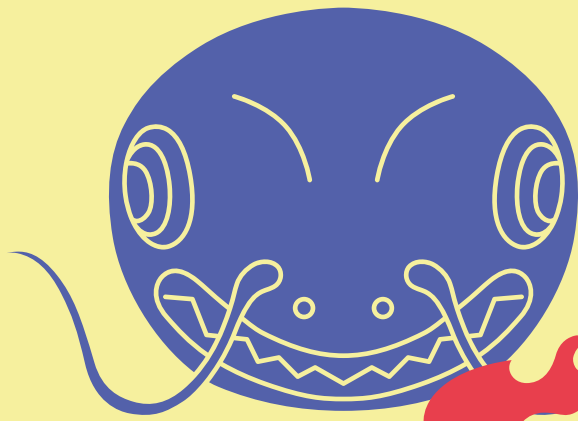


Share-Meeting 3:



The

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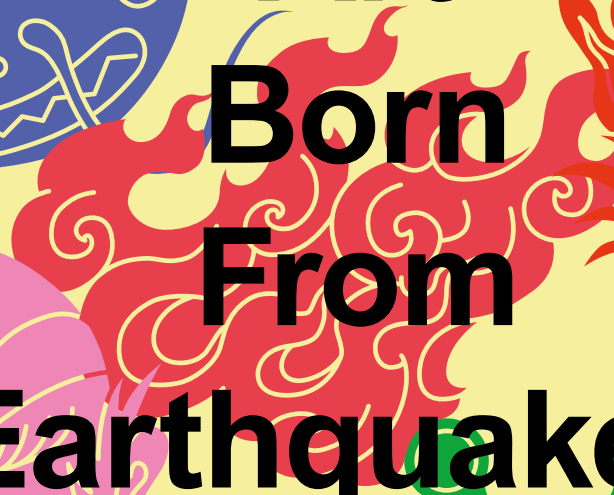
Earthquakes,

Thunder,

Fires,

Fathers,

and Pathogens



Share-Meeting 3: The Art Born From Earthquakes, Thunder, Fires, Fathers, and Pathogens

An informal gathering that brings together independent spaces, artist-run-initiatives, and artistic collectives, East, Southeast, and South Asia.

Dates:

7 (Sat) — 8 (Sun) March, 2026

Venue:

Level 1, UAB Building No. 21–35 Gat Lebu China
10300 George Town, Penang, Malaysia

Participating Organizations:

KUNCI Study Forum & Collective (Yogyakarta, Indonesia)
MAIX / Malaysian Artists' Intention Experiment (Perak, Malaysia)
ReformARTsi (Kuala Lumpur, Malaysia)
Kapallorek Art Space (Perak, Malaysia)
Pangrok Sulap (Sabah, Malaysia)
STORAGE (Bangkok, Thailand)
Spare Bedroom (Manila, Philippines)
Zit-Dim Art Space (Tainan, Taiwan)
Kalā Kulo (Kathmandu, Nepal)
TRA-TRAVEL (Osaka, Japan)
SEASUN (Aichi, Japan)
6okken (Yamanashi, Japan)
Center / Alternative Space & Hostel (Tochigi, Japan)
Yellow Pen Club (Seoul, Korea)
Amefurashi (Yamagata, Japan)
DRC No. 12 (Beijing, China)
Think School (Sapporo, Japan)

Observer:

AiRViNe / Artist-in-Residence Vietnam Network (Hanoi, Vietnam)

Organizers:

Yamanaka Suplex (Japan) & Blank Canvas (Malaysia)

Project Team:

Directors: Takuya Tsutsumi (Yamanaka Suplex), Kaho Ikeda (Yamanaka Suplex)
Advisor: Alfred Cheong (Blank Canvas)
Project Manager: Fish Lim
Local Support: Koe Gaik Cheng (Blank Canvas)
Graphic Design: Jwohan Lim (Jwordinary Work)
Project Support: Kenichi Ishiguro (Yamanaka Suplex), Taro Komiya (Yamanaka Suplex)

Programme Lineup

DAY 1

7 MARCH 2026 | SATURDAY

9:15am – 9:30am	15mins	Registration @ U.A.B Building
9:30am – 10:10am	40mins	Opening Note Intro of Yamanaka Suplex & Blank Canvas Quick intro of all participating team Greeting note from the Japan Foundation, Kuala Lumpur

Introduction & Opening Exchange Session 1

10:15am – 10:25am	10mins	Center / Alternative Space & Hostel (Japan)
10:30am – 10:40am	10mins	Kapallorek Art Space (Malaysia)
10:45am – 10:55am	10mins	STORAGE (Thailand)
11:00am – 11:10am	10mins	6okken (Japan)
11:10am – 11:25am	15mins	Break
11:25am – 11:35am	10mins	Think School (Japan)
11:40am – 11:50am	10mins	Yellow Pen Club (Korea)
11:55am – 12:05pm	10mins	KUNCI Study Forum & Collective (Indonesia)
12:10pm – 12:20pm	10mins	MAIX / Malaysian Artists' Intention Experiment (Malaysia)
12:25pm – 1:35pm	70mins	Lunch break

Introduction & Opening Exchange Session 2

1:40pm – 1:50pm	10mins	Pangrok Sulap (Malaysia)
1:55pm – 2:05pm	10mins	SEASUN (Japan)
2:10pm – 2:20pm	10mins	Amefurashi (Japan)
2:25pm – 2:35pm	10mins	TRA-TRAVEL (Japan)
2:35pm – 2:50pm	15mins	Break
2:55pm – 3:05pm	10mins	Zit-Dim Art Space (Taiwan)
3:10pm – 3:20pm	10mins	DRC No.12 (China)
3:25pm – 3:35pm	10mins	Kalā Kulo (Nepal)
3:40pm – 3:50pm	10mins	Spare Bedroom (Phillippines)
3:50pm – 4:00pm	10mins	Wrap up and prepare for site visit

Local Site Visit

**For registered participants only*

Participants will be divided into two groups and will take turns visiting the two locations.

4:00pm – 5:00pm	1 hour	Location 1 - Cultprint by Zach Studio
5:00pm – 6:00pm	1 hour	Location 2 - Hin Bus Depot / COEX & Ruang Kongsi

Networking Session

**For registered participants only*

6:30pm – 8:00pm	90mins	He An's Exhibition Opening Night @ Blank Canvas
8:00pm – 10:0pm	2 hours	Welcome Dinner @ Gilda

Programme Lineup

DAY 2

8 MARCH 2026 | SUNDAY

9:45am – 10:00am	15mins	Arrival @ U.A.B Building
10:00am – 10:30am	30mins	Feedback on Day 1 Brief Introduction on Day 2 programme

Keyword Mapping Session

10:30am – 12:00pm	90mins	Participants will be divided into four groups, each assigned a specific topic for discussion. The grouping and topics will be announced soon.
12:00pm – 1:20pm	80mins	Lunch Break

Presentation and Sharing Session

1:25pm – 3:25pm	2 hours	Group Presentation Each group will have 15mins for presentation followed by 10mins Q&A session
3:25pm – 3:40pm	15mins	Break
3:40pm – 4:00pm	20mins	Sharing by ReformARTsi : #SeniUntukSemua (Art for All) campaign. focusing on policy changes regarding arts education, freedom of expression, and funding.
4:05pm – 5:05pm	1 hour	Wrap up discussion Closing note + observer feedback (AiRViNe) Group Photography
5:10pm – 7:10pm	2 hours	Free time Discover George Town
7:30pm – 9:30pm	2 hours	Dinner hosted by the Japan Foundation, Kuala Lumpur @ Irama Dining <i>*For registered participants only</i>

Toward Operational Aesthetics Under Uncontrollable Forces

by Takuya Tsutsumi (Co-program director, Yamanaka Suplex)



Share-Meeting:
*Go Alone? Arrive Faster? Aim
Further? Die Together?*
(Shiga, Japan/2024)

Photo: Tomohiro Yamatsuki

Since 2014, the shared studio Yamanaka Suplex has been organizing and hosting Share-Meeting, a series of initiatives focused on independent, alternative, and non-profit art spaces and collectives in Japan. Through these informal gatherings, participants have shared how their practices are sustained and what kinds of operational structures they have developed to continue their activities.

At the Share-Meeting held in fiscal year 2023, titled “*Go Alone? Arrive Faster? Aim Further? Die Together?*,” eight organizations—primarily from within Japan—were invited to participate. The gathering fostered an intensive exchange based on the sharing of accumulated know-how, and brought together organizations and individuals who had not previously been connected, resulting in the emergence of numerous new networks and collaborative projects.



Share-Meeting 2:
*The Successive Gathering
and Momentum of Becoming*
(Shiga, Japan/2025)

Photo: Tomohiro Yamatsuki

Similarly, Share-Meeting 2, held in fiscal year 2024 under the title *“The Successive Gathering and Momentum of Becoming”*, brought together eight groups such as independently run spaces, residency programs, networks, and committees operating within and beyond Japan. The meeting facilitated dense and meaningful exchanges among invited participants as well as younger practitioners and members of the general public. Among the participants was also a collective based in Thailand, signaling early signs and anticipation of the next phase of international exchange.

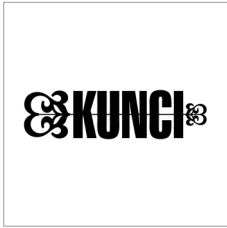
With Share-Meeting 3, the third iteration of the program, the organizers aim to further expand these horizontal and international networks by holding the meeting outside Japan for the first time. The event takes place on Penang Island in northern Malaysia—a site with layered historical ties to Japan. During the Second World War, Penang was placed under Japanese occupation; in the postwar period, Malaysia’s “Look East Policy” and subsequent economic expansion led to the establishment of numerous Japanese companies in Malaysia. Within this historically complex context, and in collaboration with the local independent art platform Blank Canvas in George Town, Share-Meeting 3 is conceived as an international and non-institutional gathering for sharing and discussing autonomous artistic practices and operational modes across East, Southeast, and South Asia.

The title of this edition, *“Art Born from Earthquakes, Thunder, Fires, Fathers, and Pathogens,”* draws inspiration from a traditional Japanese phrase that lists things long feared in society: “earthquakes, thunder, fires, and fathers.” To this sequence, we have added “pathogens.” While the expression originates in premodern Japan, its elements can still be understood as objects of fear and awe in contemporary society.

“Earthquakes” refer literally to natural disasters—sudden tremors without warning, tsunamis, volcanic eruptions—that destroy societies and ways of life built over time. For countries located along the Pacific Ring of Fire, including those in East and Southeast Asia, such phenomena are deeply embodied realities. At the same time, the unexpected shaking of the ground can serve as a metaphor for abrupt political shifts, states of emergency, coups, and other forms of social instability. “Thunder,” though less feared since the invention of lightning rods, represents explosive and directionless energy. Its blinding flash finds continuity in modern technological forces such as nuclear weapons and atomic infrastructures. The flash of a nuclear explosion—far exceeding even the brightness of the sun—remains an absolutely terrifying presence for the future. “Fire,” meanwhile, continues to cause devastating disasters in contemporary society, yet its stage has expanded into digital and social media spaces. Posts and accounts targeted by online attacks can ignite instantly, sometimes driving individuals toward irreversible consequences.

Positioned after these sequences of natural and technological violence, “fathers” symbolizes a more structural force. Here, “fathers” does not simply refer to individual men within a household, but to the embodiment of patriarchal order—an existence that prioritizes strength, competition, and domination over plurality and dialogue. Under the name of economic growth or national interest, such power structures seize land, wage wars, revise historical interpretations, and continuously expand their own legitimacy. These “fatherly” forces function as unpredictable symbols that shape artistic conditions for better or worse. Finally, “pathogens” evoke the COVID-19 pandemic that swept across the globe in 2020. Invisible and borderless, spreading regardless of national or cultural difference, pathogens can be seen as emblematic of the age of globalization. They exposed differences in institutions, cultures, and values across regions, revealing both the fragility and adaptability of our societies. While temporarily halting artistic activities worldwide, the pandemic also prompted renewed reflection on artistic forms, geopolitics, and sustainability.

Through this meeting, participants will explore how non-public and non-institutional initiatives are sustained—examining organizational structures, budgeting, everyday operational decision-making, and artistic practices. Rather than pursuing a single, universal institutional model, Share-Meeting 3 seeks to create a space for sharing operational practices, struggles, and workarounds shaped by local conditions and by forces fundamentally beyond control: tectonic shifts, natural phenomena, disasters, patriarchal systems, and globally circulating viruses. Beyond merely lamenting conditions often described as particular to Asia, we hope this gathering will provide an opportunity to reexamine historical realities while resisting reductive essentialisms about “what Asia is,” and to reconsider artistic practices across these regions through the concrete circumstances in which they emerge and are sustained.



Social
@cikunci

Website
kunci.or.id

Address
MJ III Jl. Ngadinegaran
No.100, Mantrijeron,
Yogyakarta City,
Special Region of
Yogyakarta 55143,
Indonesia



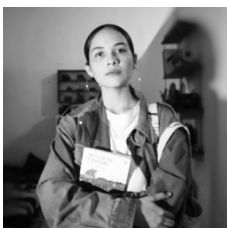
KUNCI was founded in Yogyakarta, Indonesia, in 1999, following the 1998 Reformasi movement that toppled Soeharto's New Order regime. This turbulent period, marked by student protests, social upheavals, and sectarian conflicts, shaped KUNCI's aim in seeking to reclaim public space through intellectual labor. In 2019, the name KUNCI Study Forum & Collective was adopted to emphasize the collectivization of study. We are exercising our collective practice through artistic experimentation, research, publishing, and school organizing in Yogyakarta. Since 2016, through School Of Improper Education, KUNCI experiments with methods of producing and sharing knowledge through acts of studying together, intersecting affective, manual, and intellectual labor. Our membership is informal, rooted in friendship and collaboration, with members located in Yogyakarta, Bali, Leiden, and Berlin. KUNCI is part of Arts Collaboratory Network, Inter-Asia Cultural Studies Network, and Another Roadmap Network.



MARIA UTHE

Maria Uthe works at the intersection of art and cultural praxis. Trained in Visual Communication Design, she engages with publishing and design as tools for circulating knowledge. Her involvement with/in Kunci Copy Station, Yogyakarta Art Book Fair, and KUNCI Study Forum extends her inquiry into publishing as both artistic and social practice.

In 2021, she participated in a publishing residency with Cooperativa Cráter Invertido in Mexico, which deepened her interest in translocalities and self-publishing networks. Most recently, she shared her reflection on graphic design and activism as part of questioning care and labour through workshop co-facilitation and presentation with Sejawat Merawat for the Indonesia Pavilion at the 15th Gwangju Biennale (2024), South Korea.



ARIFA SAFURA

Arifa Safura has been engaged in advocacy and activism through art since 2016 in Banda Aceh. In her creative practice, she explores figures and narratives through archives, oral history, oral accounts, sound, painting, and installation. Established the Perempuan Berbicara (Women Speak) forum in 2020 with the aim of finding myths of women's inferiority, fighting for equality, campaigning against gender-based violence, seeking justice and fulfilling the rights of victims of human rights violations and reparations for victims of violence.

Her work has been exhibited at Museum of Modern and Contemporary Art in Nusantara (Museum MACAN), Cemeti - Institute for Art and Society, and the National Art Gallery of Malaysia. She is also a collaborating artist for the 15th Gwangju Biennale Pavilion, 18th Jogja Biennale; MTN Lab Residency, and member of School of Improper Education, a study group initiated by KUNCI Study Forum and Collective.

MAIX
Malaysian Artists' Intention Experiment

Address

425, Kg Baru Sauk,
33500 Sauk,
Kuala Kangsar, Perak,
Malaysia.



Malaysian Artists' Intention Experiment (MAIX) is an art community founded in 2014 in Kuala Lumpur that focuses on creative, public, and environmental issues through art and cultural activities. Composed of individuals from disciplines such as fine art, architecture, anthropology, carpentry, ceramic and pottery, film, conservation, and alternative education, MAIX facilitates dialogue between local and creative communities to catalyze holistic and innovative ideas for public issues. Its projects form public creative contributions, leaving a distinctive mark within society.

In 2019, MAIX initiated an art conservation module for the Surau of SK Sempang in Merlimau, restoring British-era educational architectural heritage, including 1931 teacher quarters and a 1990 prayer room with vernacular PWD architecture. The project emphasized understanding 'living' architecture—space retaining its original function as a school prayer room. Restoration engaged local carpenters, former students of the school who inherited craftsmanship from their fathers, adding sentimental and conservation value aligned with PWD vernacular construction. MAIX consulted the national heritage department for guidance on original colours.

MAIX integrates technical aesthetics and alternative educational modules, presented through exhibitions. The project revived era-appropriate interior elements for heritage education. Collaborative initiatives included moving image modules and storytelling. This effort represents a fusion of science and art within heritage and education, culminating in a completion ceremony in early 2025.



IQBAL HASHIM

Iqbal Hashim is a conservationist-architect whose central enquiry is on the socio-cultural experience drawn from his immersive studies. His works are informed by the application of multi-disciplinary research methods, particularly ethnography and architecture. The experience is then represented by the materiality of chosen objects to reflect and redefine narratives. In general Iqbal seeks to deliver a project that reconnects people with themselves and strengthens their cultural identity. In relation to this socio-cultural enquiry praxis, he focuses on investigating the culture of everyday spaces, consumption, and ritual. Iqbal also concentrated his research and work within the domestic scales. He usually conducts an immersive study for cultural phenomena where he is a part of the community. Therefore, the relationship during his work with the community is long lasting and the artwork produced is bigger than itself.



ZAHARIN ZABIR

Zaharin Zabir's path to filmmaking is a natural evolution of his lifelong interest in photography, music, and graphic design. For him, film serves as the ultimate medium, uniquely merging his passions for storytelling, visuals, sound, music, and design.

Following a period in the TV and radio industry, he transitioned to independent work to focus on screenwriting rooted in social critique and personal observation. He currently collaborates with MAIX (Malaysian Artists' Intention Experiment), documenting public art through 2 Tahun Durian. Zaharin values the learning process above all else, always seeking to refine his craft and connect with his audience.



Social

@reformartsi.my

Address

FIVE ARTS CENTRE
GMBB, 9th floor,
GM-9-15, 2, Jalan
Robertson, Bukit
Bintang, 50150 Kuala
Lumpur, Malaysia



ReformARTsi is a Malaysian grassroots arts coalition founded by practitioners, companies, and academics to drive policy reform in the arts and culture sector. The coalition builds consensus and advocates with public and private decision-makers on arts funding, education, and artists' rights. As of January 2026, ReformARTsi brings together 219 practitioners from 77 organisations. In calling for transformative reforms, they envision to position arts and culture as a critical component of Malaysian societal development.



ALI ALASRI

Ali Alasri is a Kuala Lumpur-based researcher, artist, and educator with a Master's in Arts from the University Malaya. His work since 2013 spans cultural projects, performances, and community initiatives, with research centered on social resilience within Malaysia's creative and cultural ecosystems. His practice in arts and advocacy involves collaborative networks, including ReformARTsi, Arts First Association, and Sans Collective. His professional roles include advancing creative industry strategies at MyCreative Ventures and community development at Think City. He currently coordinates the Creative Hub at Sunway University's Faculty of Arts & Social Science, (FASS) fostering learning and innovation in arts, culture and the creative.



Social
@kapallorek

Website
kapallorek.com

Address
Lot 46, Persiaran
Iskandar Perdana 19,
32610, Seri Iskandar,
Perak, Malaysia



Kapallorek is an independent art space established in 2014 by Fadly Sabran and located in Seri Iskandar, Perak, Malaysia. It serves as an alternative platform for emerging and established artists, curators and art researchers to explore new ideas and experiment with creative practices. Through a diverse range of programmes such as exhibitions, residencies, workshops, performance art and knowledge sharing sessions, Kapallorek actively engages the local community and nurtures a deeper appreciation of the arts. The space is also committed to cultivating collaborative exchanges with both local and international artists and art institutions, fostering meaningful dialogue and contributing to the growth and development of contemporary art within and beyond Malaysia.



FADLY SABRAN

Fadly Sabran (b. 1983) is a Perak-based media artist, curator and academician. He graduated with a Master's Degree in Visual Art and Design at University Sains Malaysia, Penang and currently working as senior lecturer in Fine Art department, Faculty of Art & Design, Universiti Teknologi MARA, Seri Iskandar, Perak. He is also a founder of independent art space, Kapallorek since 2014 until now where he actively curates and organizes experimental and new media art activities while also collaborating with regional and international artists and curators to promote art within the local community.

His artworks regularly participates in both local and international exhibitions and festival such as Moving on Asia, Busan Museum of Art, South Korea (2025), Media X Space, Jakarta Indonesia (2024), Dewantara Triennale #2, Jogja Gallery Yogyakarta, Indonesia (2023), All Art Now Lab, Stockholm, Sweden (2022), 13th Shinano Primitive Sense Art Festival, Nagano Japan (2022), 59th Collateral Event Venice Biennale, Italy (2022), Istanbul International Experimental Film Festival, Turkey (2021), National Art Gallery, Kuala Lumpur, Malaysia (2020); National For The Culture and the Arts NCCA Gallery, Manila Philippines (2019); 33rd Image Forum Festival, Asian Experimental Cinema, Tokyo Japan (2019); 18th Asian Art Biennale, National Art Gallery Dhaka, Bangladesh (2018), The Korean Society of Media & Arts (KOSMA), Asia Cultural Centre, Gwangju, South Korea (2017), Start Art Fair at Saatchi Gallery, London (2014) and many more.



Social

@pangrok_sulap

Website

pangroksulap.com

Address

Lot 63, Block K, 2nd Floor, Lorong Plaza Utama, Alamesra, 88400 Kota Kinabalu, Sabah, Malaysia



Pangrok Sulap is an art collective established in 2010 in Ranau, Sabah. The collective is made up of multi-disciplines of artists, curators, writers, researchers, activists, musicians, graphic designers, entrepreneur crafts maker and more. This diversity enriches the collective discipline and in turn makes the collective more dynamic. Thus, benefiting itself to run various activities and programs. Along with the collective's mission to strengthen the community through art, they have organised art exhibitions, projects and collaboration with multiple communities for the development of social, culture, economic and education. Since 2013, Pangrok Sulap has participated in various art exhibitions locally and globally. In addition, they have been actively involved with many community projects, forums, workshops and art studies. Some of the collective works have become collections of museums and galleries such as Mori Art Museum (Japan), Singapore Art Museum (Singapore) and Queensland Art Gallery (Australia).



ADI HELMI

Adi Helmi is an artist and printmaker based in Kota Kinabalu, Sabah, Malaysia. He is a member of Pangrok Sulap, a collective of artists, musicians, and activists from Sabah that uses art as a tool for community empowerment and social action.

Through large-scale collaborative woodcut prints, Adi and together with his collective works with rural and indigenous communities to document oral histories, myths, and struggles while supporting grassroots initiatives such as clean water access, craft preservation, and renewable energy. His practice focuses on hidden histories, political memory, and indigenous rights, with printmaking as a democratic medium that can be shared and carried by the people.



BAM HIZAL

Bam Hizal (Mohd Hizal Bin Rusinin) is a Malaysian artist and cultural practitioner affiliated with Pangrok Sulap, a Sabah-based art collective focused on community-driven and socially engaged art. His practice mainly uses printmaking and collaborative visual methods to explore various local's issue, collective memory, and cultural resistance.

Bam was previously involved in forums and public discussions, including Gudskul's collective studies, Documenta Fifteen, SEASRAP 30th Anniversary Conference, and the Setouchi Art Forum 2025.

He also being part of Ruang Tamu Ekosistem, a community art space in Sabah. Through these platforms, he shares perspectives on collective authorship and practices, community autonomy, and the role of art as a tool for learning, dialogue, and empowerment.

STORAGE

Social

@storage.bkk

Website

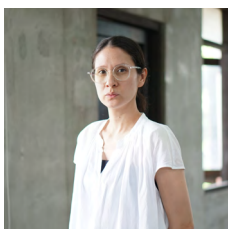
storagebkk.com

Address

3rd Fl. 469 Phra Sumen Rd, Bangkok, Thailand



STORAGE is an artist-initiated space in Bangkok that aims to provide a platform for both local and international artists, and expose the city's art communities to a broader spectrum of artistic practices and concepts. Initially conceived as the art storage space of its founders, Atit Sornsongkram and Prae Pupityastaporn, STORAGE has evolved - with the guidance of architects Irin Siriwattanagul and Nathaphon Phantounarakul - into a versatile and dynamic space for temporary exhibitions, events and discussions, a space of possibility. Since 2023, the STORAGE programme has been led by independent curator Mary Pansanga, with oversight in collaboration with artist-curator Sathit Sattarasart from 2023 to 2025.



MARY PANSANGA

Mary Pansanga is an independent curator working across contemporary art and artists' moving image contexts. Her interests lie in exploring the curatorial landscape of spatial perception. She has put together exhibitions, screenings, and related projects in art spaces, film festivals, and other possible platforms. Her curatorial projects include *In Transit* (2013) at the Art Center, Chulalongkorn University; *Multiple Planes* (2018) as part of PhotoBangkok at Bangkok Art and Culture Centre; *In Situ from Outside: Reconfiguring the Past in between the Present* (2019) at National Museum Bangkok; *Orbiting body* (2024) at Bangkok Art and Culture Centre and the 7th Bangkok Experimental Film Festival (2025). In late 2020, she co-founded an ongoing project, 'expensive to be poor' and has been a programme director for STORAGE, an independent art space in Bangkok, since 2023.

Spare Bedroom

Manila, Philippines



Social

@spare.bedroomi

Address

2F 32-A Madasalin Street, Sikatuna Village, Quezon City, Metro Manila, Philippines



Spare Bedroom is a 21 sqm art space where we either restage existing work, or curate open studios as exhibitions, showing projects as they are developing. Vital to this practice of focused public engagement is our work as a zine publisher, wherein we self-publish monographs that focus on interviews or conversations with our participating artists.

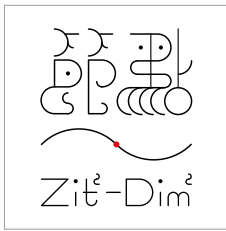
The space operates as a noncommercial and nonprofit with production costs negotiated and shared by the artist and curator. This makes Spare Bedroom an ongoing research project on how to create within your means and work with available resources, towards sustaining artistic and curatorial experiments.



ALICE SARMIENTO

Alice Sarmiento is the founder and curator of Spare Bedroom. She was a fellow of the Japan Foundation Curatorial Development Program Asia Center in 2015 and part of the Young Curators Residency Program (YCRP) at the Fondazione Sandretto Re Rebaudengo in 2021. Alice has also held fellowships as a writer and critic at the Akademie Schloss-Solitude in 2019, Kunsterhaus Buchsenhausen in 2023, and Rimbun Dahan in 2025.

Alice has also curated exhibitions through commissions from the Cultural Center of the Philippines and Iloilo Museum of Contemporary Art. She was part of the curatorial team of the 2018 Manila Biennale and curatorial lead for the visual arts exhibition of the 2023 Visayas Visual Arts Exhibition and Conference (VIVA ExCon). Spare Bedroom is her first foray into running an art space.



Social

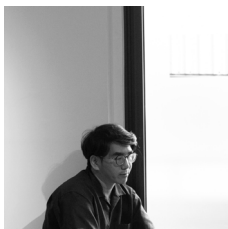
@zitdimartspace

Address

No. 84, Section 2,
Yongfu Road, West
Central District, Tainan
City 700, Taiwan



Zit-Dim Art Space is jointly run by artists from Hong Kong, Macau, and Taiwan as an Asian art platform dedicated to promoting contemporary art, education, field study, cultural research, self-publication, and curating. Also in focus are topics related to art exchanges, including experimental art, cross-media collaboration, international artist-in-residence programs, etc. It is open for venue applications to artists working on different topics and media, and hosts exhibitions, talks, forums, and other open events.



PENG YI-HSUAN

Peng Yi-Hsuan, 1990 born in Taiwan Chungli, has regarded painting, video art, sculpting as the tone of speculative art proposition for a long time. Thus, daily objects could directly touch upon the artistic propositions, and further decontextualize them in a dialectical fashion. With an attempt to make the history of neutral objects in Taiwan possible, and to show a new perspective, use and practice system.



SID CHEN (CHEN HSI)

Art Critic and Researcher. Co-Director of Zit-Din Artspace and Chairperson of the 13th International Association of Art Critics Taiwan (AICA). He previously served as the Social Media and Project Editor-in-Chief at ARTCO & ARTouch and was the curator for the 2025 Keelung Chao Art Festival.

Sid currently focuses on the interactivity between art community and reality, with a long-term research interest in the intersection of painterliness and contemporary narrative.



Social @kalaxkulo

Website kalakulo.org



Kalā Kulo is a collective, non-profit initiative that nurtures the flows and frictions of creative labour based in Kathmandu. We experiment with speculative praxis - where acts, thoughts, and relations are reimagined - to irrigate new constellations of ideas and kinships. Working across fields and frameworks of knowledge production, we embrace fluid, collaborative methodologies. Since its inception, we have been running a long-term project on “Archiving 20th century modern and contemporary Nepali art history” working with artist estate families and art world stakeholders in archiving and creating a digital repository of their collections. Concurrently, we also conduct research on various artistic practices and experimentations beyond the capital city of Kathmandu - centering vernacular, indigenous, and marginalised aesthetic practices that have been obfuscated from the imagination and writing of what is modern and contemporary art in the region. Our thematic capacities involve a wide range of expertise in curatorial research, exhibition production, archival efforts, and public programming on visual arts, culture, and histories/practices in Nepal and the Global South.



SHEELASHA RAJBHANDARI

Sheelasha Rajbhandari is an artist and curator based out of Kathmandu. Her works draw upon an embodied and speculative lineage of femininities to question the positioning of women and fluid beings across time, landscapes, and cosmologies. Her practice is a provocation to reflect beyond neo-liberal conception of time in order to decenter patriarchal structures that perpetuate cycles of industrial extraction and individual exhaustion. For her, art-making is about making space for collective action. This questioning feeds into her recent artistic and curatorial approach that recompose notions of Indigeneity, gender, sexuality, worth, and productivity. Rajbhandari crafted the Dankini initiative, which prioritizes rest, play, and sensory pleasure while delving into the complex interplay between identity and structural forces. She is also the co-founder of ArtTree Nepal, an Indigenous artist collective and Kalā Kulo, an arts initiative.



Social
@tratravelart

Website
tra-travel.art



Founded in 2019, TRA-TRAVEL has carried out projects with more than 50 creators across over 15 countries, including exhibitions, residencies, talks, and art tours. Taking advantage of not having its own fixed space, it specializes in planning and executing projects, functioning as a “mobile project” that develops flexible art initiatives in collaboration with diverse venues such as art spaces, cinemas, and co-working offices. It proposes sustainable forms of artistic exchange for society. So far, it has collaborated with organizations such as the Chishima Foundation for Creative Osaka, Japan Foundation Manila (Philippines) and OCAC (Taiwan). Every year, it conducts new projects in different regions, building connections across domestic and international art networks.



YUKAWA-NAKAYASU

Yukawa-Nakayasu creates artworks that reinterpret and recontextualize “human activities inherent in history, culture, and customs” for contemporary society. In 2019, he founded TRA-TRAVEL, which plans art projects aimed at connecting international art networks. In 2024, he opened SUCHSIZE in Osaka, where he directs exhibitions and talks that research the relationship between natural cycles and human activity through the lens of contemporary art.

From these three distinct perspectives, Yukawa-Nakayasu explores the connections between contemporary art and the cultural arts, customs, and beliefs that have been nurtured within the natural and social climates of Asia.



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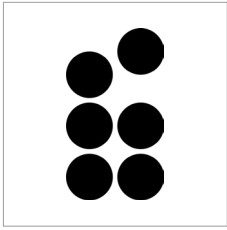


SEASUN was established in 2020 with the aim of creating a platform for engagement with contemporary art and culture from Southeast Asia. Focusing on artistic and cultural exchange between Southeast Asia and Japan, it operates artist-in-residence programs, film screenings, talks, and related events, fostering a space that values diversity and tolerance. Following the implementation of online art exchange projects during the COVID-19 pandemic, SEASUN co-founded an alternative space, "Q SO-KO," with the art installer team Miracle Factory, in Nagoya in 2023. SEASUN also develops projects that build connections through art with people from Southeast Asia living in Japan.



KAZUE SUZUKI

Born in Aichi. After graduating from the university, she joined the Japan Foundation and served for ten years in various roles, including nearly four years in Bangkok, where she engaged with the Thai contemporary art scene. Following her return to Tokyo, she left the Foundation in 2018 and undertook intensive Thai language studies at Chulalongkorn University in Thailand. Since 2019, she has worked as an independent art administrator. In 2020, she initiated "SEASUN," a project dedicated to fostering art and cultural exchange between Southeast Asia and Japan while contributing to her hometown.



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<6okken (Rokken)> is a solidarity by “artists”.

We are an artist-run space of six cottages at the foot of Mt. Fuji, overlooking Lake Kawaguchi.

We define “artist” not only as a profession, but also as “an attitude that continues to face perspectives and motives that would disappear from the world if we let go of them”.

Our mission is to expand solidarity among such attitudes in an economically and spiritually sustainable manner.

Specifically, we are expanding the network of “artists” creating places to stay through the following projects.

1. Shared house, Artist in residence, Vacation rental
2. Camp base workshop
3. Support for artists who want the own base, communication as media
4. Holding art festival and exhibition, Accepting commissioned work



YUKI HORI

6okken Co-Founder / Producer / Photographer

Aiming to build new social foundations for creative activities, he works as a producer at “6okken.” He also creates photographic works centered on the themes of ‘movement’ and “landscape.” Extensive experience in commissioned portrait and fashion photography.

Awards: Young Lions Competitions Japan 2022 SHORTLIST

Exhibitions: “The Eyes of the Wind Vol.2” (Freyaalt, Istanbul 2023), and more



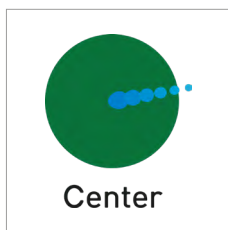
MAKI KINOSHITA

Project Coordinator / Community Researcher

During college, she studied Ainu oral literature in a cultural anthropology laboratory. In the same laboratory, she conducted interviews with family members and relatives about her Japanese-Korean father based on oral history. For a deeper understanding of others, she attempted to capture the personal image from multiple angles by multiplying the perspectives of several people.

Center / Alternative Space & Hostel

Tochigi, Japan



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An artist-run alternative space and hostel, established in 2022 and located in Kanuma City, about 90 minutes from Tokyo. With the keyword “Making tomorrow more exciting than today”, our aim is to create a unique space where new culture can flourish, offering a platform for creative expression centered on experimental film and music that goes beyond existing genres. In order to expand the boundaries of experimental expression, we run this space open to the community while also raising children. We launched the Artist-in-Residence program (Center AiR) in 2025.



MADOKA KOUNO

Sound artist. She completed the Sound/Art Expression Course at Bigakko in 2003 and graduated from Faculty of Letters at Keio University in 2004. She performs using tape recorders to capture natural phenomena and changes. She was based in Tokyo for years, during which time she conducted live performances and organized numerous projects.



SHINKAN TAMAKI

Filmmaker in search of never-before-seen images and new perceptual experience. He makes mainly moving image and works related to it. He recently participated in Kuala Lumpur International Experimental Film & Music Festival (KLEX) in 2017 and attended Big Liver Lab meeting in Thailand in 2025, where many filmmakers from Asia gathered.



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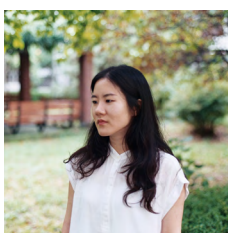
Installation view of Philadelphia
est urbs mea, 2025.

Photo: Euirock Lee



Established in 2016, Yellow Pen Club (YPC) is a collective of art writers—Junghyun Kwon, Areum Lee, and Jiwon Yu. YPC began as a blog publishing critical texts on the Seoul art scene and broader cultural contexts. Building on this online platform, the collective has since organized writing workshops, published art books, and contributed essays to various monographs.

In 2022, YPC opened YPC SPACE, a program space and gallery that extends its commitment to mutual learning. Through exhibitions, public programs, and research-driven initiatives, YPC SPACE supports open-ended artistic practices and fosters sustained dialogue around contemporary art and situated forms of knowledge.



JUNGHYUN KWON

Junghyun Kwon works as a curator, editor, and art critic. She is currently Curator at the Seoul Museum of Art and co-directs the exhibition space YPC SPACE.



AREUM LEE

An aesthetics researcher and independent curator, Areum Lee is interested in popular culture and the ways in which gender, colonialism, and consumerism operate within it, drawing on critical theory. Lee is a member of the collective Yellow Pen Club and co-directs the independent art space YPC SPACE.



JIWON YU

Jiwon Yu is a curator, writer, and translator mainly based in Seoul. She was the Assistant Curator of the 11th Seoul Mediacity Biennale (2019–2021) before joining the Leeum Museum of Art (2022–2025), where she organized and curated exhibitions, including Kim Beom: *How to Become a Rock* and Art Spectrum 2024: *Dream Screen* (co-curated with Rirkrit Tiravanija and Hyo Gyoung Jeon). Yu is a member of the art writers' collective Yellow Pen Club (2016–) and co-director of its program and exhibition space YPC SPACE. Yu currently teaches art history and theory at Korea National University of Arts (School of Visual Arts) and Seoul National University of Science and Technology (Department of Fine Arts)



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Formed in 2015. Based in Nagai City, Yamagata Prefecture, Japan. We are an art collective. Since 2024, our core members have been Jiro Murakami, Ayako Matsuzaki, and Masatomo Ikeda, working alongside local residents and fellow artists. Our base is “Kosyau,” a former printing factory. They are gradually renovating the unused building themselves. Rather than aiming for completion, they repair it while using it, and think while repairing. That’s why Kosyau remains a work in progress. Activities include preserving straw sandals used in festivals and preserving brooms. These are activities that exist as an extension of daily life, continuing while gradually changing form within an endless cycle of time.



JIRO MURAKAMI

An artist based in Nagai City, Yamagata Prefecture. He explores the relationship between art, regional culture, and daily life through diverse methods including painting and collaborative community-based projects. He leads “Ame furashi,” undertaking long-term projects such as repurposing a former printing factory site and preserving local craft techniques.

Murakami earned a Master of Fine Arts degree in oil painting from Kyoto City University of Arts. Since 2017, he has operated “Nagai Brewery,” integrating local food culture into his artistic practice. Major exhibitions include “Roppongi Crossing 2025” (Mori Art Museum) and “Tokyo Painting II” (The National Museum of Modern Art, Tokyo).

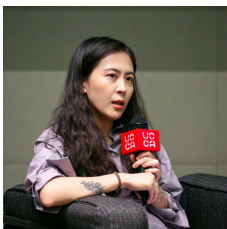


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Located on Jianguomenwai Avenue in Beijing's Chaoyang District, the Diplomatic Residence Compound (DRC) was established in 1971 as the first community in China designed to provide offices and residences for diplomatic missions, international media, and organizations. In the late 1970s and early 1980s, living rooms of some foreign residents within the compound briefly became vital sites for contemporary art and other underground cultural activities. In November 2015, a group of artists, curators, and researchers founded the independent, nonprofit art space DRC No.12 within this residential compound. The space has become a platform for About DRC No. 12 site-specific artistic experimentation, initiating exhibition projects that move beyond the traditional white-cube settings of museums and galleries, and nurturing a community grounded in free expression and mutual support. Since its founding, it has hosted 30 exhibitions, alongside a program of film screenings and artist talks. In August 2025, DRC No. 12 moved out of its original location in the Jianguomenwai Diplomatic Residence Compound. It is now temporarily based in artist Wang Tuo's studio while seeking a new space, and continues to operate nomadically by organizing exhibitions, screenings, and artist talks.



LUAN SHIXUAN

Luan Shixuan is a curator and writer, currently serving as Curator at UCCA Center for Contemporary Art, where she has worked since 2017. Over the past eight years, she has curated more than fifteen exhibitions ranging from major solo presentations to experimental research projects. Her curatorial work includes solo exhibitions by Lubaina Himid (2025), Heman Chong (2024), Max Hooper Schneider (2024), Monira Al Qadiri (2023), Su Yu-Xin (2023), Geof Oppenheimer (2022), Wang Tuo (2021), Elizabeth Peyton (2020), Matthew Barney (2019), and Sarah Morris (2018). She has also curated the group exhibition *Painting Unsettled* (2023) and the two-person exhibition *Under Water, On Fire* (2025) featuring Candice Lin and Shuyi Cao. She also co-curated the inaugural Diriyah Biennale —*Feeling the Stones* (2021) in Saudi Arabia. Her writing has appeared in museum catalogues, artist monographs, and art media, addressing contemporary art, material history, and exhibition-making in transnational contexts.

Alongside her institutional role, she serves on the board of DRC No. 12, an independent art space in Beijing dedicated to experimental and critical practices. After the loss of its physical site, DRC continues as a nomadic platform, supporting site-specific projects and dialogue within shifting cultural and political conditions.

Think School

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Think School is jointly operated by the following two organizations:

Sapporo Ekimae Street area management co.
website: sapporoekimae-management.jp

PROJECTA General Incorporated Association
website: projecta.or.jp

Think School is Hokkaido's first art school focused on the relationship between art and community development, founded in 2016. It offers two programs: a Planning Course and a Production Course. Launched by artist Ikuko Imamura as a project of Sapporo Ekimae Street Area Management Co., the school brings together diverse participants to explore both local practices and global perspectives. With over 200 graduates to date, Think School has contributed to the creation of shared studios and regional art festivals. Its lead instructors, Ikuko Imamura and Kiyoshi Takahashi, are alumni of CAI Art School, continuing a lineage of alternative art education in Sapporo.



IKUKO IMAMURA

Since 2006, she has created installation works exploring "inbetween" relationships through gradations of light and has exhibited internationally. Since 2011, she has worked at Sapporo Ekimae Street Area Management Co., planning and designing programs such as Think School and Parallel Museum, and serving as a lead instructor.



TAKAHASHI KIYOSHI

TAKAHASHI Kiyoshi is a Japan-based artist and Representative Director of PROJECTA. Born in Hokkaido in 1974, he creates video, performance, and sculptural works rooted in the art history of resistance, often combining performative language with social and personal themes. He is also active as a curator and educator.



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Founded in 2023 by Nguyễn Tú Hằng (Director of Hanoi Grapevine) and artist Trần Thảo Miên, AiRViNe aims to support the growth of Vietnam's contemporary art scene through artist residencies that foster cultural exchange, professional development, community engagement, and sustainable art infrastructure. Since 2024, AiRViNe has been an official member of On the Move (OTM), Green Art Lab Alliance (GALA), and Taiwan Art Spaces Alliance (TASA). In 2025, AiRViNe is honored to participate as a guest speaker at the Res Artis Conference in São Paulo, the TASA Annual Meeting in Hsinchu, and Koganecho Bazaar in Yokohama. Currently, AiRViNe is conducting research on artist residency models in Japan and Southeast Asia under a Visual Arts Fellowship supported by the Japan Foundation.



NGUYỄN TÚ HẰNG

Nguyễn Tú Hằng is the Founder of Artist-in-Residence Vietnam Network (AiRViNe), dedicated to research on cultural mobility and residency programs, and Director at Hanoi Grapevine, a not-for-profit organisation supporting the artists' ecosystem. Nguyễn Tú Hằng holds a Bachelor's degree in International Management from Ritsumeikan Asia Pacific University (Japan) and a Master's in International Business and East Asia Studies from Sogang University (South Korea). From 2014 to 2020, she published several short stories and poetry collections under the pen name Zelda. Since 2017, Hằng has collaborated with pioneering young music groups to organize classical concerts and recitals in churches and other unconventional, indie spaces. From 2020 to 2023, she served as the Curator of Education at Vincom Center for Contemporary Art (VCCA). In 2023, she co-founded ddur.production—an open collective providing specialized assistance for exhibition projects. In 2024, Hằng received the Special Award for The Professional Exchange Program 2024 SEA Art and Cultural Practitioners from Taiwan Asia Exchange Foundation (Taiwan), and a Fellowship for Conservation Treatment of Tangible Cultural Heritage from the Korea National University of Cultural Heritage (South Korea). In 2025, Hằng received the Japan Foundation Fellowship for Arts and Culture in Asia (Visual Arts).



TRẦN THẢO MIÊN

Trần Thảo Miên is a Hanoi-based artist and cultural practitioner whose textile sculptures and installations critically examine alienated labour and the contemplative power of inactivity, rooted in her Textile education at London College of Fashion (University of the Arts London), working in fashion industry in London and Vietnam, and her extensive solitude promenade across Asia. In experimenting with unalienated labour, Miên co-founded Collective Sonson, working relaxingly, just enough to sustain their curiosity on traditional craft techniques across Vietnam. Her artistic inquiries extend beyond object-making into the domains of sensory healing, the restoration of community relations, and sustainable modes of living. The collective gained national recognition by winning both First Prize and the Audience Choice Award at Vietnam Design Week 2020 for their project Stillness Corner, praised for regenerating Vietnamese identity through designs that merge traditional techniques with contemporary design, prioritising the preservation of cultural soul over aesthetic imitation. Miên is also a founding member of ddur.productions, an open collective supporting experimental exhibition projects, and AiRViNe— Artist-in-Residency Vietnam Network, advocating for artists' freedom of mobility, while serving as a creative supervisor at Hanoi Grapevine. Her commitment to education and knowledge-sharing includes contributions to programs at RMIT University (Vietnam), Nanyang Academy of Fine Arts (Singapore), and sustainability research with Pratt Institute (USA).

Yamanaka Suplex

Shiga, Japan



Yamanaka Suplex is a shared studio established in 2014, located in Yamanaka-cho, Otsu City, Shiga Prefecture. Situated on Mt. Hiei at the border of Kyoto and Shiga, the studio accommodates a wide range of creative practices—including textile dyeing and weaving, resin, ceramics, metalwork, stone carving, and woodworking—as well as large-scale outdoor production. Since its inception, the studio has gradually expanded its production spaces and specialized equipment, aiming to maximize individual creative environments. Since 2018, Yamanaka Suplex has also operated as a collective, organizing exhibitions, events, and workshops. The group places emphasis on supporting art practitioners, cultivating alternative art scenes both in Japan and abroad, and fostering long-term friendships among artists. Past activities include *Share-Meeting 2: The Successive Gathering and Momentum of Becoming* (Shiga, 2025), the year-long project space Yamanaka Suplex annex MINE (Osaka, 2022–23), and the drive-in exhibition *The Analogical Mirrors* (Shiga, 2020).

Co-Program Directors: Takuya Tsutsumi, Kaho Ikeda
Co-Representatives: Shu Ogasawara, Taro Komiya
Members: Kenichi Ishiguro, Shun Kimura, Yugo Konishi, Kai Sakamoto, Atsushi Tsukamoto, Shintaro Nakai, Daiki Honda, Kai Maetani, Shiori Mukai, Ryo Wakabayashi

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Blank Canvas

George Town, Malaysia



Blank Canvas is a not-for-profit contemporary arts space within the heart of the UNESCO World Heritage Site of George Town, Penang. Opened in 2022, it seeks to be a bridge between its richly historic surroundings and the international contemporary art world. It aims to create greater local awareness and appreciation of Malaysian and international contemporary art, as well as to encourage international contemporary art practitioners to discover and engage with the contexts of Penang and its region.

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Credits & Acknowledgements

Organizers

Yamanaka Suplex (Shiga, Japan)

Blank Canvas (George Town, Malaysia)



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Special Thanks

Miki Kanai

This gathering has been shaped by the collective efforts of many hands across regions. We gratefully acknowledge all organizations, supporters, and individuals whose trust and collaboration made Share-Meeting 3 possible.

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