

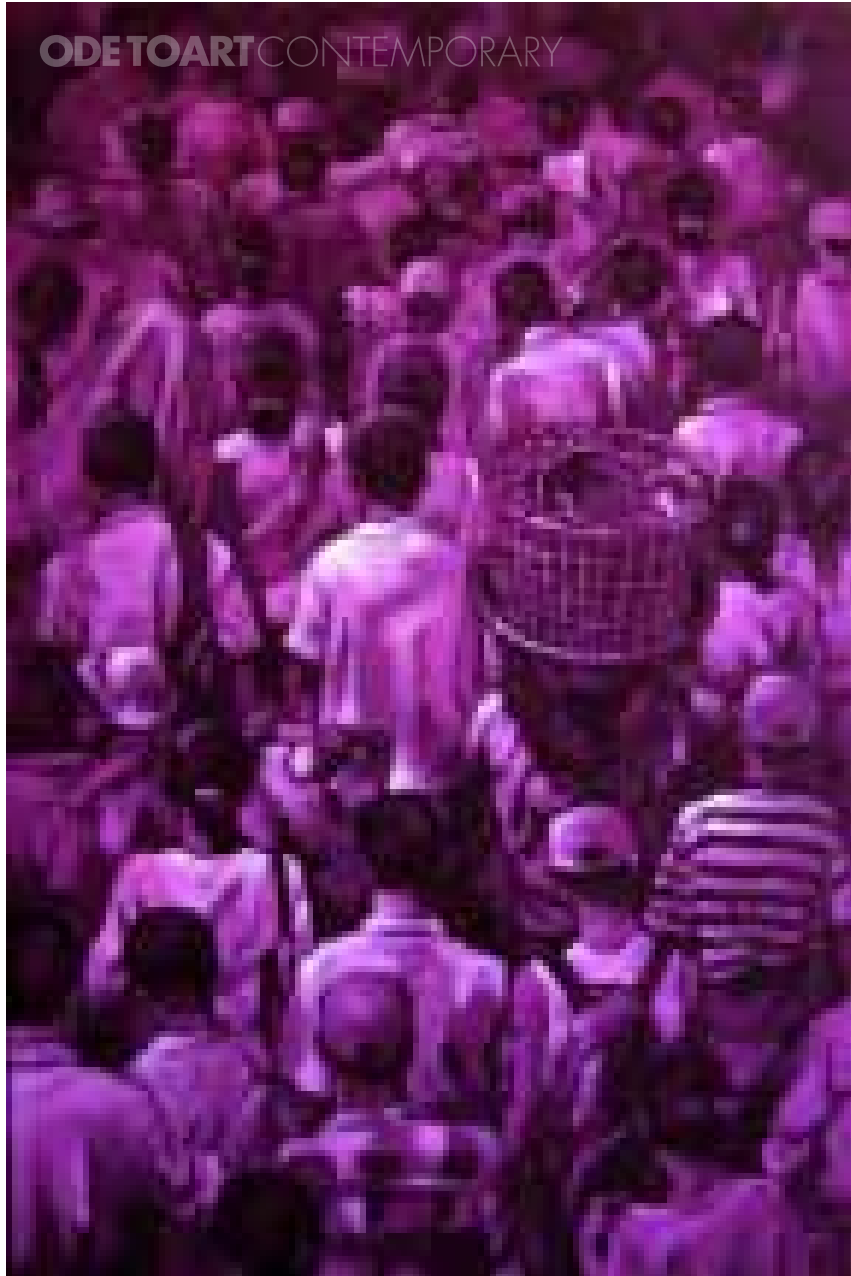


SEARCHING TRANQUILITY

KHIN ZAW LATT

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Front Cover

Beauty in the Crowd

950mm x 1350mm, Oil on Canvas

Left

Routine

900mm X 1350mm, Oil on Canvas

Khin Zaw Latt is one of Myanmar's most talented younger artists and the winner of the 2008 Myanmar Contemporary Art Awards. Born in 1980, Khin holds a degree in Painting from the University of Culture in Myanmar.

Speaking about this new series of paintings, Khin Zaw Latt says:

"I was very affected by the sight of crowds of local people, getting on the ferry to cross the river here in Yangon. I could feel the hardship and struggle of their everyday life, but also how they just got on with it. The more I watched, the more oppressive it was for me, until I started looking at individuals in the crowd and noticing some things that were lovely to see. That was relaxing for me, and I lost that feeling of discomfort that had been troubling me. I wanted to express in my paintings both emotions – the uncomfortable pressure of the crowd, but also the individual beauty that sparkles through the ordinary."



Top

Reclining Buddha

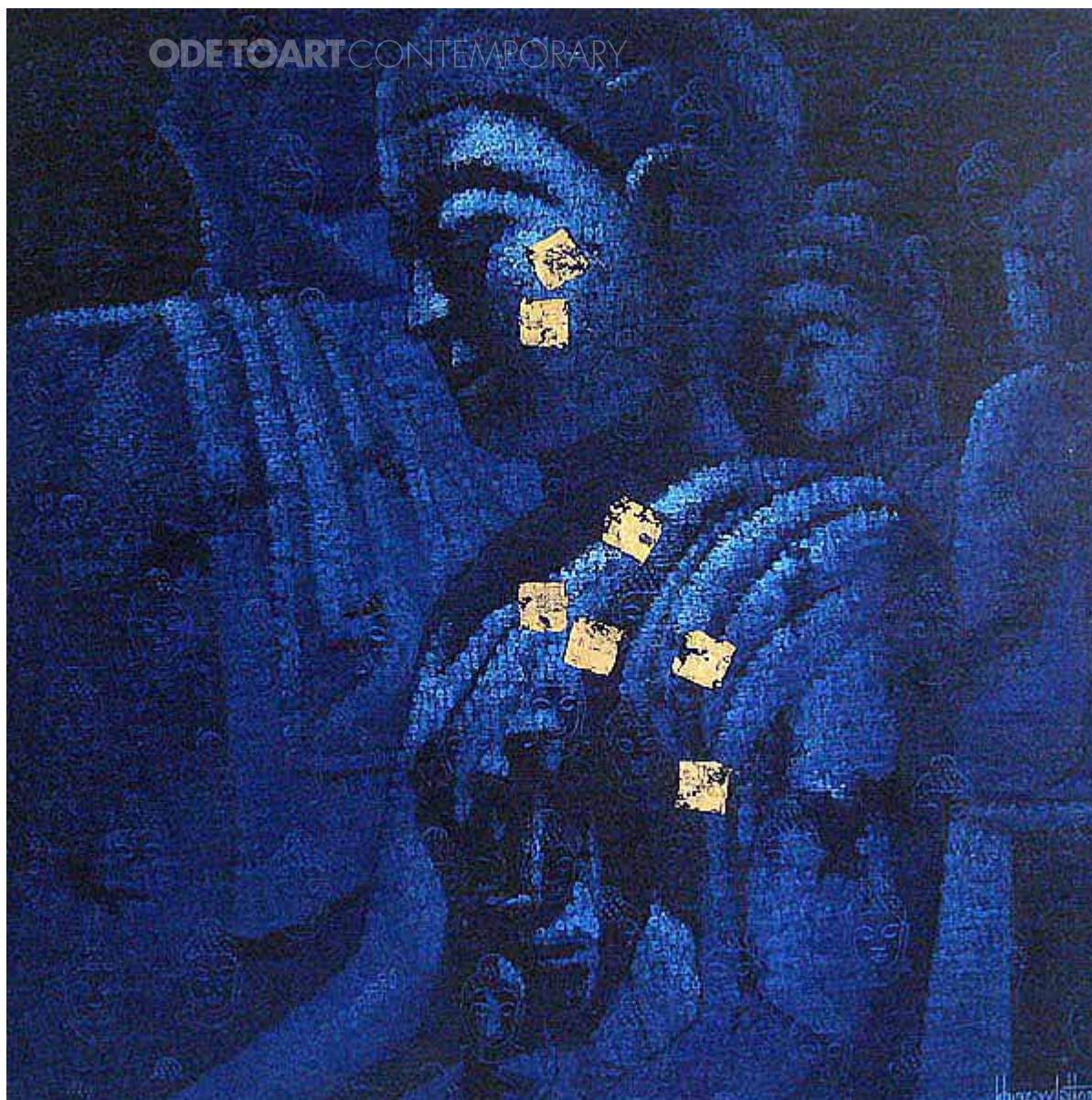
1050mm x 1350mm, Mixed Media on Canvas

Right

Gold Leaf on Blue Buddha

1050mm x 1050mm, Mixed Media On Canvas

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Three Buddha Faces

900mm x 1200mm, Mixed Media on Canvas

This series of works seem to be influenced by the existentialist movement of the early 19th century where man attempts to describe his existence and confront his fear of being almost a non-entity in the masses that proceed. Latt's personal grappling is manifested in this series of work. It is a struggle to make meaning for himself and his existence through his attempt to create individuals within the masses and to create a sense of attachment and emotions in an impassive circumstance. It reflects the perennial need to placate the self. However, the spirit in which he achieves this is, in the least, inspirational, especially in his attempt to search for beauty in the ordinary and to reflect that discovery in his paintings. Through his play of colour and light, he inevitably, creates something tremendously more than the mundane.

Khin Zaw Latt paintings of the Buddha has also garnered him much recognition. The motif of the Buddha has been one that has been used consistently throughout the evolution of Asian art, specifically to the Indochina, North and South Asian regions. However, the expression has evolved as much as its meaning and significance has changed through time. In its depiction, this change is in fact inter-related and is expressive of the modernisation and thus liberalisation process occurring in Asian societies, where religion ceases to become sacrosanct and artistic expression of religious symbols is no longer considered profane. In this context – the image of the Buddha, loses its religious magnitude, though not its symbolic connotations.

Khin Zaw Latt's Buddha impression follows in this vein of change. His works captures a serene Buddha face and is distinct in its style of expression. Latt uses varying medium in its art, often interplaying rich oils with gold leaf and or repeated patterns on the same canvas. Expressed in his art, the Buddha is not an object of worship but a mirror of the individual looking upon it, striving for the serenity displayed in the captured face. The Buddha becomes icons of a journey that begins from ignorance and results in illumination and acceptance.

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