Photographer Profile

Photographer Name	Kyaw Kyaw Win (STY)
Born in	January, 1970
Parents	U Than Tun & Daw Aye Khant
Family	Daw Kaythi Aung (Wife), Ma Su Su San (Daughter)
Education	B.E (Civil)
1996-2012	Engineer Officer at DME
2012- Now	Photographer & Documentary Film Maker

Pictorial Books

1. The Yinn; Still Proud In Their Culture
2. A Visit To Southern Shan State

Photo Exhbitions

1. 2010 SWAITAWYEIK Photo Exhibition, at Namgsang, Shan State, Myanmar. (Solo Exhibition)
2. 2010 LIGHT HUNTER Photo Exhibition, at Taunggyi, Shan State, Myanmar. (Group Exhibition)
3. 2011 LIGHT HUNTER Photo Exhibition, at Taunggyi, Shan State, Myanmar. (Group Exhibition)
4. 2012 DECEMBER 24 Photo Exhibition, at Yangon, Myanmar. (Group Exhibition)
5. 2012 The Yinn; Still Proud In Their Culture Photo Exhibition, at Yangon, Myanmar. (Solo Exhibition)
6. 2012 The Yinn; Still Proud In Their Culture Photo Exhibition, at Nyaung Shwe, Inle. (Solo Exhibition)
7. 2012 SWAITAWYEIK Photo Exhibition, at Ayetheryar Wine Yard, Taunggyi, Myanmar. (Solo Exhibition)
8. 2014 SWAITAWYEIK Photo Exhibition, at Taunggyi, Myanmar. (Solo Exhibition)
9. 2014 Beautiful Myanmar Photo Exhibition, at Yangon, Myanmar. (Solo Exhibition)
10. 2014 LIGHT PAINTING Photo Art Exhibition, at Taunggyi, Shan State, Myanmar. (Group Exhibition)
11. 2014 Beautiful Myanmar Photo Exhibition, at Ayetheryar Wine Yard, Taunggyi, Myanmar. (Solo Exhibition)

Foreword

A photograph today is two historical records tomorrow. That photograph is a record by the photographer as well as a historical image of its contents. Literary history may deviate from true events due to the compiler's opinions, the environment in which he has been brought up, his natural trait of character, the authority of the reigning ruler, the era of existence and being far away in a different time. On the contrary, history in photographs is quite valuable as it seems to be able to stop the time machine to keep the circumstances, time, places, weather, cultures, happenings and the condition of man's natural environment as they are in real situation. Not every person of a different race and custom can understand a literature in a different language while photographs, being easily understandable and acceptable to every human, can be said to be more deeply effective.

For the development of a nation, development in photography is essential to a period of transition and is as much important as litracy. I appreciate that this pictorial book by Saya Kyaw Kyaw Win is a historical record of the culture in Southern Shan State where there live our national brethren of Myanmar. Through hard work with sacrifices of his days and money on short trips and long travels, Saya Kyaw Kyaw Win attempts to materialize his ideas. Just a few of the 51 million people of Myanmar could accomplish such work, and hence I am profoundly glad and proud of this pictorical book taking and feeling that it is a reflection of a record of the historical images shot and published by Kyaw Kyaw Win of Myanmar.

U Myint Aung (IT STAR)

Preface and acknowledgements

I regard photography as a real art. I feel peace of mind while taking photographs. Though photography has been my natural bent since childhood, I came to be a full-fledged photographer only after I became an engineer. 16 years after working as an engineer, I felt that photographing gives the fulfilness of the mind, and hence I chose the life of a phtographer.

I am so crazy about the art of photography that I value photographs and the life of a photographer who takes scenery mainly more than other things. My first pictorical book titled "The Yinn: Still Proud in Their Culture" that describes the black Yinn and the striped Yinn tribes was published in December, 2012. The pictorical book published now is meant to share you the national races and a few scenes of Southern Shan State where I live.

The images I pass and encounter day by day are my teachers by sight that prod me into taking photographs. The benefactor who taught me certain concepts of photography and had a part to play in giving me motivation for the preparation of this pictorical book is no other than Saya U Myint Aung (IT STAR). Thanks to him. Furthermore, I would like to acknowledge my indebtedness to all my friends and colleagues though I would not mention the names, who have contributed with their encouragement, special advice and practical help to the making of this material to come into existence.

Very many particular thanks are due to my wife Daw Kaythi Aung and my young darling daughter Ma Su Su San who helped me at close quarters whether I gained money or not, and my childhood teacher of English U Thein Swe who patiently translated the captions I wrote at the bottom of each photo into English. I would also like to express my appreciation and gratitude to Ko Kyaw Khaing who made the lay out designs as well as printer Ko Naing Linn. Last but not least, I am very much grateful to my wife, managers and all service personnels who were left behind to dutifully help accomplish my work whenever I went for outdoor shootings.

Kyaw Kyaw Win (STY)

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A fisherman in Inle lake
It is a traditional custom for the lake-dwellers to catch fish after concealing the fishes in the pretty clear water with a mesh cover.

Heritage
Grandpa, the distributor of Shan traditional m[illegible]shirts, and grandson, the receiver, dancing in Taunggyi Tazaungdaing carnival.