

famē arte

a way to enlightenment



We are pleased to announce our exhibition for this sixth year of participation in Cultures (former Asian Art in Brussels) at Rue Ernest Allaerd 32 (Gallery Bruno Couck) from Wednesday 6 th to Sunday 10th June 2018.

Cultures is a captivating parcours on the Sablon that attracts national and international dealers in the areas of African, Archeological and Asian art, helping to ensure Brussels' position as the art world's capital in the different fields. Every dealer is committed to bring hight quality works with focus on authenticity, originality and detailed documentation.

Famarte will show a diverse collection of Hindu and Buddhist bronze, stone and wood sculptures & ritual objects from Afghanistan, India, Indonesia and Southeast Asia. The link between our selection is the strong harmony with nature and the divine significance of animals in Asian culture.



One of the highlights is a bronze tenth century Banteay Srei mandala from Cambodia with the Sun god Surya, standing under a lotus-leaf decorated arch. This mandala, supported by four nagas and four lions is a very important instrument in tantric rituals, serving as a guide to the tantrika in search for the truth.

Thai art is represented by a life-size dignified portrait of the Buddha, Chieng Saen period, 15th Century, acquired in the Netherlands in 1980's; a magnificent vessel with three-headed elephant from Si Satchanalai is of singular importance. A delightful bronze group of Buddha with his disciples dated by inscription from Burma will also be on show.

At the same time Famarte will activate connection and juxtaposition between ancient and new art through contemporary works of the Burmese painter artist Soe Soe. He is one of the brightest stars among the emerging artists of the new generation in Burma.

Since the gallery recently moved from Knokke to our private gallery in Meise (near to Brussels), you are warmly welcome to see our complete collection whenever it suits you.



Farah Massart - Famarte
Brussels, May 2018

1

Ceremonial Drum

Vietnam, Dong Son culture

Bronze age, circa 2nd Century BCE, Heger I Classification

Bronze cast in the piece mould method, with deep green patina

Diam. 44cm x H 31.5cm

Private Collection Belgium, Brussels since 2007,

expert research by Jean-Luc Estournel

This is a nice bronze raindrum of waisted form, with an attractive deep green patina, the tympanum with a ten pointed star at its centre with concentric bands of different widths containing designs of circles, geometric scrollwork, the widest band with flying bird motifs. At the side decorated with two pairs of handles and further bands of circular and geometric designs on the verticals sides.

This drum belongs to the Heger's I family, he has a distinctive mushroom form: the top of the tympanum is smaller than the protruding shoulder, there is a cylindrical middle part with four handles and a flared lower part. The star symbol in the middle reflects the importance of the sun to the agriculture life of the community and is symbol of fertility.

Likely these drums were sounded to imitate thunder and induce rain necessary for agriculture. They may have been used on special occasions for tribal ceremonies and festivities, ancestor worship and wars. Drums were included among grave goods in Dong Son culture and played an important role in funerary rites. The drums served as a storage container when not used as a percussion instrument. Because of the rare and costly material, they were symbol of chiefly power and authority, a status symbol.

The fact that these drums were found all over SEA indicates that there was a trade of goods among the different communities. The drums were also used as political gifts.

REFERENCES



Vietnam, *Kunst en culturen van de prehistorie tot op heden*, Onder leiding van Lambrecht M. en Schicklgruber C., Uitgeverij Snoeck, 2003



2

Seated Buddha Shakyamuni

Pakistan, Gandhara region

2nd- 3th Century

Grey schist

H 41.5cm

Private collection of Dr. Arno Marquardt (°1897-1956),
inherited by his son Klaus Marquardt, Bochum Germany

Published in Sylvia Winkelmann und Klaus Marquardt,
Alte kunst aus der zeit vor und nach Alexander dem Grossen,
Verlag Marie Leidorf GmbH 2013, Abb.S.

This Buddha is a nice example of Gandhara's classically inspired Buddhist art; he is seated in meditation on his throne with cushion, both hands in dhyana mudra, his head encircled by a nimbus.

The face with urna (third eye), arched eyebrows, almond-shaped eyes and soft lips curved in a gentle smile expresses great serenity. Fine waving locks of hair are drawn up into a graceful chignon.

His robe with collar is elegantly draped in equal pleats on his chest and knees. The flow of the drapery creates a rhythm that transforms the static seated figure into a living creature.

REFERENCES

Kurita, I., *Gandharan Art II, The World of the Buddha*, Tokyo, 2003

Tissot F., *Gandhara*, Librairie Adrien Maisonneuve, 2002

Zwalf W., *A Catalogue of Gandharan Sculpture in the British Museum*, Vol.1, London, 1996



3

Surya

Cambodia

Banteay Srei, 10th Century

Bronze

H 35cm

Private collection of G.Helm Germany

TL Analysis report (Oxford authentication Ltd) ref. N117a51

This Mandala (=secret diagram) displays the image of Surya, standing on a platform under an arch decorated with lotus-leaf motifs. Surya is the God of the Sun, holding two lotus flowers with his both hands, which confirms his identity and symbolizes rebirth. The animal figures are modeled separately and then assembled.

This mandala appears to represent a Khmer version of the Indian planetary deities (Navagraha). The Khmer created their own version, the Nine Devas, which include directional and astrological deities, like Surya (also Chandra Moon, Rahu eclipse). In ancient Cambodia the planets were associated with the days of the week, so is Surya with Sunday.

Mandalas were, and are still today, very important implements in Tantric rituals, they intend to serve as a guide to the tantrika (practitioner) in search for the truth. The small mandalas were personal sacred implements that would allow the tantrika to practice the tantric rituals wherever he might be. A mandala was not a work of art but secret icon for individual worship, and not meant to be seen in public.

This mandala has eight figures, supporting the base, four nagas and four lions (simhas). Simhas have also a solar association.

The standing Surya with his expressive wide-open eyes, pronounced mouth and a beard, wears a crown and elaborate earrings, a short unpleated sampot, gathered in front with a beautiful knot. The sampot has a fold on the left thigh and a plain scarf around the hips.

A halo with scrolling vegetation and flames surrounds the figure. The figure is still attached with pegs to the halo.

REFERENCES

Baptiste P., Zephir T., *L'art khmer dans les collections du musee Guimet*, Paris, 2008

Emma C. Bunker and Douglas Latchford , *Adoration and Glory.The golden age of Khmer Art*, Chicago: Art media resources, 2004, p. 389-391

Emma C. Bunker and Douglas Latchford, *Khmer bronzes: new interpretations of the Past*, 2011

Dolsheimer N., *Collections du Musée national de Phnom Penh*, Ed. Magellan



4

Fragment of a Yakshi

North of India

11-12th Century

Reddish sandstone

H 20cm

Private collection: Doctor Thierrart Paris (°1918-2016),
acquired at Boisgirard Paris 10/12/2009, lot 223

Sensual fragment of a nature spirit, Yakshi, in pink sandstone, with exuberant hairdo and jewellery. She is shown with her arms stretched above her head and with a tree branch forming a natural halo behind her, which can be associated with fertility.

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Okoda A., *Sculptures indiennes du musée Guimet*, Paris: Editions de la Réunion des musées nationaux, 2000

Pratapaditya Pal, *India sculpture, vol I and II, a category of the LA county of art collection*, University of California press, 1988

Pratapaditya Pal, *The sensuous immortals (a selection of sculptures from the Pan-Asian collection*, Los Angeles County Museum of art), 1977



5

Standing crowned Buddha adorned as a king

Cambodia

Angkor Vat period, 12th century

Bronze cast in the lost wax method, with green patina

H 26cm

Private collection Belgium since 1980's

This richly bejeweled Buddha is standing upright as a king with both hands raised in vitarka mudra. This style alludes to the legend in which Buddha appeared as a king in his royal splendour to overwhelm King Jambhupati who threatened to invade the kingdom of King Bimbisara.

The cranial protuberance has a decorated cone-shaped cover surrounded by a diadem, which is a complete circle ending at the back in a rosette. The Buddha is lavishly adorned with a full royal complement of jewellery to emphasize his importance: elaborate earrings, a superb pectoral with pendants, armbands, bracelets, and anklets. He wears a sampot covering both shoulders with an ornate sash from which hang mango-leaf-shaped pendants and fanning out at the tips. The open-worked flower motif is incorporated repeatedly in his robe. The palms of his hands are decorated with the Buddhist wheel, sign of the spread of the Dharma. His fingers, disproportionately long, highlight the mudra of the teachings of the Buddha. As the Khmer attached a lot of importance to view the sculpture from all angles, the back is also elaborately sculpted and the elbows suggestively rendered. The quality of the casting is superb and the detailing is excellent.

REFERENCES

Baptiste P., Zephir T., *L'art khmer dans les collections du musee Guimet*, Paris, 2008

Emma C. Bunker and Douglas Latchford, *Adoration and Glory. The golden age of Khmer Art*, Chicago: Art media resources, 2004, p. 389-391

Emma C. Bunker and Douglas Latchford, *Khmer bronzes: new interpretations of the Past*, 2011





6

Ritual bell with Nandi

Indonesia, Eastern Java

12th-13th Century

Bronze with malachite patina

H 13.5cm

Private Collection from the Netherlands since 1970

Handbells of Eastern Java usually have undecorated bodies with simple ring moldings at the bottom and in the middle, the handle, however, is of a richer design with several concentric rings and two bulbous parts. On top of the handle a charming Nandi (Bull) is seated decorated with a necklace and a chain around his back. As the bull is the mount of Shiva, this bell may have been used in rituals for Shiva.

The clapper of the bell is still present to call the worshipper to pray.

To judge from the great number of Javanese bronze bells that have survived and the care lavished on their production, they must have been important to their religious life. They were used in both Buddhist and Hindu rituals.

REFERENCES

Lerner M. and Kossak S., *The Lotus transcendent, Indian and Southeast Asian art from the Samuel Eilenberg Collection*, The Metropolitan Museum of art, 1991



7

Vessel in the shape of a three-headed elephant

Thailand

Sukhothai period, 14th Century

Olive-green glazed celadon

H 22cm

TL-Analysis (Laboratory R.Kotalla) no.03090907 dated

11.09.2007

Private Swiss collection since the 1980's

Most probably this very striking example here was made at the kilns in Si Satchanalai, where glazed celadon was produced from the 14th to the 16th century. These kilns were situated on the river Yom in north-central Thailand, north to the town of Sawankhalok. Sawankhalok was the name used to describe the high-fired stoneware that is now known to originate from Si Satchanalai. The center of production was under the cultural direction of Sukhothai kingdom.

This is an example of olive-green glazed celadon with animal design decorated with three drivers on the side, all executed with a lot of detail and movement. The elephant with 3 heads could be the mythical elephant Airavata or Erawan in Thailand. The ear hole is presumably to allow the hot air to escape during the firing. The purpose of this vessel could have been of sacred nature.

Si Satchanalai wares were important Thai export products that have been discovered from shipwrecks around the Strait of Malacca, Gulf of Thailand and South China Sea and probably exported on maritime trade route to Southeast Asian and African markets.

REFERENCES

Honda H. and Shimazu N., *The beauty of fired clay*, Ceramics from Burma, Cambodia, Laos and Thailand, Oxford University press, 1997

Thammapreechakom P., Lertri S., *Ceramic art in Thailand*, Osotspa, 1996

Brown R., *The Ceramics of South-East Asia: Their Dating and Identification*, second edition, Art Media Resources, 1988



8

Seated Buddha

Thailand
Sukhothai period, 14th-15th Century
Kamphaeng Phet
Gilded bronze
H 22cm x 14cm
Private Swiss Collection since 1980's

The Sukhothai kingdom flourished from the 13th to the early 15th century (c.1230-1438) in northern central Thailand, and its Buddhas were considered the most beautiful in Thailand because of its well defined bodies, and facial expression, suggesting that the Buddha had already transcended to Nirvana. The kingdom had 3 major cities or temples: Sukhothai, Kamphaeng Phet and Pitsanulok. Kamphaeng Phet was a royal city and also a walled town of strategic and military importance founded in the mid 14th century. It was ideally situated for river trade with Burma, the Lan na kingdom and central Thailand.

This small but well –cast Buddha is rendered in the Kamphaeng Phet style with eyebrows that form a continuous line above the bridge of the nose, the typical three-layered flame finial (as opposed to the four-layered final), the abbreviated fishtail hem by the navel and the flat feet. He is seated on a open worked throne.

REFERENCES

- Stratton C.**, *Buddhist sculpture of Northern Thailand*, Silk worm Books, 2004
Van Beek S. and L.Tettoni, *The arts of Thailand*, Hong Kong, Periplus Editions, 2000
Woodward H.W., *The sacred sculpture of Thailand: The Alexander B. Griswold Collection*, Baltimore, Walters Art Gallery, 1997



9

Important head of Buddha Sakyamuni

Thailand

Lan Na, Chieng Saen, 15th Century

Bronze, cast in the lost wax method

H 33cm

Private collection: Mr and Mrs. J.Meijer, The Netherlands (1980s-2017), acquired by Galerie De Ruimte Eersel, circa 1980

This dignified life-size portrait of Sakyamuni shows the Buddha with soft and pure pronounced features and big haircurls neatly arranged on the forehead in heartshape outline. The elongated ears are pronounced, pointed at the top and pierced at the bottom, which is a feature of the Lan Na style. With his eyes half closed in deep meditation, he reveals a strong piece of mind, an intense inner power. We can see in this sensitive sculpture the reflection of his human and at the same time universal character ready to help mankind in his search for enlightenment.

The elements of the Lan Na style are clearly visible in the arched eyebrows, the down cast eyes, the lips bordered by a contour line and the chin accentuated by an engraved line.

REFERENCES

Boisselier J., *La sculpture en Thaïlande*, Fribourg, 1974

Fontein J., *De boeddha's van Thailand*, Zwolle, 1995

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10

Seated Buddha

Thailand
Chiang Saen
15th Century
Gilt bronze with natural greenish patina
H 25.5cm

A gentle bronze image of the Buddha, seated in virasana on a pedestal decorated with lotus flower design, characteristic of the Lan Na period. His fingers are of equal length, not displaying the muscular body, the short neck and the full round face of the earlier classic images. The face with the open inlaid eyes is soft, meditative and serene, with the conical usnisha rising to a nice flame finial. He wears a broad sash over his left shoulder and a robe that reaches to his ankles.

REFERENCES

Stratton C., *Buddhist sculpture of Northern Thailand*, Silk worm Books, 2004
Van Beek S. and L.Tettoni, *The arts of Thailand*, Hong Kong, Periplus Editions, 2000
Woodward H.W., *The sacred sculpture of Thailand: The Alexander B. Griswold Collection*, Baltimore, Walters Art Gallery, 1997



11

Seated Buddha

Thailand
Lan Na period, Chiang Rai style, 16th Century
H 54cm
Bronze
Private collection

The Buddha sits in meditation with his left hand, palm upright, resting on his lap, and his right hand touching the earth. This represents the moment of the Buddha's enlightenment. The moment recalls the incident when the demon king Mara sought to attack the historical Buddha with his demon army while the Buddha was meditating under the bodhi tree. But the Buddha refused to move. The demon king attempted to claim the seat of enlightenment for himself, claiming that his spiritual achievements were greater than the Buddhas. Mara challenged the Buddha and asked him for a witness. The Buddha reached out his right hand to touch the earth, and declared that the earth itself would be his witness. Mara disappeared and the Buddha reached enlightenment.

The Buddha is resting upon a high waisted throne bordered by a row of pearls. The lower register is inscribed, most probably with a donor or temple's name. The upper register is engraved with medaillons for good luck.

The Buddha is shown with elongated features. His long, narrow face, pointed nose and pointed ears with small spikes as hairstyle are typical of Northern Thai bronze Buddhas of the 16th century. The image is in excellent condition with a deep brown lustrous patina.

REFERENCES

Stratton C., *Buddhist sculpture of Northern Thailand*, Silk worm Books, 2004





12

Figure of Buddha and his disciples

Burma

Ava period, dated 1855

The base with a two-line dedicatory inscription

Copper alloy

H 35cm

Private collection:

William H. Wolff, Inc., New York, 29 February 1988

The Elizabeth (1932-2017) and Willard Clark (1930-2015)

Collection, California

This delightful ensemble shows the Buddha surrounded by his four disciples, revering the Buddha with folded hands in anjali mudra. Between his thumb and forefinger the Buddha holds an object that could be a myrobalan fruit.

The front of the base includes a charming dedicatory inscription, translated as follows:

"On Wednesday 22 December 1855 this image of the Buddha was cast. Donors are Paw Khan, his wife, and their children. May this good deed help them to get nirvana. Men and devas, please say 'Well done, well done.'"

Typical of the Ava style are "the eyebrows set high on the forehead above downcast eyes, a sharply chiseled nose, and a small pursed mouth. The ears show very long lobes that touch the shoulders. The left hand with very long fingers rests palm upward in the lap. The right hand, with fingers of equal length, is in the bhumisparśa mudra touching the upper surface of the base of the throne. Light outlines of the lower robe can be seen fanning out between the legs." By Sylvia Fraser-Lu & Donald Stadtner (eds.), *Buddhist Art of Myanmar*, New York, 2015, pp.174-5

The life of Buddha has always been for the purpose of helping all beings to make them free from suffering and pain of life. During the lifetime of *Buddha*, he encountered numerous people who followed him, but we speak about ten principal disciples who carried on his teachings (dharma) and spread Buddhism wider. Each disciple was known for a specific quality or area. The identity of the disciples in this group is not known, but they could represent Sariputra, Moggallana, Ananda and Subhuti, as they were well-known in that time period.

REFERENCES

Fraser-Lu S. and Stadtner D.M., *Buddhist Art of Myanmar*, Asia Society Museum, 2015, p 174-175.

Somkiart Lopetcharat, *Myanmar Buddha: The Image and its History*, Siam International Books Company Ltd., 2007.





13

Seated Buddha

Burma
18th Century, 2nd/3th Ava period
Alabaster with traces of lacquer
H 84cm x W 49cm

Impressive marble statue of the Buddha sitting in "Calling the earth to witness" mudra on a sophisticated lotus pedestal and with the ends of his robe elegantly fanning out in waves in front of him. Both soles of his monumental feet are point upwards, the ears are delicately incised and attached to the shoulders. The bud-like jewel on the top of the Buddha's head, completely covered in small black raised lacquer curls, is peculiar to Burmese images. The flap of his cloth over the left shoulder is creatively incised.



REFERENCES

Fraser-Lu S. and Stadtner D.M.,
Buddhist Art of Myanmar,
Asia Society Museum, 2015.
Somkiart Lopetcharat,
Myanmar Buddha: The Image and its History,
Siam International Books Company Ltd., 2007.

14

Cho Fa

Thailand
19th Century
Teak Wood
H 200cm

A Chofa is an architectural decorative ornament that adorns the roofedge of a wat or palace in most Southeast Asian countries, such as Thailand, Cambodia, Laos, and Myanmar. It resembles an elongated bird and looks hornlike. The Chofa is generally believed to represent the mythical creature Garuda, half bird and half man from the Hindu mythologie, who is the vehicle of the Hindu god Vishnu.

This Chofa represents a fabulous dragon with teeth and tongue. This creature with the trunk of a makara, a goatee and horns, his jaws open, is of a surprising grandeur.



15

Architectural fragment

Burma
19th Century
Teakwood
H 73cm x W 24cm

This architectural fragment in Burmese hard wood shows a deva, a graceful kneeling divine creature and resident of the heavenly realms. She is attired in a Kon-baung court costume complete with a crown as proof of royal origin; the robe is adorned with floral spirals and flowers spreading around, ending with long sleeves and shoulder pads. The conical headdress is covered with rows of leaves. The background is carved with scrolling work and elements from nature. The woodcarver has created a sense of motion, elegance and beauty in what have could been a static figure.

REFERENCES

Somkiart Lopetcharat, *Myanmar Buddha: The Image and its History*, Siam International Books Company Ltd., 2007.



16

Betel Box (Kun-It) or Cosmetic box (Be-it) with scenes from the Ramayana

Burma, Pagan

Lacquer technique on bamboo

1910-1930

A four-part cylindrical container, the outside is completely worked using the yun-technique in orange-red, yellow, green and black with intricate scenes that recreate the Ramayana, an epic from the late Vedic age of ancient India in vignettes that cover the lid and interior sides, the bottommost and uppermost part with bands of foliage, a lion, and with Burmese scripts. The inside is simply lacquered red excepting the tray-inserts, the outside of which, including the bottom are covered with concentric color bands and centered with plant motifs. The underside of the base is also decorated and centered with a tiger.

REFERENCES

Fraser-Lu S., *Burmese lacquerware*, The Tamarind Press, Bangkok, 1985

Isaacs R. and Richard T. Blurton, *Visions from the Golden Land-Burma and the art of lacquer*, Art Media Resources, 2000

Falconer J. and Moore E., *Myanmar style, Art, Architecture and Design of Burma*, Thames and Hudson, London, 1998.



Betel Box (Kun-It) with eight planetary animals

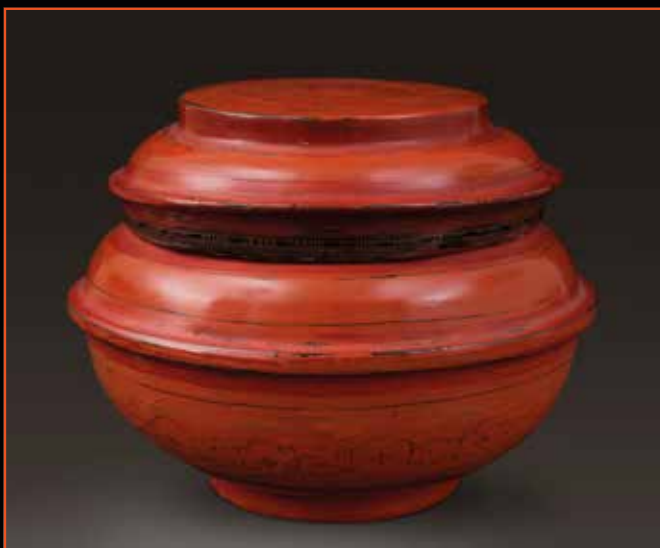
Burma, Pagan
Lacquer technique on bamboo
Early 20th Century

A three-part cylindrical container, the outside decorated in orange-red, green and black, around the side of the piece the leafy background contains the eight planetary animals or days of the week; the top is centered with a hintha (mythical duck). The inside simply lacquered in red except for the tray, which is covered with green/black concentric linear bands with a flower. The underside of the base is decorated in the same way.



Betel Box (Kun-It) in unusual form

Burma
Lacquer technique on bamboo
Early 20th Century



A three-part cylindrical container, the outside is finely decorated in orange-red and black with dotted, linear and tortoise shell designs interspersed with small circles. The inside is simply lacquered in red, the underside of the base is decorated with a stylized flower.

“Vibrant colors Of Myanmar”, injecting a style without compromise Soe Soe, Myanmar

Soe Soe was born in 1967 in Laputta, Myanmar. His artistic talent was evident as a young boy and his talented parents – father is a pianist and mother is an instructor of traditional dance – nurtured his gift for painting. At 18, he made a decision to devote his life to painting and 5 years later he graduated from Fine arts Yangon. By 2018, at the age of 51, his achievement in painting includes 33 years of experience as a full-time artist and several solo exhibitions.

His unusual techniques reflect his pioneering spirit in pursuing innovation in each piece of art. Since 2004 he has adopted a unique way to apply paint to the canvas, with the precision of a surgeon he started to use syringes.

His works capture the vibrant energy of sunlight dappling the beautiful rice fields of the Northern Shan State in Myanmar. The three-dimensional quality of his refreshing compositions captures the nature and reality of the colorful trees and rural people. He also uses the heavy monsoon rain as a lens to embellish his vision of the city.

Soe Soe has held several joint and solo exhibitions around the world, including Yangon, Hong Kong, Singapore, Kuala Lumpur, New York, London, Paris, and Knokke. He has emerged as a significant artist, well-received by international collectors and his paintings can be found in both private and public collections, both in Myanmar and abroad.

For Soe Soe, painting is a companion that gives him eternal pleasure. Perhaps it's this joyous sincerity that attracts the heart of his collectors.



**Red Ruby Flower,
122cm x 122cm, 2017**



Exhibitions Soe Soe

● One Man Show

- 2008 Beautiful Dream (Singapore)
- 2008 Soe Soe Solo Exhibition (Malaysia)
- 2013 Beautiful Land Myanmar (Singapore)
- 2015 30th Anniversary of Art Journey (Myanmar)
- 2016 Beautiful Blossom Exhibition (Taiwan)
- 2016 Soe Soe Solo Exhibition in Blossom (Malaysia)
- 2016 Soe Soe Solo Exhibition in Art Expo (Malaysia)
- 2017 Soe Soe Solo Exhibition in Art Revolution Art Festival (Taiwan)
- 2017 Soe Soe Solo Exhibition in Jakarta Art Fair (Indonesia)
- 2018 Soe Soe Solo Exhibition in Art Revolution Art Festival (Taiwan)

● Two Man Show

- 2005 Two Burmese Brothers Art Exhibition (Hong Kong)
- 2006 To Tranquility (Hong Kong)
- 2006 Two Burmese Brothers Art Exhibition (Hong Kong)
- 2007 Two Brothers Art Exhibition (Nepal)
- 2008 Vision of Burma (New York)
- 2009 Two Brother Show (Noka Gallery, New York)
- 2013 Two Brothers Art Exhibition (Belgium)
- 2016 Street Story Art Exhibition (Singapore)

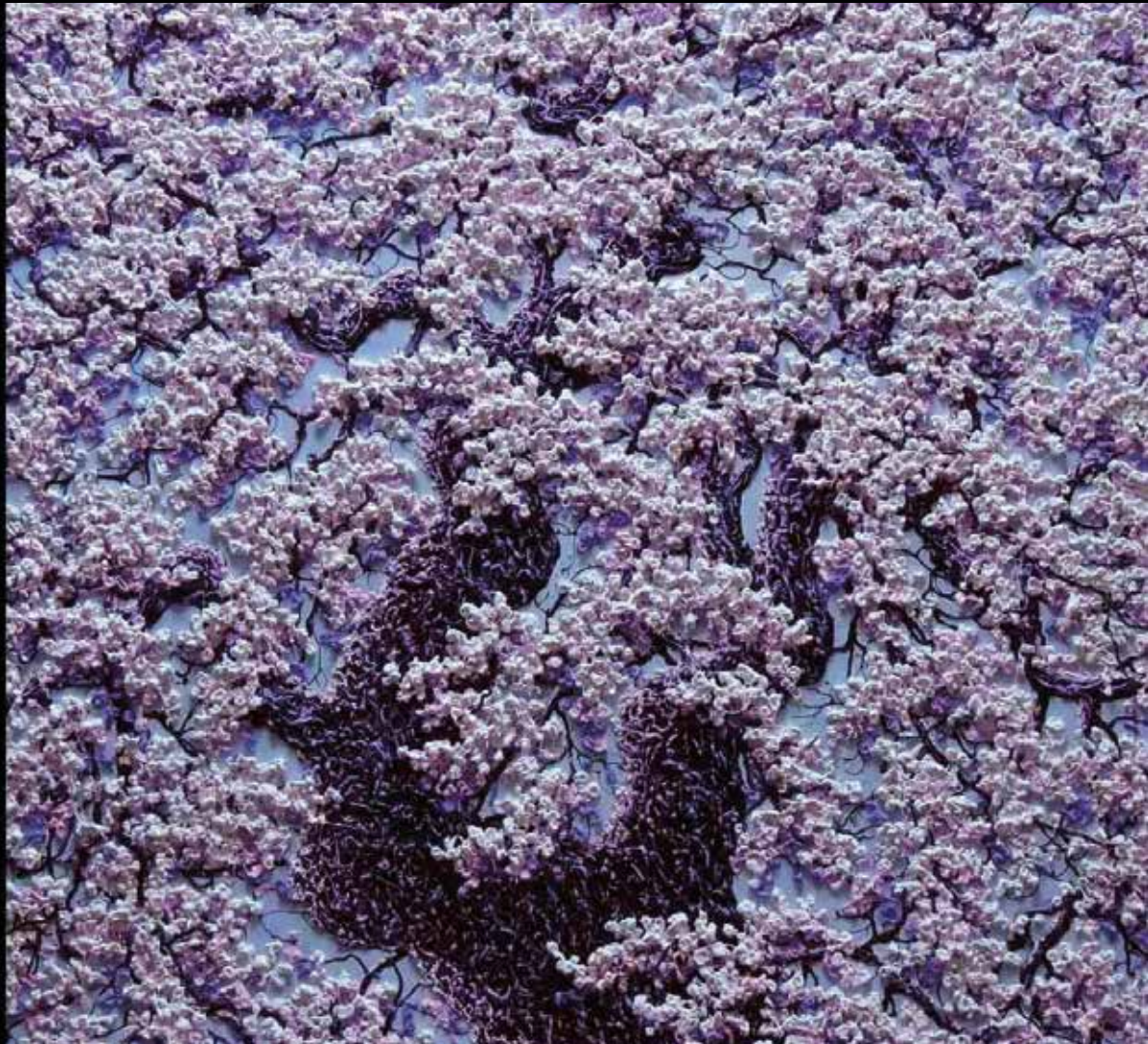
● Overseas Group Exhibition

- 1998 MJ Art Gallery Exhibition (Singapore)
- 1999 MJ Art Gallery Exhibition (Singapore)
- 2002 Art Asia NYC Exhibition (USA)
- 2003 Art Asia NYC Exhibition (USA)
- 2004 Myanmar Contemporary Art Award (Hong Kong)
- 2007 The Golden Hands of Myanmar-1 (Singapore)
- 2007 Myanmar Contemporary Art Award (New York)
- 2007 Myanmar Contemporary Art Award (Washington-DC)
- 2012 Gabriel Asian Art Opening Show (London)
- 2012 Summer Open House (London)
- 2013 Knokke Art Nocturne (Belgium)
- 2013 1st Anniversary Celebration (London)
- 2014 Celebration with colours (London)
- 2015 The Chelsea Art Fair (London)
- 2015 Masters of Myanmar Art Group Show, the Edge Galleries (Malaysia)

Exhibitions Soe Soe

● Overseas Group Exhibition

- 2015 Silk Journey to Art World Tour Exhibition (Beijing, China)
- 2015 Greater Mekong Sub-region Art Sharing (Thailand)
- 2015 Affordable Art Fair (Singapore)
- 2016 International Exchange Exhibition Metropolitan Museum (Japan)
- 2016 Art Paris Art Fair (France)
- 2016 Burmese Season (Singapore)
- 2016 Thukhuma Collection Art Exhibition Jack Oison Gallery (USA)
- 2016 Thukhuma Collection Art Exhibition MSU Gallery (Singapore)
- 2017 V'Art Space Opening Show (Malaysia)
- 2017 Asia Contemporary Art Show (Hong Kong)



Cherry Blossom, 140cm x 140cm, 2013

Exhibitions Soe Soe



In the Rain, 2018, 92cm x 122cm

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