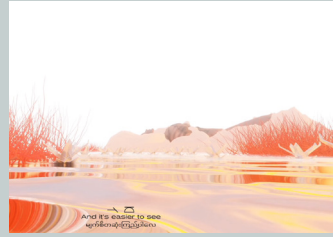


PPP



WATER

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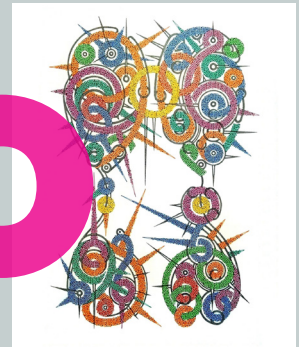


FIRE

EE

NNN

WIND



OO

Exploring Art in the Time of Political Crisis in  
Myanmar 2021–2023

Co-curated by  
Aung Myat Haty, Yuto Yabumoto

MMM

AIR



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AAA

The Documentation Project of Myanmar Contemporary Art, Vol: 4

# PHENOMENA:

*Exploring Art in the Time of Political Crisis in Myanmar, 2021-2023*

Project Brief:

**Phenomena:** is refer the term came into its modern philosophical usage through Immanuel Kant, who contrasted it with the noumenon, which cannot be directly observed. The term phenomena means things as they are experienced through the senses and processed by the mind as distinct from things in and of themselves (noumena). Immanuel Kant (1770) theorizes that the human mind is restricted to the logical world and thus can only interpret and understand occurrences according to their physical appearances. He wrote that humans could infer only as much as their senses allowed, but not experience the actual object itself <sup>1</sup>. As the Graham Harman's "Object-Oriented Ontology (OOO)" <sup>2</sup> rejects the idea of human specialness: the world, he states, is clearly not the world as manifest to humans. "To think a reality beyond our thinking is not nonsense, but obligatory." At OOO's heart is the idea that objects—whether real, fictional, natural, artificial, human or non-human—are mutually autonomous.

In this core thinking, the phenomenological approach investigates the interconnections of existence, our being as being-in-the-world and methodologically speaking, a phenomenological perspective aims at people's interpretations of their lived experiences with a particular phenomenon as a basis of action. The role of art is often as the evidents or measuring the impact of social and political subject matters. These evidences are always became human history (or living history) for the anthropologies gaze related to sociology, anthropology, mythology, psychoanalysis and cultural theories to the global changes. The world is changes by the socio-political conflicts in postmodern eras, and the multiculturalism and diversity are more debated today. These changes are effected to global explosions of humanity as well as man-made disasters and the wars.

The political instabilities and civil-wars that some Southeast Asian countries have experienced within many decades and it effected of changes in global views. As known to be the longest in the world, Myanmar's civil-wars, which is based on the political conflict since the country's independent form the British colonialism in 1948. It's happened even today as it is become a situation where people and all ethnic citizens or classes in the country are facing a major catastrophes <sup>3</sup>. Situations leading to Societal collapse mong the general tensions including culture and art are the most fragile and the most susceptible of influences. However, a new generation of artists in the meantime has become forefront of art scene and they bring some way of new approaches and making voices of their own. This "Documentation project" will feature this artists who resists and survives with their responses to this conditions.

"PHENOMENA" will present documented in three main approaches, which is connected each other to observe the current artistic responses with their creativities. There are;

- (a) *Degree of resistance*
- (b) *Power* and strengthen and
- (c) *Futuristic thinkings.*

1. Kant, Immanuel. [1770] 2019. *On the Form and Principles of the Sensible and Intelligible World*, translated by W. J. Eckoff (1894).

2. *An Introduction, Object-Oriented Ontology: A New Theory of Everything* (Pelican Books) by Graham Harman

3. It's the Myanmar coup was happened over two years and it still continue unsolved situation by Military-take over power from people elected parliament in early 2021. (Ref: Int'news sources)

Supported by



AURA CONTEMPORARY ART FOUNDATION

Organized by



CONTEMPORARY ART PROJECT MYANMAR

Selected Artist:

**Pyae Phyo Thant Nyo** (Multi-media Artist)  
<https://pyaephyothanthnyo.org/>

**Saw Nyan Lin Htet** (Drawing)  
<https://www.facebook.com/profile.php?id=100008700136089>

**Kyaw Min Htet** (Sculpture)  
<https://www.facebook.com/kyawminhtet2000>

**Gabrial Htoo** (Video Art)  
<https://www.facebook.com/profile.php?id=100006276224643&sk=photos>

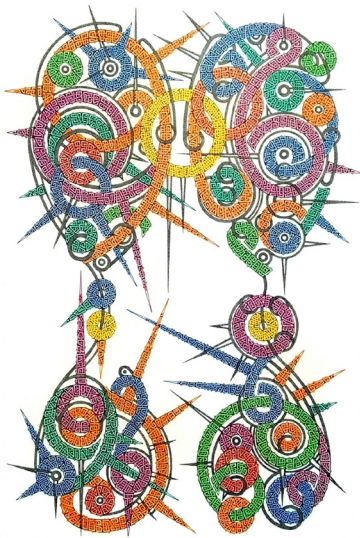
**Zune@Thoughtform** (3D, multidisciplinary artist)  
<https://www.iamzune.com/>

**Saul Chen** (Video/Film)  
<https://www.facebook.com/paulchan24>

**Shwe Wutt Hmon** (Photography)  
<https://www.shwewutthmon.com/>



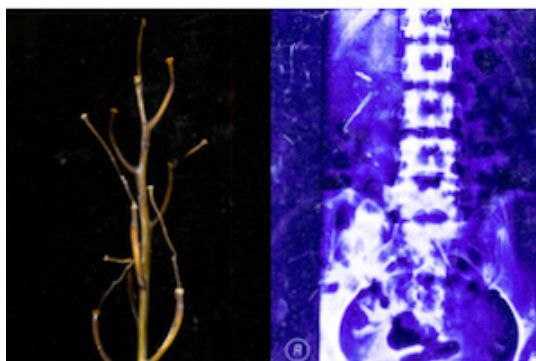
**Pyae Phyo Thant Nyo**, *Electric Ruby*, Ground-Bangkok, Bangkok (TH) 2022



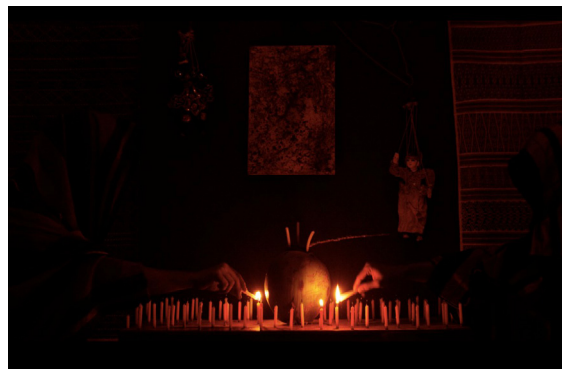
**Saw Nyan Lin Htet** (Drawing) 2023



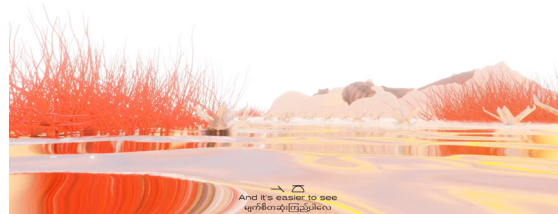
**Kyaw Min Htet**, *Hostile object*, 2023



**Shwe Wutt Hmon**, *I Do missed my Hospital Visit*, 2023



**Saul Chen**, Still from the video, 2022



**SCRYERS** by Thoughtform (ZUNE), 2022



**Gabriel Htoo**, *Experimental Video*, 2023

**The Documentation Project of Myanmar Contemporary Art, Vol: 4**

**Artists Interview:**

As the referring of concept and description of the project we would like to share this questions or discussion points to prepare for your responses in the interview.

Questions for the artists:

Q(1) In the process of creating artworks (research-based or experimenting in new media or multi-disciplinary), artists sometime think as other academics persons like sociologist, historian or psychotherapist, and using different skills and techniques to visualize the ideas. However, every work of art is not for common knowledge, but the result of the artist's emotional principles and experiments. **So, during your artistic creation process, how do you deal with emotions and practical work?**

Q(2) Contemporary art reflects society by changing people's opinions about the world. Without restriction of borders, cultures and colors, it has different values and different experiences over time. This documentation project featuring the responses of the artists who thinking beyond logical by their senses on the current phenomena. **Thus, what kind of responses do you think your work will reflect on the viewer?**

...

Q(3) Medium is usually the important things for every artist. Why did you choose the medium and technique you have chosen for your work? **How does this medium support to convey your artwork's narrative?**

...

...

မေး(၁) အနုပညာလက်ရာဖန်တီးမှုလုပ်ငန်းစဉ်တွေမှာ (သုတေသနအခြေပြု၊ လက်တွေ့စမ်းသပ်မှုပုံစံ၊ မီဒီယာသစ်၊ နည်းလမ်းစနစ်စုံ) စသဖြင့် ဘယ်လိုအမျိုးစားပင်ဖြစ်စေ၊ ဖန်တီးသူဟာ တစ်ခါတရံအခြားသောပညာရပ်တွေက ပညာရှင်တွေလိုတွေးတောစဉ်းစားလေ့ရှိပါတယ်။ သမိုင်းပညာရှင်လို၊ လူမှုရေးသိပ္ပံပညာရှင်လို၊ စိတ်ရောဂါကုထုံးပညာရှင်လို စသဖြင့်ပေါ့...တဖန် စိတ်ကူးအိုင်ဒီယာတွေကို ပုံဖော်ဖို့အတွက်လည်း နည်းလမ်းစနစ်ပုံစံမျိုးစုံ သုံးကြပါတယ်။ ဘယ်လိုပုံဖြစ်စေ အနုပညာလက်ရာဆိုတာ သမားရိုးကျအသိပညာပေးခြင်းမဟုတ်တဲ့ အနုပညာအယူဆတွေ။ ဒီတော့ သင့်ရဲ့အနုပညာဖန်တီးမှုလုပ်ငန်းစဉ်မှာ စိတ်ခံစားမှုတွေနဲ့ လက်တွေ့အလုပ်ကို ဘယ်လိုမျှတအောင်ကိုင်တွယ်ပါသလဲ။

....

မေး(၂) ခေတ်ပြိုင်အနုပညာတွေဟာ လက်ရှိခေတ်ကိုပြောင်းလဲရှုမြင်တဲ့ရောင်ပြန်ဟပ်ခြင်းတွေဖြစ်ပါတယ်။ နိုင်ငံဒေသမရွေး၊ လူတန်းစားမရွေး၊ ယဉ်ကျေးမှု ဓလေ့မျိုးစုံအတွက် လိုက်လျောညီထွေ ထိတွေ့ခံစားနိုင်တဲ့ တန်ဖိုးအသီးသီးရှိကြပါတယ်။ ယခုအစီစဉ်ဟာ လက်ရှိကာလရဲ့ရိုက်ခတ်မှုများအပေါ် အနုပညာဖန်တီးသူရဲ့အာရုံခံစားချက်အရ ယုတ္တိဗေဒကိုကျော်လွန်တွေးတောထားတဲ့ တုန့်ပြန်ချက်တွေကိုဖော်ထုတ်ဖို့ရည်ရွယ်ပါတယ်။ ဒါကြောင့် သင့်ရဲ့လက်ရာဟာ ကြည့်သူ့ကို ဘယ်လိုတုန့်ပြန်ချက်တွေ ရိုက်ခတ်စေမယ်ထင်ပါသလဲ။

...

မေး(၃) အနုပညာဖန်တီးဖို့အတွက် မီဒီယံဟာ အရေးပါလေ့ရှိပါတယ်။ သင့်ရဲ့လက်ရာအတွက် အခုရွေးချယ်အသုံးပြုထားတဲ့ မီဒီယံနဲ့နည်းစနစ်ကို ဘာကြောင့်ရွေးချယ်အသုံးပြုဖြစ်ပါသလဲ။ ဒီ မီဒီယံက လက်ရာကတဆင့် သင်ပြောပြလိုတဲ့ ဇာတ်ကြောင်းတစ်ခုအတွက် ဘယ်လိုပံ့ပိုးသယ်ဆောင်ပေးပါသလဲ။

...

(P.s, We will contact to schedule for the interview date)