

CURRICULUM VITAE

1978 Born in Mawlamyine, Myanmar

2001 BA in painting at National University of Art and Culture majoring in Fine Arts

Currently lives and works in Yangon, Myanmar

SELECTED GROUP EXHIBITIONS

2011 *FORWARD/BACKWARD*, H Project Space, Bangkok, Thailand

Arts Actules La Réunion Biennale 2011, Reunion, France

2010 *Beyond Insights*, Gallery Con.form Architects, Berlin, Germany

Play: Art from Myanmar today, Osage Contemporary Art Gallery, Singapore

Art Tree, Myanmar Art Centre, Yangon, Myanmar

Thuyedan Art Event 2010, Thuyedan, Myanmar

2009 *ZEITGNÖSSISCHE KUNST AUS MYANMAR/BURMA*, Kunstverein Bad Aibling, Germany

History/Story, Alliance Francaise, Yangon, Myanmar

Thuyedan Art Event 2009, Thuyedan, Myanmar

2008 *Another Seven Artist*, Axis Alternative Art Space, Yangon, Myanmar

2007 *Another Seven Artist*, Alternative Art Space, Yangon, Myanmar

The screenshot shows the Osage Contemporary Art Gallery website. At the top, there are two banners: 'Sately Sensational' with a Kempinski logo and 'CatoNat Contemporary. Thai. Lifestyle.' Below these are navigation menus for 'Latest Updates' and 'Previous Updates'. The main content area features an article titled 'Forward/Backward Opening Party at H Gallery' by Yvonne Liang, with a 'Tweet 0' button and a sub-headline 'A look at Myanmar artists looking both ways themselves.' The article includes a large image of white sneakers on a display table, captioned 'A Remember Showcase To My Father' by Min Thein Sung. A vertical sidebar on the right contains three items: 'Wine Goblet', 'NATHALANG ANOTHER SIAMEST COUSINE', and another 'CatoNat' logo. A gallery navigation bar at the bottom shows a series of small image thumbnails with left and right arrow buttons.



In Bangkok and all throughout Thailand, rapid modernization is continually changing the face of traditional Thai culture. While historically Thailand and its neighbour Myanmar have much in common regarding art, particularly the religious origins of artistic output, today there are significant differences between the two countries. Notably, in contrast to the more open art scene in Thailand, Myanmar's artists have limited experience when it comes to international showcases.

At the opening party of Forward/Backward: 8 Second-Wave Contemporary Artists exhibition at [H Project Space](#), we had the rare opportunity to see the face of Myanmar's emerging art world through the experimental work of those who have made their mark in Myanmar's avant-garde art scene in the past ten years.

While the artists in Forward/Backward live in a society that's gradually awakening and perhaps could be heading towards development in the manner of Thailand, owing to generations of political and economic isolation much of Myanmar's rich historical culture has been left largely intact. As artist Moe Satt puts it, 'There is a sense of the future and sometimes we feel trapped in the past. This should not be a matter of apportioning blame, but an issue of facing reality. Forward/Backward is an attempt to do so. We need to discover solutions to problems and move ahead.'

The contemporary artwork of Forward/Backward reflects the intricate balance of Myanmar adapting to the modern world while maintaining its traditions. The eight artists featured in this exhibit — **Aung Myat Htay, Ma Ei, Maung Day, Min Thein Sung, Moe Satt, Thu Myat, Thu Rein and Wai Mar Nyunt** — speak about this duality in a personal yet contemporaneous way, expressing the cultural challenges faced in their developing society.

In Maung Day's piece titled 'Lord, We Fished All Night and Caught Nothing', the artist expressed his thoughts on the ongoing racial/ethnic conflicts in Myanmar and the world. The artist explains, 'I felt gutted. And I also felt more than disgusted by how everyone may be perpetuating such conflicts without knowing it. I also feel that while we may be politicised, this is not the same as having a conscience. My artwork here is very personal as I try to explore my own role in these concerns.'

08/12/2011 - 11:54

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Recent Comments

Sound funky!

Would like to go there!

Nicely written article.
While

Great post, as usual
Nat!

Twitter

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@Bangkokhooker
's Chiang Mai
Treachery | t.co/jjx2UwS
21 hours & min ago.

 **catandnat**
WebMD Will Eat
Your Soul... or
what you feel like

Bangkok Post The world's window on Thailand

Contemporary art from Burma

Published: 22/11/2011 at 02:27 AM

Newspaper section: Life

H Project Space presents 'Forward/Backward', an exhibition of experimental works by eight contemporary artists from Burma, namely Aung Myat Htay, Ma Ei, Maung Day, Min Thein Sung, Moe Satt, Thu Myat, Thu Rein and Wai Mar Nyunt.



They follow avant-garde precedents from the '90s and constitute the first generation of Burmese artists with exposure to art practices outside their own country.

This exhibition is a snapshot of the art scene in Burma. As the title suggests, it raises questions about the current state of affairs in Burma - is this country improving or degenerating? Sometimes these artists try to gain a sense of the future and sometimes they feel trapped in the past.

Burma and Thailand have historically shared comparable values, in religion and in art. But Thailand is changing rapidly and difference between two countries is enormous.

The art scene in Thailand is more open than in Burma where artists have limited knowledge of the international art scene. These artists represent a society that has changed very slowly. How will Thais perceive contemporary art from Burma? How will the audience appreciate their works?

Forward/Backward will be on show at H Project Space from Saturday to Dec 30. The formal opening is on Saturday at 6pm and the artists will give a talk on Sunday, Nov 27 at 2pm. The venue is the 2nd floor of the gallery on Sathon Road. It opens Wed-Mon from 10am-6pm. Call 08-1310-4428 or visit www.hgallerybkk.com.

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Min Thein Sung
is an artist.

PLAY: ART FROM MYANMAR TODAY (group)



OVERVIEW
EXHIBITIONS(1)
by year
by type
ARTWORKS(0)
ARTICLES(0)
PUBLICATIONS(0)
MISCELLANEOUS(0)

10

2010(1)

 [play: Art from Myanmar Today \(artist, group\)](#)
2010.05.09 - 2010.06.20 ... closed
Osage Gallery Limited (Singapore)
(1)



OVERVIEW

Date May 9, 2010 - Jun 20, 2010 ... closed
Venue(s) [Osage Gallery Limited \(Singapore\)](#) (Singapore, Singapore)
Curator(s) [Isabel Ching](#), [Yin Ker](#)
Artist(s) [Tun Win Aung](#), [Zar Min Htike](#), [Myat Kyawt](#), [MPP Yei Myint](#),
[Aung Myint](#), [Soe Nainng](#), [Wah Nu](#), [Emily Phyo](#), [Po Po](#),
[Nvein Chan Su](#), [Min Thein Sung](#), [The Maw Nainng](#), [Ko Z](#)
Organizer(s) [Osage Gallery Limited \(Singapore\)](#) (Singapore, Singapore)

SHARE



EXHIBITION SYNOPSIS

About play: Art from Myanmar Today

In this first major exhibition of Myanmar art, curated by Isabel Ching and Yin Ker are keen to adopt as muse a force closer to life in the way it is enacted on a daily basis in Myanmar (Burma) - one whose language is proper to humanity as well. Myanmar is often taken as synonymous with Buddhism, NGOs, drugs, poverty and realpolitik, as if her people lived on this medley alone. But Southeast Asia's largest peninsular country that connects the two civilizations of India and China, and with a population of 50 million, is more. Adopting "play" as its theme, this exhibition sets out to explore the ways thirteen Myanmar artists born between the 1940s and 1980s negotiate with life and art presently, ergo unveiling the intricacies of Myanmar art today; its many colours and paradoxies, from the jocular to carnivalesque to plain irony.

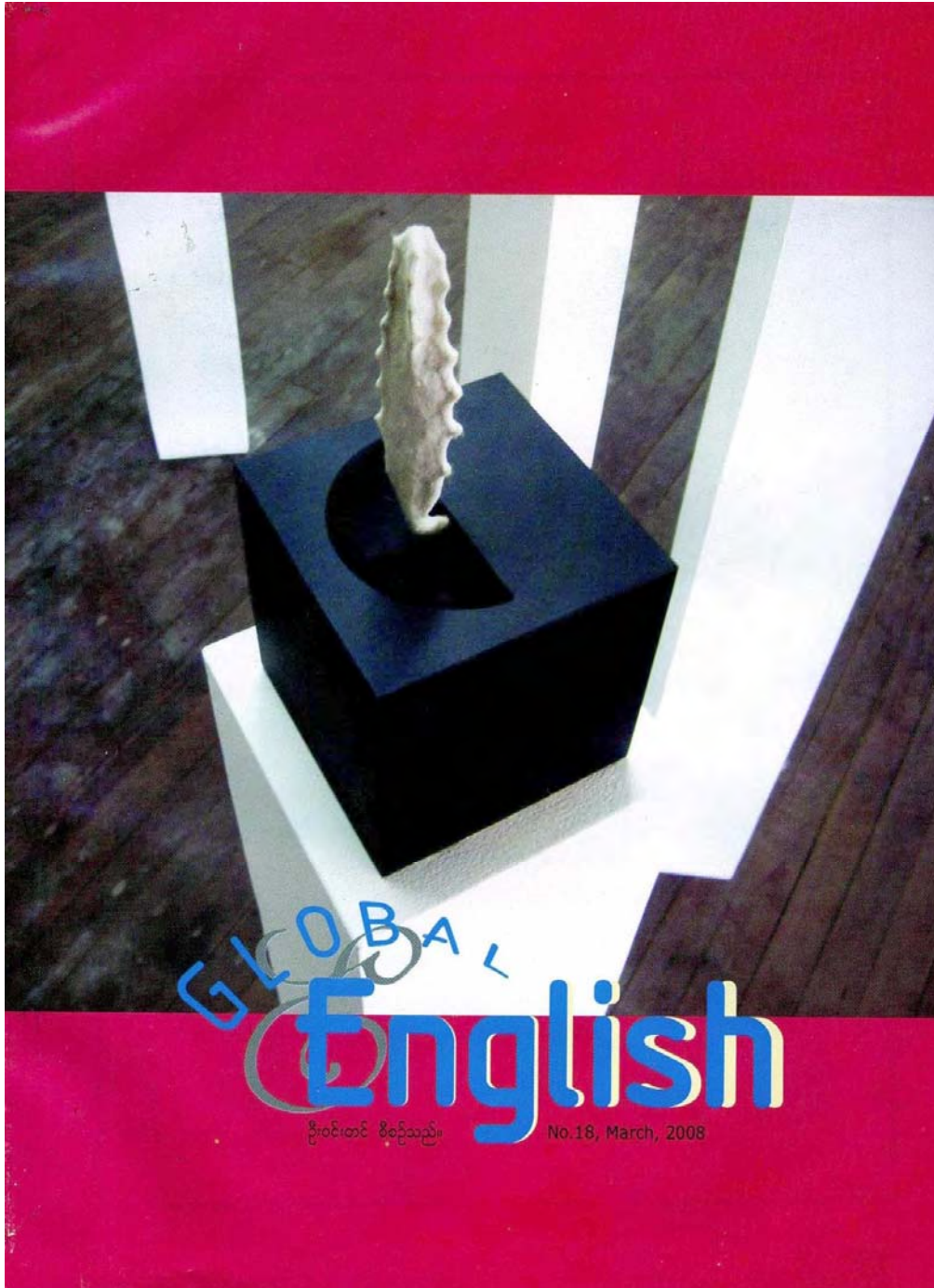


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Po Po, (2008), 'Global English', *Another Seven Artists Show* catalogue, Axis Alternative Space,
Yangon, Myanmar

Po Po, (2008), 'Global English', *Another Seven Artists Show* catalogue, Axis Alternative Space,
Yangon, Myanmar (CONT'D)

min thein sung
2, 2007
plaster, shan paper
11.2 x 11.2 x 22, cm
another seven artists show, yangon
photo: aung ko

COVER
page!

GLOBAL English

As soon as I had encountered with his works,
I first remembered the best-known maxim of Jean Arp (1886-1966):
" Art is a fruit growing out of man like the fruit out of plant,
like the child out of mother " .

But the derivation of his is entirely different.
His working methods are not conventional way but alternated.
In each of his works, I see no sign of the law of chance.
He chose seriously form, size, colour and the materials for his works.
It seems that he adopted directly by plaster casting the dwarf desert plants,
perhaps from his home garden, without changing anything.
Then he made the textures what he wanted
by applying hand-made paper (or) linen (or) cocoon on it
but he left the natural colours of them.
Partly and certainly a constant emphasis on surface is essential to his work.

In addition, when he tried to stand the main element with base,
he combined successfully them and reached an accomplished state.
That is assumed the place where his works come to alive.
So the base is not the base and become part of work.
He seems to aware and understand that point
as he placed the works by presenting on another big pedestals.
At the same time, because of off-colour,
His works make one feels they belong to other world, in stead of this world
(or) fossils of primitive period although they have took biomorphic forms.
Infact, his works seem to imply that they are what they are
because they have grown naturally in his hands.

Po Po