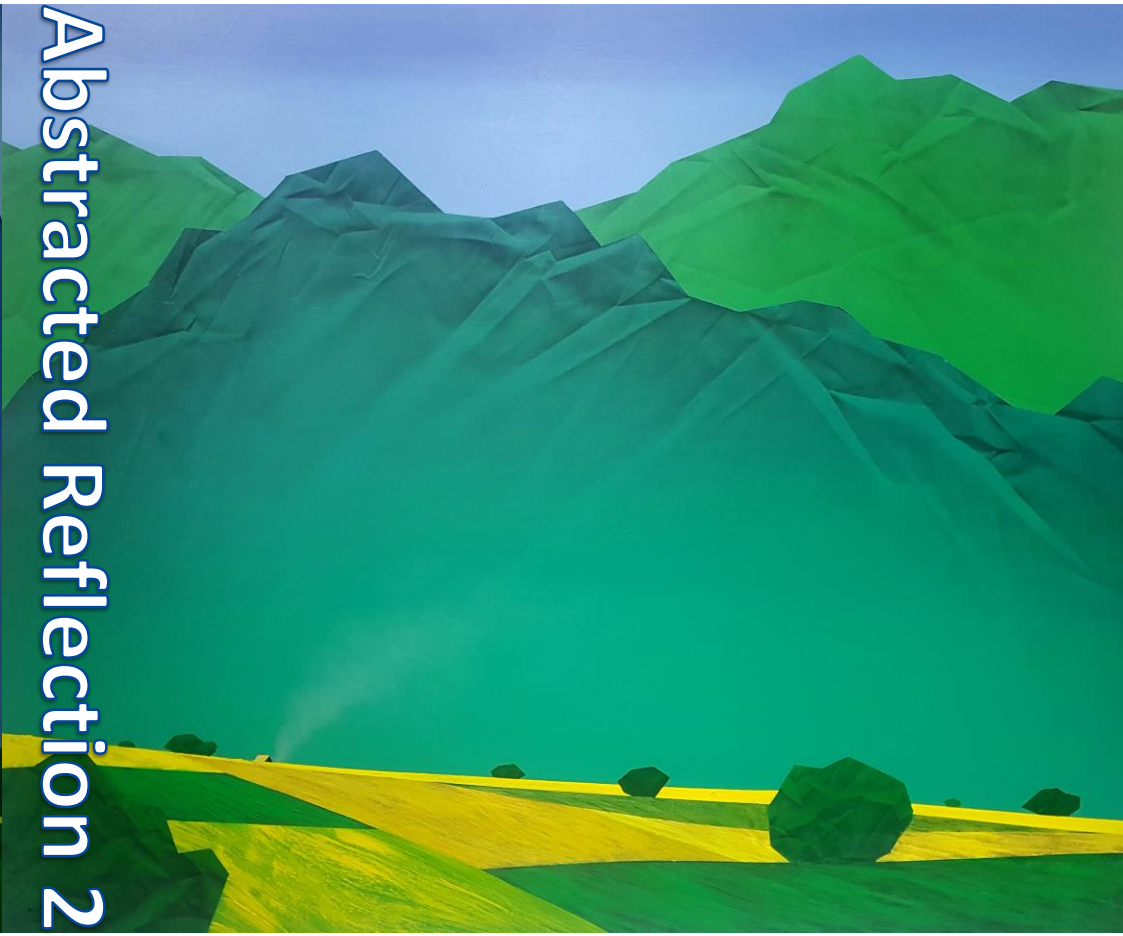




MAZ NIM



Abstracted Reflection 2

“What could be more poetic than a magnificent magenta mountain raggedly, yet delicately contoured against the pinkish evening? Demure and tranquil, it is gracefully attending to its own solitude, in which everything is negated except the placid spirit of an artist who is conjuring up a magnificent magenta mountain.”, beautifully wrote, Myint Myat Thu.

In his first Abstracted Reflection series, Min Zaw uses colour papers, the material employed by ancient Japanese craftsmen and incorporated traditional Myanmar visuals, motives and colours in making his collage works. The creased plane and the nature-like texture of the mountain ranges, clouds, forests, rivers and pagodas were not just visual enlightenment from nature, or the ever-changing conditions created by climates or people but also echoed Myanmar’s socio-political traumas, changes and transitions from the 1960s to the 1980s. The failed socialism of the military regime stifled the economy, social, culture and education; many considered it the “Dark Age” of Myanmar after independence, which Min Zaw and his contemporaries witness and went through, always in fear and darkness. It also seems like some of these collage works of Min Zaw re-examine the relation between painting and sculpture. In work, “Entrance of the Pagoda”, the used of paper as a medium in the painting almost mirrored the painting-like vision to a sculpture-like object.

In ***Abstracted Reflection 2***, Min Zaw further emphasises and amplifies the creased plane in his works but apply acrylic on canvases instead. It was in 2007 that Min Zaw unexpectedly noticed the crumpled paper on his studio floor, a creased texture that arose contortions liked the struggling of the canvas. To him, these textures are significant; it’s contrary of forms and flatness, calmness and shaking, clearness and complexity, and at the same time, it is visually very simple and attractive, and it stirs emotions as well. Min Zaw change of medium is more than just the change of method here; he also gives a change of view and a new aesthetic. The minimalised introduction of light and shadow create the sensory perceptions of seeing colours and light or of hearing sounds and voices. Through the abstracted creased textures and the reflected layers, he takes us to the world of exciting landscapes. Sometimes it might be a world of solitude and restfulness, or doubts of suspension and contradiction, or spectacular perception of the supernatural. Min Zaw’s landscapes can be seen not only as artworks but as settings which break the boundaries of art. What’s more, they can be viewed as a naturalistic landscape, beautiful and tranquil, or viewed as the living world into which you can enter and wants to go beyond reality.



## Quiet Reflection

2020

Acrylic on Canvas

122 x 182 cm



Early Summer Morning  
2020  
Acrylic on Canvas  
122 x 182 cm



October Sky  
2020  
Acrylic on Canvas  
92 x 122 cm



Sunset in Ayawaddy  
2020  
Acrylic on Canvas  
92 x 122 cm



## Moment of Peace

2020

Acrylic on Canvas

92 x 122 cm

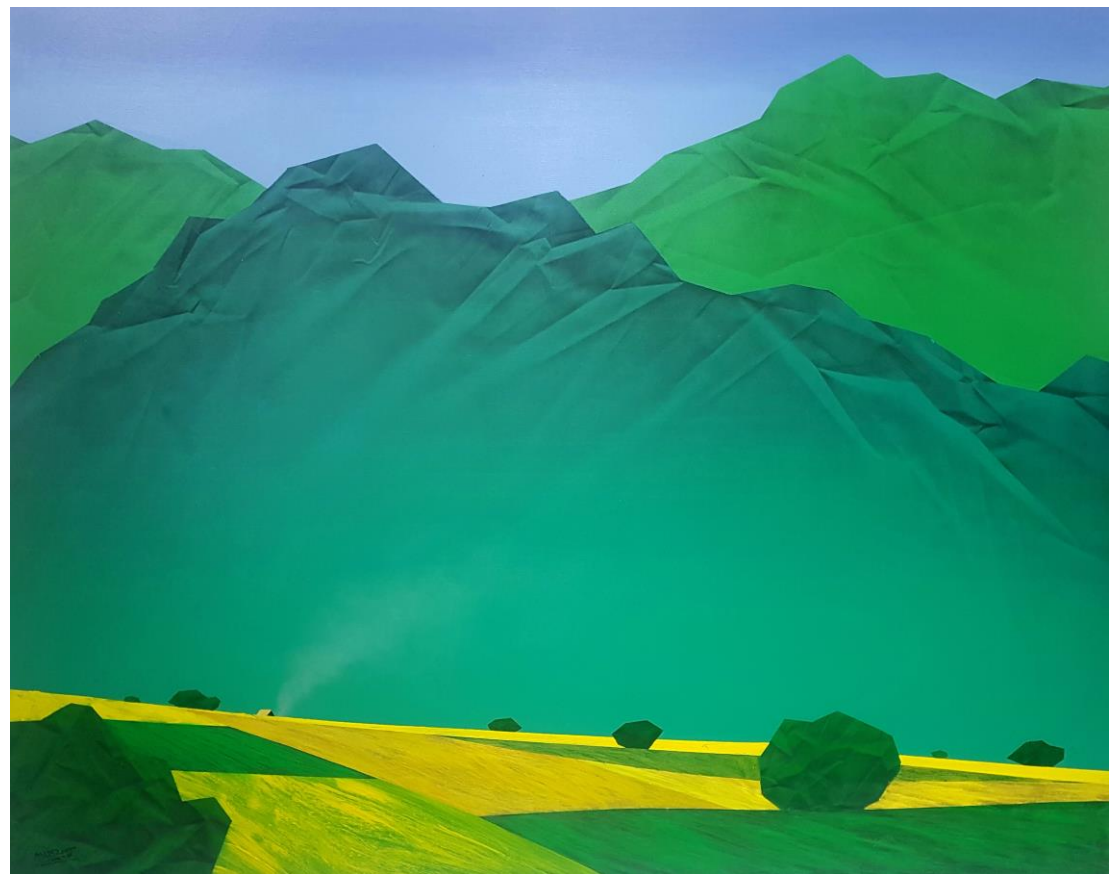
After the Rain

2020

Acrylic on Canvas

92 x 122 cm





Beautiful Winter Afternoon & Beautiful Summer Afternoon

2020

Acrylic on Canvas

122 x 304 cm (122 x 152 cm s 2 Panels)



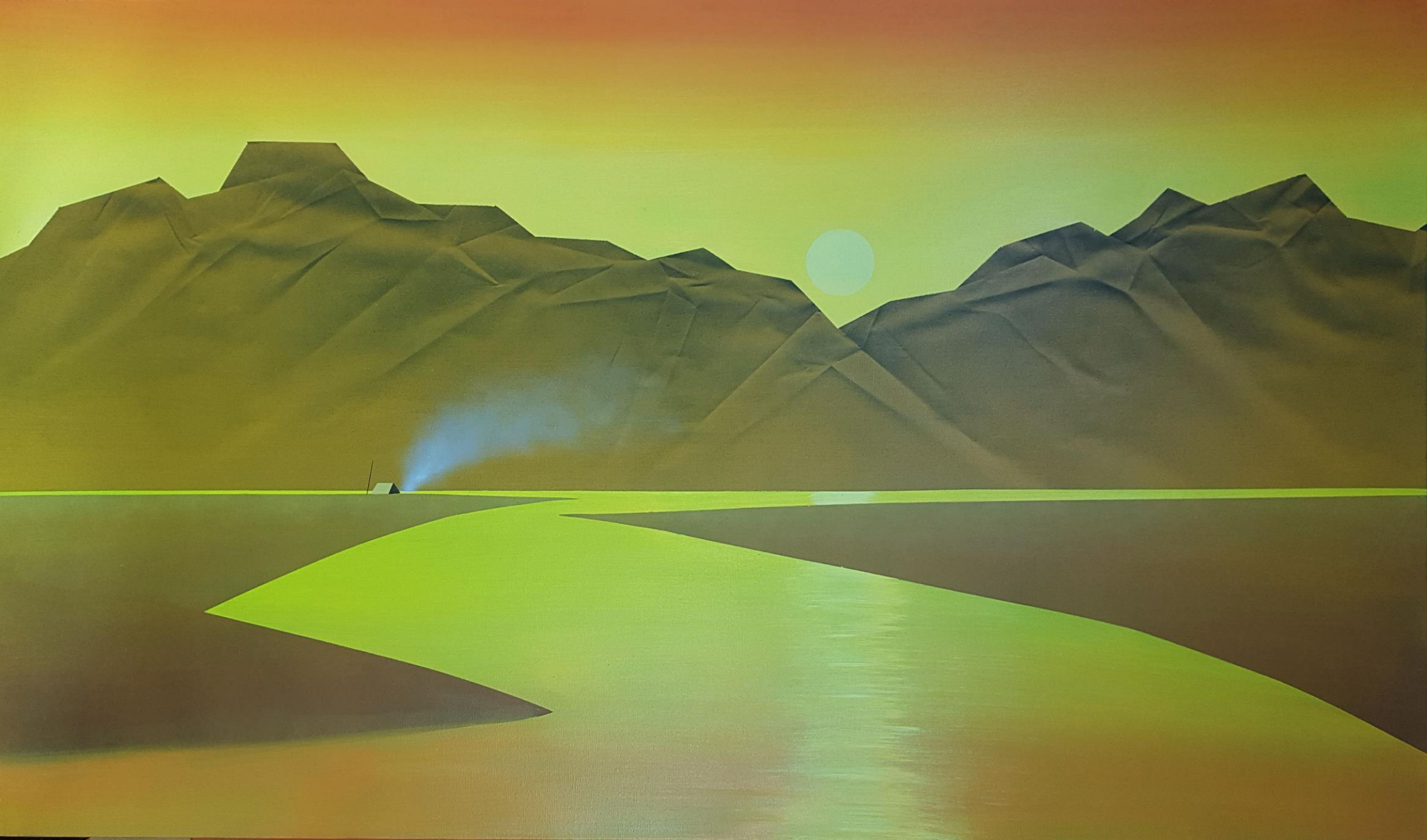


## Red Mountain

2020

Acrylic on Canvas

92 x 152 cm



Yellow Evening

2020

Acrylic on Canvas

92 x 152 cm



Moment of Silence

2020

Acrylic on Canvas

92 x 152 cm



## Early Summer Days

2020  
Acrylic on Canvas  
92 x 92 cm



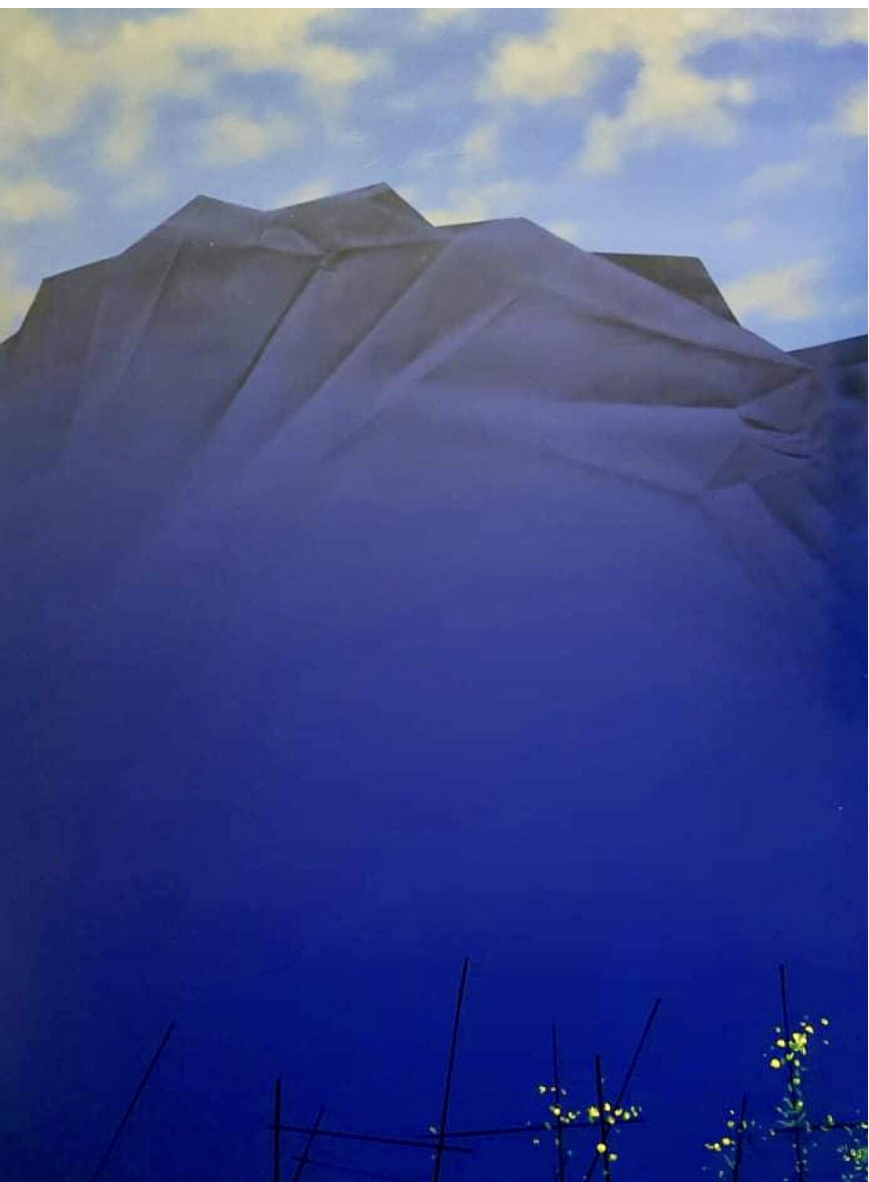
## Red Mountain

2020  
Acrylic on Canvas  
92 x 92 cm



## Quiet Reflection

2020  
Acrylic on Canvas  
92 x 92 cm



## Just a Memory

2020

Acrylic on Canvas

122 x 184 cm

(122 x 92 cm x 2 Panels)

MIN ZAW was born 1972, earned his art degree from Yangon, State School of Fine Art with the thesis on the art of Bagyi Aung Soe. Min Zaw works have a peculiar style. His earlier landscape and portraiture works sit on the realm of Abstract Expressionism juxtaposed with a hint of Minimalism. His works are the metaphor of many ideas and styles; the use of paper collage and acrylic on canvas to create the thickness and layers, he touches on the relation between painting and sculpture, the landscapes grandness, the poetic colour fields of Suprematism, the graceful geometric of Constructivism, or simply an avant-garde Abstractionism. From the 1990s, he has had many exhibitions in Yangon, from the early days in the iconic Lokanat Gallery to the River Gallery. 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 many countries, and his works are in the collection of the Fukuoka Asian Art Museum and Singapore Art Museum, with numerous private collections worldwide.



## ART SEASONS

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Closed on Sundays & Public Holidays

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