 2011

Oil on canvas
183 x 116 cm



Bird-like, 2011

Oil on canvas
178 x 117 cm



A Melting Gun, 2011

Oil on canvas
97 x 168 cm



Though the effects and aftermath of colonialism, culminating in a military junta, have led to changed economic, political and social realities, an evolution to a more broadly envisioned nation is an ambition for which many aspire. The fulfilment of this ambition is best articulated in the powerful assertion of a distinct cultural identity and heritage; hopes that are the crucibles through which a new national self—and images— may be forged and which have already evolved beyond Burma into a modern Myanmar.

ARTISTS' BIODATA



SAN MINN

'An Artist must have loyalty, sincerity and confidence in his Art.'

Renowned for his eclectic art, San Minn (b.1951) was born in Yangon where he studied painting under some of Myanmar's most noted art academics including U Nyunt Tin, U Ba Lon Lay, U Lun Gwye, U Thu Kha and U Nann Waii. A founding member of the Gangaw Village Group and the Inya Gallery of Art, San Minn is one of Myanmar's most important painters to emerge in the 1960s. He has been actively involved in nurturing art and literature since the late 1960s. San Minn has participated in numerous exhibitions in Myanmar and abroad. His artwork has been widely collected by art collectors and is included in the permanent collection of the Fukuoka Art Museum, Japan.



PHYU MON

'I create images that reflect the realities of Myanmar. Through my art, I express the anxieties, hopes and dreams for a better future in a time when democracy appears to be blossoming.'

Phyu Mon (b.1960) is a renowned arts and cultural practitioner who was born in Mandalay. Highly regarded for her conceptual art practice as well as her writings, Phyu Mon graduated from Mandalay University with a Bachelor of Arts degree. Though she studied painting under the master painter, U Ba Thaw between 1978 and 1979, she is best known for her digital photographic art that has enabled her to more broadly articulate the socio-economic issues that plague her society. She has exhibited extensively in Myanmar and abroad since 1985. She initiated the Blue Wind Arts Festival in 2010, an event that now includes international participation. Her artwork was nominated for the 2011 Signature Art Prize.



NYEIN CHAN SU

'Art is at the core of my world. It is a gem that I treasure with all my heart.'

Born in 1973 in Yangon, Nyein Chan Su graduated from the State School of Fine Art in 1994 and had his first solo exhibition at Yangon's famed Lokanat Gallery in 1997. He has since participated in numerous exhibitions both in Myanmar and abroad and was a participant in the 1999 Fukuoka Asian Art Triennial in Japan. Though trained as a painter, he is equally renowned as a conceptual and performance artist and is widely regarded as one of Myanmar's most significant mid-career artists. In 2001 he received a Certificate of Recognition from the ASEAN Arts Awards and won second prize at the Myanmar Arts Awards in 2004. Nyein Chan Su's artworks are in the permanent collections of the Singapore Art Museum, the Fukuoka Art Museum as well as in private collections in Europe and Asia.



KAUNG SU

'Central to my Art is the Abstraction of the human face. I have always concentrated on experimenting with originality. Sometimes it appears as an invisible horizon – but most of the time it is a Rosetta Stone of my art.'

Kaung Su was born in 1972 in Yangon and had his art education between 1992 and 1994 at the Yangon State School of Art. He also privately studied under Pyi Soe Myint. Kaung Su has participated in numerous group exhibitions both in Myanmar and abroad. In 2009, he was artist-in-residence at the Heinrich Boll Foundation in Chiang Mai and is the inbound resident artist with the Apexart Foundation in New York. Renowned for his new media art, Kaung Su has been actively involved in arts management and promoting Myanmar's Contemporary Art movement within the ASEAN region. He is the founder of Earth Rise Art Space and is a board member of New Zero Art Space.



PHYOE KYI

'I attempt to put all my feelings into my art.'

Phyo Kyi was born in Taunggyi, Shan State, in 1977 and graduated with a BA (Painting) in 1998. Well known for his candid expressions and views, artistically articulated through video, film and installation, Phyo Kyi is also a performance artist. Most renowned for his computer animation, Phyo Kyi has participated in numerous art exhibitions in Myanmar and abroad. He participated in the 3rd Fukuoka Asian Art Triennial in 2005 as well as the 11th Asian Art Biennale Bangladesh in 2004. He was also a participant at the 2012 Radius of Art in Berlin where he performed his work *Once Upon a Time there Was Nothing*.



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