



EXHIBITION GUIDEBOOK

(ENGLISH VERSION)

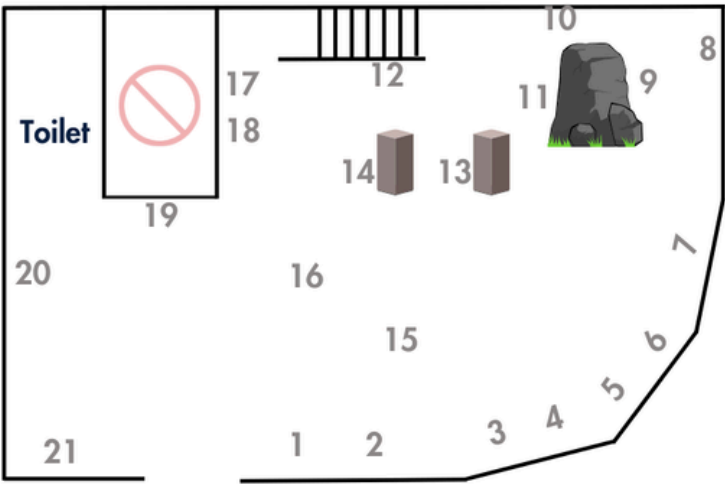
Date: 8 March - 23 April 2025 (Closed on every Monday)

Opening Time: 10:00 AM - 4:00 PM

Venue: CFK_Art Space, No. 50, Nawarat Road, 3rd Quarter,
East Bogyone, Kalaw

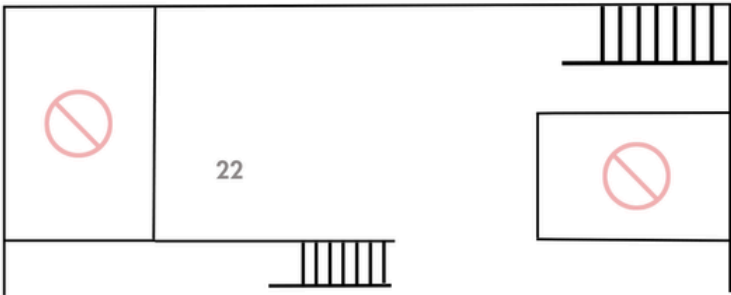
Meet the artists, Exchange ideas, and Be inspired!

EXHIBITION PLAN



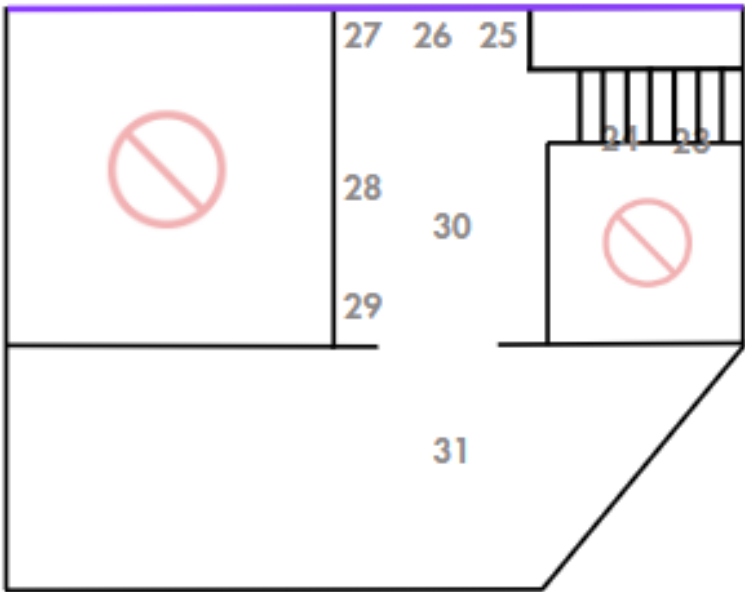
Ground Floor

1	Yein Kham	11	Ko Thay
2/15	Myo Thu Zar	12	Rack Aid @GuGu
3	Kyaw Shin	13	Tin Myint Maung
4	Myint Kyi	14	Kyaw Naing Soe
5	Nyi Nyi Maung	16/18	Ko So
6	Sai Thet Htway	17	Win Phyo
7	Zaw Min Htoo	19	Mhn Dei
8/9	Sai Thiha Soe	20	Sai Moon
10	Myint Oo	21	Khine Mye



1st Floor

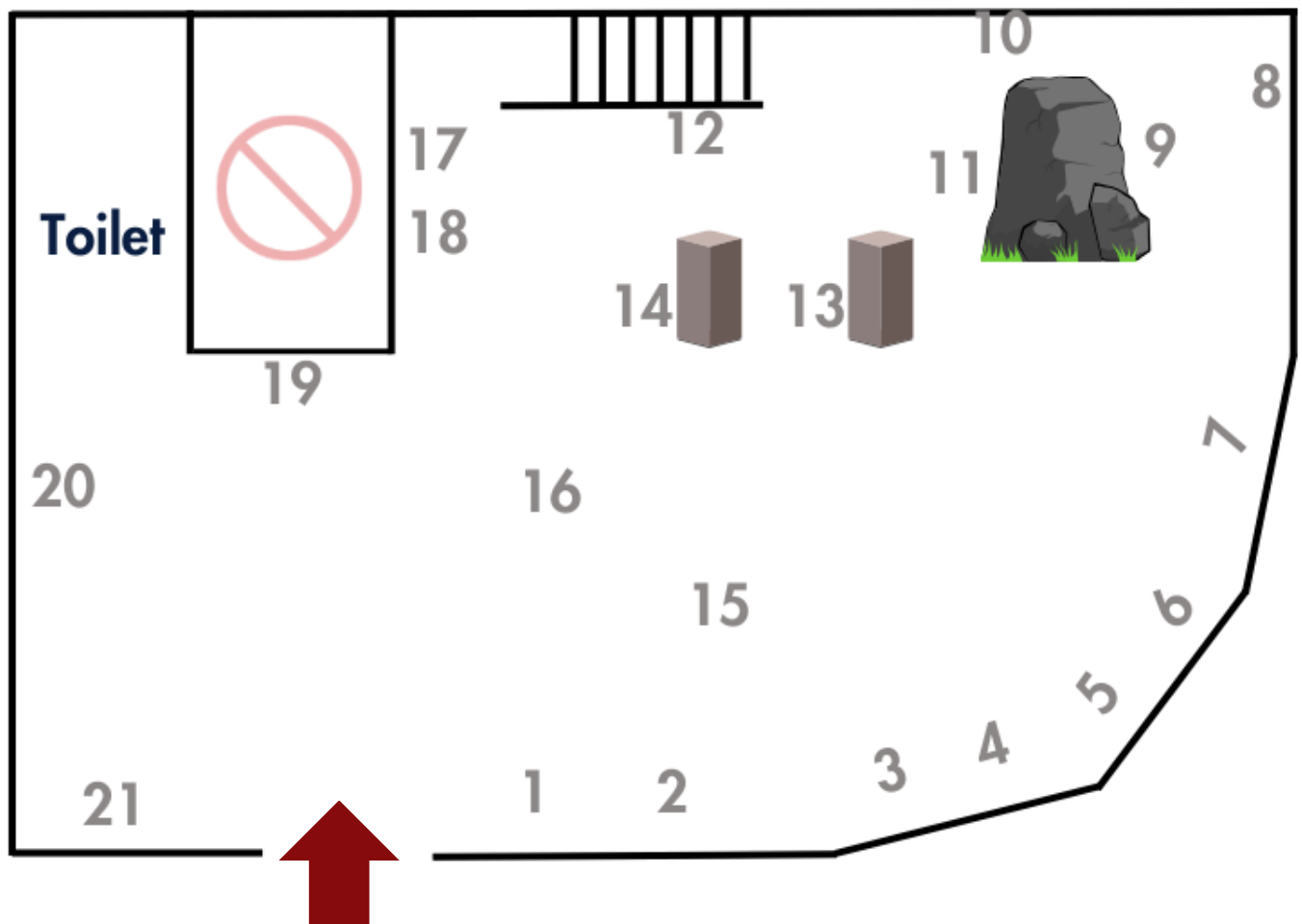
22	Sai Thiha Soe
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2nd Floor

23/24/25	Kyaw Myo Han
26/27	Min Min Htike
28	Nay Min Zaw
29	Than Maung
30	Zaw Myint Naing
31	Htein Lin

GROUND FLOOR



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CORNER 1 : YEINN KHAM

Yeinn Kham, based in Taunggyi, is an artist known for her bold and vibrant use of color. Born with a rare eye condition that gradually led to blindness, she embraced painting from childhood, evolving from pencil and watercolor to acrylics. Her signature portraits, featuring rounded faces and iris-less eyes, reflect her journey. Through vivid hues, she captures a world rich in beauty, energy, and resilience.

"Since childhood, I have loved wearing necklaces, creating, and wearing them despite what others said. My paintings are devoid of eyes, a reflection of my uncertain vision, not knowing when darkness may fully set in. Yet, the smile remains, lasting until the final breath, embodying resilience, acceptance, and the beauty of my persistence."



Smiling Face and Shining Necklace
121 x 151 cm
Mixed Media

CORNER 2/15 : MYO THUZAR

Myo Thuzar, born in Yangon, moved to Aungban in 2022. Inspired by an unseen spirit, she began painting in 2014, creating over 400 abstract works rooted in visions and emotions. Her art transcends genre, emphasizing spirituality and karmic connections. A former CFK kids' art teacher, she held her 3 solo exhibition with the first one "Fast" at 43 Gallery in 2019 and has participated in around 15 group shows since 2015.

"In my work, time unravels in layers, with the past lingering as fleeting shadows, intangible and elusive. Silence becomes a powerful language, where sealed lips conceal untold truths, captured in The Secrets of Silence."



The Secrets of Silent
70 x 90 (35 x 45 each painting)
Acrylic on Canvas



The Shapes of The Past
70 x 90 (35 x 45 each painting)
Acrylic on Canvas

"My sculptures, made from fallen branches and fragments, convey that even in death, one's legacy endures, whispering through memory. Fallen Tree symbolizes how virtues and deeds live on, transcending the physical self to leave a lasting imprint on history."



66 cm (Diameter)
Mixed Media

CORNER 3 : KYAW SHIN

He was born in Yangon and studied Fine Art at State School of Fine Arts in 1983. He began as a magazine illustrator artist in 1994 and has actively participated in local exhibitions since 2002. His work captures human emotions, struggles, and the daily lives of people, transforming ordinary moments into powerful, expressive paintings.

"I capture the essence of local life, from the vibrant five-day market to the beloved Royal Poinciana season. My work reflects simple joys, a young girl finding happiness in flowers while also portraying the harsh reality of a child forced to flee war instead of attending school, blending beauty with resilience."



Runner
61 x 91 cm
Oil on Canvas



Inle Kaung Taing Market Day
91 x 61 cm
Acrylic on Canvas



The Girl with Royal Poinciana 2
61 x 46 cm
Acrylic on Canvas

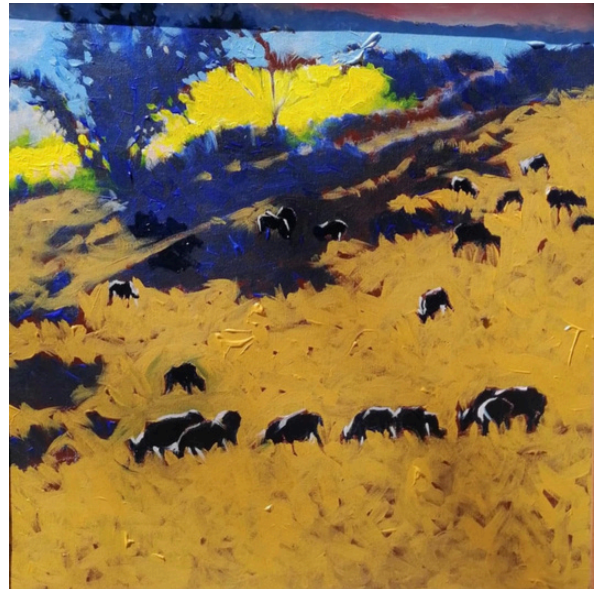
CORNER 4 : MYINT KYI

Myint Kyi, born in Zeyawaddy and with a painting studio in Tayatpu, Shan State, is an artist passionate about expressing the traditions and culture of Shan State through his artwork. Since 1989, he has actively participated in numerous group exhibitions in Yangon and Singapore, showcasing his dedication to preserving and sharing the rich cultural heritage of his homeland through his art.

"It is a documentation that captures some of the realities of the southern Shan State region."



Don Tan
76 x 61 cm
Acrylic on Canvas



Grazing
50 x 50 cm
Acrylic on Canvas



Nan Eung Taung & niger fields
35 x 45 cm
Acrylic on Canvas



Donpae Yin Hill and Ancient
monastery
35 x 45 cm
Acrylic on Canvas

CORNER 5 : NYI NYI MAUNG

Nyi Nyi Maung, who considers himself simply an art enthusiast, is deeply passionate about depicting the natural landscapes, traditional customs, and ethnic groups of Shan State. He primarily creates his artwork using acrylic, watercolor, oil paint, and pencil sketching. He is brother of Tin Myint Maung who is Htin Shuu Yeik founder. He exhibited his solo "Htin Shuu Yeik" exhibition at the Htin Shuu Yeik gallery.



The Ladies
61 x 76 cm
Acrylic on Canvas



Peace
61 x 76 cm
Acrylic on Canvas

CORNER 6 : SAI THET HTWE

A Taungyi-born artist, who began practicing art at a young age, has spent years creating realistic paintings of landscapes. Inspired by the photographs he captured; he recreates these scenes using oil paints. Over the years, he has participated in numerous group exhibitions.

"I recently completed two paintings that take me back to my work from around 2016-2017, focusing on the nature of clouds and the beauty of SatKyar Mountain in Pindaya. One painting captures the morning cloudy sunrays in the sky, while the other portrays the sunset at MyinMuKone. The cherry flowers mark my first experiment with expressionism, and it is one of only two paintings where I've ventured into this style."



Reflect at the moment of sunset
76 x 76 cm
Oil on Canvas



Longing
73 x 73 cm
Oil on Canvas

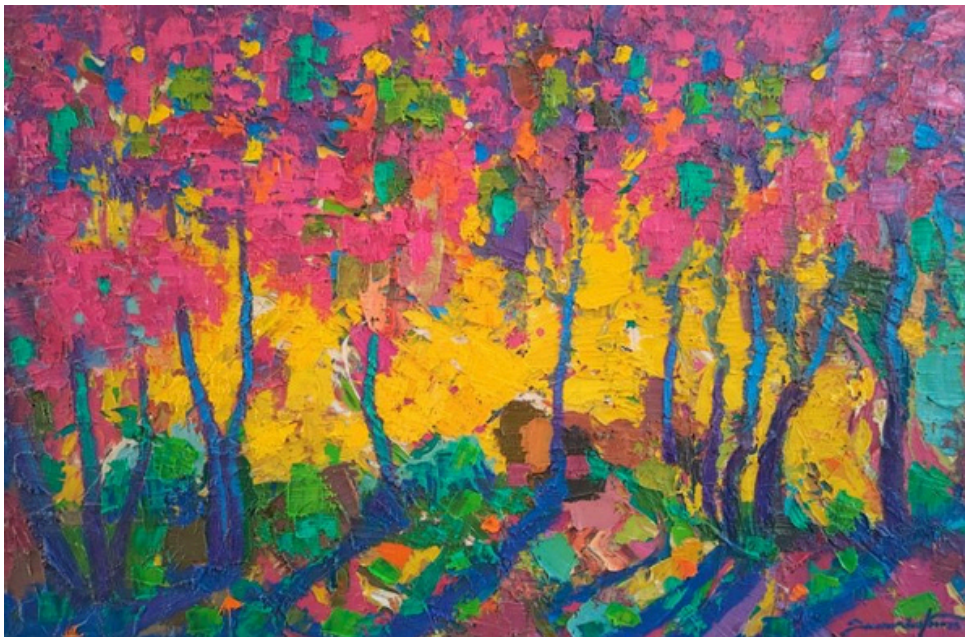


Cherry Space
58 x 46 cm
Oil on Canvas

CORNER 7 : ZAW MIN HTOO

He was born in Bago and currently based in Shwe Nyaung, began his artistic journey in 2006. Inspired by regional landscapes, he created the "Shanscape" series and "Stay Home Collection." Using oil, watercolor, and acrylic, his work captures seasonal beauty, local culture, and daily life in Shan State.

"In my signature style, using bold strokes and thick layers of paint, I've captured the essence of cherry blossoms, portraying their regal beauty as they return every year with love."



Cherry 1
88 x 60 cm
Oil on Canvas



Cherry 2
88 x 60 cm
Oil on Canvas



Cherry 3
88 x 60 cm
Oil on Canvas

CORNER 8/9 : SAI THIHA SOE

Sai Thiha Soe is a multidisciplinary, self-taught Shan artist from Myanmar. Since 2008, his art has been deeply intertwined with human rights activism, particularly in the anti-civil war movement. His works explore themes of mental confinement, reflecting the impact of power abuse in Myanmar. He has participated in multiple local exhibitions and led workshops for emerging artists. In 2024, he held his first international solo exhibition in France, continuing his journey of reflecting on social and political upheavals through art.

Utopia (2015-2024)

As an artist from Shan State, my multicultural upbringing deeply influences my work, where I emphasize the beauty of diversity and equality within Myanmar. My art blends elements from different regions, drawing inspiration from their cultural and geographical uniqueness. By deconstructing the map of Myanmar, I envision a utopian nation. Since 2015, I have collected soil from significant locations across the country, incorporating it into my artwork as both a personal reflection and a healing gesture. This long-term project has been featured in exhibitions such as '16 Dreams of Me' (2021) and 'Burma to Myanmar' (2023), reflecting my research and documentation.



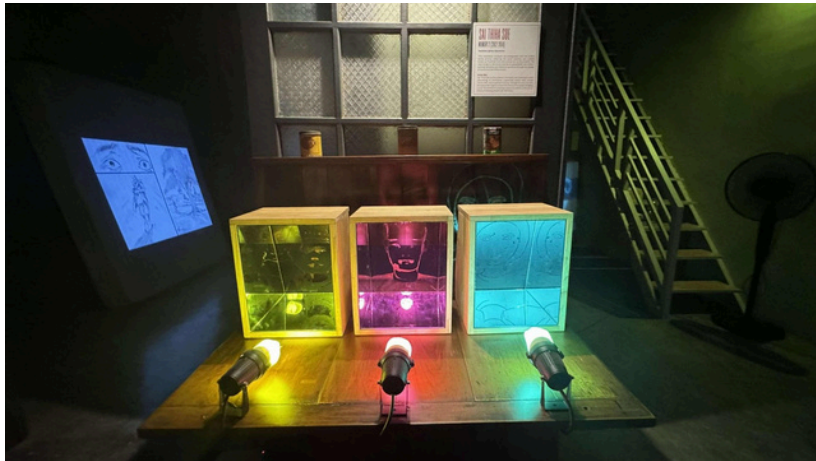
61 x 61 cm

Soil, Shan Paper, Ink

Memory_2 (2012-2014)

Dimension variable

The installation reimagines old photographs passed down from the artist's great-grandfather, grandfather, and mother. The artist has long been deeply attuned to the social, political, and cultural history spanning the colonial era, the socialist era, and the present day, learning through various sources, particularly the bedtime stories told by his grandfather and mother. This work revisits and re-excavates memories embedded in those stories. 'From Changing Time to Retracing History' is presented alongside souvenirs from different eras, creating a dialogue between personal memory and historical change.



Lightbox, Cigarette Can

Yazarthat-3 (2018)

"The artist utilized the Myanmar alphabet convert-to-number method in crafting this piece. This T-shirt giveaway is part of some of his exhibitions, including '16 Dreams of Me' in 2021."



T-shirt

CORNER 10 : MYINT OO

Myint Oo, born in Mandalay and moved to Shan state as a child. He exhibited 2 solo shows at New Treasure Art gallery in Yangon in 2002 and 2013. He has participated in many groups and Two mean shows in Yangon in 2014. He also widened his experience from serval international group show in Thailand, France, Germany, and Taipei.



91 x 71 cm
Oil on Canvas



91 x 71 cm
Oil on Canvas



122 x 91 cm
Oil on Canvas

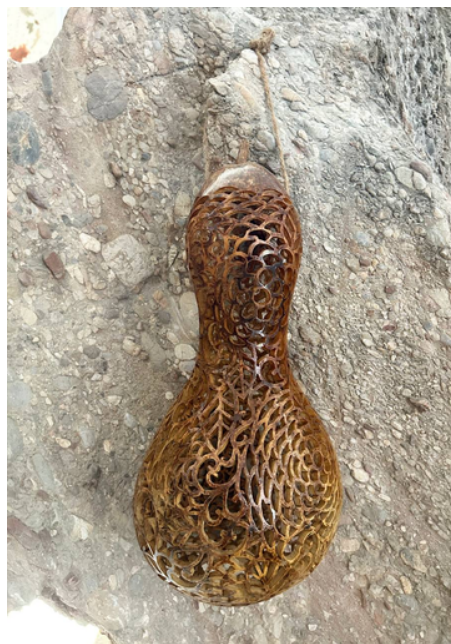
CORNER 11 : KO THAY

Beginning his artistic journey at 18, he specializes in tattoo art and dried gourd carvings, crafting his own tools to achieve unique creations. His keen attention to detail and passion for originality allow him to capture the essence of Kalaw in his work. Committed to his craft, he meticulously creates each piece to share with the community.

"From a young age, I've been drawn to collecting small gourds, which eventually inspired my artistic practice. Using my tattooing skills, I developed tools to carve intricate designs on the bottles, transforming them into unique art pieces. Despite setbacks, including the loss of many works in a flood, I remain dedicated to exploring new designs and expanding my creative process with these materials."



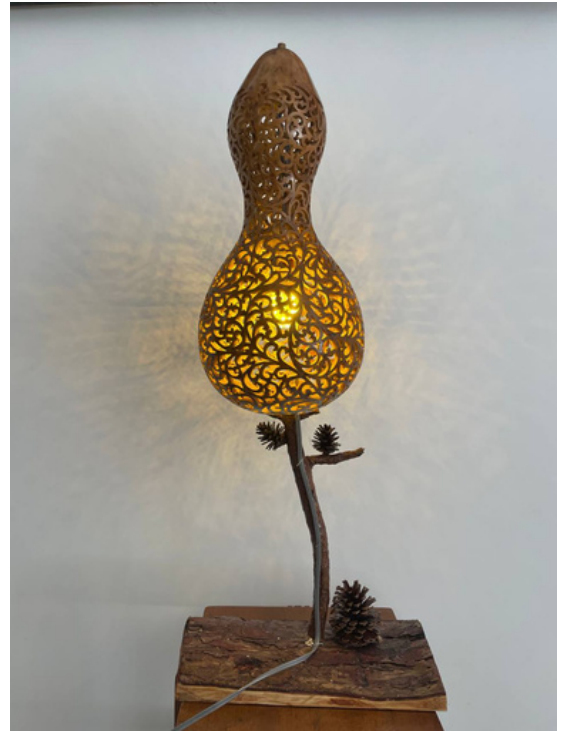
Dried Gourd



Dried Gourd



Dried Gourd



Dried Gourd



Dried Gourd

CORNER 12 : RACK AID@ GU GU

Gu Gu, an artist from Nyaung Shwe, began his artistic journey early in life, expressing his inner turmoil through his paintings. Amid political unrest in 2021, he lost the will to create, covering all 38 of his works with black paint as a symbol of transcending boundaries. Passionate about sustainable practices, Gu Gu aspires to create installation art using recycled materials, challenging traditional art systems, and exploring new forms of expression.

"The original figures in these paintings are remnants of his first series, "Age Off," which were damaged due to the artist's trauma.

Along with the other 40 paintings, his black-covered works were curated by Coming From Kalaw in Yangon in 2023 for his second solo exhibition. Later, he created a large yellow piece, titled "Second Wife," marking a new chapter in his artistic exploration."



Second Wife
175 x 167 cm
Mixed Media



30 x 40 cm
Mixed Media



61 x 76 cm
Mixed Media



91 x 142 cm
Mixed Media



45 x 61 cm
Mixed Media

CORNER 13 : TIN MYINT MAUNG

.Tin Myint Maung, the late founder of “Htin Shuu Yeik” Art Gallery in Kalaw, was born in Pyawbwe, Mandalay. He opened the first gallery in Kalaw in 1996 and participated in numerous group exhibitions in Taunggyi and Yangon. After his passing in 2017, the gallery closed. Years later, the CEO of CFK revived the space, honoring Tin Myint Maung’s legacy with art classes, exhibitions, and visitors from various regions, bringing warmth and memories back to the gallery.

“This artwork revives the nostalgic scene of the Taunggyi Tazaungdaing Balloon Festival, captured in a rare painting with a black-based color palette. It stands as one of the few remaining pieces from the artist’s collection since his passing, preserving his legacy and the festival’s timeless essence.”



TasaungDaing Balloon Festival
84 x 114 cm
Acrylic on Canvas

CORNER 14 : KYAW NAING SOE

Kyaw Naing Soe was born in AungBan, began his journey in 2011. Inspired by natural landscapes, he explores diverse styles, blending graphic lines and illusionary sketches. His art conveys hidden messages, reflecting his thoughts and emotions, shaped by research and outdoor painting experiences.

"From the depths of my mind, shaped by uncertainties, I questioned, conversed, and reflected on myself. Through this process, words, shapes, lines, patterns, and colors emerged, guiding me toward this series. Initially starting with pen on paper and Shan paper, I later transitioned to canvas. However, I found the lines less impactful, leading me to experiment with mixed media to strengthen the expressions in my work."



Misaligned
35 x 45 cm
Mixed Media



Essence
25 x 35 cm
Mixed Media



May flowers bloom
35 x 45 cm
Mixed Media



Envy
35 x 45 cm
Mixed Media



Dates
25 x 35 cm
Mixed Media



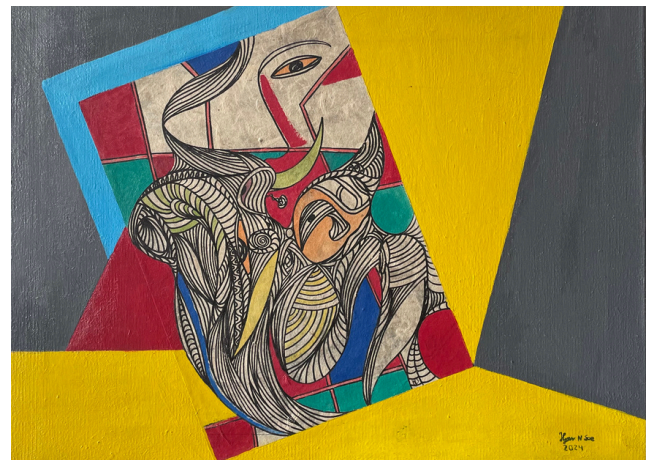
Road
25 x 36 cm
Mixed Media



Continuous
23 x 61 cm
Mixed Media



Whispering Circles
22 x 60 cm
Mixed Media

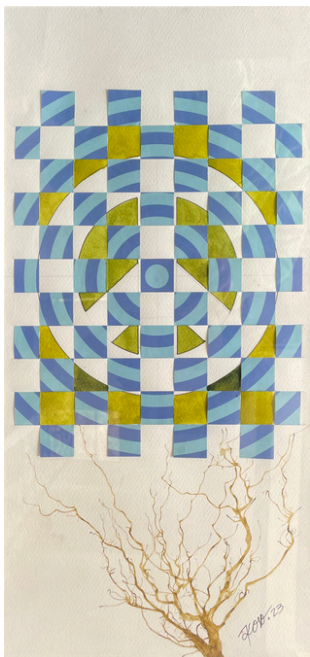


Survival
36 x 46 cm
Mixed Media

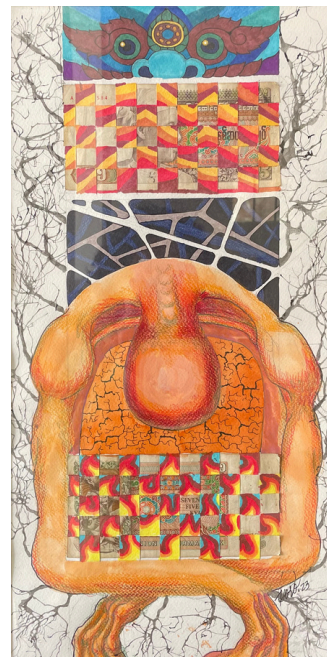
CORNER 16/18 : KO SO

He is a multimedia artist from Taunggyi, graduated from the State School of Fine Arts, Yangon in 2000 and founded Yoma Art Space. He established "Our Lovely World" in 2010 to promote environmental awareness and currently teaches part-time at Inle Heritage Alternative School. His work explores social and environmental themes through mixed media, with over 20 local and international exhibitions since 2005.

"Since childhood, I have been drawn to the Peace symbol ☸, which became widely used after World War II. Communities opposing injustice, racial segregation, and class division have embraced this symbol in various forms. In 2012, I created the Peace logo using recycled materials and reclaimed nails. My work symbolizes the power of peace, both externally in the world and internally within us, believing that peace can clear away the harm and negativity in society."



Peace Pattern 1
25 x 50 cm
Mixed Media



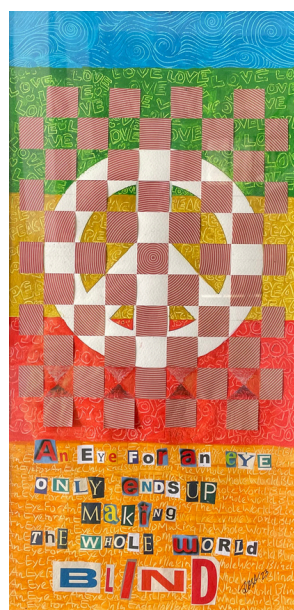
Peace Pattern 2
25 x 50 cm
Mixed Media



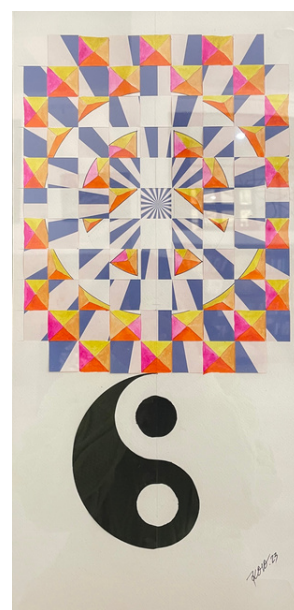
Peace Pattern 3
25 x 50 cm
Mixed Media



Peace Pattern 4
25 x 50 cm
Mixed Media



Peace Patter 5
25 x 50 cm
Mixed Media



Peace Pattern 6
25 x 50 cm
Mixed Media



Peace Pattern 7
28 x 20 cm
Mixed Media



Peace Pattern 8
43 x 34 cm8
Mixed Media

CORNER 17 : WIN PHYO

He was born in Myin Gyan, Mandalay, and raised in Aung Ban. He studied art at the National University of Arts and Culture, Mandalay, in 2004. His work captures Southern Shan State's landscapes, culture, and traditions, depicting festivals, Shan markets, and Pa-O ethnic life. Initially specializing in watercolor, he later embraced an abstract style with acrylic and oil. Actively engaging in exhibitions since 2012, he also shares his knowledge by teaching art to children.

"My thoughts and imagination take shape through lines and colors, much like composing a poem. This series was created with the intention of evoking emotions and reflections. I hope that, based on their own experiences and feelings, viewers will be inspired to think of beautiful words and meanings."



The Five Women
122 x 91 cm
Acrylic on Canvas



Oh, mother
122 x 91 cm
Acrylic on Canvas



Dream of Love
122 x 91 cm
Acrylic on Canvas

CORNER 19 : MHN DEI

Born in 1994 in Yangon, the artist relocated to Kalaw in 2001. Self-taught in drawing through visual observation, he expresses personal experiences and encounters by capturing what he sees and perceive through his artwork.

Pig and Human

"There is a connection between humans and pigs. In the past, people raised pigs for food and other necessities. Pigs grew by consuming the food provided by humans, but once they matured, humans slaughtered and ate them.

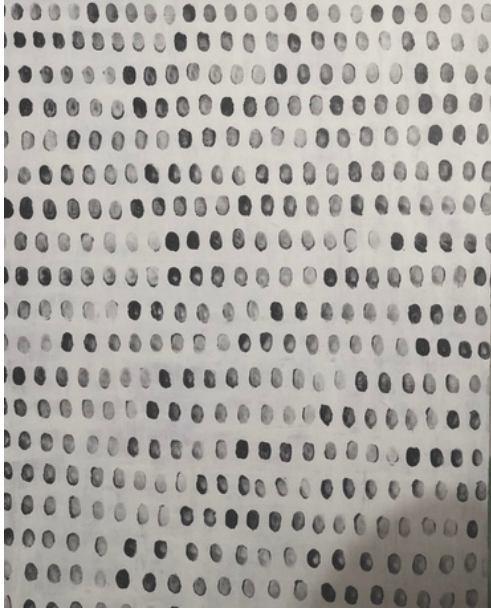
From another perspective, if we reconsider our roles, it may not be humans who raise pigs, but rather the pigs who have been raising humans all along. A pig farm can be seen as a world of freedom, while our complex and troubled world can also be compared to a filthy pig farm."



134 x 104 cm
Acrylic on Canvas

Fade in / Fade Out

*"It faded away, so I brought back the colors once more.
Then, it faded again, only to be revived once more."*



91 x134 cm

Acrylic Finger Print on Canvas

"Nonexistent Family" (NFS)

*"Family is the first form of communal living I experienced in my life.
Within this close-knit circle, there is joy and sorrow, as well as
sacrifice and compromise. It is also filled with precious memories."*



73 x 104 cm

Acrylic on Canvas & Cambric

CORNER 20 : SAI MOON

Sai Moon, an artist from Taunggyi, blending intangible and tangible cultural practices in his work. Drawing inspiration from the diverse customs and symbols of Myanmar's ethnic groups, his art explores human-material interaction. He believes in the power of free expression, influenced by artists like Ana Mendieta. Engaging in 12 local exhibitions, he conducts environmental and art awareness workshops. His work Indigenous Women Jacket (Installation) is part of the British Museum collection (2024).

Psyche

"The word "psyche" originates from Greek, meaning both "soul" and "butterfly." The butterfly has long symbolized the soul's transformation and rebirth. In Myanmar, as in many cultures, the butterfly and human soul are deeply connected in language and belief. Common phrases like "Late-Pyar-Lone-Tae" (having a clear conscience), "Late-Pyar-Lwint-Tae" (startled or scared), and "Late-Pyar-Chote-Tae" (an amulet for children's protection) reflect this connection. These expressions are prevalent in our communities today, symbolizing the delicate balance between the human soul and the ever-changing forces of life."



40 x 40 cm
Acrylic on Canvas



40 x 40 cm
Acrylic on Canvas



40 x 40 cm
Acrylic on Canvas



40 x 40 cm
Acrylic on Canvas

Samsara, Life and Inner Peace

"This artwork reflects the interconnectedness of all beings in the cycle of samsara, as taught in Buddhism, where no one is exempt from experiencing different lives. Through this, I aim to inspire inner peace and contemplation, encouraging viewers to find calm in the understanding of existence and the cyclical nature of life."



Participatory Installation

CORNER 21 : KHINE MYE

Khine Mye is an artist passionate about communication and personal growth through art workshops. Actively involved with Yoma Artspace in Taunggyi, he connects art with the public. His journey spans graphic design, doodling, and cartoon illustration, all driven by a desire to build a sustainable creative career. Influenced by nature, social dynamics, and philosophy, Khine Mye continues to evolve his unique style, contributing to the creative community with dedication and an interdisciplinary approach.

Divide by Homo Sapiens

"I use minimalism and pure shapes to depict life's balance. With black and white, I create shades of grey to represent the human form. A single line illustrates mankind's journey from start to end, reflecting the life cycle. Each unique individual is connected by balance and harmony, inspired by Buddhist teachings and the Yin-Yang philosophy. Simplifying and balancing help us understand ourselves and the world."



127 x 42 cm
Acrylic on Canvas

Palette Wizard

"I love painting, sketching, playing with colors, thinking, creating new things, talking about art, speaking through art, and exploring artwork. I don't have a special concept for this artwork. I love being as an artist. That's all."



60 x 60 cm
Acrylic on Canvas

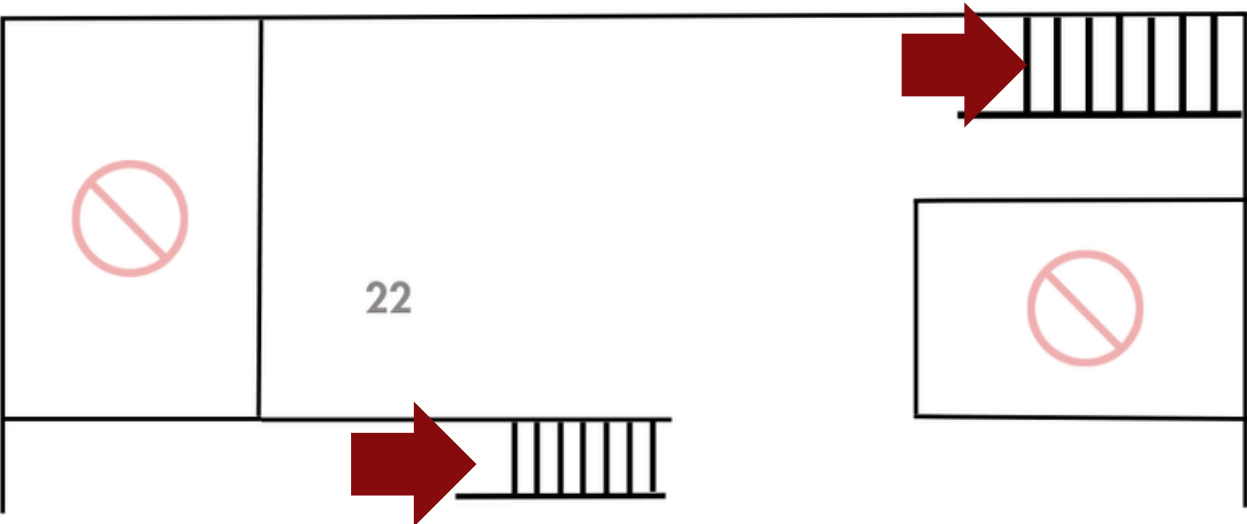
Struggmily

This artwork is inspired by my childhood, where my mom, a single mother, carried me with her on a bicycle through life's challenges. After my father's passing when I was seven, it was just the two of us, facing each hurdle together. Even without our own home, my mom's strength never wavered as she continued to work and ride her motorcycle. This piece honors families enduring hardships, reflecting resilience and the strength of togetherness.



60 x 60 cm
Acrylic on Canvas

1st Floor



22 Sai Thiha Soe

16 Dreams of Me (2018)

Dream 1: Fish are trapped in an endless loop within a pipeline, moving in unison with countless others.

Dream 4: In this realm, the viewer encounters figures stripped of their ears, eyes, and mouths.

Dream 12: Here, two individuals continuously fill a large black pottery jar with water, even though it is already full. After emptying each small jar, they shatter it on the ground, rendering it useless.

Dream 13: In this dream, a fire balloon struggles to ascend, tethered to the ground by ropes.

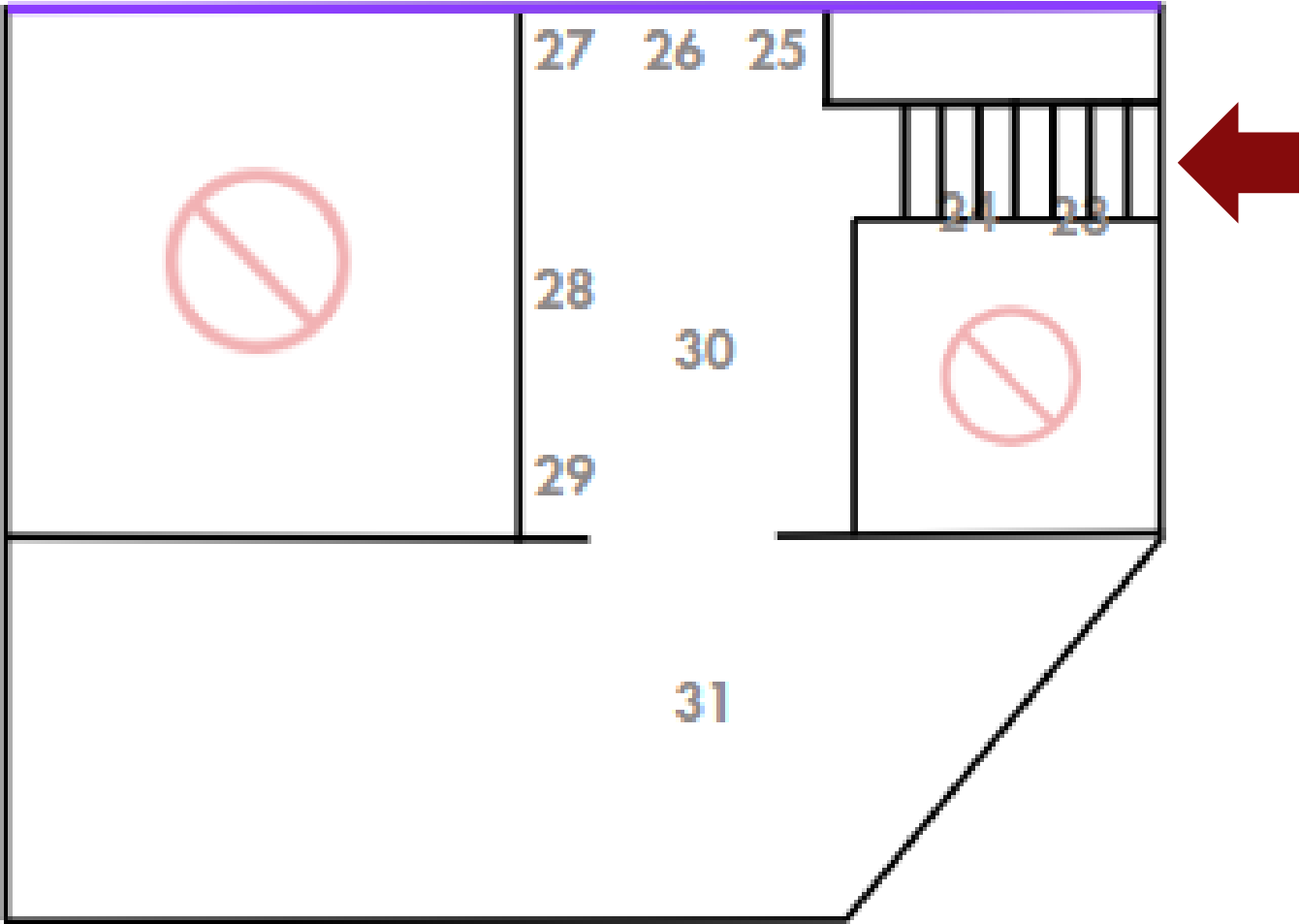
Surrounding the failed launch, five carnival animals dance in a grotesque celebration.

Dream 14: In the fourteenth dream, the mountain is melting away.



Video Art

2nd Floor



- 23/24/25 Kyaw Myo Han
- 26/27 Min Min Htike
- 28 Nay Min Zaw
- 29 Than Maung
- 30 Zaw Myint Naing
- 31 Htein Lin

CORNER 23/24/25 : KYAW MYO HAN

Kalaw-based artist Kyaw Myo Han began his artistic journey in 2019, focusing on pencil portraits. Studying under U Than Maung, he now teaches at CFK Art Fund and runs his own art classes. Recently, he has expanded into abstract painting, exploring new techniques, and accepting commissions in watercolor, acrylic, and murals.

"I created U Bo Maung's portrait using my pencil drawing technique, capturing an overlooked local cotton candy seller. This marks the start of my series engaging with everyday individuals in Kalaw".



U Bo Maung
38 x 56 cm
Pencil on Paper

"Darkness Painting" (Mixed Media) reflects blindness and lost freedom, while "Steps of the Present " (Acrylic on Cotton) portrays people navigating the streets, each with their own purpose, direction, and destination in life."



Darkness
61 x 51 cm
Mixed Media



Steps of The Present
107 x 183 cm
Acrylic on Cotton

CORNER 26/27 : MIN MIN HTIKE

Born in Taunggyi, he is a self-taught artist who studied under Kyaw Zaw Lin and Zaw Min Htoo. Known for his portrait paintings, he is exploring the use of Shan paper in his new acrylic series to capture the essence of Shan State. He held his first solo show, "Faces," at 43 Art Gallery in 2017 and has participated in numerous group exhibitions since 2010. In Feb 2025, he exhibited his second solo show "My Reflections" in Tunggyi, Shan State.

"I portrayed the graceful movements and postures of traditional dancers through my expressive and dynamic brushstrokes."



Harmonious Grace 2
91 x 122 cm
Acrylic on Shan Paper



Harmonious Grace 1
91 x 122 cm
Acrylic on Shan Paper



Harmonious Grace 3
35 x 45 cm
Acrylic on Shan Paper



Harmonious Grace 4
35 x 45 cm
Acrylic on Shan Paper



Harmonious Grace 5
35 x 45 cm
Acrylic on Shan Paper

CORNER 28 : NAY MIN ZAW

After graduating from the National University of Art and Culture, Mandalay, in 2010, he began portraying Shan State's social life in an impressionistic style, focusing on working-class families, farmers, and vendors. Over time, he gravitated toward Cubism, exploring themes like family dynamics and reinterpreting traditional Myanmar ogre figures. His works are often oil-based, occasionally incorporating watercolor and acrylic.

"The "Virgin" series, inspired by a phrase from a novel I read in my youth, explores the peaceful, serene life of a Burmese woman.

Influenced by Picasso, Modigliani, Henry Moore, and traditional Eastern art, it reflects simplicity and natural beauty. The works feature clean lines, flat colors, and basic shapes to evoke quiet dignity, calm serenity, and the elegance of simplicity."



Virgin 1
61 x 61 cm
Oil on Canvas



Virgin 2
61 x 61 cm
Oil on Canvas



Virgin 3
46 x 61 cm
Oil on Canvas



Virgin 4
46 x 61 cm
Oil on Canvas

CORNER 29 : THAN MAUNG

He was born in Kalaw and studied at the National University of Art and Culture, Mandalay. He worked as a portrait artist and designer at YanKin Film Company before traveling around Myanmar (1988–1993), painting Buddha statues in temples. In the late 1990s, after completing 550 Jatakas at Inle Phong Taw Oo Pagoda, he retired and founded LawKaNat gallery. One of the oldest galleries in Kalaw, it reflects his dedication to capturing Shan State's everyday life through art.

"My favorite paintings are created on canvas using a palette knife, giving them bold, powerful strokes. Some of my works blend realism and abstraction, combining expressive textures with deep artistic exploration."



Inn Tain Ancient Pagoda
61 x 91 cm
Acrylic on Canvas



The lady who return from farmlands

46 x 61 cm

Acrylic on Canvas



Shan Scape

46 x 61 cm

Acrylic on Canvas

CORNER 30: ZAW MYINT NAING

He began his artistic journey at the National University of Art and Culture in Mandalay in 1998. After graduating from the sculpture school in 2002, he studied under sculptor U Win Mao and later settled in Heho, where he pursued sculpture as his profession. While painting has become more of a hobby, his primary focus is creating sculptures and portraits. He is known for crafting pagodas, statues, and guardian figures for temples and religious buildings, while occasionally exploring modern sculptural forms.

As someone who loves in both painting and sculpting, I select my medium based on the context and my emotions, finding joy in every creation.



CORNER 31 : HTEIN LIN

Htein Lin, born in Ingapu, is a contemporary artist, curator, writer, and multidisciplinary creator who is presently based in Kalaw. He began his artistic journey in the 1990s, exploring painting, performance, and installation art. Drawing from his experiences as a political prisoner and activist, his work reflects themes of resilience and transformation. A pioneer of performance art in Myanmar since 1996, his diverse body of work includes landscapes, portraits, and mixed-media compositions.

"Arachnid Enclave explores the resilience, interconnectedness, and misunderstood nature of spiders. Inspired by Pandya's legendary giant spider and the symbolism of spiders in mythology, nature, and survival, this project challenges fear and highlights their vital ecological role. Spiders, delicate yet strong, embody perseverance, like Robert Bruce's fabled spider that inspired a king. Their webs mirror the threads of fate, weaving a balance between nature and human existence. Through this work, I hope to spark curiosity, respect, and harmony with the natural world, reminding us that, like spiders, we too shape our destinies through resilience and interconnectedness."



Arachnid Enclave
Mixed Media