




Session - 02

TRASTE

A Curated Dining Experience Inspired by an Artist's Life & Practice

ARTIST THYITAR

CHEF ORNG JOITAMOI



TASTE is an intimate dining experience created by **ECHO Dining and Coming From KaLaw (CFK)**. It brings food and art together through lived experience where stories are felt, not explained, and shared through taste, rhythm, and atmosphere.

For the first volume, we chose ECHO because its food has always been more than food. **Chef Orng and the ECHO team** cook with care, memory, and intention, making it a natural partner for translating artistic life into a dining experience that feels quiet, generous, and human.

For our second session, we're working with **Artist Thyitar**, a multidisciplinary artist whose practice moves across performance, photography, installation, and painting.

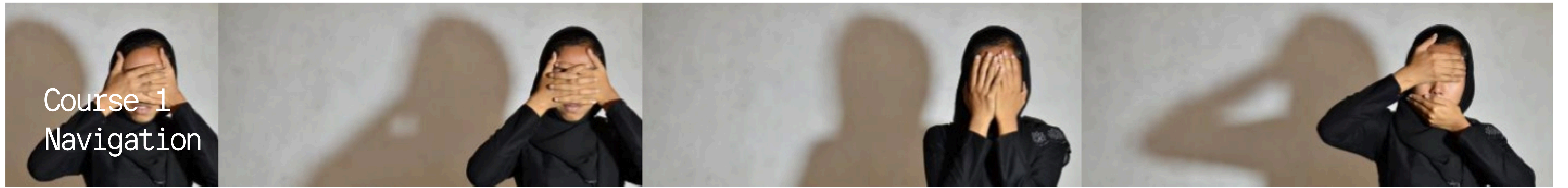
This session is shaped around the idea of navigation. It looks at how we move through different stages in life, how we find direction, and how we relate to others along the way.

It's not a talk or a formal breakdown. Each course responds to the artist's way of seeing, turning it into something you can experience quietly at the table.

TASTE is an ongoing series. Each session will feature a different artist, while the collaboration between CFK's curation and ECHO's storytelling through food remains at its core.

29 March 2026

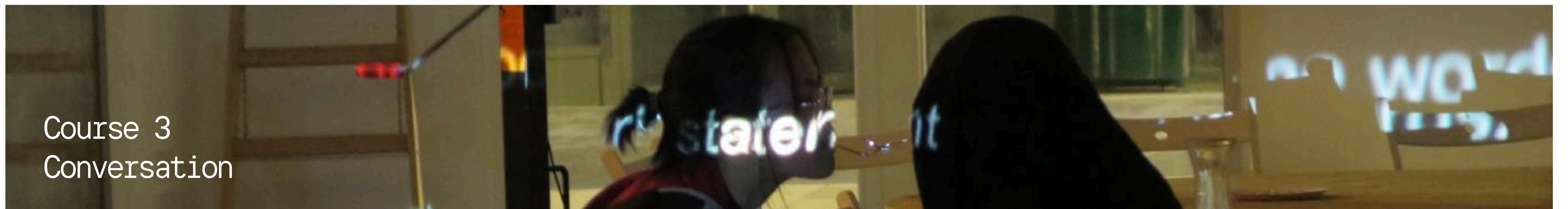
ECHO Dining, 24th Floor, M Tower, Pyay Road, Yangon



Course 1
Navigation



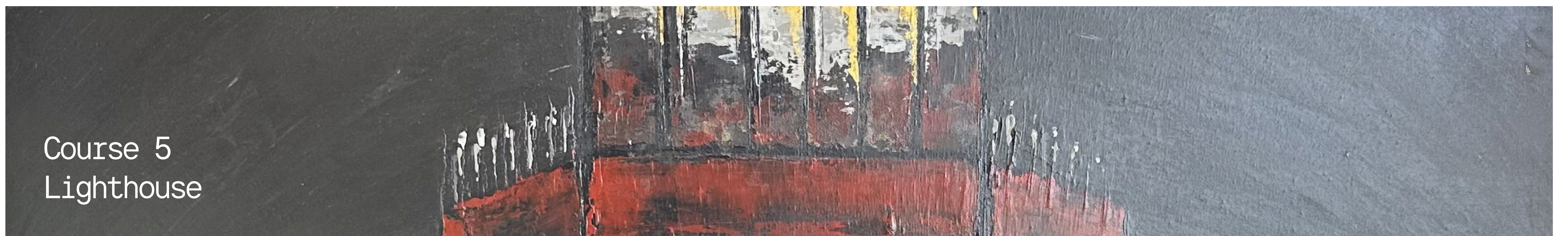
Course 2
Marriage



Course 3
Conversation



Course 4
Hope



Course 5
Lighthouse

THYITAR

Thyitar was born in Yangon in 1988 and works across performance, installation, photography, and painting.

She began her art journey at New Zero Art Space in 2010, and later completed a diploma in Fine Arts at the National University of Art and Culture in 2019. Alongside her practice, she was also involved in publishing, working as an executive editor for Fashion and Hlaing Thit art and ideological magazines between 2011 and 2019.

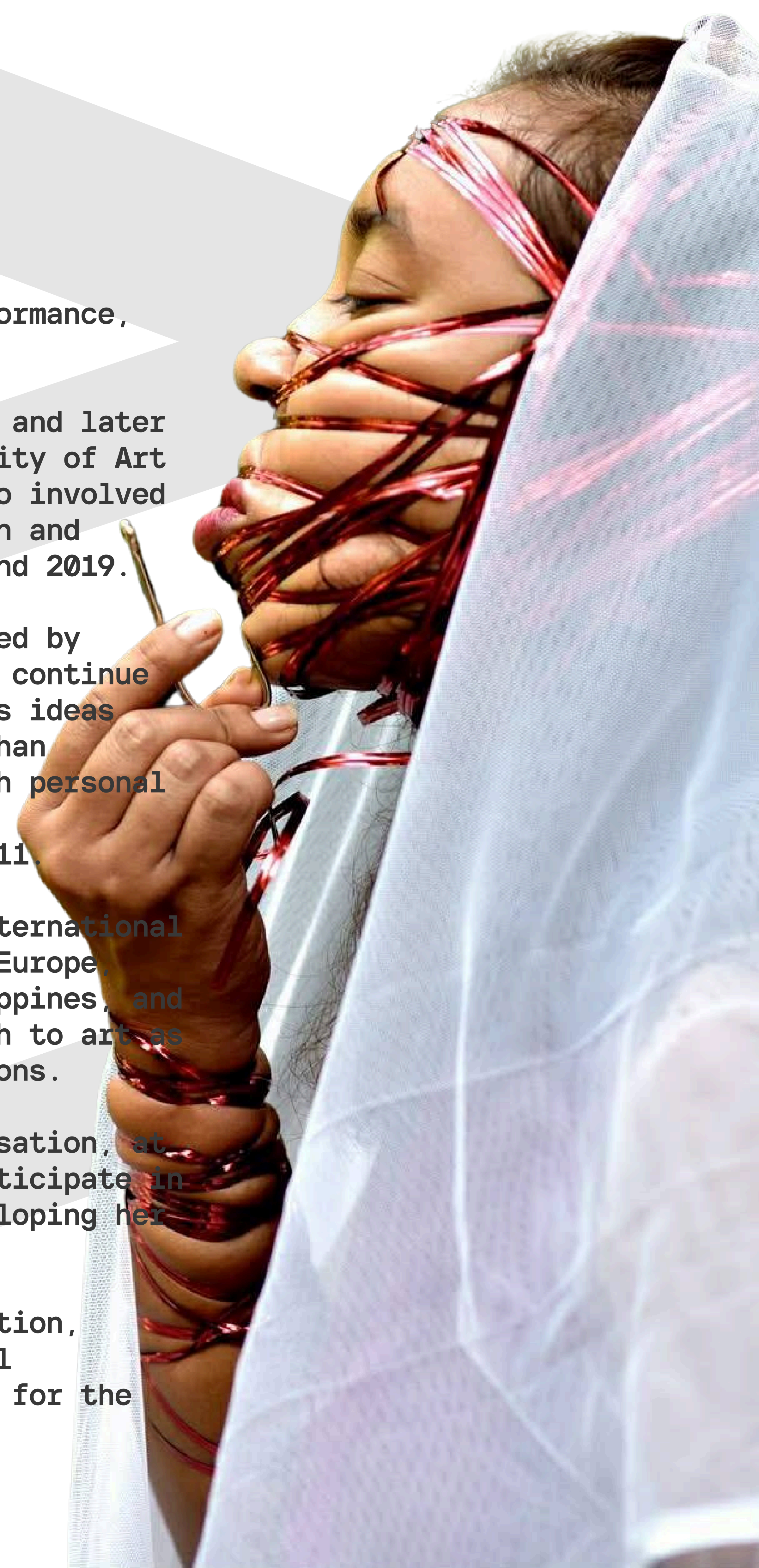
Growing up in an Islamic family, her early life was shaped by strong social and cultural structures. These experiences continue to influence her work, particularly in how she approaches ideas around identity, belief, and the role of women. Rather than separating these topics, she brings them together through personal reflection and lived experience.

Performance has been a key part of her practice since 2011.

Over the years, she has taken part in a wide range of international performance art festivals and exchanges across Asia and Europe, including projects in Japan, Vietnam, Germany, the Philippines, and Austria. These experiences have helped shape her approach to art as something direct, physical, and grounded in real situations.

In 2020, she presented her first solo exhibition, *Conversation*, at Medo Art Space in Vienna. She has since continued to participate in group exhibitions and collaborative projects, while developing her work across different mediums.

Her practice often returns to questions around communication, identity, and how individuals move through complex social environments. In 2020, she was shortlisted as a finalist for the Sovereign Asian Art Prize.



ARTIST STATEMENT

"Why would I become an artist? I always asked this question to myself. This question is important for my life. I think that I became an artist because of my background. I was born in Islamic family. Hence I become Islamic woman inherently even before I know what it is like, before I notice how much different I am from others. The cruelest curse of human being is that I have no right to choose Home, God and Color of my skin. I can only try to see and enjoy differences from other societies and cultures. I try to make a connection with different societies because I want to start to open my society. It is because I believe that. That is a good way to build the transparency for our society. This is my first point of view for our different society.

In 2009, I started to learn about painting and new art at the New zero Art Space. I became realized that I can touch the art. What is art? My answer is art can change everything. I believe about it and this is second point of view. So I decided and chose an Artist life and then my artist life is moving on with the first and second views. Especially, my Art are basically the performance art and I approach individual perception upon feminism and religious issues and composes my opinions to the artist creations."



PAST EXPERIENCES

- 2010** New Zero F.O.C summer children art class.
- 2011** Member of new zero next generation (NZNG)
Executive Editor (Fashion magazine and New Wave Art and Ideological Magazine)
- 2012** HIV children art class
- 2013** Yadanar Pyone Yeik Nyein Monastery School
- 2014** Child Art Trainer at New Zero Art Village
- 2015** Coordinator of Craft to Art Project
- 2016** Summer Child Art Trainer at Master Mind International School
- 2017** Summer Child Art Trainer at Master Mind International School
Regular Art Trainer at Starfish Special Needs Child Care Center
- 2018** Organizer and Coordinator of Zero Platform II International Performance Art Festival 2018
- 2019** Program Manager of Zero Platform III International Performance Art Festival
Coordinator of Exclusion Zone Yangon - Paju Performance Art Exchange
Coordinator of Femicology Art Project in Myanmar

EXHIBITIONS

- 2020** **Conversation**, Solo Exhibition, Curated by Hongwei Duan & Ursula Maria Probst @Medo Art & to Zomia Space
- 2021** **DARK IS LIGHT**, Solo Exhibition @Neutral Art Gallery, Yangon, Myanmar
- 2022** **Hippy Birthday**, Solo Exhibition @Saga Gallery, Yangon, Myanmar

PREVIOUS PROJECTS

Performance Art & Others

- **LIKE THIS (2011)** @Moe Yungyi Inn
 - **Self - Labeled (2013)** @Photo Art Studio in Yangon
 - **Art Pass Port Art (2014)** @watagata arts festival, Busan
 - **No Pain/No Gain (2015)** @The 18th Nipaff Asia Performance Art Series, Tokyo
 - **Life (2015)** @The 18th Nipaff Asia Performance Art Series, Osaka
 - **Conversation**
 - 2017** @Field of Vision Performance Art Festival, Germany
 - 2017** @Zero Platform International Performance Art Festival, Yangon, Myanmar
 - 2019** @Real Now International Performance art festival (Reutiligen, Tübingen, Linden-Museum Stuttgart in Germany)
 - 2020** @Residency in Medo Art Space, Vienna
 - **Tangle (2017)** Installation & Performance @Field of Vision Performance Art Festival, Germany
 - **LIVE AND LIFE (2017)** Pain-Nee-Gone Villageg, Hawbi
 - **LOVE**
 - 2018** @SIPAFF International Performance Art Festival, Philippines
 - 2019** @Real Now International Performance art festival, Reutiligen, Tübingen, Linden-Museum Stuttgart in Germany
 - 2020** @Woman Now Performance Art Festival, Goethe Institute Myanmar
 - **Marriage (2019)** @New Zero Art Village
 - **Peace (2019)** @New Zero Art Village
 - **Carryings (2019)** @Zero Platform International Performance Art Festival, Yangon
 - **The world and The Plastic bags (2020)** @10 Actions Performance, Vienna
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- **Whose (2013)** Digital Art/Photo Print
 - **Life is illusion (2013)** Digital Art/Photo Print
 - **Weapons (2022)** Performance & Installation @Goethe Institut Myanmar
 - **WHAT WE NEED (2022)** Performance & conceptual Photo
 - **Our Generation (2022)** Photo Art
 - **Feeling Without Words 2021 (2022)** Video Art
 - **Rest in Peace (2022)** Video Art
 - **Hippy Birthday** Painting Series
 - **LIVE AS CACTI** Painting Series
 - **Game** Painting Series
 - **Hope** Painting Series
 - **Lighthouses** Painting Series

"Don't lose hope in this era of confining yourself to a bottle of desires and aspirations, drifting in an uncertain direction. There are lighthouses in the sea, symbolizing wisdom. Once you place your hopes in the bottle and let it float, keep your eyes open and search for the lighthouse, rather than drifting hopelessly with closed eyes. As we ride the waves of the life and study the nature of the sea and its waters with open eyes, we will find the lighthouse. The hope is that the lighthouse is near the shore.

The beginning of Hope series is "We are in the bottle series". After 2020, I came up with the idea that in the age of social media and the internet, those who were disconnected from everything else remained connected to the world through the vital internet network, keeping their lives alive. The life trapped in the bottle is now cast into the sea to survive, drifting along an uncertain path. The artwork was created to represent the struggles endured by both those lives and myself."

Hope





2023-2024

Acrylic on Canvas

86.36 x 119.38 cm

\$2,000

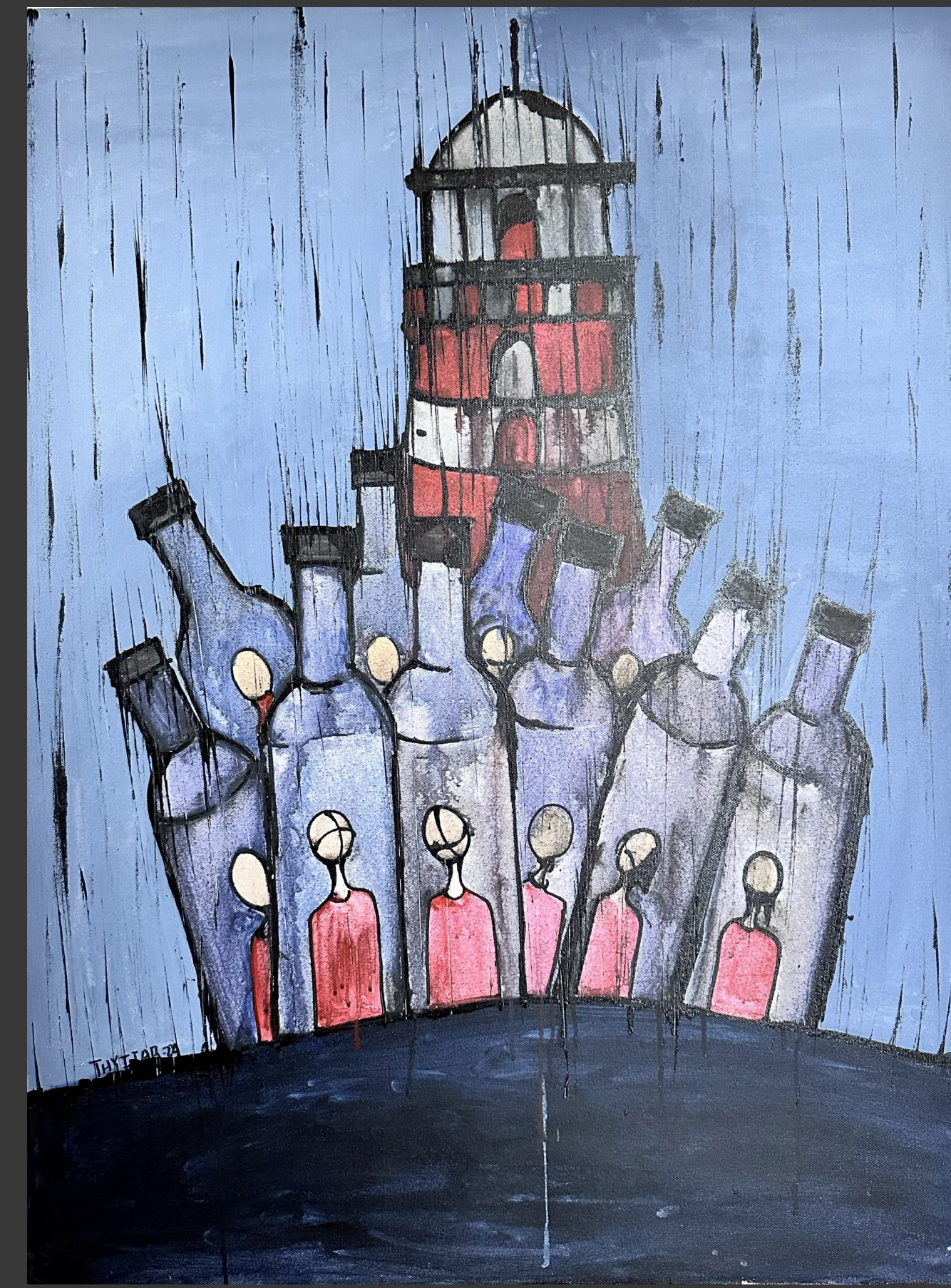


2023-2024

Acrylic on Canvas

60.96 x 91.44 cm

\$2,000



2023-2024

Acrylic on Canvas

91.44 x 121.92 cm

\$2,000



2023-2024

Acrylic on Canvas

121.92 x 91.44 cm

\$2,000



2023-2024

Acrylic on Canvas

119.38 x 86.36 cm

\$2,000



Lighthouses Series

Left to Right

2026

Acrylic on Canvas

91.44 x 121.92 cm

\$2,000



KEEP IN TOUCH

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