

AAEN 2026

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Asian Animation Education Network



Asian Animation Education Network 2026

13-15 January 2026

Media Arts

School of Architecture and Design

King Mongkut's University of Technology Thonburi



King Mongkut's University of Technology Thonburi, *Thailand*

Silpakorn University, *Thailand*

Tokyo University of the Arts, *Japan*

Korea National University of Arts, *Korea*

Communication University of China, *China*



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Korea National University of Arts



中国传媒大学
COMMUNICATION UNIVERSITY OF CHINA

AAEN 2026

On behalf of the Media Arts Program at King Mongkut's University of Technology Thonburi (KMUTT), it is my great honor to welcome you to the 2026 Asian Animation Education Network (AAEN) in Bangkok, Thailand.

The AAEN represents years of sustained collaboration among leading animation institutions across Korea, Japan, China, Thailand, and ASEAN nations—a vital platform for cultural exchange and academic cooperation throughout our region.

As the animation industry in Asia continues to grow, it has become more than entertainment; it is now a powerful medium for cultural preservation, storytelling, and identity expression. As educators, we nurture the next generation of animation artists who will translate cultural memory and future aspirations into visual stories that resonate across borders.

This gathering offers an invaluable opportunity to share pedagogical innovations, artistic expressions, and research findings. We are excited to host participants from multiple countries, bringing together diverse perspectives on Asian animation education.

Bangkok, at the intersection of tradition and innovation, provides a fitting context for our discussions. We trust you will find inspiration in both our formal sessions and the warmth of Thai hospitality.

May this event serve as a catalyst for lasting partnerships. Welcome to Bangkok, and welcome to AAEN 2026!



Wisit Supangkaratana, D.F.A.

*Acting Deputy of the Project Administrative
Corporation in Media Arts and Media Technology Curriculum*

King Mongkut's University of Technology Thonburi
Bangkok, Thailand

SCHEDULE

Asian Animation Education Network (AAEN) 2026

KMUTT, Bangkok, Thailand

Day 1 – Tuesday, 13 January 2026

Venue: KX Building
(KMUTT Knowledge Exchange), Bangkok

08:30 – 09:30	Registration
09:30 – 09:45	Welcome Remarks
09:45 – 10:30	AAEN Presentations
10:30 – 12:30	Guest Speaker Session
12:30 – 13:30	Lunch
13:30 – 15:00	Screening Programme
15:00 – 15:15	Coffee Break
15:15 – 16:00	Screening Programme (continued)

Day 2 – Wednesday, 14 January 2026

Venue: KMUTT Bang Khun Thian (BKT) Campus

08:00	Travel from KX to KMUTT Bang Khun Thian (BKT) Campus (by van)
08:30 – 09:00	Registration
09:00 – 09:30	AAEN Opening – Address by the KMUTT President
09:30 – 10:30	Summary of International Activities (AAEN)
10:30 – 10:45	Coffee Break
10:45 – 12:00	Summary of International Activities (AAEN) – continued
12:00 – 13:00	Lunch
13:00 – 14:30	Forum / Seminar
14:30 – 14:45	Coffee Break
14:45 – 17:00	Forum / Seminar – continued
17:00 – 19:00	Dinner
After 19:00	Return to hotel

Day 3 – Thursday, 15 January 2026

Cultural Day: Ayutthaya

07:00	Breakfast
07:30	Travel from KX to Ayutthaya (by bus)
09:30 – 10:30	Thai Cultural Experience: “All About Khon”
10:30 – 11:30	Thai Cultural Sightseeing: Arts of the Kingdom Museum
11:30 – 12:00	Travel from the Arts of the Kingdom Museum to Kong Khong Market (by bus, ~30 min)
12:00 – 13:00	Lunch* & Thai Cultural Sightseeing
13:00 – 13:30	Travel from Kong Khong Market to Chao Sam Phraya National Museum (by bus, ~30 min)
13:30 – 16:00	Chao Sam Phraya National Museum Visit
16:00	Travel back to KX (by bus)
Around 18:00	Return to hotel / free time

* Lunch note: Participants are invited to enjoy local street food at their own expense during the marked lunch period



SCREENING

Section 1

Showcase

AAEN2026

Korea National University
of Arts, Korea



Bohemian Job

Sol KIM

7:29

Bohemian Job left to find a place to settle, unsure of Job's direction or purpose. After seeing the trail of Job's own footsteps, Job realized it's okay not to have everything figured out.



All-ssigu

Jungsun LEE

3:55

In a remote village, a terrifying tiger demands a rice cake in exchange for peace. The villagers live in constant fear—until one day, the fear breaks. As music rises, the beast and the people begin to dance, blurring the line between terror and togetherness.



Little intruders

Hojeong LEE

4:00

One day, disaster strikes the perfect garden.



- +

Sungha HWANG

4:15

When I stumble upon an object filled with old memories,
Can it spark that same electric feeling once again?

Showcase

AAEN2026

Tokyo University
of the Arts, Japan



Dragonanza

Klaudia RYCHEZA Wawrzeszkiewicz

2:44

In a world divided between humans and dragons, a lone knight journeys into the dragons' realm to take up arms in the ancient war. What he finds there is far beyond belief.



Utopia·Realism·Friendsu

Kazuna Okada

6:10

Hello, my Utopia friends. Hello, my Realism friends. And hello, my Utopia Realism Friends.



The Third Eye

Nan Zou

4:43

A childhood visit to a vision clinic opened the path to a collective illusion I couldn't see at the time.



PROMETHEUS 2025

Seungmin Han

2:52

For the sin of stealing fire, humanity faces its punishment — to be devoured by the crows born of its own design.



Hole

Xinyi Huang

4:15

A mother and daughter's relationship always begins with pain, and it is pain that keeps them connected.

Showcase

AAEN2026

Communication University
of China, *China*



Human · Nature · Breath — Digital Life Garden Project

Sun Ruiwen, Lian Yanling

25:00

This interactive installation uses AI to convert each participant's visual presence into a unique digital flower. When they leave, their flower drifts into a collective, ever-growing digital garden. The work serves as a warm, lasting testament to individual existence within a flowing public digital landscape.

Showcase

AAEN2026

King Mongkut's University
of Technology Thonburi, *Thailand*



Kan Kraw

Creative Incubation Laboratory (Child's Lane)

King Mongkut's University of Technology Thonburi

18.29

In a village in Isan suffering from a long drought, Kan Kraw, a young girl without a mother, sets out on a dangerous journey to the sacred Naga Well to ask for rain in place of her sick father. On the way, she finds a strange little snake hiding in her rice basket, who secretly protects her from danger throughout the trip. When she arrives, Kan Kraw must face a giant snake monster in an underground world. The little snake gives its life to save her, and this gives Kan Kraw the courage to fight and break the seal holding back the water. Then the Naga King appears, saves her, and takes her to pray at Phra That Phanom. Rain finally falls across Isan, and Kan Kraw learns the truth: the little snake she loved was actually the Naga King, who had changed his form to protect her all along.

Showcase

AAEN2026

Silpakorn University,
Thailand



Birthday Gift

Tanchanok Chankhaoropkhun

2:34

How NUGGET prepares her best friend's birthday gift, but it doesn't go as she planned.



Tootù and the North Star

Tanchanok Chankhaoropkhun

0:32

Tootù's journey to try to catch the North Star in Beijing.



INTERNATIONAL ACTIVITIES

Section 2

INTERNATIONAL ACTIVITIES

AAEN2026



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Sungha HWANG,
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Winter Workshop

Korea National University of Arts,
Korea

The Korea National University of Arts hosted a four-day event from January 20–23, 2025, bringing together universities from Korea and Thailand. The program included a faculty colloquium on Korean and Thai comics and webtoons, a special lecture, a content creation workshop, and a cultural tour.



Wisit Supangkaratana
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Cross-Cultural Animation Workshop

King Mongkut's University of Technology Thonburi,
Thailand

The Cross-Cultural Animation Workshop is an international program where students from across Asia collaborate, share cultural perspectives, and create animated stories together.

Through hands-on sessions guided by carefully selected industry professionals, participants experience cross-cultural teamwork firsthand—learning how diverse traditions and visual storytelling approaches can blend into unique creative works.

More than skill-building, this workshop fosters lasting connections and broadens creative horizons through meaningful cultural exchange.

INTERNATIONAL ACTIVITIES

AAEN2026



Kohei Saito

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Co-work

Tokyo University of the Arts,
Japan

Korea National University of Arts, Communication University of China, and Tokyo University of the Arts held Co-work 2025. This edition of the program took place in Seoul.



Cheng Xing

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Classic Beijing, New Beijing

Communication University of China,
China

On October 27, 2025, the “Classic Beijing, New Beijing” China-Japan-Korea-Thailand Animation and Digital Art International Workshop, jointly hosted by the School of Animation and Digital Arts and the International Student Affairs Center of Communication University of China (CUC), and co-funded by the China Scholarship Council’s “Chinese Government Scholarship International Summer School Program” and the “Campus Asia Program,” successfully concluded in Beijing. Seventeen faculty members and students from Tokyo University of the Arts, Korea National University of Arts, King Mongkut’s University of Technology Thonburi, and Silpakorn University, completed a two-week cross-cultural creative and academic exchange.

INTERNATIONAL ACTIVITIES

AAEN2026



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ASEAN Workshop 2025 : Spiritual Still Alive at Wang Tha Phra

Silpakorn University,
Thailand

This integrated course and workshop collaboration positions Silpakorn University, Wang Tha Phra Campus as a gathering place for master artists and a center of art and design within Rattanakosin. Located in the heart of Rattanakosin Island, the campus serves as both a historical landmark and a center for cultural tourism. The project involves a study of Thainess and Thai identity by exploring the shared beliefs, arts, and crafts of Asian cultures. It seeks to envision the future of Eastern design by presenting contemporary concepts while preserving cultural essence. Furthermore, it aims to integrate artistic knowledge among Asian students and develop student potential toward becoming global citizens who understand their cultural heritage and can keep pace with global changes.



Jungmin LEE
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Asian: Who Are We?

Korea National University of Arts,
Korea

Although we share, to some extent, a common geographic and cultural identity as Asians, it seems that we still do not fully understand who we are. As the term “global village” suggests, the world we live in is growing ever closer, and the influences we exert on one another continue to expand. Not only do the values and synergies we can share and enjoy increase, but so do the pains and challenges we must bear together. This may be what it means to live in an era that calls for more frequent encounters and collective reflection.

In a time when the notion of the nuclear family has given way to that of the “nuclear individual,” national identity—or even a transnational, 1continental identity—may appear to hold diminishing significance. Moreover, the regional category of “Asia” itself is often criticized as a construct shaped by Western Orientalism and its associated biases. Yet precisely because the 21st century is frequently described as the “Asian century,” there is a growing need to move beyond externally imposed Orientalist perspectives and to cultivate a more alternative, self-reflective sensibility toward who we are.

Brought together under the externally assigned name of “CAMPUS Asia,” this program proposes a light, open, and engaging space to strengthen a sense of “we,” and to discover—even if only one or two aspects—what we share and what distinguishes us from one another. Through such encounters, we may also become more accustomed to living together as global citizens in an increasingly interconnected world.



Sanga OH

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Animation as Cultural Language: Expression and Communication across Cultures

Korea National University of Arts,

Korea

Culture is a complex and abstract concept shaped by historical, social, and regional contexts, which makes it difficult to explain through a single definition. Because of this complexity, cultural studies often focus not on culture itself, but on cultural products and phenomena as primary objects of analysis.

Human survival and social development have been closely connected to culture. In early human societies, collective activity and the sharing of common knowledge were essential for survival. Over time, these practices and values evolved into diverse cultural forms under different regional and historical conditions. From this perspective, cultural products can be understood as the accumulated result of countless individuals who once passed through this world, leaving behind traces of their desire to communicate with one another. Cultural products, therefore, can be understood as acts of expression, and human expression is fundamentally oriented toward communication. In this sense, cultural products function as mediating devices that enable the sharing of experiences, values, and ways of understanding the world.

Animation, which combines visual imagery, movement, sound, and narrative, makes it possible to engage with different cultures beyond linguistic boundaries. Through animation, audiences can expand their understanding of other cultures and move beyond the limitations of their own cultural perceptions. In this sense, animation operates not merely as entertainment, but as a cultural language that enables dialogue and mutual understanding. Accordingly, this presentation aims to examine the structure of cultural expression and communication through animation, and to explore the possibilities for expanding cultural understanding.



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Phi's Golden thread Flow along Silk road to Suvarnabhumi civilization

King Mongkut's University of Technology Thonburi,
Thailand

The narrative of humanity reveals a profound unity beneath our diverse forms. This unity transcends mere technical constructs; it is deeply philosophical. Time folds and space reflects itself, weaving hidden connections that tie human experiences into a coherent whole. At the heart of this connection is the Golden Ratio ($\phi \approx 1.618$), an aesthetic principle that links civilizations across geography and time, similar to the Silk Road and the oceans connecting various cultures.

First articulated by Euclid in his **Elements** and contemplated by Pythagoras, the Golden Ratio is a structural key found in nature. It appears in the spirals of shells and the proportions of the human body. Greek architects embodied this natural order in structures like the Parthenon, where dimensions reflect ϕ , representing beauty as an instinctive order recognized across cultures.

As trade and intellectual exchange flourished along the Silk Road, this aesthetic knowledge traveled east. In the Gandhara region (1st–5th centuries CE), Hellenistic principles merged with Buddhist iconography, influencing sculptures of the Buddha. This synthesis evolved during the Gupta period in India (4th–6th centuries), where temples like Ajanta and Nalanda showcased proportional planning that balanced spirituality and geometry.

In Southeast Asia, Pallava knowledge integrated with Dvaravati culture, leading to unique architectural expressions such as the Phimai temple complex in Thailand. Under Jayavarman II, the Khmer Empire expanded this aesthetic logic, with Angkor Wat serving not only as a religious center but also as a cosmological diagram.

Ultimately, the Golden Ratio operates as a cinematic montage of humanity, revealing that beneath our differences lies a shared sensitivity to balance and form, binding us through beauty.



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Between Poland and Asia: Cultural influence, Exchange, and Artistic Practice

Tokyo University of the Arts,
Japan

This talk reflects on Asian cultural influences as they appear in Poland, viewed from the perspective of a Polish exchange student living in Japan, as well as on the differences between artistic academic environments in Poland and Japan. Drawing on personal experience and artistic practice, the talk explores how cross-cultural encounters shape identity, perception, and creative work.

The experience of studying abroad is not a methodical study; rather, foreign culture is encountered gradually through daily life, observation, and interactions with others. These impressions often occur in the background of one's activities and are absorbed subconsciously, yet they are a major factor in reshaping one's worldview and strengthening the ability to question assumptions that would otherwise be taken for granted within one's own cultural bubble.

In Poland, references to Asia are often encountered indirectly through fragments of popular culture, animation, visual aesthetics, and symbolic motifs that circulate globally. These influences tend to arrive already mediated and detached from their original contexts. Most often, distinctions between different countries of origin are lost, and diverse cultures are grouped under the umbrella term "Asia," simplifying a plethora of vibrant cultures into a single, tangled image far removed from reality. These images are frequently absorbed before they are fully questioned.

The talk explores how the shift from distance to proximity has revealed gaps between learned stereotypes and lived reality, provided an opportunity to revisit the formation of these second-hand relationships, and changed the author's approach to creating animation. It also touches on differences in educational approaches, similarities and contrasts in curriculum content, and differing learning styles observed through university work in both countries.

By sharing a personal reflection on how living in Japan continues to inform the way the author observes, creates, and understands the world, the talk invites fellow students and educators to consider how mobility, language barriers, and changes in everyday experience can quietly shape artistic practice and creative work.



Cheng Xing
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Reflecting Ourselves: Rediscovering Asian Identity in Animation Education in the Age of AI

Communication University of China,
China

Amidst the profound inquiry into “Asian Identity” and the global wave of Artificial Intelligence, I speak today as an ordinary animation teacher from China. I will begin with my own teaching practice to explore how we can respond to this defining question of our time through a dual journey of discovery—where teachers first seek their own selves, then guide students in finding theirs. The goal is to return animation creation to the warmth of humanity and the roots of culture.

This journey starts with the teacher’s own self-discovery. As animation educators, we must constantly reflect: In an era where AI can acquire information and knowledge with astonishing speed, what is the meaning of a teacher? What is the purpose of education? In a time when any artistic style can be quickly generated by AI, what is the significance of art education? I believe teachers must first use AI as a mirror—treating it as a reference, a rival, and a tool—to guide students to focus on what only “humans” can do. This includes observing the subtle expressions in everyday street life or transforming the collective memories embedded in traditional culture. Through this process, teachers themselves undergo a profound reaffirmation: the core of teaching is no longer merely the transmission of knowledge or the mastery of techniques, but the guardianship and communication of the uniquely human significance of creation.

Building on this, we then lead our students on their own search, with the aim of enabling each person to create and live in ways that are “more fully human.” Teaching must guide students back to bodily perception and daily life, drawing inspiration from the most familiar street scenes and family settings. More importantly, it must actively awaken the students’ native cultural DNA, allowing ancient cultural wisdom to converse with contemporary youth. In doing so, the personal artistic expression of each student becomes a bridge connecting emotions across cultures.

Therefore, for us, confirming “Who We Are” happens in every class, in every act of creation, by honestly answering: Where does my emotion come from? What causes my pain? What kind of warmth do my hands wish to leave for this era? Every student is a part of Asia and a future artist rooted in this land. Their work may go on to influence many others. Thus, I hope my students become more sensitive and conscious “recorders of life” and “narrators of the soul.” May they, through their own work in the future, help more people around the world see the value of life and find their own strength as human beings. May there be peace in the world.



ไทยแลนด์

Thailand

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Klaudia RYCHEZA Wawrzyszkiwicz | Student

Korea National University of Arts, Korea

Jungmin LEE | Professor

Youngjin KWAK | Professor

Jongshin PARK | Professor

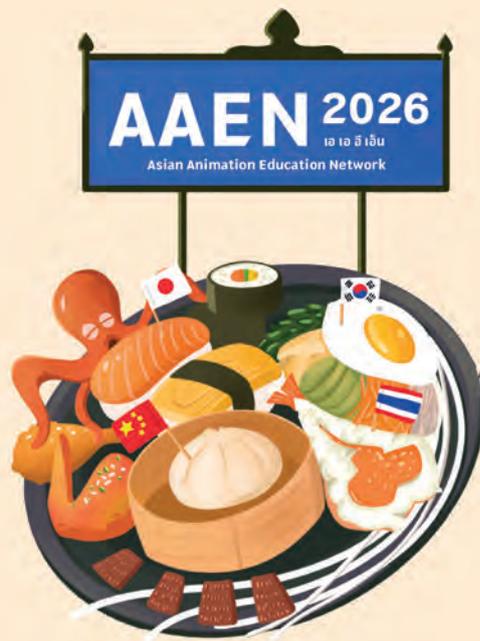
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