

Richie Htet, *Bitch Better Have My Democracy* 2021



Exhibition #7 **FIGHTING FEAR**

#whatshappeninginmyanmar

8 May — 5 June 2021

16 Albermarle Street Street, Newtown 2042

Thu to Sat 11am — 5pm, by appointment

Exhibition Overview

Fighting Fear #whatshappeninginmyanmar

Fighting Fear presents 11 artists responding to the military coup in Myanmar with work which is impassioned, moving and courageous.

On 1 February 2021 the military of Myanmar staged a coup to depose state counsellor and elected leader Aung San Suu Kyi, whose party had secured 80% of the votes in the 2020 national election. Suu Kyi and other government leaders were arrested and continue to be detained, and the coup leaders attempted to set up an alternative government.

International condemnation was swift, and protests began almost immediately on the streets of Yangon and other cities. As with recent protests in Hong Kong and Thailand, the protestors were in many cases young people, even high school students, who cared passionately about the future of democracy in their country.

Their protests were met with violent responses from heavily armed units of the Myanmar military, ranging from beatings and shootings to mass arrests and disappearances. Many workers and ordinary people also protested or supported the protests with strikes and other actions, so that the country began to become dysfunctional.

Artists and others quickly produced visual material responding to the events, as well as marching in the protests. Their responses ranged from posters, banners and placards carried in the marches to documentary photographs, online posts and materials distributed through Instagram and other social media.

Fighting Fear presents a range of work. It is staged in association with Myanm/art, a contemporary art space in Yangon, and has been assembled by Myanm/art's directors Nathalie Johnston and Sid Kaung Sett Lin. Some of the artists show at Myanm/art (Bart Was Not Here, Soe Yu Nwe, Richie Htet) while others are part of the broader scene in which Myanm/art operates (Emily Phyo, Kyaw Htoo Bala, Thee Oo). Some are well known in their own right (Sawangwongse Yawnghwe, Hkun Lat), others work in related fields such as illustration (Baka), graphic design (Ku Kue), rapping or animation (882021) and have felt compelled to respond to events.

The exhibition is a unique cross-section of the social activism prompted by the coup – an outpouring of passionate anger and disappointment, and a hardening resolve not to be cowed. The majority of the artworks did not begin life as artworks. They were responses to be carried in marches or posted on social media, and have been contributed by the artists to our exhibition to spread the word about what's happening in Myanmar. They were assembled digitally at Myanm/art in Yangon and downloaded in Sydney for printing by Darkstar Digital. At the request of the artists, we have edited the individual works and they will be for sale at the exhibition or from our website. With widespread unrest and no tourism, Myanmar's art scene has closed down and artists are struggling to put food on the table. After the cost of printing is deducted, proceeds will go to the artists.

Fighting Fear will open on Saturday 8 May and will run until Saturday 5 June.



Bart Was Not Here, *Min Aung Hlaing* (from *Old Dirty Bastards*) 2017
inkjet print on matte poster paper
74 x 54 cm

Exhibition Partners

Myanm/art, Yangon

Myanm/art is an art gallery, exhibition space and reading room featuring emerging contemporary artists from Myanmar. Our unique space, national and international following and calendar of events makes us one of the pioneer destinations promoting the creative community working in Yangon and other cities around the country. With regular exhibitions of talented artists, musical concerts, poetry readings, dance events, life drawing sessions, artist talks, lectures and tours, Myanm/art is expanding the growing interest in current Myanmar subcultures.

Myanm/art serves artists and collectors to give a meaningful platform to the contemporary arts in Myanmar. By contemporary, we mean emerging artists creating work which pushes beyond the traditional styles of figurative, impressionist and abstraction.

'Contemporary' in Myanmar means a diverse group of female and male artists, conceptually strong and relevant to current socio-political circumstances in Myanmar today. We especially focus our efforts on artists under 40 years of age, those with a strong voice but without spaces to expose their work in Yangon.

Read about Founder/Director of Myanm/art [here](#)

16albermarle Project Space, Sydney

16albermarle is a gallery and project space providing Australian audiences with the opportunity to see and learn about contemporary art from southeast Asia. It is directed by adviser, curator and collector John Cruthers. Based in Newtown in inner city Sydney, 16albermarle stages six exhibitions a year, including one exhibition of Australian art. In addition to exhibitions and public programs, 16albermarle will run tours to art events in the region. It is open by appointment.

Curators

Nathalie Johnston

Myanm/art's founding director Nathalie Johnston is a curator, researcher and archivist based in Myanmar. She founded Myanm/art in 2016 as a project space and resource centre, in order to further investigate contemporary Myanmar art, assist in collaborations between creative fields in Yangon and international cities, and promote artists and their work to national and international audiences. Nathalie began her work in Myanmar in 2009, completed her MA thesis on the evolution of performance art in Myanmar in 2010, and has organised numerous projects since, including 7000 Padauk, Myanmar Art Resource Centre and Archive (MARCA), TS1 Yangon, Mobile Library Myanmar. She has curated exhibitions in Tokyo, Singapore, Stockholm, Colombo and Pingyao. She is a member of the Pyinsa Rasa art collective.

Sid Kaung Sett Lin

One of Pyinsa Rasa art collective's key program managers, Sid is a curator, cultural project leader and creative consultant based in Yangon. Before all the curations and art projects, he worked at the Yangon Heritage Trust, which functions mainly for the heritage conversations and advocacies on protecting the city's buildings and spaces. Coming back to his home country in 2016, Sid has organized local art projects in Yangon, Myitkyina, Hpa-an and Mawlamyine. He also worked for the Wathann Film Festival, consulted researchers and artists from the late Burmese Contemporary art scene and built local hip hop programs. Since becoming a partner of Myanm/art, he has curated exhibitions and seeded the digitizing of the project Myanmar Art Resource Centre and Archive (MARCA).



Kyaw Htoo Bala and 51 artists, *We Make Art in Peace Series 2021*
inkjet print on matte poster paper
90 x 65 cm



Emily Phyo, #Response365 #005 2021
inkjet print on matte poster paper
43 x 43 cm

Freedom from Fear

by Nathalie Johnston
Director, Myanmar/art

In the early hours of 1 February 2021, the military of Myanmar, known as the Tatmadaw, conducted a coup and arrested Aung San Suu Kyi and the National League for Democracy (NLD) leadership in Naypyitaw, the capital of Myanmar. On that morning, whatever future the people of Myanmar envisioned for themselves disappeared.

Imagine growing up in your home country, where your elders: siblings, parents, aunts, uncles, grandparents and great-grandparents, were terrorized by the same military rulers over decades. Today's Tatmadaw is the same institution which overthrew Myanmar's nascent and hard-won democracy in 1962 and brutally held power until starting a transition in 2010. Through the 1960s they consolidated power to create a dictatorial machine churning out propaganda, handing out long prison sentences, subjugating ethnic minorities and stealing their natural resources. Over the five decades of military rule living standards, education and cultural infrastructure were destroyed or frozen in time while the rest of the world and their neighbours moved on.

There is no reasonable way to claim the Tatmadaw has the interest of the country's people at heart. Myanmar's economy is one of the least stable in the world, after a series of nationalization and demonetization schemes in the 1960s and 80s. Its human rights record is appalling. From the Rohingya genocide in 2017 through to the routine jailing and torture of dissidents the Tatmadaw maintains a vicious ethno-nationalist ideology steeped in superstition, religious fanaticism and the rituals of astrology. It makes the Tatmadaw a terrifying and unpredictable adversary, difficult to challenge because they have imbedded themselves in all the most profitable sectors of the economy from oil and gas to telecommunications.

Have the artists in the country been affected by this legacy of terror? Of course. Censorship is an ever-present bedfellow, whether state censorship or self-censorship. The former was a political body of military employees, who would visit art exhibitions and studios, questioning content or requesting transcripts of song lyrics, novels or poems. They had the power to confiscate work or detain the artist who produced it. More often than not, they would simply reject the work and thereby forbid its exhibition or publication. Artists were in the habit of using symbolic language or narratives to avoid this rejection. There were always two versions of the produced artwork - the one the artist intended, and the one presented to the censorship board.

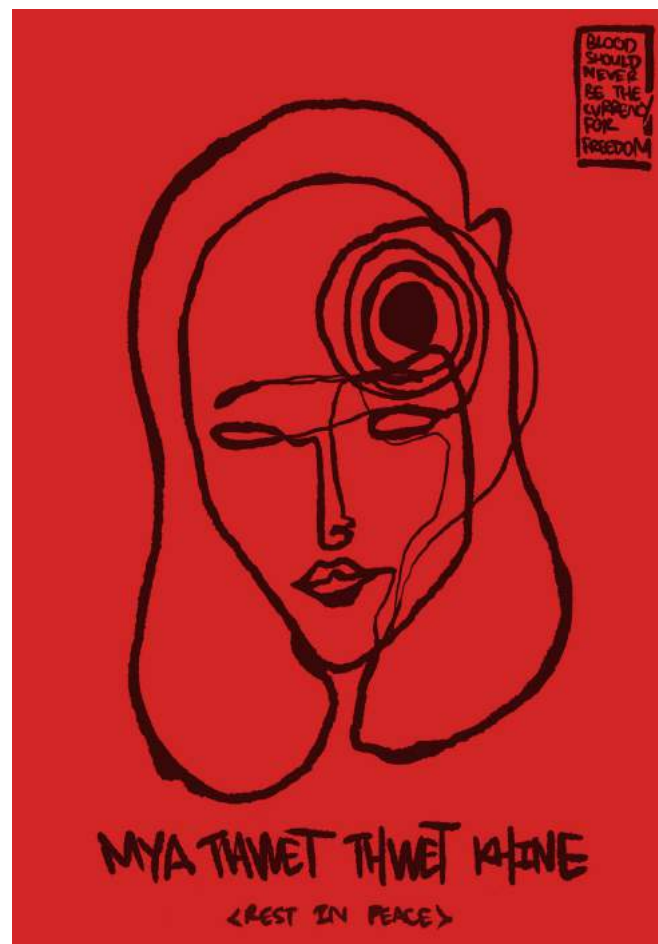
The effects of state-censorship were deeply ingrained, so that when the board was formally abolished by the military-posing-as-politicians in 2012, the artists could not help but continue to watch what they

said, wrote and created. This self-censorship continued despite country-wide elections in 2015 and the landslide victory of Aung San Suu Kyi's National League for Democracy party; despite protracted violence of ethnic minority groups, including the Rohingya in the western part of the country; despite a second victory of the National League for Democracy in 2020. There were just certain topics artists would not address directly. Critical analysis and deconstruction are frowned upon – not only is it risky in artworks, but it is also misunderstood and dangerous, from the state apparatus to family circles. Questioning religious leadership is unequivocally denounced. Hierarchy must be maintained. There is a paradox to this creative infrastructure. Artistic freedom is the goal, but so many political and cultural roadblocks are established and maintained from one generation to the next. Until now.

Across many, though by no means all, metrics, the situation in Myanmar improved steadily since 2010. This broad-based progress engendered feelings of optimism among the general population, and particularly the young Generation Z group. But on 1 February 2021, these hopes were crushed. For three days, the streets of Yangon and other cities and towns around the country were business as usual. But at home and online, there was a buzz. When protestors began pouring out onto the streets, the country electrified, as if a current touched every person who felt betrayed by the news of the coup. Cars honked and people marched, signs displayed from windows and shop fronts, graffiti and slogans painted on state owned buildings and major roadways. The three-finger salute previously used by protestors in Hong Kong, Thailand, Malaysia and the rest of the region was thrown up in solidarity with neighbors and strangers alike. There was an energy in the air. It was contagious. Anyone present recognized it as FREEDOM FROM FEAR.

Hkun Lat, an award-winning documentary photographer from Kachin state in Northern Myanmar, is all too familiar with the exploitation of natural resources and the trauma experienced by ethnic minorities at the hands of the military. Every day for weeks he documented the protestors facing police and military, the fear overcome by the sheer numbers of people in the streets. The faces he photographed capture the spirit of the people as they made their voices heard. Artists began to furiously create work and share online, expressing to the audience that their work could be used freely for protest purposes, shared with abandon and did not need to be credited. Social media platforms answered the call and many of the works produced in the first weeks of the coup are on display in this exhibition.

One of the first artists whose work went viral was Kyaw Htoo Bala, a 28-year-old art school graduate. He invited dozens of artists to contribute their version of the three-finger salute, creating a touching pastiche of cohesion amongst teens and twenty-somethings, inspiring thousands of others to speak out. Ku Kue is the first female graffiti artist in Yangon and a talented graphic designer. Her creative approach lacks the conservatism of other artists her age. Her depiction of youth portraits holding the sign 'You messed with the wrong generation' is indicative of the anger and resentment felt by young people who have been given a taste of democracy, only to have it cruelly withdrawn. Thee Oo Thazin is a popular illustrator in Myanmar. She gifted the movement a collection of posters in both Burmese and English, with instructions to use their voice online, bang pots and pans at night to show their dissent and join the Civil Disobedience Movement (CDM) and protests.



Bart Was Not Here, *Mya Thwet Thet Khine* 2021
inkjet print on matte poster paper
79 x 55 cm

Bart Was Not Here (aka Kyaw Moe Khine) worked from his studio to embolden the joiners of CDM through his work. He used easily recognized cultural symbols like the *pyit taing htaung* doll, a traditional toy in Myanmar. With its curved underside, it can never truly be knocked down - it always gets back up. He dressed it in protest gear, mimicking the brave front liners of the protests, who risk their lives in the name of democracy. 882021 is a video artist who wishes to remain anonymous. By creating engaging, heart wrenching moving image references to the coup and its violent fall out, 882021's *Rap Against Junta* depicts the crimes of the military and the anger shared by so many in the country and around the world. Emily Phyo followed her 2015 project #Being365 with #Response365 - an image every single day responding to the coup, sometimes featuring herself, other times with objects used by protestors. She posts her ongoing project daily on her Instagram page @emily_phyo.

Soe Yu Nwe and Richie Htet took a fine art approach to the coup. Their drawings and painting respectively took time to complete, but their impact was incredibly strong. Soe Yu Nwe depicts the foliage and animal symbols of Myanmar, including the peacock as Aung San Suu Kyi, while Richie Htet uses a mythological Myanmar heroine - her figure mimicking the shape of the country. Both utilize these strong national symbols of Myanmar to articulate their dissent. The irreverent work of Baka similarly observes the emblems of Myanmar but takes it one step further by referencing the Burmese language and popular proverbs. Baka's depiction of religious figures, violent scenes or sexual symbols mocks the military, turning previously held conventions and belief systems on their heads.

Sawangwongse Yawngghwe is a generation older than the other artists in the exhibition. He and his family know firsthand the cruelty of the military. His grandfather was Sao Shwe Thaik, the first president of the Union of Burma after independence and the Saopha (a royal title) of Yawngghwe in Shan State, Myanmar from 1929 until his death. He died at the hands of Tatmadaw in the first recorded military coup in Burma in 1962. For artist Sawangwongse, the country now known as Myanmar has made a full circle. So much of his artwork is about the history of Burma. He interrogates the stories and tragedies of a failed state. His work also calls for unity in the name of truth of how Burma became Myanmar, how the military divided and destroyed the country, and how the persistent resilience of activists, workers and protestors continually create hope for future generations. The fight must contin-

ue and Sawang's work is the rallying cry.

There is an urgency to this exhibition. It was conceived in order to raise funds for the artists - so many of whom are thought leaders and activists in their own right. Its purpose is also to raise awareness outside of Myanmar, and introduce Myanmar's diaspora community to the artists, creating a support network and new channels of communication. So much has changed since the first month of protests. Hundreds are dead at the hands of the military, many more disappeared. History is repeating itself. However, the fighting spirit is stronger than ever, because through Myanmar's terrible tragedy, people from all over the globe are joining in support. It is the young and fearless who lead the charge. They are the frontline of this global fight for expression, access, opportunity and freedom from fear. #whatshappening-inmyanmar



Bart Was Not Here, Khin Nyunt (from *Old Dirty Bastards*) 2017
inkjet print on matte poster paper
43 x 43 cm

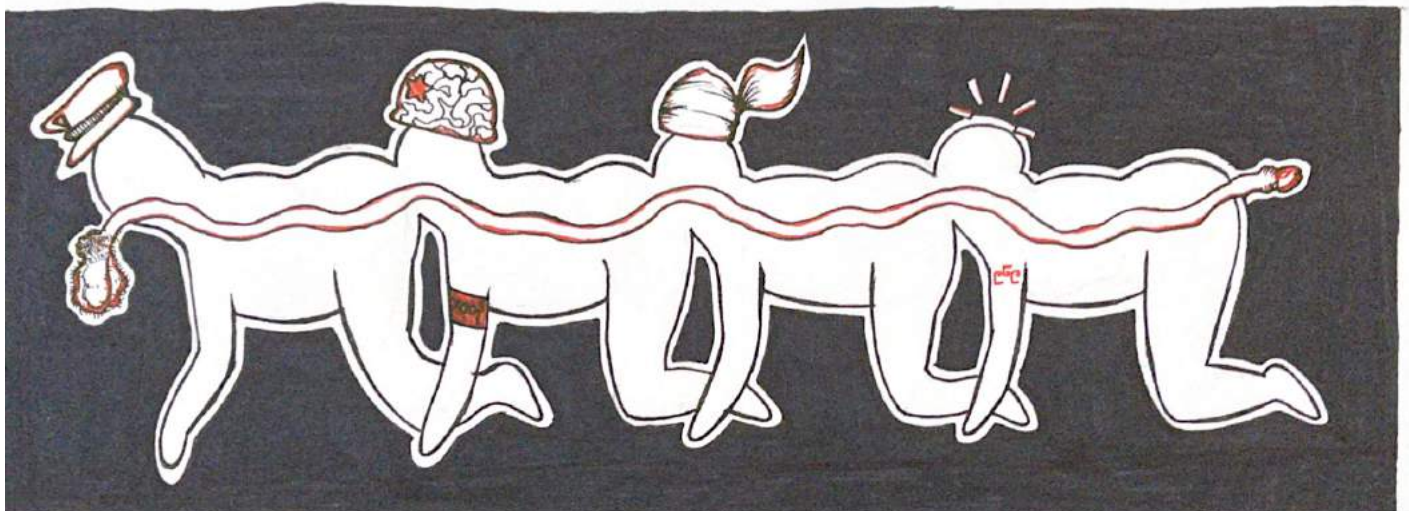
Khin Nyunt was the head of intelligence from the mid-1980s to the early 2000s, when he was given the position of prime minister. He outlined a 7 point road-map to democracy during his time as prime minister, after which he was ousted by General Than Shwe and put under house arrest.

BAKA

"The irreverent work of Baka similarly observes the emblems of Myanmar but takes it one step further by referencing the Burmese language and popular proverbs. Baka's depiction of religious figures, violent scenes or sexual symbols mocks the military, turning previously held conventions and belief systems on their heads."



Baka is an illustrator, and this is his first ever art exhibition. He is certainly the newcomer among his peers. Originally from Mogok, Myanmar, Baka now resides in California, United States. His family was forced to leave their hometown in Myanmar when he was around 14. Baka had a tough life struggling in the States and he never had any chance to share his artworks. Most of his artworks are produced on paper with markers and pen in a largely monochromatic style – satire being his primary approach. In this series, Baka produced his works alongside the revolution. The power of the messages in the artworks is the real time product of the Spring Revolution itself.



“တစ်လှေတည်းစီး၊ တစ်လီးတည်းစုပ်”

Baka, *Tahlay htel see, ta lee htel sote* 2021
inkjet print on matte poster paper
43 x 43 cm

Baka, *Sor ja mal, pyor ja mal* 2021
inkjet print on matte poster paper
74 x 54 cm



Baka, *Protest art* 2021
inkjet print on matte poster paper
74 x 54 cm

Bart Was Not Here



Bart Was Not Here, Answer the call 2021
inkjet print on matte poster paper
43 x 43 cm

Bart Was Not Here (aka Kyaw Moe Khine) was tempted by the tags and the bubble letters painted on the streets, growing up in Yangon. He began ‘experimenting’ with spray cans in the 8th grade. He gave himself the alias “Bart Was Not Here” after the character in *The Simpsons*, alluding to the tongue-in-cheek quality in his artworks. Inspired by artists like Hieronymous Bosch, Frank Stella and Louise Nevelson, Bart’s expressions in his art on or off the walls are a mix of text and image juxtaposing Burmese and imported cultural norms. He graduated in Fine Arts from Lasalle College of the Arts, Singapore in 2018. In May 2019, Bart debuted his first solo exhibition ‘God Complex’ at Myanm/art. Bart has done a number of freelance collaborations with major brands like AIA, Bosch, Tiger Beer etc. He has participated in several Street Art and Pop Art exhibitions in Yangon and now works as a full-time artist at PlayGround Studio.



Bart Was Not Here, Military and People Destined to be Enemies Forever
(Burmese) 2021
inkjet print on matte poster paper
74 x 54 cm



Bart Was Not Here, Military and People Destined to be Enemies Forever
(English) 2021
inkjet print on matte poster paper
74 x 54 cm



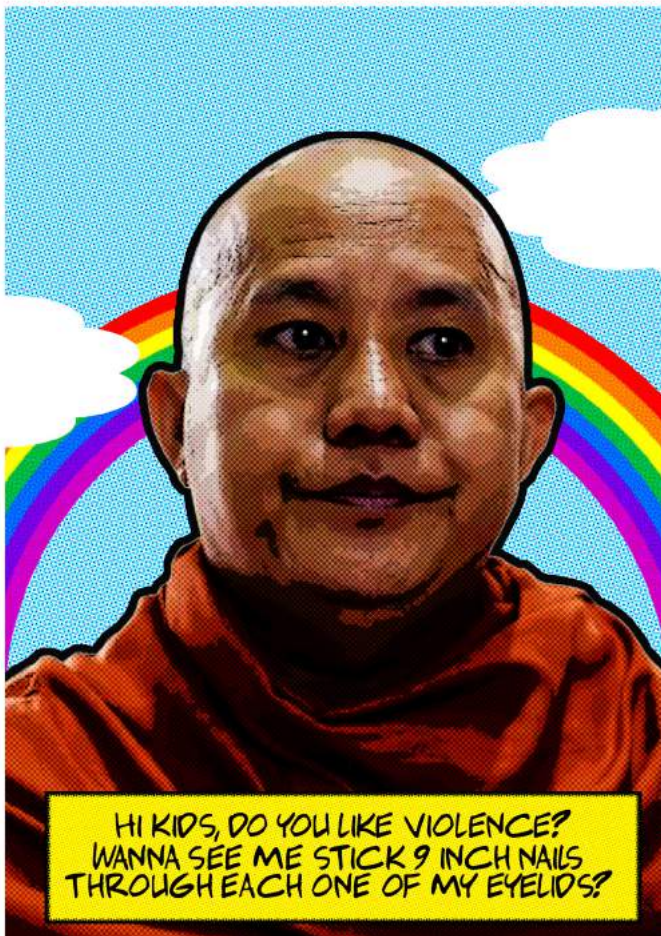
Bart Was Not Here, We Don't Bend, We Don't Break (Burmese) 2021
inkjet print on matte poster paper
39 x 62 cm

Bart Was Not Here, We Don't Bend, We Don't Break (English) 2021
inkjet print on matte poster paper
39 x 62 cm



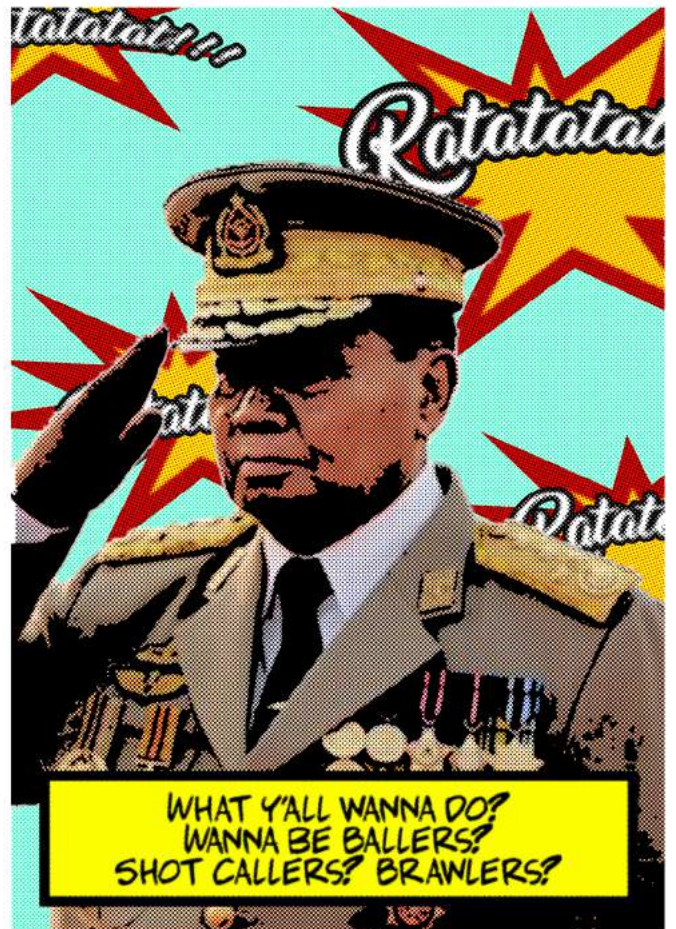
Bart Was Not Here, It's time for a change 2021
inkjet print on matte poster paper
43 x 43 cm

"Bart Was Not Here (aka Kyaw Moe Khine) worked from his studio to embolden the joiners of CDM through his work. He used easily recognized cultural symbols like the pyit taing htaung doll, a traditional toy in Myanmar. With its curved underside, it can never truly be knocked down - it always gets back up. He dressed it in protest gear, mimicking the brave front liners of the protests, who risk their lives in the name of democracy. "



Bart Was Not Here, U Wirathu (from *Old Dirty Bastards*) 2017
inkjet print on matte poster paper
74 x 54 cm

The ODB (Old Dirty Bastards) digital series began in 2016, long before the 2021 military coup. The villains pictured in this series are Myanmar military generals, both former and current, and one monk, who pretend to have Myanmar's interests at heart while driving the country toward a failed-state status. Each one represents a different generational trauma in Myanmar.



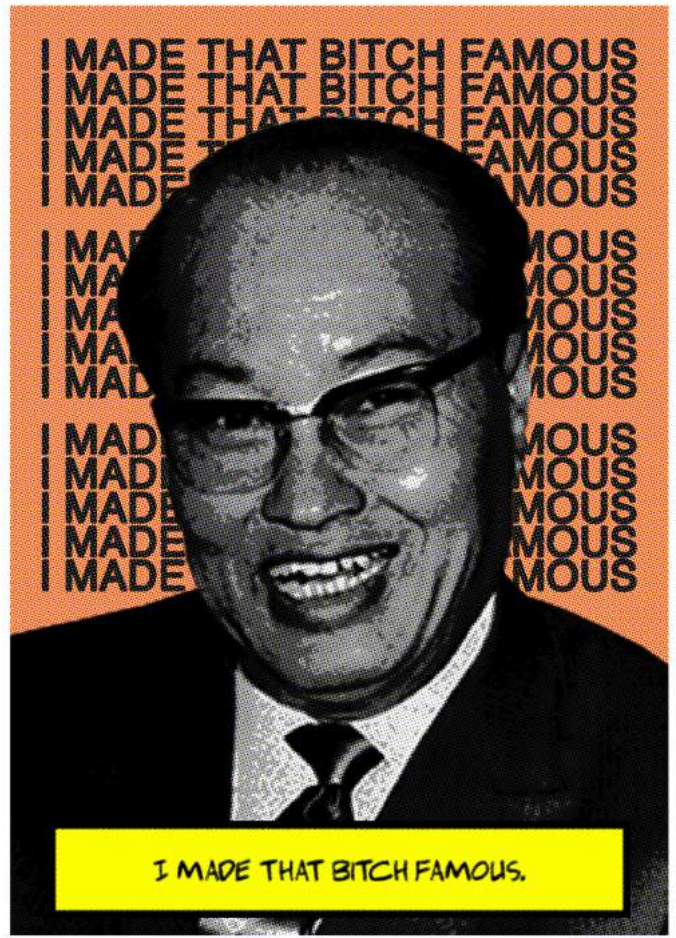
Bart Was Not Here, Than Shwe (from *Old Dirty Bastards*) 2017
inkjet print on matte poster paper
74 x 54 cm

Than Shwe was the head of state (read: dictator) from 1992 to 2011. He was the architect of the transition to democracy, with hand-picked successors, including Min Aung Hlaing.



Bart Was Not Here, Min Aung Hlaing (from *Old Dirty Bastards*) 2017
inkjet print on matte poster paper
74 x 54 cm

Min Aung Hlaing is the commander in chief of the armed forces in Myanmar and the lead architect of the 1 February military coup in Myanmar.



Bart Was Not Here, Ne Win (from *Old Dirty Bastards*) 2017
inkjet print on matte poster paper
74 x 54 cm

Ne Win was a military dictator from 1962 to 1988 and founder of the Burma Socialist Programme Party (BSPP).

Emily Phyo



Emily Phyo, *#Response365 #022 2021*
inkjet print on matte poster paper
84 x 143 cm

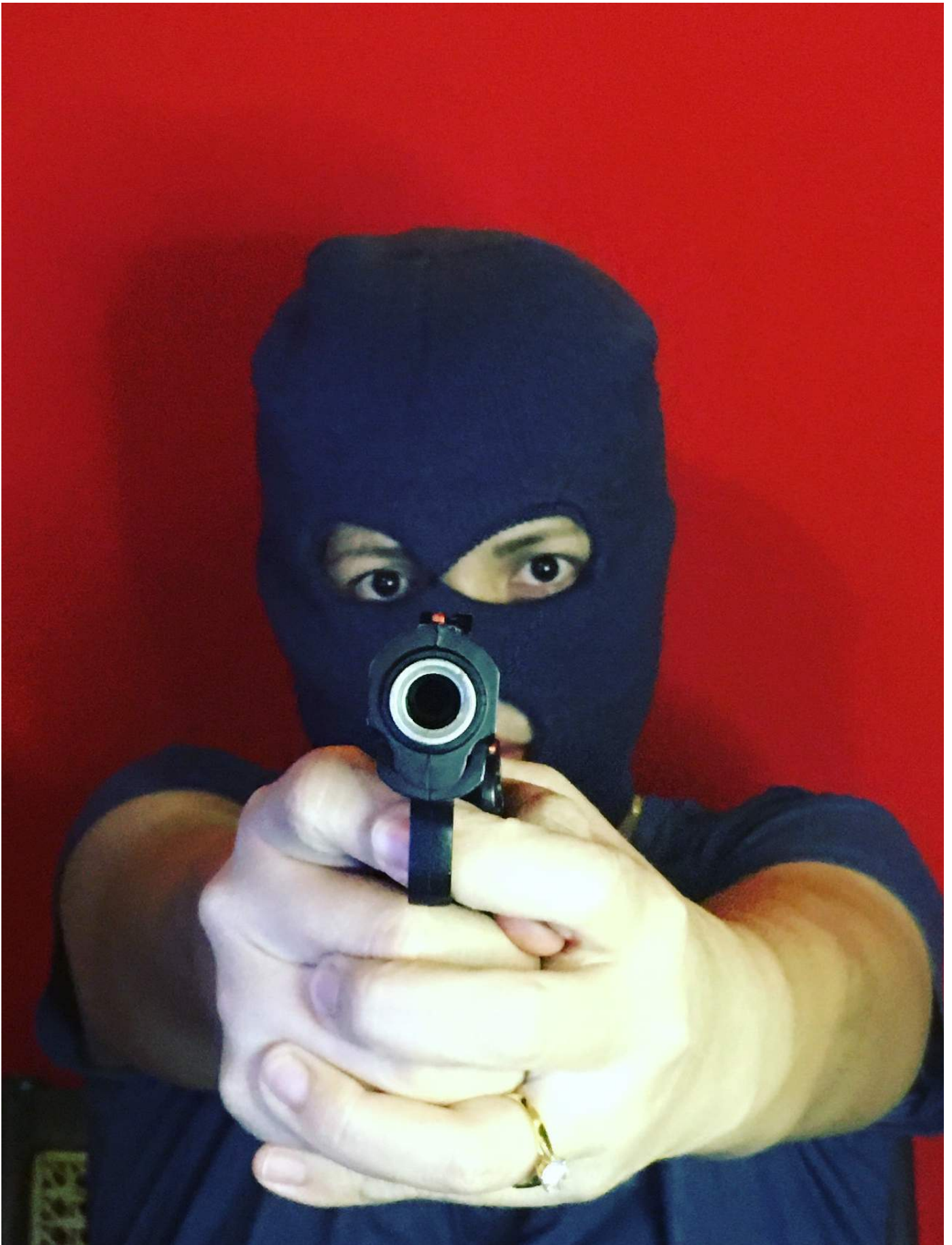
Emily Phyo is a performance artist and founder of WOMYN NOW performance art collective. She is also a tailor and owns a small shop in a market in Yangon. She was a student at New Zero Art Space in the late 2000s, where she honed her interest in performance and installation. In recent years, she has combined her keen interest in feminism, political activism and the social fabric of society to create durational, documentary performance works over year-long periods. She currently works with Myanmar/art and has exhibited previously at Art Stage Singapore, SA SA BASSAC in Phnom Penh and multiple group exhibitions in Yangon.



Emily Phyo, #Response365 #029 2021
inkjet print on matte poster paper ink,
84 x 98 cm



Emily Phyo, #Response365 #023 2021
inkjet print on matte poster paper
56 x 43 cm



Emily Phyo, #Response365 #013 2021
inkjet print on matte poster paper
60 x 43 cm



Emily Phyo, #Response365 #009 2021
inkjet print on matte poster paper
43 x 43 cm

Emily Phyo, #Response365 #008 2021
inkjet print on matte poster paper
43 x 43 cm

Emily Phyo, #Response365 #019 2021
inkjet print on matte poster paper
43 x 43 cm

Emily Phyo, #Response365 #024 2021
inkjet print on matte poster paper
43 x 43 cm



Emily Phyo, #Response365 #016 2021
inkjet print on matte poster paper
43 x 43 cm

Emily Phyo follows her 2015 #Being365 series with #Response365, a daily interpretative performance photographed and posted on her Instagram account which traces the trauma and reactions of living in Myanmar since the military coup on 1 February 2021. She will continue this project every day for the rest of the year.

Hkun Lat

Hkun Lat is a documentary photographer from Myanmar. He works on his own projects and on assignment from international news and organizations. His interest in photography ignited in 2011 after the civil war broke out again in Kachin State, Northern Myanmar. He started shooting his projects for people to recognize and to witness ongoing and unsolved issues in Myanmar such as civil war, natural resources and environmental issues, drugs and opium up-rooting movements in Kachin State. He was recently awarded 2nd Prize in Environment by World Press Photo. He was awarded two 1st Prize and 2nd Prize at the Yangon Photo Festival, Highly Commended award for Ian Parry Scholarship 2019, Merit Award at Human Rights Press Awards 2020, and Award for Excellence at SOPA 2020.

Hkun Lat is an award-winning documentary photographer from Kachin State, Myanmar. This series of photographs was taken during the first weeks of protests in February 2021 in Yangon. The atmosphere of the protests was electric - peaceful but resistant to the coup. The gathering of many hundreds of thousands of people over the weeks gave the country the strength and confidence to fight on.



Hkun Lat, *untitled photograph #3* 2021
inkjet print on Ilford Galerie smooth pearl photo paper
29.7 x 21 cm



Hkun Lat, *untitled photograph #1* 2021
inkjet print on Ilford Galerie smooth pearl photo paper
29.7 x 21 cm

Hkun Lat, *untitled photograph #2* 2021
inkjet print on Ilford Galerie smooth pearl photo paper
29.7 x 21 cm



Hkun Lat, *untitled photograph #11* 2021
inkjet print on Ilford Galerie smooth pearl photo paper
29.7 x 21 cm

Hkun Lat, *untitled photograph #4* 2021
inkjet print on Ilford Galerie smooth pearl photo paper
29.7 x 21 cm



Hkun Lat, *untitled photograph #5* 2021
inkjet print on Ilford Galerie smooth pearl photo paper
29.7 x 21 cm

Hkun Lat, *untitled photograph #6* 2021
inkjet print on Ilford Galerie smooth pearl photo paper
29.7 x 21 cm



Hkun Lat, *untitled photograph #7* 2021
inkjet print on Ilford Galerie smooth pearl photo paper
29.7 x 21 cm

Hkun Lat, *untitled photograph #15* 2021
inkjet print on Ilford Galerie smooth pearl photo paper
29.7 x 21 cm



Hkun Lat, *untitled photograph #14* 2021
inkjet print on Ilford Galerie smooth pearl photo paper
29.7 x 21 cm

Hkun Lat, *untitled photograph #16* 2021
inkjet print on Ilford Galerie smooth pearl photo paper
29.7 x 21 cm



Hkun Lat, *untitled photograph #17* 2021
inkjet print on Ilford Galerie smooth pearl photo paper
29.7 x 21 cm

Hkun Lat, *untitled photograph #18* 2021
inkjet print on Ilford Galerie smooth pearl photo paper
29.7 x 21 cm



Hkun Lat, *untitled photograph #12* 2021
inkjet print on Ilford Galerie smooth pearl photo paper
29.7 x 21 cm

Hkun Lat, *untitled photograph #9* 2021
inkjet print on Ilford Galerie smooth pearl photo paper
29.7 x 21 cm



Hkun Lat, *untitled photograph #13* 2021
inkjet print on Ilford Galerie smooth pearl photo paper
29.7 x 21 cm

Hkun Lat, *untitled photograph #10* 2021
inkjet print on Ilford Galerie smooth pearl photo paper
29.7 x 21 cm

Kyaw Htoo

Kyaw Htoo Bala is a Fine Arts photography graduate from Lasalle College of the Arts, Singapore. He received his Diploma in Computer Arts from National University of Art and Culture, Myanmar in 2012. From 2011, he started pursuing art. He has taken part in Lasalle Showcase exhibitions from 2015 to 2017. He also took part in a four-month internship as junior curator at the Institute of Contemporary Arts, Singapore. He is particularly interested in digital arts, photography-based arts and installation art. He is fond of human behaviors and storytelling. Most of his visual art is translated from texts which he composes first. He gets inspiration from literature, movies and music. He loves walking slowly and rainy mornings and working as a freelance artist/art director in the city of Yangon.

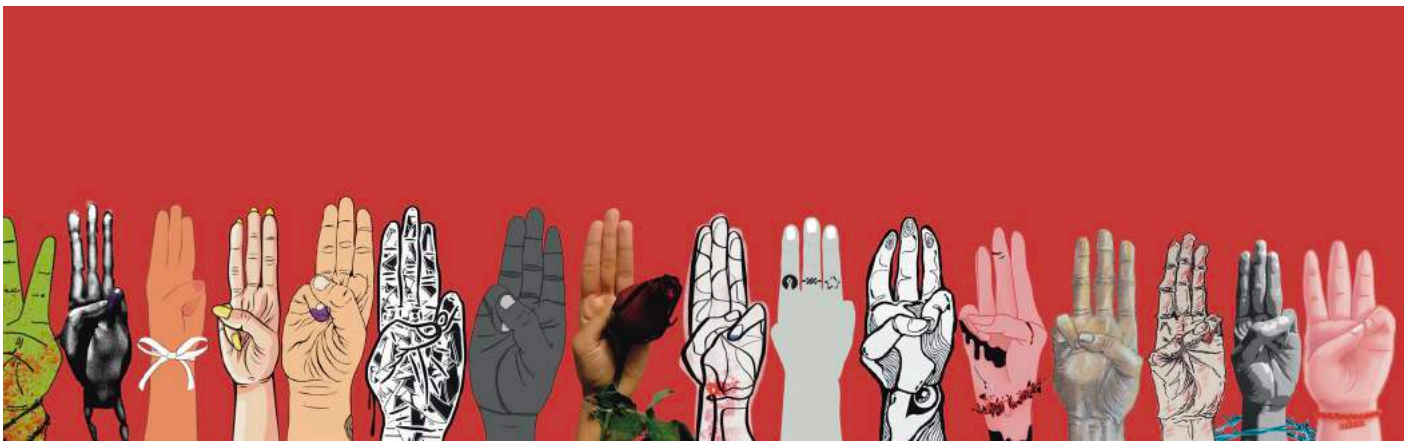
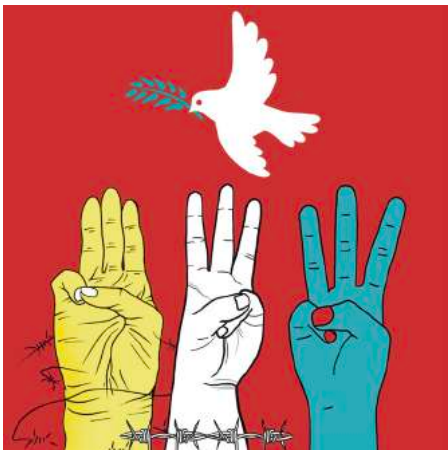


Kyaw Htoo Bala and other artists, *We Make Art in Peace Series 2021*
inkjet print on matte poster paper
43 x 43 cm



Kyaw Htoo Bala and 25 artists, *We Make Art in Peace Series 2021*
inkjet print on matte poster paper
43 x 228 cm

Bala





As easy as one, two, three, the hopes of a generation, crushed in a fist.

Yet, as millions take to their windows and civil servants add their voices of dissent, the creative community, too, are filling digital platforms with the three fingered salute. Liberté, égalité, fraternité.

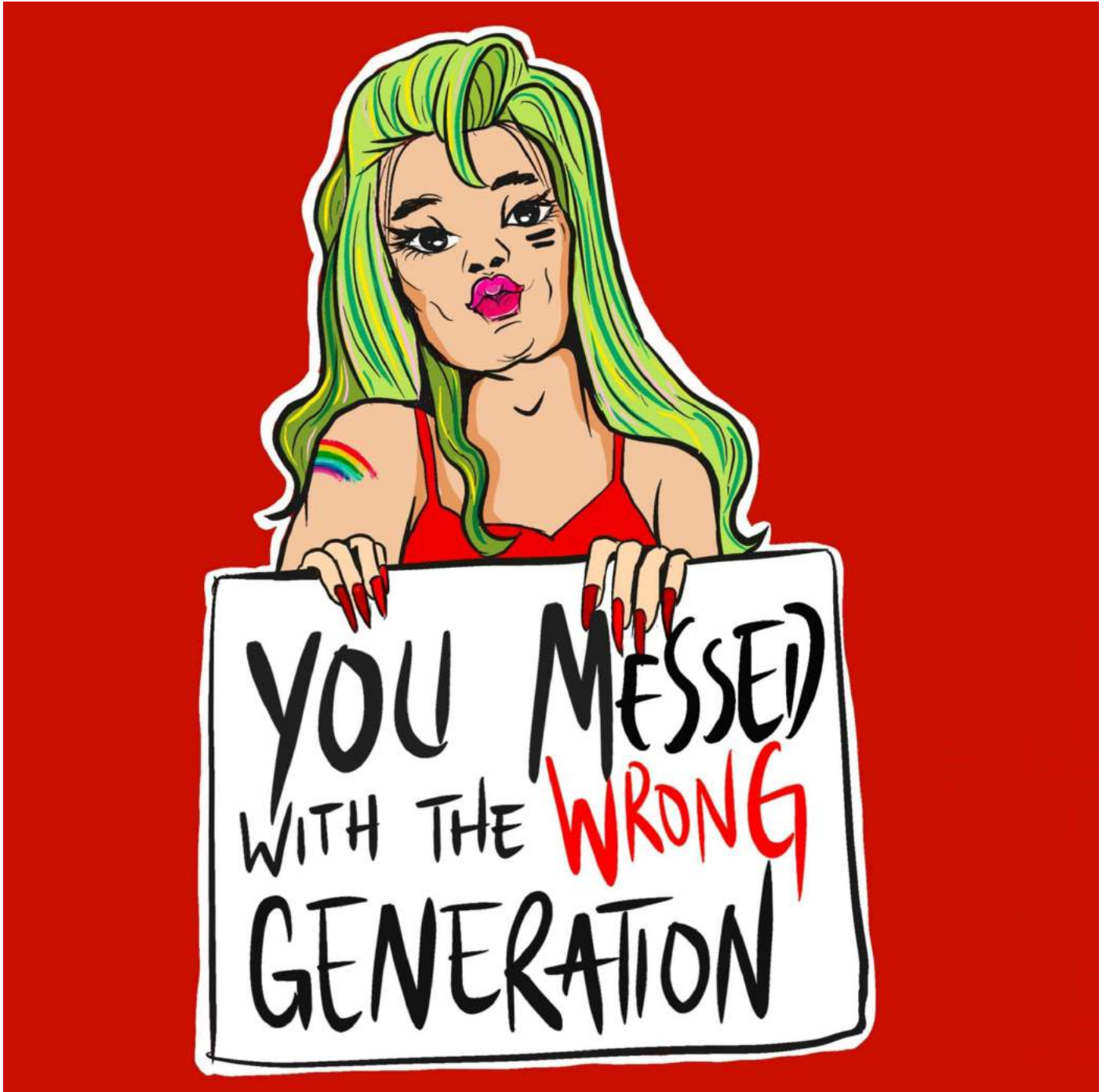
These are gestures that take us from the one, two, three, to the four, five, six.

A drop in the ocean, but together an ocean of droplets: We stand with you, hands raised, hearts flooded.

Kyaw Htoo Bala and 51 artists, *We Make Art In Peace* 2021
inkjet print on matte poster paper
90 x 65 cm

Myat Thwe Nyein x Chit Wai x May Moe Thu x Bay Bay x Moe Lay x WaiHmu Aung x Min Thant Ko Ko x Mayre x Nyan Lin Htet x TA x Htin Kyaw x Htet Naing x Ei Thinzar Naing x Min Khant Kyaw x DeGG x Shay G x Lune Ye x Mar Na x Aung Myint Myat x Billy x RUSH x Kiko x Thaw Zin x Zaw Pyae Phyo x Oo Thaw x Mess x TE x CanDy x Zune x Nay Kha x Min Pk x PESOK x Pinky Htut Aung x VitaDrawing x Aung Khant Min x Honey Htut Aung x Winewyne x Mayco Naing x Aung See Phyo x Moe Thandar Aung x The Kool Kid x Ant Maw Oo-James x Saw Yu Nandar x Rost x COMG x Pete Cruze x Bart x Thu Myat x Nwe x Theè Oo x Kyaw Htoo Bala

Ku Kue



Kay Zin Su Wai (Ku Kue) is an illustrator, graphic designer and one of the few female graffiti artists in Yangon. She received her Bachelor of Computer Information Systems (CIS) degree, International Diploma in Computer Studies and International Advanced Diploma in Computer Studies from London Metropolitan University. She is passionate about utilizing her talent as an artist to create intergenerational and community cohesion through education, especially with children and young people. She develops her own platforms and collaborates with many peers to produce projects, merchandise and exhibitions.



Ku Kue, *You Messed With The Wrong Generation #4* 2021
inkjet print on matte poster paper
43 x 43 cm

Ku Kue, *You Messed With The Wrong Generation #3* 2021
inkjet print on matte poster paper
43 x 43 cm

Ku Kue, *You Messed With The Wrong Generation #2* 2021
inkjet print on matte poster paper
43 x 43 cm

Ku Kue, *You Messed With The Wrong Generation #1* 2021
inkjet print on matte poster paper
43 x 43 cm



The military coup made one thing very clear – Generation Z is a force to be reckoned with. The young people of Myanmar today are exposed in ways their parents and grandparents never were, through internet, travel and opportunity. But one thing they know very well – the quiet strength and resistance of generations of people in Myanmar who have valiantly opposed a military dictatorship over the course of 70 years. This time, however, it's different. The military messed with the wrong generation. They will stop at nothing to uproot the dictatorship.



Richie Htet, *BITCH BETTER HAVE MY DEMOCRACY* 2021
inkjet print on matte poster paper
74 x 54 cm

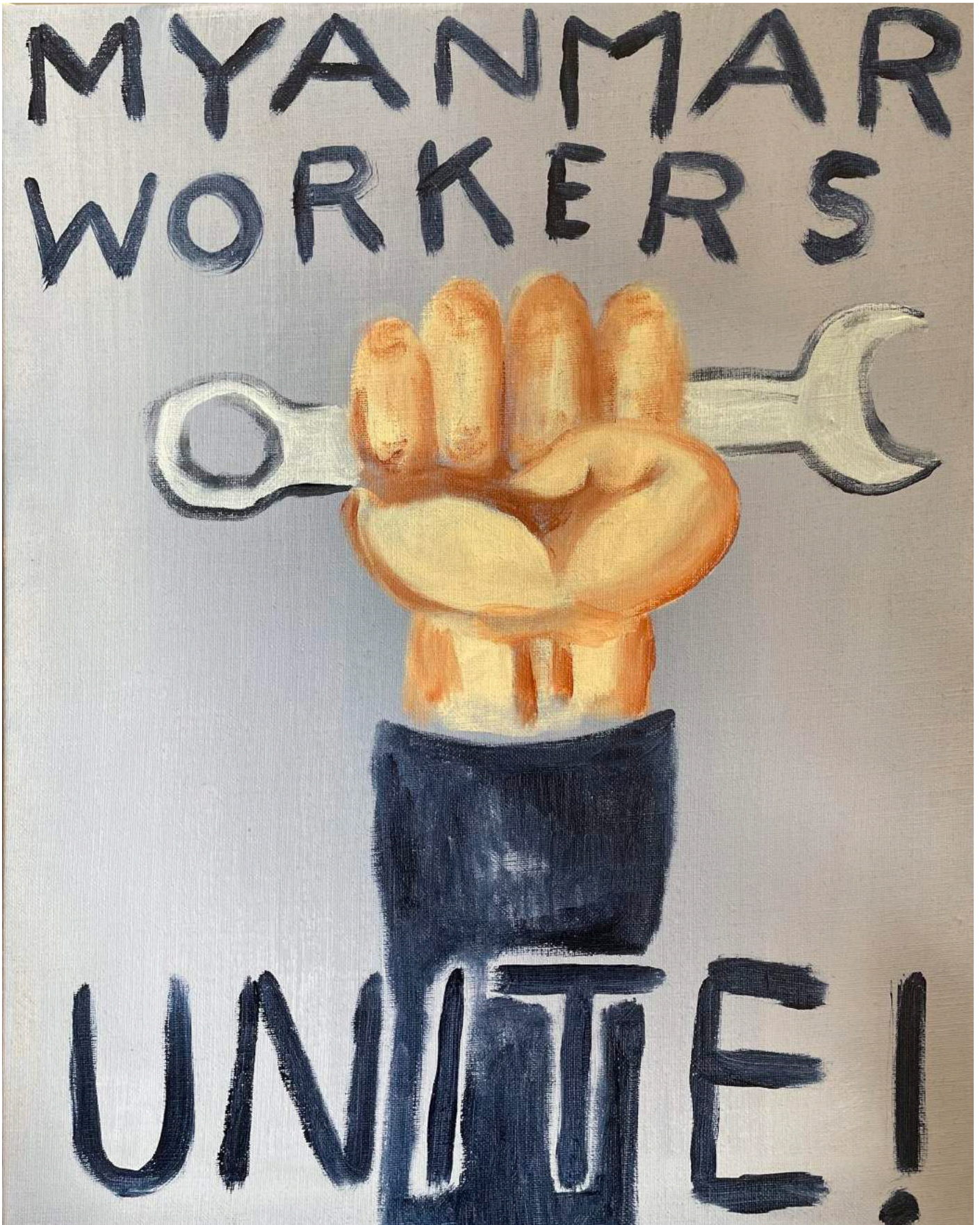
Richie Htet

Richie Htet is an illustrator, painter and creative consultant. He studied at the London College of Fashion and currently lives and works in Yangon. His work often explores themes of female energy and empowerment, fashion and fabrics, as well as reinterpreting the historical gaze. His work predominantly focuses on themes of eroticism, sexual identity and his own racial background. He uses oil, gouache and ink on paper and canvas to tell the stories of his ancestral home, while addressing contemporary themes, fashion and mythologies. His recent exploration of the history of politics in Myanmar is a new and exciting chapter in his style evolution.

Ma Bama Pyi is the symbolic heroine of this picturesque saga. She is the warrior who leads the revolution. Her shape is reminiscent of the geography of Myanmar itself. The soldier beneath her feet is the mythological 'Ogre' character – the evil-doer who curses the people. She is the protector. She is our inspiration.

Sawangwongse Yawnghwe

Sawangwongse Yawnghwe was born in a jungle camp in Burma's Shan State. He fled to Thailand in 1972 and escaped to Canada in 1985. After studying at the Emily Carr University of Art and Design, he moved to Tuscany in 1990 to work in the studio of Heinrich Nicolaus. Together, they founded the art duo Dormice in 1999, and the Museum of Modern Art Panzano in 2007. Yawnghwe's work was featured in *Exit*, curated by Francesco Bonami, Fondazione Sandretto de Rebaudengo, Turin, 2002, *Teatro della Memoria*, a collateral event of the 53rd Venice Biennale, 2009 and the 9th Asia Pacific Triennial of Contemporary Art 2019 at the Queensland Art Gallery/Gallery of Modern Art, Brisbane. Yawnghwe lives and works in Berlin, Amsterdam and Chiang Mai.



Sawangwongse Yawnghwe, *Myanmar Workers Unite!* 2021
inkjet print on matte poster paper
112 x 89 cm



Soe Yu Nwe, *Spring Revolution February Salute 2021*
inkjet print on matte poster paper
74 x 54 cm

Soe *Yu* Nwe

Soe Yu Nwe is an artist from Myanmar. After earning an MFA degree in Ceramics at the prestigious Rhode Island School of Design in 2015, Soe participated in numerous residencies in the United States and across Asia. Her experience of living cross-culturally has inspired her to reflect upon her own identity through making, conceiving it as a fluid, fragile and fragmented entity. Through transfiguration of her emotional landscape by poetically depicting nature and body in parts, she ponders the complexities of individual identity in this rapidly changing globalized society. Soe's work has been exhibited internationally, including the 9th Asia Pacific Triennial of Contemporary Art 2019 (Brisbane), 2018 Dhaka Art Summit (Bangladesh), The New Taipei City Yingge Ceramic Museum (Taiwan), Yavuz Gallery (Singapore), ZieherSmith, Chelsea, New York (USA) and the National Gallery of Indonesia (Jakarta). Recently, Soe has become an invited member of the International Academy of Ceramics as the first member from Myanmar. Her work has been acquired by the Queensland Art Gallery/Gallery of Modern Art in Brisbane, Australia. Soe was named in Forbes 30 Under 30: Art & Style 2019.



Soe Yu Nwe, *Our Struggle for Freedom*: Feb 1st 2021
inkjet print on matte poster paper
74 x 54 cm

This is a piece I made in response to the news of the capture of NLD party, Feb 1st, 2021. In the midst of global health crisis - the covid pandemic - our world is yet destabilized further more with the political unpredictability resulting from the military coup. I hope to capture this sense of destabilized reality in a palette that is hopeful. In this drawing of a peacock in captivity, the peacock serves as the national symbol of Myanmar and it is also present in the flag of the Democratic Party.

#freemyanmar #artasprotest #peacefulprotest #wedesevefreedom

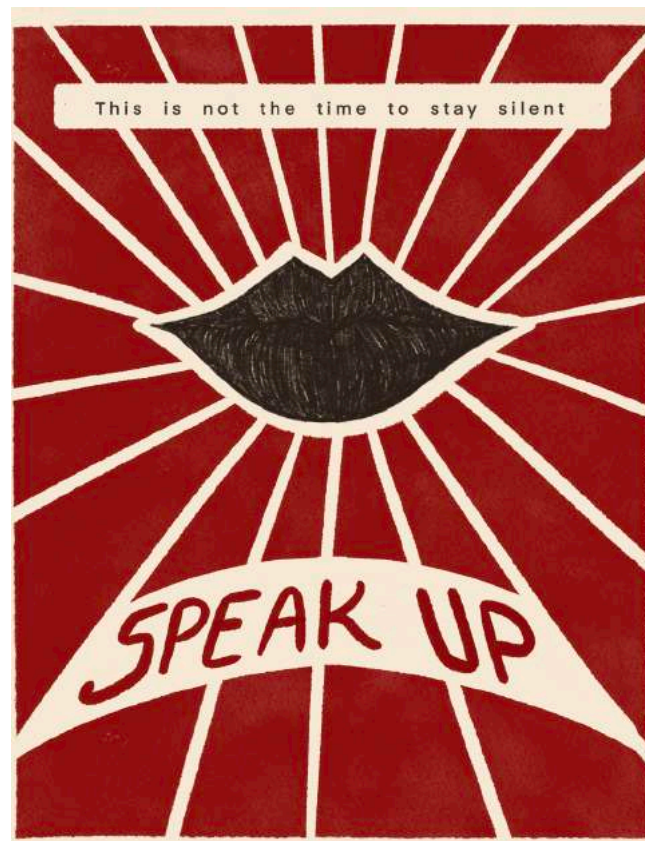
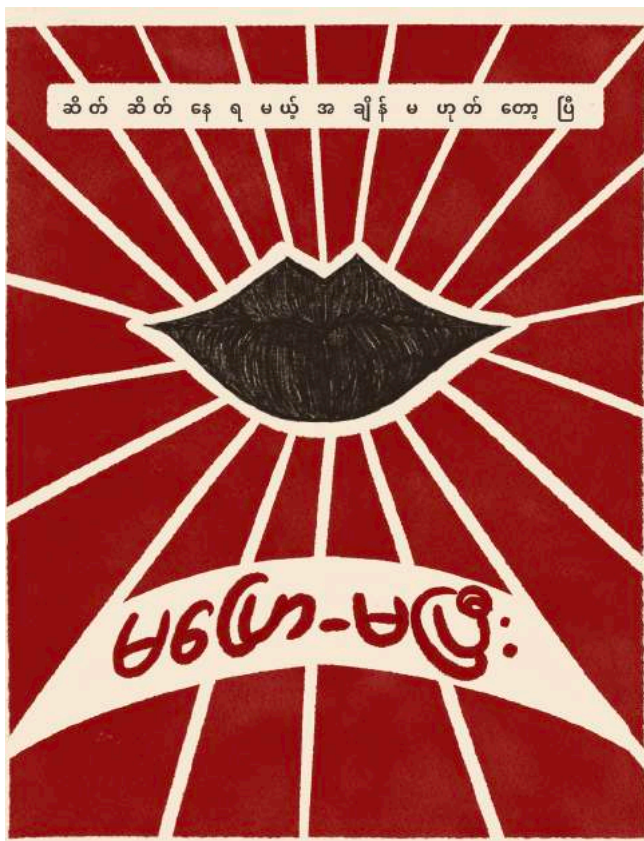


Thee Oo, *Bang On* 2021 (English)
inkjet print on matte poster paper
74 x 54 cm

Thee Oo

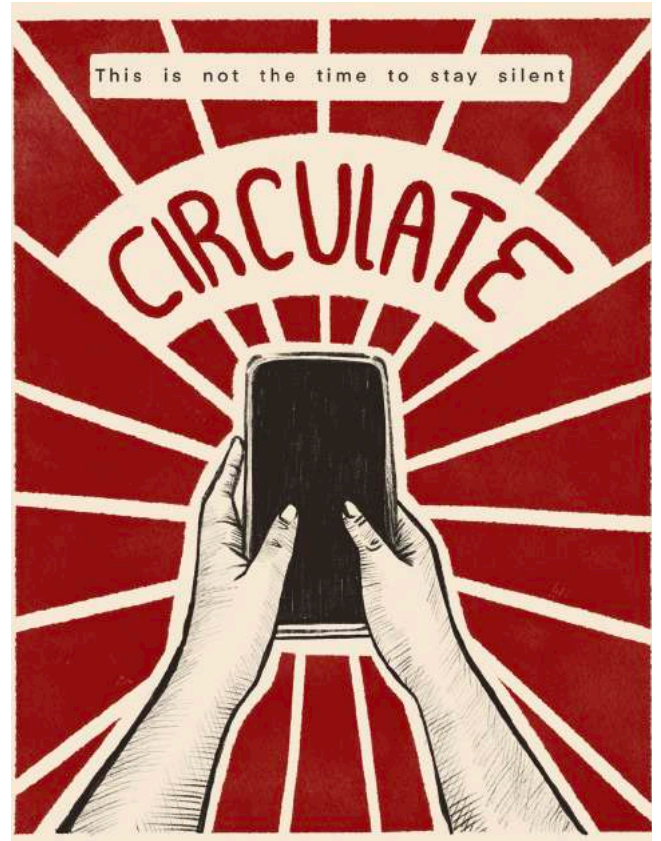
Thee Oo created a series of posters in February 2021 to encourage people to join the protests. She made these available online free for download so that anyone and everyone could print them and bring them to the protests. The main themes of the posters are instructive – speak up for your beliefs and your rights, bang pots at 8 pm every night to show your resistance to the coup and solidarity with your neighbors, share on social media relevant information and news about the progress of the revolution, and remember your community is your strength.

Thee Oo Thazin is a freelance copywriter, illustrator and graphic designer who is currently studying for a diploma in Fine Arts at Lasalle College of the Arts, Singapore. Because of her interest in movies and music, her works often have an folksy and vintage style. Women, flora and fauna have been her highest inspirations. Her artworks celebrate mankind, the errors we make, the marks we leave, the sins we commit, the arts we create, the beliefs we fight for and the love we dream of. She likes to find aesthetic values in the ordinary, the flawed and the truthful. She always includes stories behind her works - hidden meanings which are sometimes personal and sometimes historical. She would like to portray myths or historical events and put her own magic into them. Thee Oo Thazin believes that in that way, she pays respect as a human to everything and everyone in those events, and she pays respect to herself as an artist.



Thee Oo, *Speak Up* 2021 (Burmese)
inkjet print on matte poster paper
74 x 54 cm

Thee Oo, *Speak Up* 2021 (English)
inkjet print on matte poster paper
74 x 54 cm



Thee Oo, *Circulate* 2021 (Burmese)
inkjet print on matte poster paper
74 x 54 cm

Thee Oo, *Circulate* 2021 (English)
inkjet print on matte poster paper
74 x 54 cm



Thee Oo, *They got nothing but guns, we got nothing but each other* 2021 (Burmese)
 inkjet print on matte poster paper
 52.5 x 105 cm

Thee Oo, *They got nothing but guns, we got nothing but each other* 2021 (English)
 inkjet print on matte poster paper
 52.5 x 105 cm



Thee Oo, *Bang On 2021* (Burmese)
inkjet print on matte poster paper
74 x 54 cm

882021

THEY WANT YOUR VOLUME ON THE

LOW
LOW



LOW
LOW

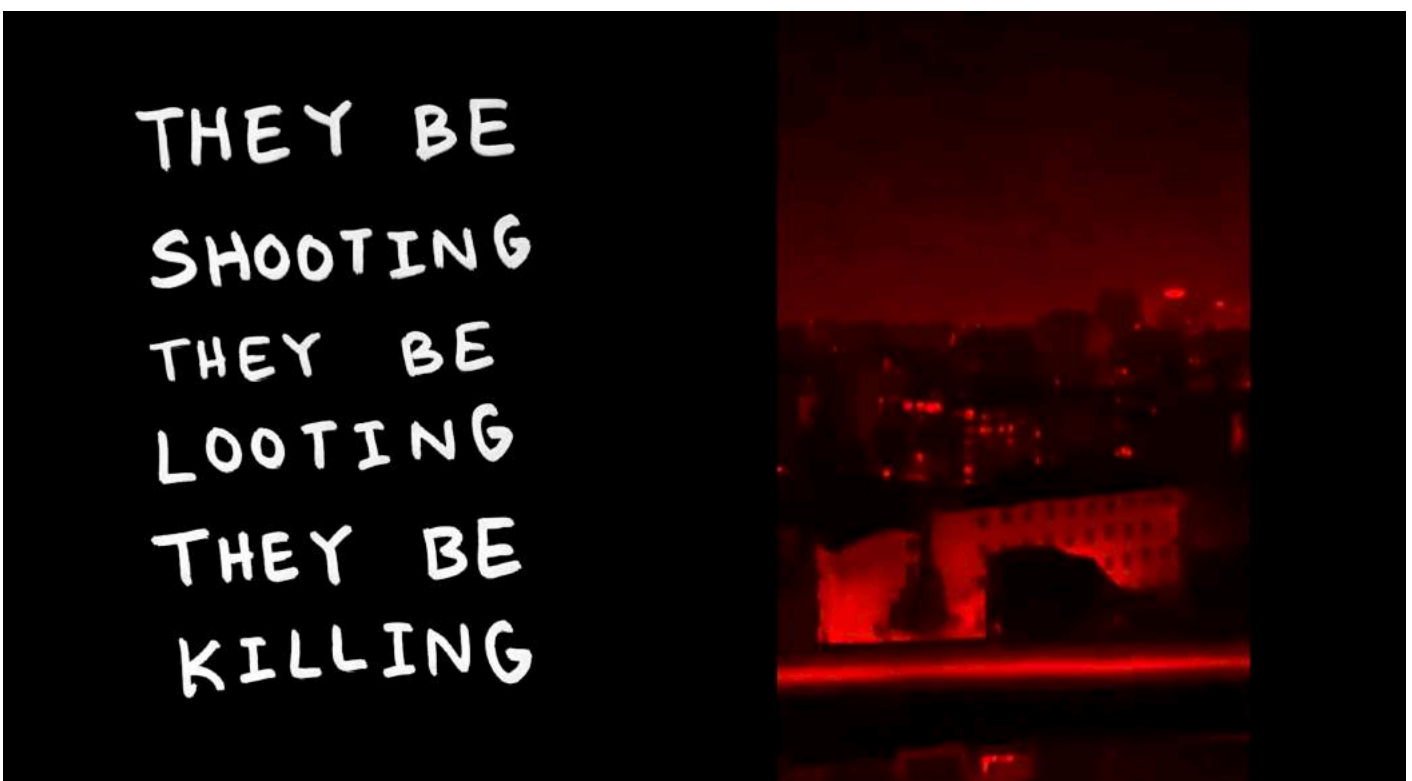
WHEN YOU SPEAK UP THEY'RE
GONNA SHOOT YOU IN THE TANGO



882021 is a visual artist/musician from Myanmar who makes music videos that focus on the revolution that is currently taking place. The name 882021 is a combination of the two years (1988 and 2021) in which major protests took place against the military of Myanmar. The name is also based on the hex colour #882021, which is the color of dried blood; a reminder of all the people that have lost their lives to the injustices of the military.

882021 is a video artist who wishes to remain anonymous. By creating engaging, heart wrenching moving image references to the coup and its violent fall out, 882021's Rap Against Junta depicts the crimes of the military and the anger shared by so many in the country and around the world.

882021
Lee199 (still)
single channel video, 2 min 17 sec





LOUDER THAN
THE FAKE NEWS
THEY MAKE US
DEVOUR



LOUDER THAN THE BULLETS
THAT LEAVE US IN PIECES



Emily Phyo, #Response365 #014 2021



Exhibition #7

Fighting Fear

#whathappeninginmyanmar

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