



**ASIAN PALETTE PTE LTD**  
*creating art stories that differentiate, enhance & engage*

19 Tanglin Road, #03-08 Tanglin SC Singapore 247909  
T & F +65 6887 4691 WEB [www.asianpalette.sg](http://www.asianpalette.sg)

*For Immediate Release*

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## **A TALE OF THREE ARTISTS: A MYANMAR NARRATIVE**

Singapore

20-22 June 2013

With the growing interest in Myanmar from around the world, Asian Palette, a Singapore-based art curator, will stage a three-day exhibition featuring three Burmese artists with distinct styles.

The three artists featured – Hlaing Bwa, Maung Win Cho and Myoe Win Aung – capture a new spirit that is vibrant, open and full of possibilities as the country opens up its doors to foreign commerce and visitors.

Says Fiona Rankine, owner of Asian Palette, “Stories are an important aspect of culture and identity and many works of art tell great stories. As Myanmar opens up after over half a century of isolation, there are as many stories to be told as there are eager listeners.

“Our three artists didn’t stop creating despite years of isolation and repression. With global interest and change in the air, Myanmar stories of the past, present and future are taking on a fresh perspective so this is the right time for stories to be shared.”

“*A Tale of Three Artists: A Myanmar Narrative*” is part of the ‘*Asian Palette Introduces*’ series to give talented artists a platform outside Myanmar to promote their works.

“We believe it will help the artists showcased and create an awareness for the art community in Myanmar. By sharing Myanmar stories through art, we hope to raise interest in the destination and its people,” says Ms Rankine.

“In the past, Myanmar artists tended to focus on traditional subjects and religious themes due to the decades of isolation and a strong nationalistic mindset but this is quickly changing as tourism and the growing international community nurture a more open atmosphere.

“Asian Palette hopes to provide a platform to support this new era of artistic expression and share the culture of this fascinating country through its art and artists outside Myanmar.” The three artists – U Hlaing Bwa, 63, a Master of Impressionism, Maung Win Cho, 50, an Explorer of Distinct Contemporary Style, and Myoe Win Aung, 41, a Globally Celebrated Watercolourist, are selected senior members of the GV Art Center in Yangon and the first group from the centre to show their specially curated works in Singapore.

Supporting this initiative are Traders Hotel Yangon and online travel news brand, Web in Travel. Web in Travel’s Yeoh Siew Hoon explains her participation, “Myanmar is one of my favourite destinations, it’s a very special place, something you can only appreciate after you’ve visited it, met its people and seen its art works. We are pleased to support this important initiative to showcase Myanmar art at such an important time of change.”

Phillip Couvaras, General Manager, Traders Hotel, Yangon, adds, “Myanmar artists are very talented and deserve international recognition. Traders Yangon is home to many original artworks by talented local artists and happy to be part of this initiative.”



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“*A Tale of Three Artists: A Myanmar Narrative*” will open to the public from 11am to 9pm on June 20, 2013 and from 10am to 9pm on June 21-22 at the Atrium and Sahib (Level 2), Island (Level 1) at Tanglin Mall. A preview for invited guests will take place from 9am to 11am on June 20.

*For more information or to schedule an interview with Fiona Rankine or the artists, please call 98155454 or email : [info@asianpalette.sg](mailto:info@asianpalette.sg).*

*Images and extended biodata on the artists can be accessed at <http://events.asianpalette.sg/upcoming/A-Tale-Of-Three-Artists/index.html>*

## **ADDITIONAL QUOTES**

“There really is no predicting in which way Burmese painting will develop in the future, except that whatever the developments, they are sure to be lateral. Traditional painting, realism, impressionism, modernism and mixtures of these, will continue to co-exist, like the intertwining roots and boughs of the Banyan Tree.

Much of Burmese painting in the last 100 years has arisen from circumstances of privation, isolation and anonymity. In this difficult environment, artists have provided the culture with an alternative history, independent of the censored official view more concerned with words than visual imagery. The collective history painted in patches by hundreds of artists is filled with myth – as are the narrative histories of Burma written in text. But as an indigenous history of Burma, it possesses a great deal more self criticism - though camouflaged- than does the narrated memory.”

*Burmese Painting: A Linear and Lateral History (2009)*



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### ABOUT ASIAN PALETTE

Asian Palette is an **art consultancy** and **artwork provider** with a proven track record in the hospitality industry. Our work and relationships with our partners has ensured a constant flow of opportunities. We are dedicated to creating art story boards which engage and differentiate. Relentless in uncovering the DNA of destinations and crafting unique proposals, we delight in discovering and share exceptional creativity.

Our work and travels around the region, have opened our eyes to artists and artisans whose talent we feel should be shared. Making these works accessible and introducing new talent and work will be our focus. Sometimes, we will consciously stray and reintroduce an artist who is doing different things or making a difference!

Our philosophy is to make a difference – to our partners, their guests, our artists and their communities. This inspired the launch of the 'Asian Palette Introduces...' series.

### ABOUT WIT



The heart of WIT is the annual WIT (Web In Travel) Conference that takes place in Singapore. It started in 2005 as an event to focus thought, debate and personality around the subject of travel distribution, marketing and technology at a time when the industry was changing. We wanted to play a role in enabling that change and empowering the travel community in Asia Pacific.

A conference with personality, point of view and purpose, today, it's grown – from 160 delegates in 2005 to 540 in 2011. That's just a number though. It's won a couple of awards – that's just for show though.

We like to think that WIT has grown beyond the numbers and is about heart and soul, it is a content and community portal for the online travel space in the Asia Pacific region. With website that carries news, opinions, commentary, a social media network and events that we believe break down walls and inspire and mentor. These events have travelled to Thailand, Australia and Tokyo reaching anyone who wants to build a career in travel and tourism or wants to build a business in this space.

We remain dedicated to creating cutting edge content and social experiences for the travel community in Asia Pacific.



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## **ABOUT TRADERS HOTEL, YANGON**



Just 30 minutes away from Yangon International Airport, Traders Hotel, Yangon, sits at the kernel of Burma's economic capital. Blending elegance with gracious Burmese hospitality, it is the perfect base for taking in the city's exotic and distinctive culture.

Recently refurbished, it boasts 305 spacious guestrooms and suites which feature an extensive range of 5-star services and facilities. The hotel's restaurants have earned a reputation for both food and spectacular views of the city, making them a popular choice amongst diners.

The hotel is home to original artworks of talented Myanmar artists Myat Kyawt, U Marlar, Bakhine, Myoe Win Aung, and Hla Phone Aung.



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## INDIVIDUAL ARTIST BIODATA

### **HLAING BWA b. 1950**

Born in 1950 in Yangon, Hlaing Bwa has been a full-time artist since he studied under the old master U Thein Han in the 1970's. His bold brush strokes and creative color schemes are reminiscent of the European Impressionist style. Monet is Hlaing Bwa's inspiration. His motifs portray a tranquil Myanmar: the scenic Bagan, colourful Shan State, vibrant market places and lone ladies lost in the moment.

Hlaing Bwa always paints his family and neighbours. So, his wife, sister-in-law and nieces are often subjects. When his nieces were young, he painted series of children. As his little nieces grew up, he started painting young ladies in a room with flowers, which has become Hlaing Bwa's most recent signature motif.

His work is illustrated in Myanmar Painting: From Worship to Self-Imaging (2006) and mentioned in Burmese Painting: A Linear and Lateral History (2009).

"Hlaing Bwa's figure studies are rich in colour and with innovative compositions. His paintings have a dreamlike and poetic content even as they are visually strong." - Myanmar Painting: From Worship to Self Imaging (page 155)

### **MAUNG WIN CHO b. 1963**

Born in 1963 in Mudon, Mon State, Maung Win Cho studied under the art master and his father, U Lun Gywe. Equally talented but persistent in setting out on his own path, Maung Win Cho, explores contemporary art. After many years of challenge and struggle, his distinct painting style has evolved. His bold lining, vivid colours and sometimes transparent mosaic-like art, has attracted a global audience.

He loves to paint everyday scenes like market places, scenes with bullock carts, flowers, and Myanmar villages featuring water and small streams. Through the eyes of the artist though, these banal scenes take on a powerful transformation. They are cheerful, tranquil and yet thought provoking.

He has participated in over 60 group shows in the country and abroad.

"Maung Win Cho's paintings vary between two different styles: rich deep hues that glow from the canvas or romantically nostalgic renderings of Myanmar scenes" - Myanmar Painting: From Worship to Self Imaging (page 162)

### **MYOE WIN AUNG b. 1972**

Myoe Win Aung was born in 1972 in Yangon to artist, Khin Ohn. After graduating from the State High School of Fine Arts, Yangon, he became a regular member of GV and studied under U Lun Gywe. He is a well-known Watercolourist and is collected by many people all over the world.

He loves to paint Myanmar scenery often featuring Bagan, Shan State, Sagaing, monks and nuns in the monastery and pagodas. His rainy scenes in the field and city evoke the smell, touch, taste and sound of rain. Light and shadow play in his work are what make his canvases magical.



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Myoe Win Aung believes in sharing his talent and inspiring young minds. He is also a dedicated art instructor. Under him a number of young artists have blossomed including: Mg. Thein Hlaing, Aung Zaw Moe, Htwe Htwe Win and Thaingi.

As with most painters in Myanmar today, religious life and Buddhism influence his artistic expression. The simplicity and excellent composition of otherwise traditional subjects give his works a contemporary feel. He is known for his composition and especially for his watercolours that show people in Burma's monsoon rain.

His works are illustrated in Myanmar Painting: From Worship to Self-Imaging (2006) and Burmese Painting: A Linear and Lateral History (2009).

His works have also been exhibited in Singapore, Thailand, Indonesia and the United States.

“His strength is in the composition, and his skilled brushwork is most apparent in his watercolours.” Myanmar Painting: From Worship to Self Imaging (page 169)  
“One examines Myoe Win Aung’s more conventional Playing in the Rain (Fig.349) - filled with wonder and beauty- ... Realism and impressionism of high standard are very much alive in the works of young painters such as Myoe Win Aung.” pgs, 315, 317 & 318, Burmese Painting: A Linear and Lateral History (2009).