

ART SEASONS

Proudly presents

Min Zaw and his Abstracted Reflection

November 3rd to November 23rd, 2018

(Free to the public)



Min Zaw, Mountain in the Shan State, 2018, Acrylic on Paper Collage, 76 x 92 cm

ART SEASONS Singapore

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Min Zaw

Min Zaw (born 1972, Myanmar) earned his art degree from Yangon, State School of Fine Art with the thesis on the art of Bagyi Aung Soe. Since the 1990s, Min Zaw has many exhibitions in Yangon, from the early days in the famous Lokanat Gallery, to the River Gallery, and now the resident artist in Studio Square. His first exhibition in Singapore, in 2000, titled “Through Myanmar Eyes” was in Art Seasons Gallery. Since then, Min Zaw has had numerous solo and group exhibitions in Canada, Hong Kong, Indonesia, South Korea, Thailand, and the USA.

Collage landscapes

Min Zaw employs primary colours, not complementary colours. His works are like the dreamscapes made of several layers. In the composition of his works, abstracted use of colours is found. His paintings can be said red world, blue world, green world etc. because he mainly relies on colour field. These colour plains are strengthened with creased surfaces. To see his dark blue mountain range is like to see the high mountain range of Shan State of Myanmar at night. In fact, it is more like the landscape in the imagination world or in the dream world than the one in real world. The other strange thing is the use of medium. Like the use of colours in painting, his use of coloured papers with his own style has simplicity and strength of thickness. There, in making an artwork, might be difference between painting with brushes and forming composition with coloured papers. Something important here is the freedom from medium- mania. The change of medium is more than the change of method, which can give a new change of view and aesthetic appeal, too. May-be artist Min Zaw’s change of medium leads to the change of his view on life.

Crushed papers

The medium barrier between the artist’s creation and enjoyment getting from smooth surface of paper becomes less and takes the viewer to something noticeable. These paintings do not narrate anything to the viewer; instead they carry the viewer to the other world. The spectators feel that they find themselves in the paintings. The closer you watch the creased paper on sur-face, the more you see uneven thickness on it. The spray-stained papers on the canvases evoke memories his creased papers of sketches and uneven cracked walls of Bagan wall painting he did throughout his life. The historic monuments suffered from the man-made destructions and natural destructions. It is so many decades long that we have seen the crushed dirty lives as a beauty just like streets, roads, houses and buildings. The artist who views the age and

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life through the eyes of an artist is the one who can create a peaceful new landscape via crushed papers.



Min Zaw

Mandalay Hill, 2018

Acrylic on Paper Collage

66 x 76 cm



Min Zaw

Old Monastery No. 2, 2018

Acrylic on Paper Collage

66 x 76 cm



Min Zaw

Mountain in Shan No. 2, 2018

Acrylic on Paper Collage

66 x 76 cm

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Min Zaw, Inle Lake No. 3, 2018, Acrylic on Paper Collage, 53 x 68 cm

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Gallery hours:

Mondays to Fridays 11am – 7pm,
Saturday by Appointment only,
Closed Sundays and public holidays.

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