



POST-EVENT CATALOGUE

ASEAN ART NEW MEDIA COMPETITION & EXHIBITION



Ministry of Culture and Tourism
of the Republic of Indonesia



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Colophon

This catalogue is published as a post-event documentation of the ASEAN New Media Art Competition and Exhibition conducted by Indonesian Committee on Culture and Information of The Association of Southeast Asian Nations.

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Text Editor: Agung Hujatnikajennong

Translator (Indonesian - English): Agung Hujatnikajennong

Designer: Bambang Triwibowo

ASEAN NEW MEDIA ART COMPETITION AND EXHIBITION

Organized by Indonesian COCI - Ministry of Culture and Tourism of the Republic of Indonesia

Regional Selection: Indonesian National Gallery, Jakarta, Indonesia, 9 - 11 January 2007

Exhibition: Indonesian National Gallery, Jakarta, Indonesia, 20 February - 2 March 2007

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All the organizing committees would like to extend a deep gratitude to all those who have wholeheartedly support the event through their outstanding contribution and made it possible to happen



GALERI
NASIONAL
INDONESIA



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Forewords

by the Minister for Culture and Tourism of the Republic of Indonesia

On behalf of the Ministry of Culture and Tourism and the government of the Republic of Indonesia, first of all, I would like to congratulate to the Organizing Committee who has worked hard so that ASEAN New Media Arts Competition and Exhibition could be successfully conducted at the Indonesian National Gallery. Also, I would like to take this opportunity to thank the Team of Regional Juries who had carried on the regional selection based on the national entries from ASEAN member countries. To all participating artists of the ASEAN New Media Arts Competition, allow me to congratulate you for your successful enrollment as winners.

As it has been reported by the committee, I am aware that new media art has not been fully aware by the people of ASEAN member countries. It is one of the challenge of Indonesia as Country Coordinator of this project. I do hope that in the near future, we could map the potencies and weakness we have in ASEAN countries so that the strategy in developing new media art can be formulated as it is not only important for art itself but also for the sake of commerce.

I recommend the competition and exhibition could be conducted regularly. I do hope that this new media arts innovation forms could be utilized in strengthening ASEAN solidarity. With great pride and pleasure I welcome the publication of post event catalogue on the ASEAN New Media Arts Competition and Exhibition.

Jakarta, May 2007



Ir. Jero Wacik, SE

The Minister for Culture and Tourism of the Republic of Indonesia

Remarks

by Secretary-General of ASEAN
at the Opening of the ASEAN New Media Arts Exhibition
Indonesian National Gallery, Jakarta, 20 February 2007

The ASEAN-COCI's Sub-Committee on Culture has, to date, implemented over three hundred projects since its inception in 1978. The projects, covering activities in visual arts, performing arts and literary studies, are all geared towards promoting ASEAN's arts and culture and at the same time preserving and protecting ASEAN's cultural heritage. Many of the outputs of these projects have been documented in film, video and publications.

This particular project, the ASEAN New Media Arts Competition and Exhibition, represents ASEAN-COCI's maiden attempt to converge the traditional arts with modern information technology (IT). In other words, a marriage of traditional and contemporary in the area of visual arts.

With the theme of 'Interaction in Cultural Diversity', this project aims to identify the tendencies of regional cultural networks in utilizing information technology, and at the same time, strengthen ASEAN identity and solidarity through new media art forms.

New media arts mean many things to many people but all agree on one thing. It basically means innovative work that uses new technologies. It gained greater prominence in the middle of the 20th Century when it became closely associated with the term 'digital art' and converged with the history and theory of computer-based practices often with the Internet as the platform.

The Australian Council for the Arts, for example, has defined it as a process where new technologies are used by artists to create works that explore new modes of artistic expression. These new technologies include computers, information and communications technology, virtual or immersive environments, or sound engineering. "They are the brushes and pens of a new generation of artists."

The new media arts movement challenges conventional notions of 'what art is' and the role it plays in our society. Audiences are challenged - and confronted - as we might be today - by different art forms, disciplines and media. Examples include multimedia dance and music, hybrid performances, multidimensional installations, conceptual and improvised performances and many more.

The potential of new media is indeed limitless and is limited only by the boundaries of the artists' creativity.

New media arts have already grown by leaps and bounds. And I am glad to see that ASEAN, through this initial project, is now looking at this development seriously. We must not be left behind in new developments. There is no reason why ASEAN should not be with the movement on new media arts. New media arts is an amalgamation of culture and IT skills, both of which are not in short supply in ASEAN. New media arts collaborations can involve cultural and artistic differences reflecting the cultural diversity of our ASEAN population.

But there are also challenges that we have to face and address, such as intellectual property rights and also the preservation of such new forms of artwork. Research projects are already underway to improve the preservation and documentation of the fragile media arts heritage, for example, the digital archiving of media and the translation of work from an obsolete medium into a related new medium.

And there may also be social repercussions. It has been argued that the tendency of new media technology and production is towards short attention spans, simplified narrative and visual styles and easy formats and stereotypes. What effect does this have on our young generation? So at the same time as we develop this genre of art, we have to also be aware of the need to preserve and nurture spaces in the traditional arts world so that our children can also have the freedom to develop as critical and sensitive purveyors of art and not just as consumers.

Finally, I would like to congratulate Indonesia, especially ASEAN-COCI Indonesia and its Sub-Committee on Culture (SCC), for organizing and hosting the ASEAN New Media Arts Competition and Exhibition, a project under the ASEAN COCI.

I would also like to take the opportunity to convey my appreciation to the Jury Team, chaired by Professor Edward Cabagnot of the Philippines, in taking the time to judge the regional level competition and selecting the winning entries. To all the entrants who have worked hard for this competition and to those who have made it to the winning entries, I congratulate you.

On behalf of ASEAN, I wish the exhibition every success.

H.E. Ong Keng Yong
Secretary-General of ASEAN

On the ASEAN New Media Art Competition and Exhibition: Report by the Committee

The ASEAN New Media Arts Competition and Exhibition (ASEAN NMACE) was conducted pursuant to the decision of the 40th Meeting of ASEAN Committee on Culture and Information (ASEAN-COCI) held in Mataram, Indonesia, from 20-24 June 2005. Indonesia as Country Coordinator has been implementing a series of activities including national preparatory works, national competition for each ASEAN member countries, as well as regional competition and exhibition. Regional competition was successfully conducted at the National Gallery of Indonesia, Jakarta, from 9-11 January 2007.

This project was firstly proposed by Indonesia in the Fifth Meeting of the ASEAN Sub Committee on Culture held in Makati City, Philippines, from 9-13 September 2003. It was not so easy for Indonesia to introduce the new media art as it was considered to be a new kind of work which has been newly developed particularly by the youth. Also only a few member countries are fully aware about this matter.

ASEAN NMACE was participated by all ASEAN member countries except Cambodia which, due to certain technical reasons, could not take part in the competition. In the occasion, I would like to convey my deepest thanks to all ASEAN member countries who has participated in this project. Regional level competition was successfully judged by the professional regional Juries chaired by Prof. Edward Cabagnet of the Philippines with the members namely Dr. Eugene Tan of Singapore, Prof. Kamol Phaosapwatdi of Thailand, Mr. Krisna Murti and Mr. Agung Hujatnikajennong of Indonesia.

22 national entries of Moving Image and Interactive Media were received by the Organizing Committee. The number of the entries was under expectation because it was expected to be 30 entries. The regional selection succeeded to pick up winners, whose works were then shown in an exhibition implemented at the Indonesian Gallery, Jakarta, from 20 February – 2 March 2007.

In this occasion I would like to convey my highly appreciation particularly to Your Excellency Mr. Ong Keng Yong, the Secretary General for ASEAN and Mr. Pratap Parameswaran Head for Unit and Coordinator of Culture and Information for their strong support to this project, also to all ASEAN member countries and participating artists who have made this project successful.

Last but not least I also would like to thanks to the Director of National Gallery of Indonesia who has facilitated this exhibition and to all related parties who havemade this exhibition possible. I do hope that this exhibition would be useful for future development particularly in the field of ASEAN new media arts.

Jakarta, 30 April 2007

Surya Yuga

Director for the Arts

as Chairman of the Organizing Committee

Report by The Judges on the Regional Selection of ASEAN New Media Art Competition 2006

We the Regional Judges of the ASEAN New Media Art Competition 2006 feel the honor and pleasure of being a part of this event. As a whole, we are very encouraged by the quality of the entries. After judging the 22 works from the participating ASEAN countries, we are happy to announce:

Six Winners for First Prizes:

1. **Ari Satria Darma** (Indonesia), **Iqra** (2 min 10 sec, 2005)
2. **Jose Ramon Vicente S. del Prado** (The Philippines), **Dok** (1 min 50 sec, 2006)
3. **Maulana Muhamad Pasha** (Indonesia), **Endless Step** (6 min 10 sec, 2006)
4. **Busadee Laomanachareon** (Thailand), **Carbonology** (4 min 14 sec, 2004)
5. **Muhammad Akbar** (Indonesia), **Young Tourist from The Near Countries** (5 min 29 sec, 2006)
6. **Prateep Suthathongthai** (Thailand), **Tidal Wave** (2 min, 2005)

Seven Winners for Second Prizes:

1. **Hoang Tuan** (Vietnam), **Father and Daughter** (4 min 13 sec, 2005)
2. **Ikhwan Nazri B. Mohd Asran** (Malaysia), **The Butterfly Vision** (interactive, 2006)
3. **Mohammad Kamal B. Sabran** (Malaysia), **Notes on New Media** (8 min 33 sec, 2006)
4. **Peeraporn Sumretpon** (Thailand), **Cartoon or Realistic** (2 min 11 sec, 2004)
5. **Roopesh Sitharan & Hasnul Jamal Saidon** (Malaysia), **UploadDownload** (interactive, 2004-2005)
6. **Titam Kristian J. Rebueno** (The Philippines), **Flower Trail** (7 min 1 sec, 2004)
7. **Wunna Kyaw** (Myanmar), **Htoo Htoo in Wonder Island** (14 min 56 sec, 2006)

Five Winners for Third Prizes:

1. **Beatrice Chia Richmond** (Singapore), **Mad Beat in Your Mouth** (10 min, 2005)
2. **Hiyasmin de Guzman** (The Philippines), **Unang Araw**, 2 min, 2004
3. **Huynh Vinh Son** (Vietnam), **Save My Girl**, 5 min 29 sec, 2003
4. **Mazinawati binti Hj. Abdul Majid** (Brunei Darussalam), **Culture Kaleidoscope** (4 min, 2006)
5. **Nguyen Ha Bac** (Vietnam), **Green Frogs Dream**, 10 min 26 sec, 2005

Unfortunately, there were four entries that we feel were not aligned with the spirit of the competition. Two works from Singapore, namely **Strings** (16 min, 2004), by Jann Chong and **Midnight Cafe** (15 min, 2004), by Lau Wai Mun Francis are closely related to the short film genre, which should have been much appropriate to take part in another kind of festival / competition. While the other two works from Myanmar, namely **The Art of Myanmar and Selection of Htan Yeik Nyo** (interactive CD-ROM, 2003) by Za Uk Lian and **Bagan@ a Glance** (interactive CD-ROM, 2004) by Ohnmar Htun Pe are considered as having less aesthetic statement and thematic exploration despite their interactive features.

During the opening of this competition, the ASEAN COCI coordinator Mr. Pratap Prameswaran, mentioned that the appraisal committee had a difficult time in defining what exactly “new media art” is. After seeing all the works, we the judges would like to announce that we also do not have a definite definition what “new media arts” is. Perhaps this is best for what sets the term from other art forms is that it comes from the marriage of art, technology and commerce. In this era of globalization, the technological aspects of New Media Arts resist definition: It continues to change with every progressive, forward technological stride. We simply just have to flow it.

The entries, aside from being in two broad categories--Moving Image and Interactive Media--came in all shapes and sizes. We had many animation works; several short narrative features; some purely experimental works; one documentary and a very interesting mix of web pages and interactive CD-ROMS. The things that unite these diverse entries were the quality of their artistic vision and the creative use of new media technology.

One of the things we would like to recommend to the organizers is to improve the dissemination of information regarding the call for entries. We believe that many artists from the Southeast Asian countries, particularly the younger ones, are passionately engaged in experimenting with New Media Arts practices, be it in film, the visual arts, the performing arts and other forms. Despite this, there were some countries not able to participate in this initial endeavor, namely, Cambodia and Lao PDR who sent us photographs.

With clearer information and more lead time, perhaps the next competition will have more entries that reflect the vibrant state of New Media Arts in the ASEAN member countries. The judges all feel that one of the better ways of making the public aware of the competition is by touring the winners in an exhibition in each

ASEAN country. Also, an online site exhibiting these works can be an inspiration for future participants. In order to maintain the momentum and spirit that this first competition we recommend that it be done annually. We also want to suggest that we add two other specific categories aside from Moving Image and Interactive Media we could also include Digital Still Image and Animation.

Through this competition, we the judges hope for much solidarity and more power to the ASEAN.

Jakarta, January 2007

Regional Judges for the ASEAN New Media Art Competition

Prof. Edward Cabagnot (The Philippines) - *Chairman of the Regional Judges*

Assoc. Prof. Kamol Phaosavasdi (Thailand)

Dr. Eugene Tan (Singapore)

Krisna Murti (Indonesia)

Agung Hujatnikajennong (Indonesia)

The Spring of New Awareness in Southeast Asian Land

The emergence of the new media art activity in the Southeast Asian region--culturally, economically and politically called as ASEAN--can be traced if we look back at the early third millennium, even little bit earlier than that. This has to do with the free trade market, the use of information and media technology globally. The use of mobile phone or computer, for instance, is undoubtedly a current dominant trend in Southeast Asia, as well as elsewhere in the world. The problem is that, however, in implementing the technology the people in Southeast Asian region tend to be a user society. The implication of the trend is that the power of identity and historical cultural bond are now in threat. The cultural connection between the ethnics can also be disturbed.

The story, however, now seems to be in shift. The ASEAN New Media Art Competition and Exhibition (ASEAN NMACE), which was held at the National Gallery of Indonesia last January, became the culmination that signifies the use of new media technology as a cultural expression. Seeing all the winners, most of whom are in their 30s, we can say that a new generation of the Southeast Asian nations who will inspire a new culture in the region has born.

As a matter of fact, new media activity has already been obvious since long with the emergence of some artists initiative who up until now have been focusing themselves on new media art practice. Then, some new media art festivals and exhibitions, such as bavf~NAF in Bandung, Indonesia (2002), OK Video in Jakarta, Indonesia (2003, 2005 and 2007 respectively), Switch Media in Chiang Mai (2004) and some other more, become the trend that highlight the new art practice in the region.

I myself have been scrutinizing and developing video as an art practice for about 17 years. Previously, it had some hard time in introducing the practice of such kind in Indonesia. Now, however, I am not alone on my own. Younger generation of artists have sprout and got international recognition. To cite an example, the work of Indonesian artist Tintin Wulia now can be seen along with other international media art canons, as it has been collected by a museum in The Netherlands and showed on daily basis as part of the permanent collection. Another significant achievement is the internet and GPS (global positioning system)-based work by Tien and his tsunami.net artist community which is shown at the prestigious Dokumenta XI, Kassel, Germany (2002).

The list of the activity can be prolonged. Such vibrancy also happens on the level of (Indonesian government) 'bureaucracy'. A new awareness has risen and shown by the 'monumental shift' at the Directorate of the Art, the Ministry of Art and Culture Republic of Indonesia. They have changed the department's name "Recording Media" to "Media Art", a term that refers to the definition of media which not merely functions as documentation or recording tool. Even the ASEAN NMACE could not be possible to happen without the initiative of Indonesian committee at the COCI (Committee on Culture and Information) ASEAN forum few years ago.

Thanks to Drs. Surya Yuga who planned and conducted the event well and also of to the whole ASEAN committees in making the event successful. Their enthusiasm is the doorway to a support toward better development of new media art practice.

New Media, New Awareness

Observing the result of the ASEAN NMACE we can find a wide spectrum of genres: single channel video, video installation, experimental films, 3-D animation, CD ROM to web-based work. Allow me to discuss the whole works more on the cultural level of the phenomenon. From the facts-combined with their cultural settings-I've been intrigued to talk about the substance behind merely the visual phenomenon, namely the rise of new awareness in the ASEAN society.

First, within the history of the civilization, human are always able to see and articulate themselves and their reality through their cultural expression. This is the ability that enables a certain generation to survive and develop themselves amidst the changes. Such ability has seemed to be well preserved within the Southeast Asian society nowadays. The development of information and media technology-video, computer, internet, computer software, etc.-are responded not merely as functional and entertaining tools as in the mainstream media culture, but also in reflective and critical ways. This is the individual awareness triggered by intuition that has become the 'Asian habit', in not called 'Asian gen'. When it is being implemented together by a number of individual artists at the same time and different geographical positions it becomes a collective awareness. This is the humane awareness, which in the context of art practice is usually understood as 'creativity' and in common understanding regarded as the 'spirit'.

Second, the new awareness has arisen because the characteristic of the media technology itself, which is virtual and interactive. We may agree that the Southeast Asian people have already shared a similar identity and had rooted local culture,

and it has become a collective expression. Yet, encountering the era of globalization, in which both information and media technology play important role, the borders of geographical territories have become blurred, and it can potentially become a horror disrupting the original entity and unity of the region. On the contrary, through the new media works, as seen in the result of NMAE, we are offered a spirit of confidence. Through web-based works for instance, the national identity is formulated as individual / personal interpretation, not anymore continuing the collective political myth about "preserving the tradition".

As the borders of nation-state are blurring due to the intervention of information technology, Southeast Asian people seem to swap them with the individual identity as one of representation of narration on nationality. Their works tend not to represent the nationality of the respective maker. Democratization is advancing through the flexibility in accessing the work, people's participation in determining the ideas and also the freedom to make the artists' identity uncertain. This practice also demolished the hierarchy and strict definition of "viewers" and "creators", which in turn can be seen as a rejection toward the concept of absolutism of art as an end-product, shifting toward virtual and interactive happening. The whole cultural codes are similar to "lingua franca", a common language that functions to bridge the barrier of communication which may have happened during the era of transition from independent toward inter-dependent ethnic cultures in the region.

Third, there has been a rise of new individual or non-government communal initiatives to establish new media community: P-10 in Singapore, Video Lab in Bandung and ruangrupa in Jakarta, to mention a few. On one side, the emergence of these models of initiative can be seen as a cultural politics that mediate the absence of art infrastructure in the developing countries, or as a way to avoid the 'trap' of modernism which, among others, always demands a (physical) art space as an elitism on the other.

Thus far, a similarly significant development is the birth a passport-less community, a virtual society that put the equality as fundamental principles: an "alternative nation" as stated on MTV. This happens as a logic consequence of information distribution-through TV, DVD or internet connection-that easily pass through national borders. It is a reality with conventional definition of state, nation and culture as transparent layers.

Diverse Understanding and Recommendation

Through the selection result of NMACE-22 works from Indonesia, Malaysia, the Philippines, Singapore, Myanmar, Vietnam, Brunei and Thailand-we can see the diversity of understanding on the term "new media art", which exists not only due to, firstly, personal interpretation of each participant; but also, secondly, external factors such as the cultural politics of the respective ASEAN member countries; and, thirdly, the 'bargaining positions' between the two factors. The works from Indonesia, Malaysia, the Philippines and Thailand reflect a more open attitude and personal through the questions of identity, nationality, commercialization and urban problems. While Myanmar, through interactive CD ROM, present a documentary, collective expression which tend to be imbued with educative message, apart from 3-D animation work by Wunna Kyaw.

While the first above-mentioned group tends to show a non-linear, even random narration in digital work, as also shown by the web-based art of Roopesh Shitran and Hasnul Jamal Saidon from Malaysia, the second group tend to be more linear. Linearity seems to influence the submitted works from Singapore so that a question arouse: Is it really a representation of a country that already has a film festival with an established reputation? While linearity of narration, within the history of cinema, has been considered a typical of mainstream movie which is on the contrary position, not only with the new media art discourse, but also with avant-garde or indie movie.

As one of the judges, I strongly felt a similarity of understanding of new media art, although the judges team members are people from different Southeast Asian countries (Thailand, Indonesia, the Philippines and Singapore) with different background of art practice. In the future we would like to see the same competition and exhibition to happen as an effort to preserve the dynamics of new media art practice in the Southeast Asian region as well as "an opponent" to the mainstream new media culture. As a cultural / visual study, we still need a more comprehensive data to understand the nature of Southeast Asian contemporary culture and push forward its development. In so doing, I would like to recommend ASEAN to create a mapping on the new media activities in the region based on the individual or communal practitioners and launch a special website containing the map.

Krisna Murti

Video artist, writer and new media lecturer

FIRST WINNERS



“Iqra”

ARI SATRIA DARMA

2 MIN 10 SEC

2005

Ari Satria Darma (Indonesia)

areegh@yahoo.com

Ari Satria Darma was born in Padang on 8 July 1978. He graduated from the Visual Communication Design, Jakarta Art Institute. His video work has been shown at several video festival worldwide, including Potluck Videofest Tokyo, Japan (2003); OK Video Festival, Jakarta, Indonesia (2003 and 2005); Transmediale 05, Berlin, Germany (2005); Move on Asia, Seoul, Korea (2006); and so on. He is currently working as graphic designer in Jakarta.

Iqra

What if letters, which form words and sentences-an inseparable part of our daily life that play a role as a medium of communication-suddenly go away slowly, or being erased, leaving the platform of space empty? Is it because we are all so consumptive so that we see it as a really empty space?

(Artist's statement)



“Carbonology”

BUSADEE LAOMANACHAREON

4 MIN 14 SEC

2004

Busadee Laomanachareon (Thailand)

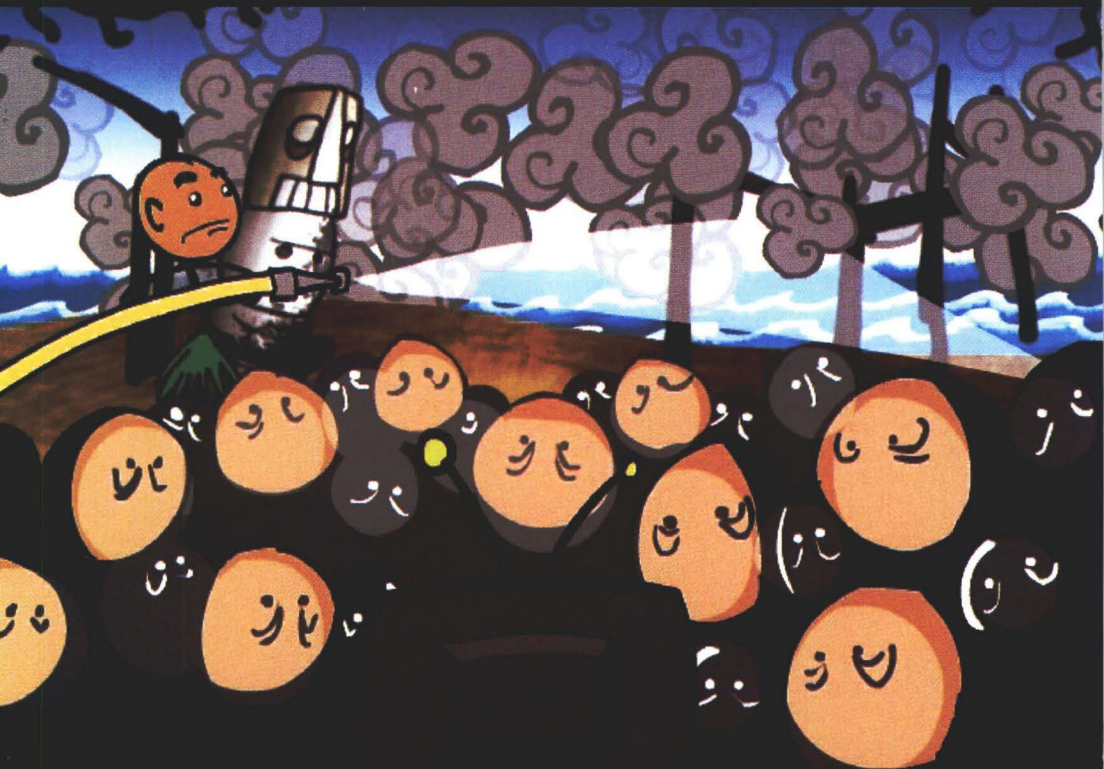
eedasub@yahoo.com

Busadee Laomanachareon was born on 21 July 1982 in Bangkok. She graduated from Chulalongkorn University with a major in Visual Art. She has participated in several events both in Thailand and abroad, among others: "Identity versus Globalization" in Chiang Mai, Thailand (2004); Lyon Video Festival, France (2004) and "Episode" in South Korea (2004).

Carbonology

I felt in the emptiness around us, there was some mysterious power hidden in other dimension. The effect of this power on my subconscious was so strong that I really felt its existence. Sometimes this power could even cause unexplainable fear and suspicion when I was alone in darkness or in some unfamiliar places. All of this together with my own imagination inspired me to make the abstract things more tangible through an artwork.

(Artist's statement)

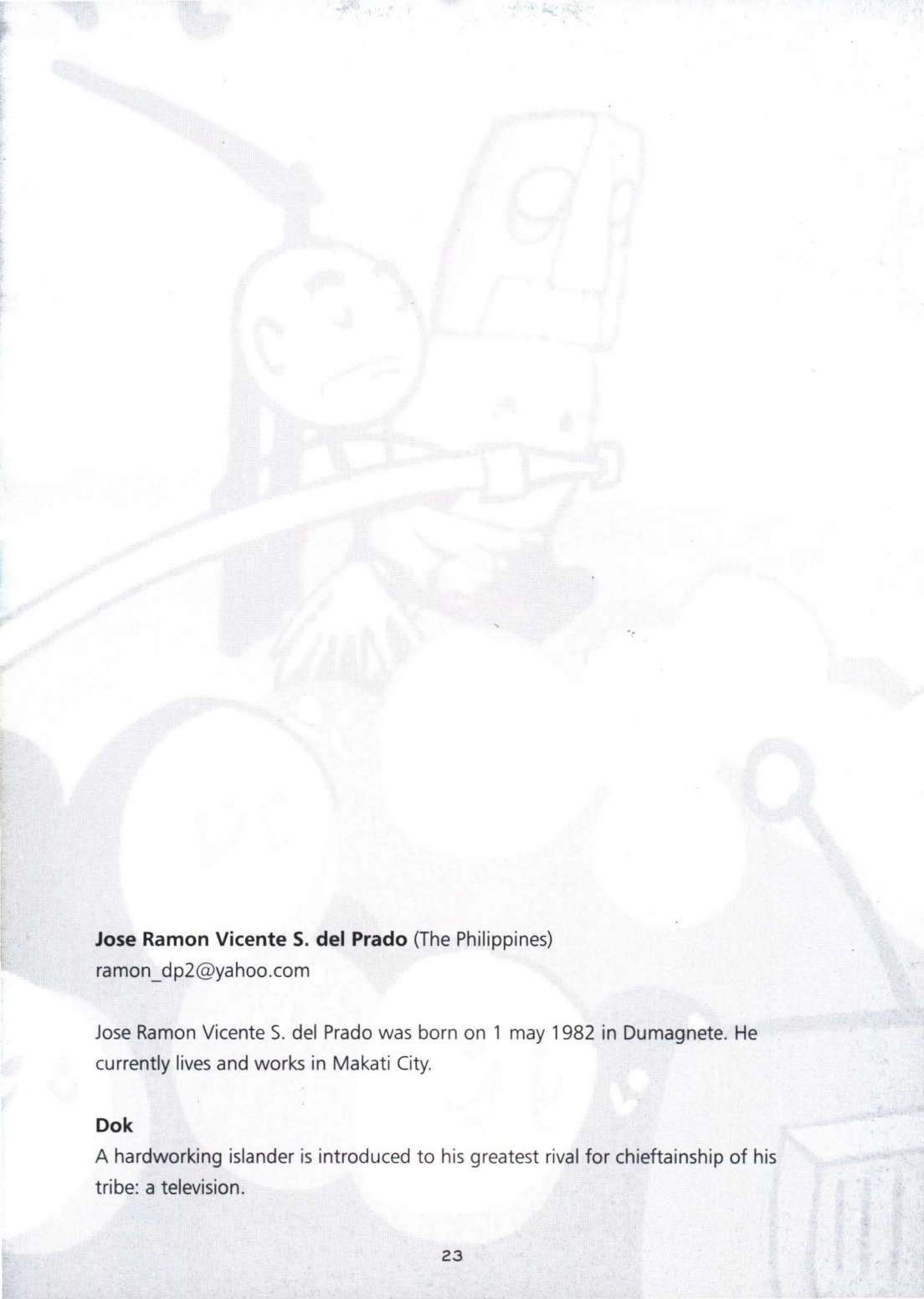


"Dok"

JOSE RAMON VICENTE S. DEL PRADO

1 MIN 50 SEC

2006



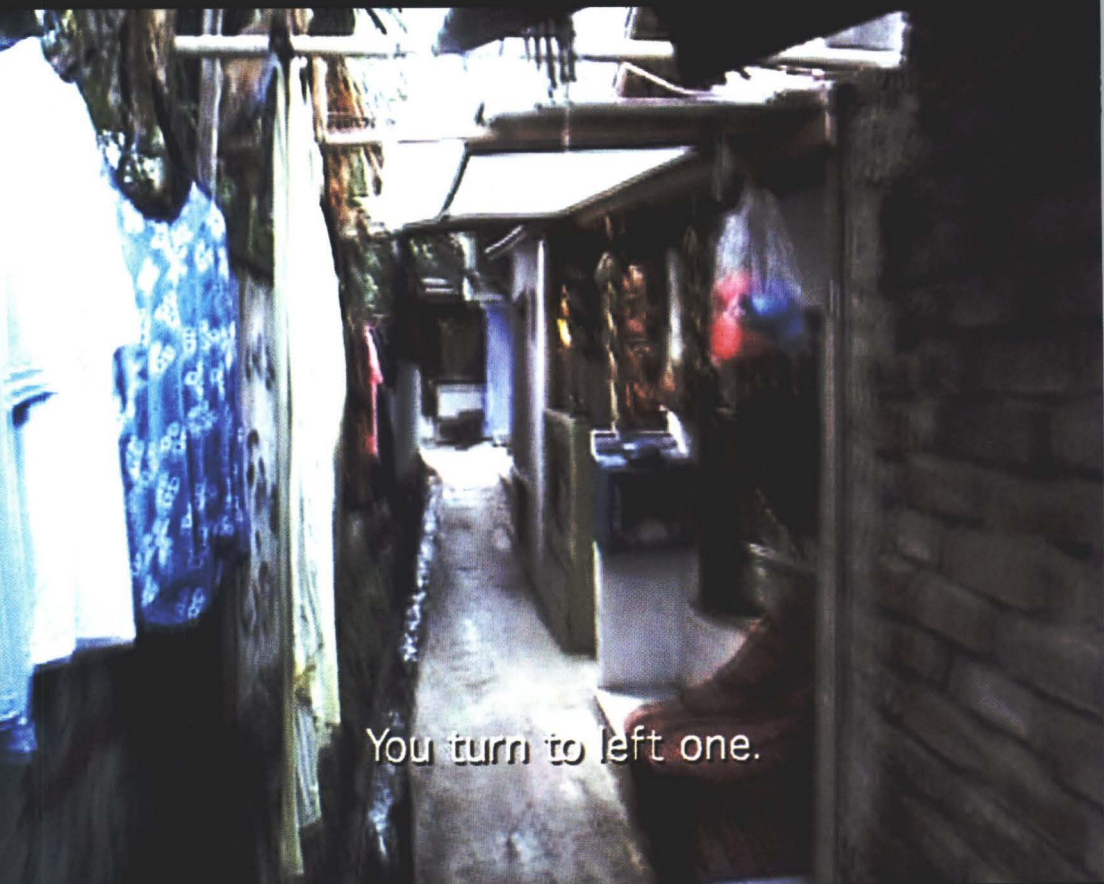
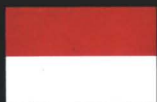
Jose Ramon Vicente S. del Prado (The Philippines)

ramon_dp2@yahoo.com

Jose Ramon Vicente S. del Prado was born on 1 may 1982 in Dumagnete. He currently lives and works in Makati City.

Dok

A hardworking islander is introduced to his greatest rival for chieftainship of his tribe: a television.



You turn to left one.

**“Jalan Tak Ada Ujung”
(Endless Road)**

MAULANA MUHAMAD PASHA

6 MIN 10 SEC

2006



Maulana Muhamad Pasha (Indonesia)

Maulana Muhamad Pasha was born on 4 January, 1983 in Jakarta. Since 2005, he has been an active member of the Forum Lenteng independent film community in Jakarta. His video work "Endless Step" is a result of the workshop about urban space held by the Forum Lenteng in Jakarta, which has been shown at several video festivals in Indonesia and abroad.

Endless Step

Where are we going? Where do we go from here? What will you do when you are confronted with a social labyrinth in which you will not even know where you are? Can a mobile phone help? Not always, as far as I can recall...

(Artist Statement)

Muhamad Akbar (Indonesia)

killafternoon@yahoo.com

Muhammad Akbar was born on 24 January, 1984 in Bandung. Graduated from the French Literature of Padjajaran University, Bandung, he is known-most as one of active members of video artist initiative 'VideoLab', which focuses on video distributing and screening programs. Besides working as graphic designer and short film producer, he actively participates in numerous art events. Some exhibitions that feature his works are, among others: "36 Frames Photography Exhibition", Bandung, Indonesia (2004); "Videobattle" Yogyakarta, Indonesia (2004); "Bandung New Emergence" Bandung, Indonesia (2006).

Young Tourist from the Near Countries

This video is a reconstruction of my experience when having difficulties to find the differences among students from Myanmar, Malaysia, Thailand, The Philippines in a welcoming party of Southeast Asian students exchange. It is not merely due to their physical resemblance, but also the way they dress up which did not clearly show any national identities, as they follow a global trend of fashion such as making up their hair colour and wearing international brand t-shirts. What I could do is just asking each of them a same question: "Where do you come from?". This work is an imagined trivia inspired by the current situation of culture in Southeast Asia.

(Artist's Statement)



“Young Tourist from The Near Countries”

MUHAMMAD AKBAR

5 MIN 29 SEC

2006

Prateep Suthathongthai (Thailand)

prateep_mom@hotmail.com

Prateep Suthathongthai was born in 1980 in Bangkok. He obtained his MFA from the Silpakorn University, Bangkok. Some of the exhibitions he have been involved as artists are, among others: "The 19th Exhibition of Contemporary Art by Young Artists" in Bangkok (2002); "Vitalistic Photography" at the National Gallery, Bangkok (2004) and "Ghost of the Coast" at Gallery 4A, Sydney, Australia (2006).

Tidal Wave

Tidal Wave is a video-loop, which can be shown as a video installation. The video presents 36 frames of moving images showing the movement of the Chao Phraya River's wave. The footages are arranged in a detailed and thorough composition so that in its entirety of form a bigger picture of the wave. The Chao Phraya River is the main river for public use, which was presented in the Royal Barge during the ceremony of the King Bhumibhol 60th anniversary to the throne.



“Tidal Wave”

PRATEEP SUTHATHONGTHAI

2 MIN

2005



SECOND WINNERS



Hong Tuan (Vietnam)

Hong Tuan was born on 27 November 1979. He is currently studying at the Hanoi Academy of Theatre and Film Design.

Father and Daughter

Father and Daughter is an animation telling touching a story about the separation of a daughter and her father during the war of Vietnam.



“Father and Daughter”

HOANG TUAN
4 MIN 13 SEC
2005



the

Ikhwan Nazri B. Mohammad Hasan (Malaysia)

ikhwan.nazri@flavert.com

Ikhwan Nazki B. Mohammad Hasan was born in Kuala Lumpur on 19 May 1985. He lives and works in Selangor.

The Butterfly Vision

Butterfly is here... "Someone's coming..."

Based on ancestors' story when butterfly flies into house and land on wall, they mention as there should be someone coming or visitors will arrive.



ASRAN NEW MEDIA ART COMPETITION
AN INTERACTIVE INSTALLATION
+ STEYA SYNDICATE +
MOHD AMINUDDIN RAZALI
IKHWAN NAZRI MOHD ASRAN
MOHAMMAD ZAFFRULLAH AB BASIK

psst.. someone's coming

"The Butterfly Vision"

IKHWAN NAZRI B. MOHD ASRAN
INTERACTIVE, 2006

Mohammad Kamal B. Sabran (Malaysia)

kamalsabran@gmail.com

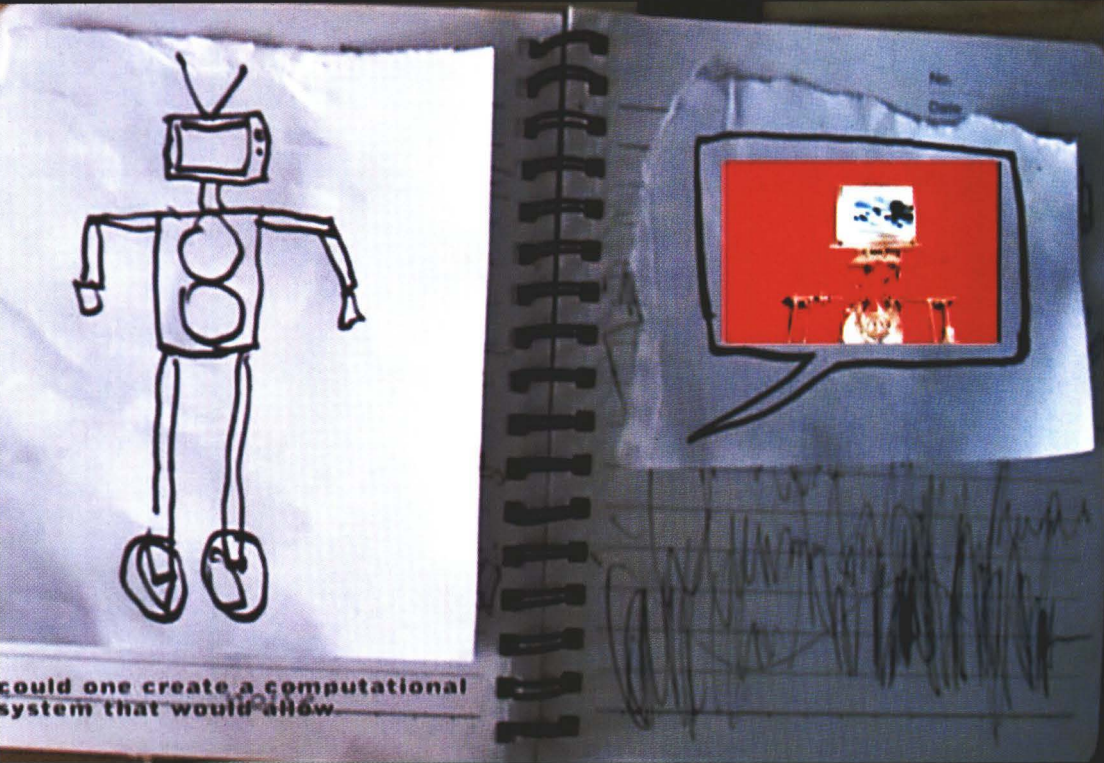
Kamal Sabran was born in Perak, on 13 march 1977. He is an artist, performer and designer. His works stand at the intersection of art and science. His paintings, videos and installations have been shown at art spaces and festivals. He is a freelance designer and composer for audiovisual art projects. He is also the founder of a group known as the Electropimitive, performing a combination of electronic-acoustic instruments, sound, poetry, experimental-improvised music, media art, dance and theatre. He received artist-in-residence of National Space Agency, Malaysia (2005 - 2006). He is now a fellow of University of Science, Malaysia.

Notes on New Media

[...] I used my own sketch book as a main subject to portray the real existence of technology practice in my daily life. My aim is to develop artistic intention to conventional versus digital approach in creating art pieces. My intention is to explore the relationship between those elements, so I used collage technique from newspaper, magazine and found object. I draw and write using pen and marker on paper. But at the same time, I was combining the use of technology in software to record, to develop animation, special effect, etc. I enjoy doing conventional type of drawing but I do believe that technology helps me to improve my artistic creation.

[...] To me, overall video portrays the realm of today technology that affects our life in many ways. Too much information created congested data environment. We seem to be drowning in the "information flood". Sadly, we have to receive what we don't want to. Media are controlling us. Nowadays, technologies create fast moving culture and at the same time people seem to be confused by them too.

(Artist's statement)



"Notes on New Media"

MOHAMMAD KAMAL B. SABRAN

8 MIN 33 SEC

2006



Peeraporn Sumretpon (Thailand)

peerapsu@cementhai.co.th

Peeraporn Sumretpon was born on 26 November 1982 in Bangkok and currently lives in Nonthaburi. She graduated from the Faculty of Fine and Applied Arts, Chulalongkorn University and had participated in several exhibitions and showcases such as Landscape exhibition in Chiang Mai, iDream Short Film festival and Digital Art Competition.

Realistic or Cartoon?

[...] As human being, we cannot express ourselves truly. What we act and what we think are different. The hero can be the criminal or the innocent girl can be the prostitute. These are fact of life. We combine the familiar cartoon characters and the opposing characters together to reflect human in the present moment. It had both of the brightness and the darkness in the same person. We can present the truly image and line figure to reflect the results from cartoons.

(Artist's statement)



"Realistic or Cartoon?"

PEERAPORN SUMRET PON

2 MIN 11 SEC

2004



UPloadDOWNload



WORKS OF GLOBAL NETWORKS

[Intro](#) | [History](#) | [Participate](#) | [Contact](#) | [View Works](#)

interFACES

Changing the faces of others into a stereotyped face of the participant's countrymen.

The images shown on the right are the 12 latest works submitted by the interFACES participants.

Click on the thumbnails to view the larger version.



BranchonTEXT

works will be loaded once the project is launched

~CITY stream

works will be loaded once the project is launched

zou!BITS

works will be loaded once the project is launched

“UploadDownload”

ROOPESH SITHARAN & HASNUL JAMAL SAIDON

INTERACTIVE

Roopesh Sitharan and Hasnul Jamal Saidon (Malaysia)

dir_muzium@notes.usm.my

rs@roopesh.net ; <http://www.roopesh.com>

Hasnul Jamal Saidon was born on 27 May 1965 in Malaysia. He received his BFA in Painting from the Southern Illinois University, USA and MFA in Electronic Arts from Renselear Polytechnic Institute USA. His multidimensional approach in producing works brings together arts, technology and social appearance to the audience. He has been involved in several international exhibitions and residency programme. His solo exhibition entitled **HyperVIEW** was held at the national Art Gallery of Malaysia in 1997. He has won several awards, among others: the Philip Morris Art Award and Young Contemporaries. He is currently serving as the Director of museum and art gallery of University Sains Malaysia (USM).

Roopesh Sitharan was born on 1 July 1979 in Malaysia. He is currently pursuing his passion in exploring interactive media arts. He finished his Bachelor of Science (Hons) in Digital Media Art in 2001 and MA from California College of Arts in 2006. He was involved in several national as well as international project showcase of digital arts, such as the "2003 International Juried Immedia Digital Art Showcase", Third Place Gallery by Sony, Asia Pacific ICT Awards (APICTA, 2002). He was even featured as the Artist of the Day at Museum of Computer Art (MOCA). He has published works and papers on the thoughts and understanding discovered concerning the practice of new media arts in Malaysia and currently contributing as an online publisher for Rizhome.org.

Upload Download <http://www.uploaddownload.org>

Upload-Download (UD) is an experimental online project presenting a collaboration between peoples around the globe. Central to the project is the theme of global communication and cross-cultural encounters.

Essentially, the project explores the impact of globalisation, free market capitalism, consumerism, and information /communication technology on the young artist , especially in regards to the notion of self, identity, nationality, spirituality and cross-cultural experiences. The participants will engage in a series of collaborative online art activities related to the above-mentioned issues.

(Artists' statement)



"Flower Trail"

TITAM KRISTIAN J. REBUENO

7 MIN | SEC

2004



Titam Krstian J. Rebueno (The Philippines)

titam_rebueno@yahoo.com

Titam Krstian J. Rebueno was born on 9 November 1981 in Quezon City and currently lives in Makati City.

Flower Trail

[...] Much to being trampled. Much to being shattered and left picking up pieces of who we are.

ASEAN nations have been subjected to conflicts and invasions whether it maybe internal or external. Even though the backdrop of Flower Trail is the Philippines we have all felt the same despair as Hana on the loss of her beautiful treasure. It is in this realization where we can forge stronger bonds of respect and understanding with one another. [...]

(Artist's Statement)



Roger that control tower,
this is Eagle one, over.

“Htoo Htoo in Wonder Island”

WUNNA KYAW

14 MIN 56 SEC

2006



Wunna Kyaw (Myanmar)
wunnamedia@gmail.com

Wunna Kyaw was born on 8 March 1978 in Yangon, where he currently lives and works.

Htoo Htoo in Wonderland

The main theme of this animation story is about unity and strength. It is about a meeting between 10 years old boy, Htoo Htoo and a giant living in an island situated in an ocean. The story tells us that even they have different natures, regions, cultures and ways of thinking they can cooperate and defeat their enemies together and successfully.



THIRD WINNERS



“Mad Beat in Your Mouth”

BEATRICE CHIA RICHMOND

10 MIN

2005

Beatrice Chia Richmond (Singapore)

sooann@fly.com.sg

Beatrice Chia Richmond was born on 16 May 1974 in Singapore, where she lives and works currently.

Mad Beat in Your Mouth

Mad Beat in Your Mouth shows an interesting documentary feature of the beat-boxing competition and youth scene in Singapore, which eventually reveal the culturally-hybrid identity as a result of global blend through popular music and fashion.



"Unang Araw-first day"

HIYASMIN DE GUZMAN

2 MIN

2004



Hiyasmin De Guzman (The Philippines)

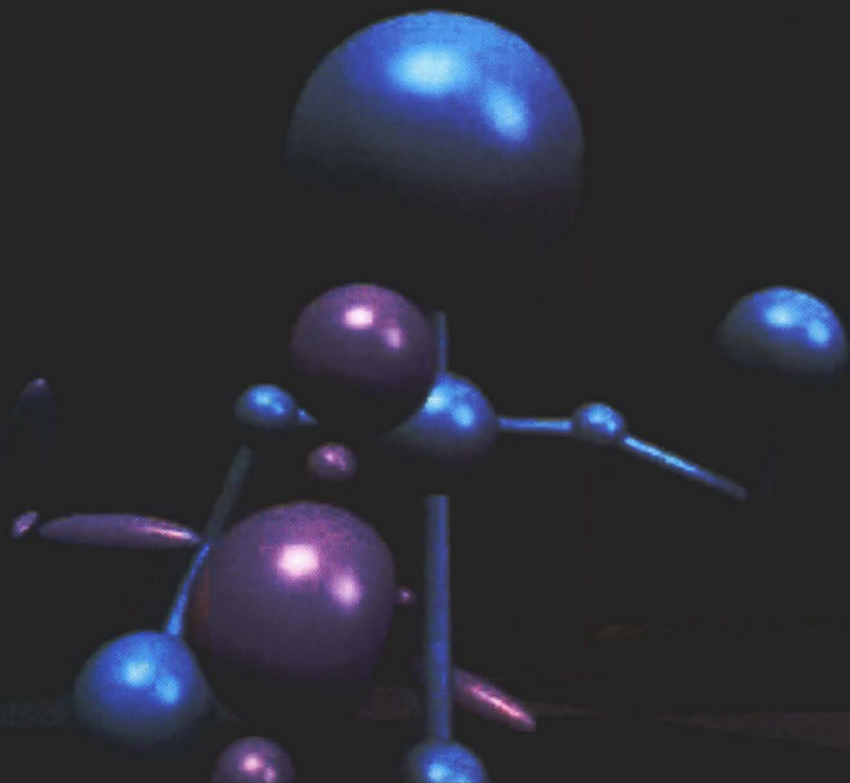
hiyas@kestrelimc.com

Hiyasmin de Guzman was born on 10 August, 1983 in Manila and currently lives in Pasig City.

Unang Araw / First Day

[...] Unang Araw is a short animated collaboration by Hyasmin de Guzman and Titam. Using the latest animation technology, the two weave this charming short tale of first day of school adventures. They take inspiration from the public school setting in the Philippines to instill the universal values and kindness and helping others. Unang Araw / First Day aims to teach everyone, young children especially, that we should never hesitate to extend a helping hand to our neighbors in need. [...]

(Artist's statement)



"Save My Girl"

HUYNH VINH SON

5 MIN 29 SEC

2003



Huynh Vinh Son (Vietnam)

thon.que@gmail.com

Huynh Vin Son was born on 20 November 1979. He is a film director at the Giai Phang Film Studio in Vietnam.

Save My Girl

This 3-D animation is done in a surrealistic way of visualization, which is shown by the daily objects that come into life, demonstrate martial art and engaged in a romantic story between male and female.



“Culture Kaleidoscope”

MAZINAWATI BINTI HJ. ABDUL MAJID
4 MIN, 2006

Mazinawati binti Haji Abdul Majid (Brunei Darussalam)

wwd4973@yahoo.com

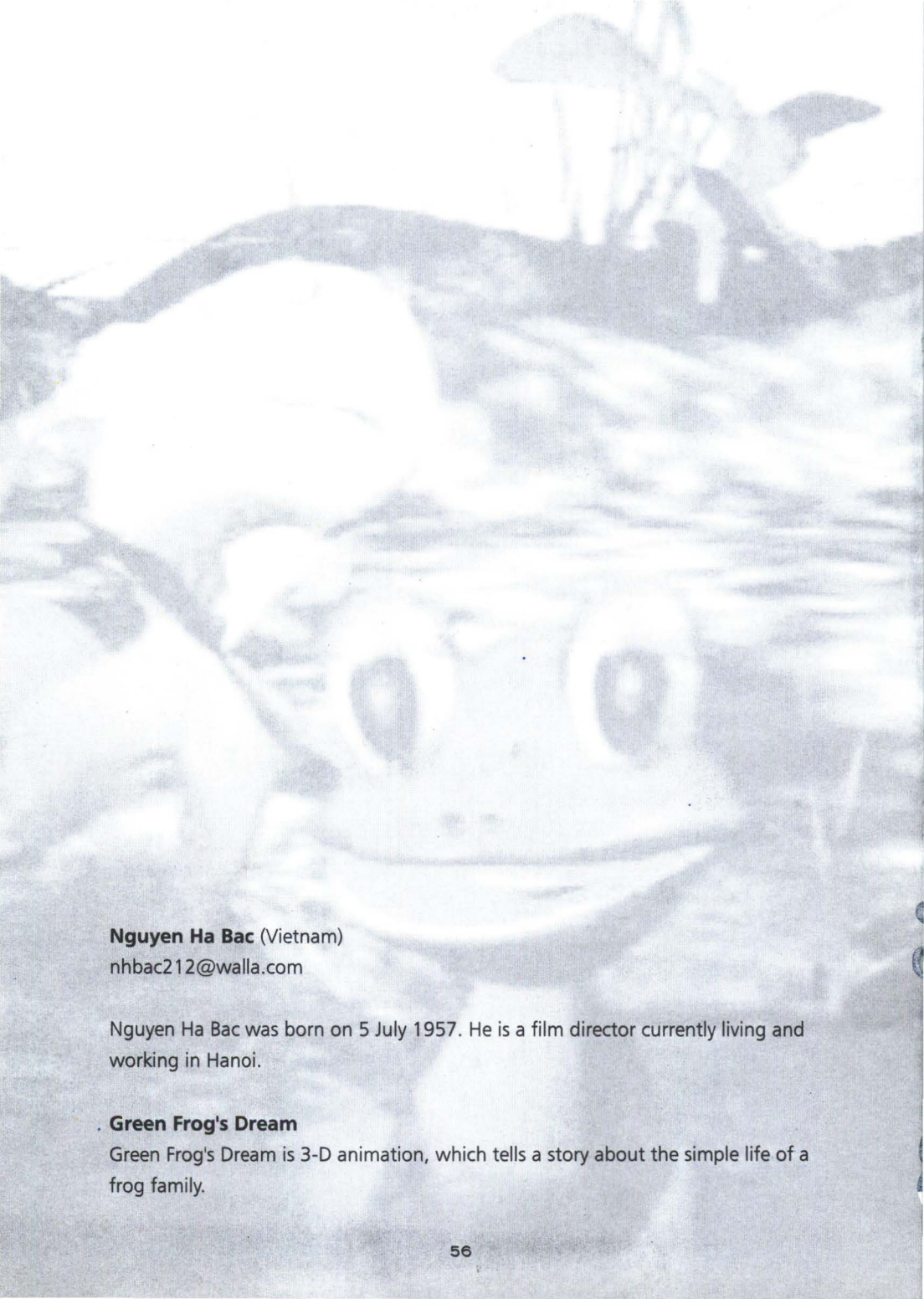
Mazinawati binti Haji Abdul Majid was born on 29 July 1976 in Bandar Seri Begawan. She received both an English and Malay education in Brunei Darussalam as well as the United Kingdom, and hold a Bachelor of Fine Art degree in Visual Communication from the American Intercontinental University, which is regarded as one of the accomplished universities in the United Kingdom.

Previously, Mazinawati also attended St. Mary's Hall, Brighton, United Kingdom for two years and obtained excellent 'A' level results. Upon returning to her homeland, she has had the opportunity to work at the Employees Trust Fund, Ministry of Finance, the Culture Section at the Ministry of Culture, Youth and Sport, and is now working under the Department of Youth and Sport.

Culture Kaleidoscope: Media A

[...] The images used in the presentation of this project mirror various places and objects that are easily recognizable in Brunei. Arranged according to the "Islamic Pattern" which defines that all designs have a focus or centre, the conceptually redesigned images are positioned according to their colours, patterns and the beat of the music.

[...] The objective of the finished design is to create an ambience to the expression of the culture of Brunei, focusing on the vision and strength of her religion. It is meant to be neither limited nor constrained in representation, but rather bestows boundless vision and possibilities in getting the cultural message across-creatively.
(Artist's statement)



Nguyen Ha Bac (Vietnam)
nhbac212@walla.com

Nguyen Ha Bac was born on 5 July 1957. He is a film director currently living and working in Hanoi.

Green Frog's Dream

Green Frog's Dream is 3-D animation, which tells a story about the simple life of a frog family.



“Green Frog’s Dream”

NGUYEN HA BAC

10 MIN 26 SEC

2005



NON WINNERS



Jann Chong (Singapore)
redstringsfilm@yahoo.com.sg

Jann Chong was born on 6 December 1975 in Singapore and currently works in Singapore.

Strings

Filled with jealousy over her husband's affair, Mei Na takes a suicide plunge from the tenth storey of the building with her son, Jing Jie. The two are ritually tied together by a red string on their wrist to ensure that they will be together in the afterlife. However, it does not go as planned as there is a survivor. Months later, the mistress decides to move in with the husband and plans to take care of Jing Jie who has returned back from the hospital. Unfortunately, something seems to have followed Jing Jie back!

(<http://www.cpacs.ca/staticpages/index.php?page=20060409203436791>)



"Strings"

JANN CHONG

16 MIN

2004



Lau Wai Mun Francis (Singapore)

hisfinishedwork@yahoo.com

Lau Wai Mun Francis was born on 26 August 1971. He represented Singapore at ASEAN Universities Arts Festival in Malaysia, and the 2nd ASEAN Writers conference in Manila. Over the last four years he has developed, written and directed media content for broadcast and corporate events. His award-winning film *Midnight Café* has been screened at festivals in Chicago, Hongkong and Singapore.

Midnight Café

Win works at a downtown café. Fresh from a break-up, he hides the loneliness behind his love for Wong Kar-wai's films, especially *Chunking Express*. One night, a lady steps into the café at closing time. She orders some coffee and balck forest cake and disappears quietly into a corner. For the next two nights, the same thing happens. Win begins to be intrigued by the sudden appearance of the lady. Has love fallen at his doorstep, or is he perennial fool who keeps having to pick up cupid's arrow?

(Artist's statement)



“Midnight Café”

LAU WAI MUN FRANCIS

15 MIN

2004

Ohnmar Htun (Myanmar)

ohnmarhtun@cytroncomputing.com

Ohnmar Htun was born in Mandalay on 20 May 1966. He currently takes the position as the Art Director of Cytron Computing and Multimedia in Yangon, where he lives and works.

Bagan @ a Glance

We would like to explore, present and share about our country's precious heritage such as the history of our country, ancient cities, rich culture and religion, nature of the people and peaceful and pleasant environment to our world. The next proposal is to keep as long as our valued document of historical records from printed media to digital media on this age of information technology due to its advantages. [...]

(Artist's statement)



agan @ a Glance



"Bagan @ a Glance"

OHINMAR HTUN PE (MYANMAR)
INTERACTIVE, 2004



Za Uk Lian (Myanmar)

Za Uk Lian was born on 25 August, 1976 in Myanmar. He currently lives and works in Yangon.

The Art of Myanmar and Selection of Htan Yeik Nyo Art Gallery CD-ROM

[...] We would like to present our history depicted in the work of art to the people all over the world so that they can become acquainted with our culture.

(Artist's Statement)



“The Art of Myanmar & Selection of Htan Yeik Nyo”

ZA UK LIAN
INTERACTIVE
2003

DOCUMENTATION

Preparatory Meeting



Regional Selection



Exhibition Opening



Exhibition Display



Introductory Notes on the ASEAN New Media Art Exhibition

This exhibition aims to show the result of the ASEAN New Media Art Competition 2006, which was conducted by the ASEAN COCI Indonesia. The competition was open for all media artists from all ASEAN member countries: Brunei Darussalam, Cambodia, Indonesia, Lao PDR, Malaysia, Myanmar, The Philippines, Singapore, Thailand and Vietnam.

Within the cultural realm of Southeast Asian region, historical bonds and kinship are usually acknowledged because of the similarities in the people's living tradition: Local beliefs, languages, religions, arts, etc. Such commonalities have been understood in relation to the past cultural landscape and a number of native civilizations that shaped the region before the colonial era. Today, however, the variety of economic, social and cultural roles after the modernization, industrialization and the post-colonial status of the Southeast Asian countries has situated the region in a specific circumstances that may not exist in any other region elsewhere. The unique diversity of culture in Southeast Asia now may be identified as a crossroad between the legacies of people's traditions, historical encounters among different communities within the region itself, and the recent rapid changes due to the social, economic, technological, and new global information orders.

One important role played by the recent new media technology is to bridge the differences by providing tools for information exchanges. Technological developments of this kind, especially generated by the use of computers and television, have further given rise to a new model of interaction. Southeast Asian countries are those among the regions in which the IT has been developed as an integral part of economic development. As the art infrastructures also develop within their own way, there have been significant vibrancies in the field of art in which artists employ the IT and media technology as their new way and tool of expressions. The new IT environment has also shaped a new aesthetic language and expression, such as video art, computer art and internet art. Today, the language is commonly called "media art" or "new media art", a common key term in the international art circle. Within such context, the ASEAN New Media Art Competition and Exhibition should pave the way to a continual mapping of the new media art development in Southeast Asia. This event will stimulate hopes to a better cross-cultural understanding among the ASEAN member countries.

Agung Hujatnikajennong
Representative of the Regional Judges

Regional Judges

The regional selection was conducted at the National Gallery of Indonesia, 9 - 11 January 2007, by five regional judges consisting:

Edward Delos Santos Cabagnot (The Philippines, Chairman of Regional Judges)

ourdailyplanet@yahoo.com

Since 1987 Prof. Edward Delos Santos Cabagnot has served as the CCP Media Arts Division (Visual, Literary & Media Arts Division) Cultural Center of the Philippines in Manila. He gained his Master of Art in Philosophy from the University of Philippines. An active writer and lecturer for Film Production and Criticism course at the De La Salle University, Prof. Cabagnot had managed and set up some regular film festivals and programs such as **Experimental Cinema of the Philippines** (ECP, 1982 to 1986) and **Cinemalaya - Philippine Independent Film Festival** (from 2005 to present). His ongoing research includes *Changing Landscapes, Changing Lives: The City in Contemporary Asian Cinema* (2007 - 2008).

Kamol Phaosavasdi (Thailand)

k_phaosavasdi@yahoo.com

Assoc. Prof. Kamol Phaosavasdi obtained his M.F.A majoring in Intermedia from the Ortis/Parsons Art Institute. Phaosavasdi is currently teaching at the Chulalongkorn University and managing The Art Center in Bangkok. An artist with wide recognition, he has won several prestigious grants, one of which includes one from The Pollock-Krasner Foundation in U.S.A (2001), and participated in numerous international art events and exhibitions, among others, *Tradition/Tensions* (New York, U.S.A, 1996); *Echigo-Tsumari Art Triennale* (Niigata Prefecture, Japan, 2000); and, *The 50th Venice Biennale* (Venice, Italy, 2003). Most of his works employ video and installation. His last solo exhibition entitled *Quiet Storm* (2005) was held as a tribute to the Tsunami victims.

Eugene Tan (Singapore)

eugenejt@gmail.com

Dr. Eugene Tan is currently the director of the Institute of Contemporary Arts Singapore, LASALLE-SIA College of the Arts. An art historian, critic and curator, he holds a PhD in Art History from the University of Manchester. Among exhibitions he has curated include *The Last Laugh: Humour and Contemporary Video Art* (2004); *On Kawara* (2004); *Antony Gormley: Asian Field* (2005); and, *Singapore Biennale* (2006). He has written extensively for many exhibition catalogues and art publications. He has been invited to lecture and participate in many symposia on various aspects on contemporary art in Singapore, Hong Kong, Korea, The Netherlands, New Zealand, Spain, Taiwan and United Kingdom.

Krisna Murti (Indonesia)

krisnart@melsa.net.id

A leading figure in Indonesian video art scene, Krisna Murti has been scrutinizing video and media art practice since the early 90s. Most of his works put forwards questions on the impact of information/media technology on the tradition and social modernity. Graduated from the Painting Studio, Faculty of Art and Design, Bandung Institute of Technology, Krisna has participated in numerous international exhibition, including *36 Ideas from Asia*, *Contemporary Southeast Asian Art* (Singapore, 2002); *AVICON, Asia Video Art Conference* (Japan, 2003); and, *Taboo and Transgression in Contemporary Indonesian Art* (U.S.A, 2005). He has been writing extensively for various national mass media and currently teach at Indonesian Art Institute, Yogyakarta.

Agung Hujatnikajennong (Indonesia)

jennongnong@yahoo.com

Agung Hujatnika, also writes under the name Agung Hujatnikajennong is an Indonesian curator and critic. Gained his Master's at Faculty of Art and Design, Bandung Institute of Technology, he has been associated as a lecturer since 2001. He works for *Selasar Sunaryo Art Space* in Bandung and has been involved in various projects of the *ruangrupa artists' initiative* in Jakarta. In 2003 and 2005, he was curator of the *OK Video festival* at the National Gallery of Indonesia in Jakarta. Agung writes extensively for various magazine, journals, exhibition catalogues and other art publications. He carried out curatorial residency programs and researches in Canberra and Brisbane, Australia (*Drill Hall Gallery* and *Queensland Art Gallery*, 2002) and Tokyo, Japan (under supervision of *Fumio Nanjo of Nanjo and Associates*, 2004).

