ASEAN-KOREA
Partnership Project for
Innovative Culture

ASEAN-KOREA INNOVATIVE CULTURE EXHIBITION 2026

Gathering Point

7 - 13 November 2026
Ayala Museum, Manila

Ministry of Culture, Sports and Tourism | KOFICE Korean Foundation for International Cultural Exchange | INDONESIA NOW

Gathering Point: Preserving humanity's creative imprint and imagination on material is an exhibition held at Ayala Museum, Makati, Manila, Philippines from 7 to 13 November 2026.

HOSTED BY
Ministry of Culture, Sports and Tourism (MCST) of the Republic of Korea

ORGANIZED BY
Korean Foundation for International Cultural Exchange (KOFICE)

IN COLLABORATION WITH
IndoArtNow

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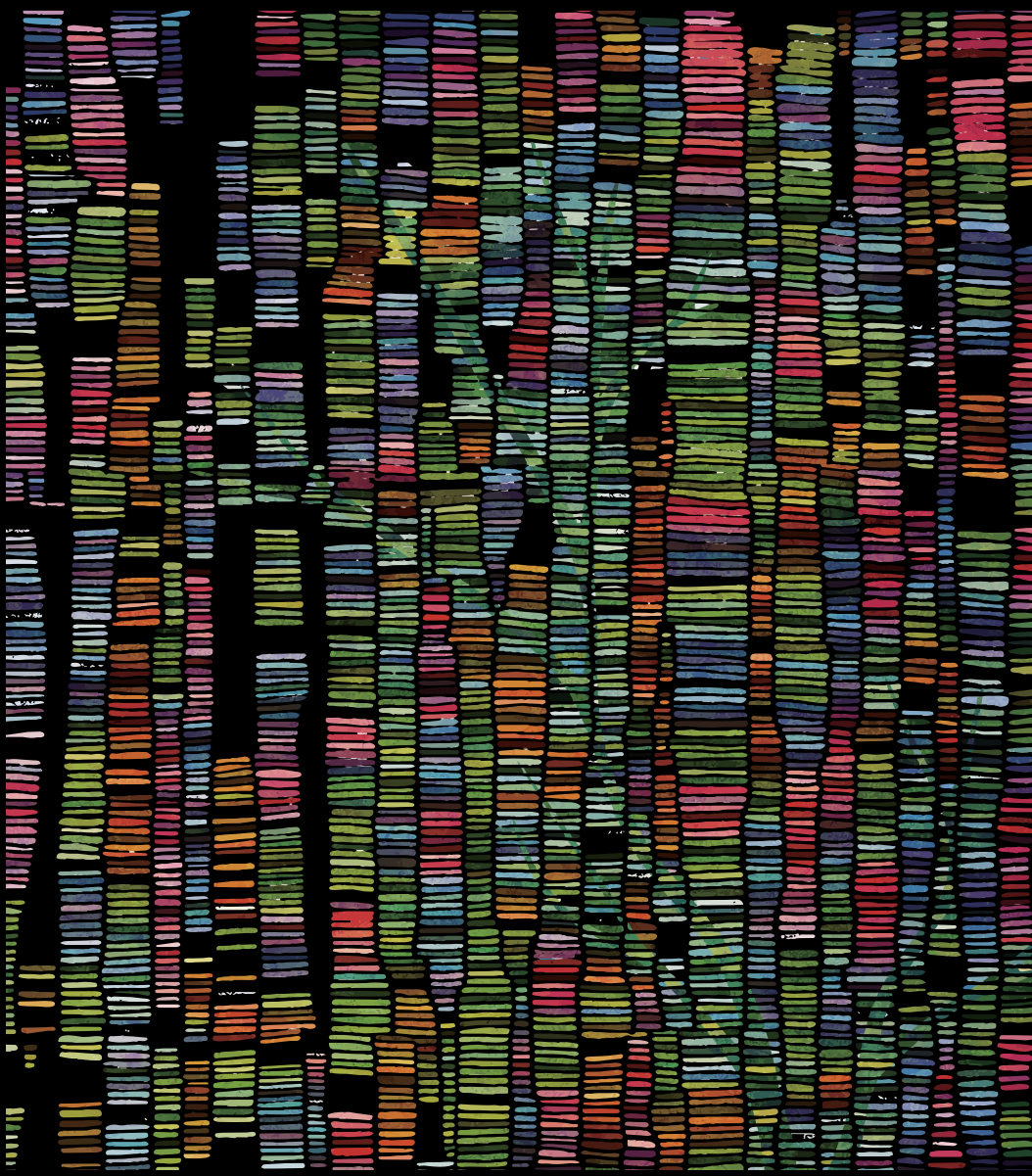
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Gathering Point

Adam PHONG (MYS)
Ari BAYUAJI (IDN)
Christina Quisumbing RAMILO (PHL)
Imhathai SUWATTHANASILP (THA)
KIM Joon (KOR)
Latthapon KORKIATARKUL (THA)
Leslie de CHAVEZ (PHL)
Mark JUSTINIANI (PHL)

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Foreword

As we mark the 37th anniversary of ASEAN-Korea dialogue relations, it is my great privilege to welcome you to the ASEAN-Korea Innovative Culture Forum 2026. This event is hosted by the Ministry of Culture, Sports and Tourism (MCST) of the Republic of Korea and organized by the Korean Foundation for International Cultural Exchange (KOFICE) as part of the ASEAN-Korea Partnership Project for Innovative Culture (PIC).

The year 2026 carries profound significance as the Philippines serves as the ASEAN Chair, guiding the region toward unity and shared prosperity under the theme **"Navigating Our Future, Together,"** which embodies the values of solidarity and mutual growth. Against this meaningful backdrop, it is particularly significant to create a space for cultural exchange in the Philippines, a country rich in dynamic cultural diversity.

To translate and expand the core discourses of the Forum into a tangible, public experience, we present the special exhibition **"Gathering Point."** This exhibition explores how material heritage, craft, and cultural knowledge accumulate and transform through human touch, intergenerational transmission, and shared responsibility. By foregrounding the practices of leading contemporary artists—**Adam PHONG, Ari BAYUAJI, Christina Quisumbing RAMILO, Imhathai SUWATTHANASILP, KIM Joon, Latthapon KORKIATARKUL, Leslie de CHAVEZ, and Mark JUSTINIANI**—the exhibition reinterprets the material traces of human activity as sites of living cultural intellectual property (IP) and collective memory.

We extend our deepest gratitude to **IndoArtNow** for their invaluable partnership in organizing the exhibition. We also sincerely thank all participating artists from across ASEAN and Korea for sharing their creative vision and artistic insights, as well as our partners for their generous support.

KOFICE remains dedicated to cultivating deeper cultural exchanges between Korea and ASEAN through a diverse array of future initiatives and collaborations.

Changsik Park
President,
Korean Foundation for International Cultural Exchange (KOFICE)

Gathering Point

Preserving humanity's creative imprint and imagination on material

When compelled to create or invent—to beautify a material or increase its value, whether in function or aesthetics—what does one envision it to become?

The human lifespan is brief in comparison to the age of the universe, the sea, or ancient trees in the mountains. Yet humankind possesses an extraordinary ability to leave behind traces of its intentions that remain legible and preservable across generations. These intentions are embedded in motifs, patterns, ornamentation, traditions, and inventions; in short, culture. Culture offers individuals a way to imagine a future that extends beyond their own lifespans. By recognising themselves as part of a longer chain of inherited **motifs and motives**, individuals also develop a sense of historicity. Through creative acts, one imagines a continuity between the past, present, and future.

Situated in time, culture develops through accumulation. Each generation inherits materials, techniques, knowledge, and archives from those before it, adding its own traces return. Culture is thus the result of an ongoing process of making, one that no single individual can complete alone.

Gathering Point refers to this accumulation of motivations and values, as well as the ways in which materials are transformed and given meaning through form. Culture does not emerge solely from adherence to a prescribed set of instructions or criteria. Rather, it develops through lived experience and participation: through contributing to the creative practices and collective imagination that shape a community's identity. Gathering, in this sense, is not merely the collection of resources or inherited forms, but also the act of coming together to share and build collectively.

Yet gathering is never a permanent state. By framing the exhibition as a *Gathering Point*, this exhibition imagines a moment in which a community comes together to examine, articulate, and negotiate its cultural inheritance; a point at which 'cultural intellectual property (IP)' can be discussed, without assuming that culture itself can be contained or permanently fixed. The gathering will eventually disperse, carrying the knowledge and values articulated within it into other circles and communities.

This continual movement between gathering and dispersal allows culture to accumulate more richly. Individuals bring knowledge and influences from beyond their immediate communities into the collective—where these are interpreted and given meaning — before being carried outward again. Cultural IP, understood through this process, becomes not only a question of identifying and preserving what belongs to a certain community, but also of recognising the ongoing collective labour through which culture is transformed, transmitted, and renewed.

Negotiating culture in the Contemporary Age

This exhibition argues that the limitations of the human body are not obstacles to the formation of collaborative and accumulative culture, but part of the conditions that make it possible. Human work is shaped by the pace of breath, the strength of the

hand, the ageing of the body, and the time a material takes to respond. These necessitate collaboration and the teaching of others.

Because life is short, we teach. What one body cannot complete in a lifetime is passed on to another. Culture emerges not from a single act of creation, but from the accumulation of traces from these collective and intergenerational transmission.

Yet accumulation, in its contemporary sense, increasingly operates according to a different logic. Under prevailing economic models, technological advancement is directed towards the endless accumulation of resources and capital, with expansion itself becoming a measure of progress. Unlike cultural accumulation, this form of hoarding resources can detach products from the people and relationships that made it possible. Its benefits need not return to those who contribute to it, nor does its continued expansion necessarily account for the social and ecological conditions on which it depends. Cultural accumulation, by contrast, is supposed to be inseparable from the lives that sustain it. Its continuity depends not merely on the survival of cultural objects or practices, but on the wellbeing of the people who carry them. Whereas resources can be extracted and accumulated independently of their origins, cultural knowledge remains bound to the hands, experiences, and communities through which it is formed.

These differing modes of accumulation also imply different attitudes towards limitation. Where cultural practices develop through the finite capacities of the body, the contemporary productivist age seeks to overcome such limits. Individuals are expected to produce more, faster, and with greater efficiency, while remaining replaceable and disposable. Knowledge inherited from predecessors becomes less necessary when output can be standardised and reproduced at scale. Driven by an unrelenting quest for progress, this logic risks severing us from both past and future: we become less conscious of the traces we leave behind and of the traces left by others in the things we encounter and handle.

When we lose sight of what our lives leave behind–materially and culturally–we risk leaving debt rather than inheritance for the next generation. This debt takes the form of ecological damage, degraded environments, and erosion of knowledge. Intentional stewardship therefore becomes a responsibility: to consider not only what we produce and preserve, but also what we leave behind, and whether these traces can sustain the lives that follow.

Today, tools that outpace human capacities, from automation to artificial intelligence, enable production beyond our natural tempo. Yet greater productive capacity does not necessarily lighten our burden. Instead, it can inflate expectations of what we ought to produce, accelerating markets and intensifying the demand for productivity. Culture, however, was not formed within this productivist matrix. Material heritage, craft, and cultural knowledge emerge through repetition, patience, bodily limitation, and generations of accumulated practice.

Within this context, the practices of the artists in this exhibition draw our attention back to the traces of human touch, a central quality within Cultural IP. Adam PHONG, Ari BAYUAJI, Christina Quisumbing RAMILO, Imhathai SUWATTHANASILP, KIM Joon, Latthapon KORKIATARKUL, Leslie de

CHAVEZ, and Mark JUSTINIANI share an interest in collecting and working with the material traces of human activity. They gather things that have been touched, used, discarded, or shaped by people, from bone waste and architectural debris to beached plastic, charcoal, and environmental sounds, transforming these remnants into new forms. Through their practices of gathering and reworking, these traces become sites where accumulated knowledge, labour, and lived experience can be encountered anew.

The artists' approaches are subversive in that they redirect contemporary impulses of accumulation towards a different set of values. They treat accumulation as a process that acknowledges what came before, remains attentive to the people and environments from which materials originate, and makes room for transformation through reuse and reinterpretation; reverse-engineering the contemporary logic of production. In doing so, they propose a way of making that recognises culture not as a fixed possession or a finished product, but as a collaborative process of inheritance, transformation, and transmission.

Seeing Culture as IP: Protecting Those Most Vulnerable to Its Exploitation

While conventional intellectual property is typically attributed to individuals or corporations and can be bought, sold, or licensed, cultural IP is often collectively held and transmitted across generations. Its continuity rests less on the transfer of ownership than on custodianship: the responsibility to maintain, teach, and pass on cultural knowledge. In principle, its intergenerational nature suggests a form of continuity that extends beyond the lifespan or claims of any single owner. Yet within an economic system that prioritises transactions and exclusive ownership over sharing and collective benefit, cultural IP remains vulnerable to misattribution, appropriation, and exploitation.

The acts and affinities of the artists in this exhibition bring discourses on cultural IP and its underlying values of mutuality beyond the contexts of traditional and Indigenous communities, extending them into a wider contemporary discourse. Their practices invite us to consider how custodianship and continuity might inform the way society approaches cultural production and intellectual property. The aim is not to replace one universal model of ownership with another, but to challenge the dominance of hyper-productivist and transaction-driven approaches to culture, and to imagine a wider acceptance of forms of making grounded in shared knowledge and collective responsibility.

The contemporary, urban-informed practices of the artists in this exhibition are particularly important to this discussion of traditional knowledge. To frame cultural IP exclusively as the protection of "dying knowledge" risks exoticising culture and confining it to the past. Such a framing can turn living practices into antiquated objects, obscuring the people who continue to use, develop, and teach them.

Many elements associated with cultural and traditional practices remain embedded in contemporary urban life. Materials, techniques, forms of making, practices of repair, and relationships with the natural environment continue to shape how we live and build, even when their origins are no longer visible. The artists in this exhibition

look for these traces in the present. Their work draws attention to the human marks in our everyday environments, revealing our continued relationship with forms of knowledge that precede us. In doing so, they invite us to recognise cultural inheritance not as something distant or disappearing, but as a living process that continues to shape the present.



Liza MARKUS (b. 1995, Jakarta, Indonesia) is an art practitioner who graduated from the sculpture studio at Nanyang Academy of Fine Arts. Liza's interests lie in art, tradition, and religion, though she has recently taken a more cynical perspective on all three. She is currently exploring readymade art with minimal intervention and lexical etudes. In her writing and research practice, she is particularly drawn to media theory, which often manifests in projects she undertakes with Anathapindika (Dika).

As a duo, dika+lija were part of the BAK (Basis voor Actuele Kunst) Fellowship of Situated Practice and released a public pedagogy journal for Victoria University and a journal for Politics of the Machine (POM) Conference Aachen 2024.

Adam PHONG (MYS)

(a)
Relic 1
2024
Photographic documentation of One Of Our Fossils, printed on sintra board
100 × 200 cm

(b)
Relic 3
2024
Time, chicken bones, wire and wood stand
192 × 68 (diameter) cm

(a)



(b)



One Of Our Fossils is a 500-day time system made from over 80,000 chicken bones collected, cleaned and wired by the artist from restaurant leftovers between 20 June 2023 and 11 November 2024. Chicken bones were used because scientists predict that they may outnumber human bones in the fossil record. *Relic 1* and *Relic 3* are two of the resulting works.

PHONG examines the present Anthropocene through the traces it might leave behind in the distant future. He invites us to imagine future civilizations attempting to make sense of the population ratios between chickens and other avian species. Their interpretations may yield inaccurate conclusions, shaped by the unprecedented scale of human consumption under the 'age of capital' and the disproportionate presence of chicken remains in the fossil record.

The labour and time needed to collect and scrub the bones before transforming them into art materials are central to the resulting works. This emphasis on the duration required to perform a task aligns with PHONG's durational practice of dividing his estimated remaining time on Earth into distinct 'time systems'.



Adam PHONG (b. 2002, Malaysia) is an artist who uses time as material.

As of 7 November 2026, PHONG has 20,125 days remaining.

In 2023, a lifespan calculator gave PHONG a life expectancy of 79 years. He divides his remaining time into time systems. Each uses a fixed number of days and can only happen once.

The first 500-day time system was *One Of Our Fossils* (2023–2024). The second 500-day time system is *MY JOB* (2025–2026, ongoing).

The next time systems are 1,000 days, 2,000 days, 3,000 days, 4,000 days, and finally 5,000 days. There can only ever be seven time systems, or fewer if PHONG's life is shorter than predicted.

Photo credit: Muhammad Fadli

Ari BAYUAJI (INA)

(a)
Wild Blue Ocean
2026
Woven plastic and cotton threads, semi-precious stone beads, plastic, plastic chords
103 × 167 cm

(b)
Green and Blue Waves
2024
Woven plastic and cotton threads, crocheted plastic threads, semi-precious stone beads
154 × 131 cm

(a)



(b)



Ari BAYUAJI's project, which began in 2020, explores the idea of replacing vanishing natural materials with new "natural" materials that are readily available. In Bali, a tourist destination, these materials take the form of plastic ropes tangled in the roots of mangrove trees along the coast near Sanur. Entwined with the roots, the ropes appeared almost as if they were a natural part of the trees. This discovery led the artist to repurpose the plastic threads as weaving materials.

In this exhibition, both *Wild Blue Ocean* and *Green and Blue Waves* incorporate woven plastic and cotton threads, semi-precious stone beads, plastic, and plastic cords. The resulting works are displayed in a manner reminiscent of textile artefacts in major museums worldwide. These textiles embody their makers' relationships with their original cultural contexts and natural environments. Against this backdrop, Bayuaji's works, made from new "natural" materials increasingly present in the contemporary landscape, highlight the powerful role of materials in both textile production and the history of human civilization.

© Ari BAYUAJI, courtesy of the artist and Mizuma Gallery.



Ari BAYUAJI (b. 1975, Mojokerto, Indonesia) is an artist known for installations incorporating found and ready-made objects collected from around the world, reflecting diverse cultural traditions. His work reveals the overlooked artistic value of everyday objects and places, exploring their roles within society. Originally trained as a civil engineer, he studied Fine Arts at Concordia University in Montreal after moving to Canada in 2005. He has participated in artist residencies in Canada, France, the Netherlands, Indonesia, and Singapore, and exhibited internationally across Asia, Europe, and North America. Bayuaji lives and works between Bali, Indonesia, and Montreal, Canada.

Christina Quisumbing RAMILO (PHL)

Barkada 6 (A Circle of Friends)
2018-2026 (Ongoing)
Upcycled wood, metal hardware, bottle caps, used electrical sockets, nails, etc
23 × 108 × 16 cm



Christina gives faces to wood, metal and the things we throw away. The artist is drawn to the second life of discarded objects, and to how a little play can imbue them with character. *Barkada*, a Filipino term for a circle of friends or a close-knit social group, brings together figures made from materials that might otherwise seem unrelated. For over a decade, Christina has been assembling these small, robot-like figures from salvaged scraps: electrical outlets, switches, hinges and rusted nails, each bearing the wear of its former life. Rather than concealing their imperfections, she leaves the chipped paint and loose wires intact, allowing each object's history to remain visible.

Fitted together, sockets become eyes and nails become stiff, comical arms. Some of these assemblages stare, others squint, while a few seem poised to speak. Side by side, they form a barkada, an odd, tender and playful circle of friends brought together from objects that once served entirely different purposes.



Christina Quisumbing RAMILO (b. 1961, Manila; lives and works in Manila, Philippines) is an assemblage artist. She examines and reimagines objects and their contexts through comprehension of material and site specificity. Her artistic practice involves an interest in and respect for the life and history of objects. Conferred with titles that employ wit and humor, they ultimately express her personal poetries.

RAMILO was based in New York for 23 years and now lives and works in Manila, Philippines as a full-time artist.

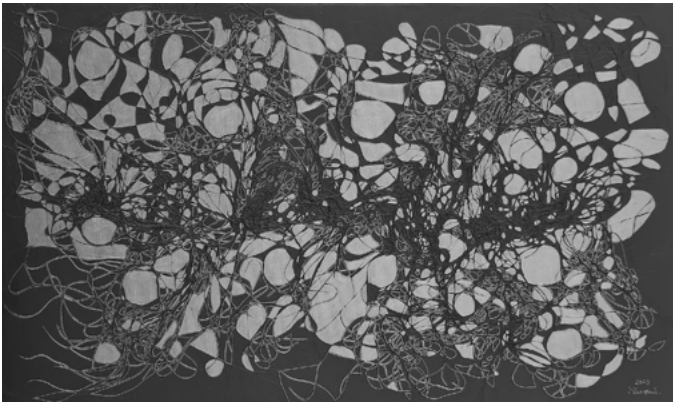
Imhathai SUWATTANASILP (THA)

(a)



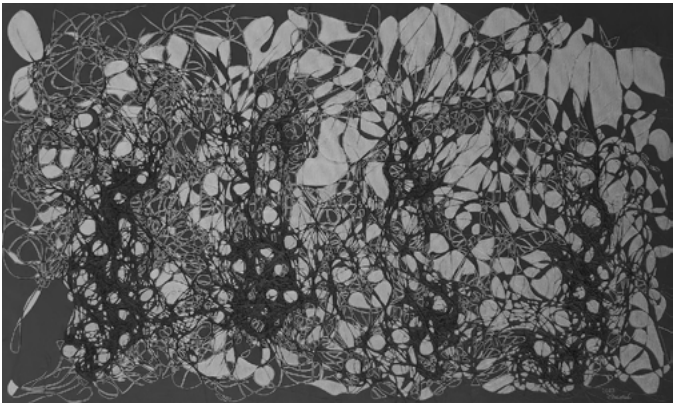
(a)
TINY STUPA
2024
Mixed media, human hair and stones
Variable dimensions

(b)



(b)
Phenomenon of Damp Earth
2025
Mixed technique drawing on canvas (human hair, acrylic, graphite)
30 × 50 cm

(c)



(c)
Phenomenon of Twinkling Stars
2025
Mixed technique drawing on canvas (human hair, acrylic, graphite)
30 × 50 cm

Imhathai's artworks presented in this exhibition are inspired by nature, yet they differ in their conceptual nuances and creative methods. The first piece, *Tiny Stupa*, is a series of seven small sculptures created from just two natural materials: human hair and stones. This neatly woven structure conveys a simple narrative of tranquility felt while living in nature. In that moment, the artist felt completely connected to the vast universe, as if her identity had faded away.

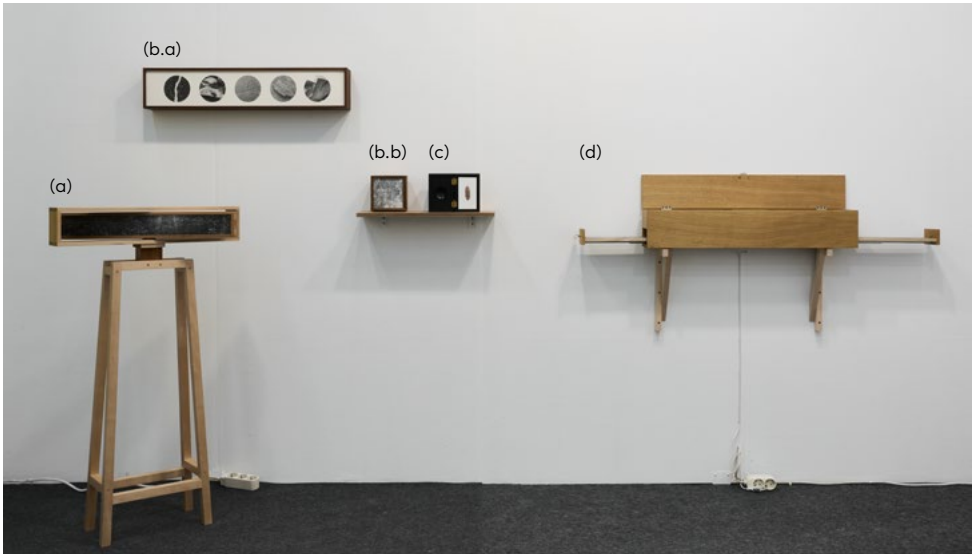
The other two pieces, titled *Phenomenon of Damp Earth* and *Phenomenon of Twinkling Stars*, were created when the artist was directly impacted by the PM2.5 pollution crisis in Northern Thailand. The artist believes that human activities today cause rapid and severe environmental changes, possibly exerting a greater influence on the planet than nature itself.

Both pieces were created by spreading human hair mixed with black acrylic paint across the canvas. Each strand unpredictably determines the emergence of the final image, providing marks to which the artist further responds with a pencil.



Imhathai SUWATTHANASILP (b. 1981, Thailand) is an internationally known artist, in particular for her use of human hair as the main material to create her artworks. She relates hair to the human experience through works that are tactile and emotive, posing existential questions to the audience. As such, Imhathai's works explore notions of gender equality, life, death, violence, morality, and spiritual and belief systems especially in relation to Thai society. Responding to ongoing social concerns, Imhathai's recent works expand to environmental issues that emphasise our individual participation and responsibility for how we care for the natural environment around us.

KIM Joon (KOR)



(a)
Flow noise
2026
Mixed media (wood, speaker, amplifier, lithium battery, image, 2-channel sound)
60 × 9.3 × 106 cm

(b.a)
Pendulate pieces
2026
Mixed media (wood, speaker, amplifier, image, 1-channel sound)
75 × 15 × 9.4 cm

(b.b)
Pendulate pieces
2026
Mixed media (wood, speaker, amplifier, image, 1-channel sound)
13 × 13 × 7.6 cm

(c)
Layers of Unseen
2026
Mixed media (wood, speaker, amplifier, lithium battery, image, 1-channel sound)
13 × 14 × 9 cm

(d)
Hardened pieces
2024
Mixed media (wood, speaker, amplifier, collected stones, image, 2-channel sound)
78 × 15.3 × 12.7 cm

KIM Joon is an artist exploring the historical contexts and ecological environments of specific places through soundscape research, recording and reconstructing sounds gathered in the field as installation works. In this practice, sound functions not merely as an acoustic record of a place, but as a medium for sensorially exploring geological time, ecological relationships, and cultural memory.

Flow Noise unfolds natural white noise—including wind, rain, and flowing water—through two speakers positioned on either side of a rotating object. Whereas *Pendulate Pieces* is a soundscape project that documents the rock formations and natural environments of geological parks in Gangwon Province, where the artist lives. *Layers of Unseen* draws on sounds collected and reconstructed from the natural environments and religious cultures of Bali and Lombok, Indonesia. Lastly, *Hardened Pieces* reconfigures rocks collected from the distinctive geological landscapes of New Zealand's South Island, together with their sounds, into an archival installation.



KIM Joon is a contemporary artist working across sound, new media, installation, photography, and video. His practice explores soundscape, invisible phenomena, ecology, place, and sensory perception.

He holds an MFA from Universität der Künste Berlin (UdK Berlin) and has exhibited widely in Korea and internationally. He received the 18th Songeun Art Award Grand Prize (2018). His works are held in collections including MMCA, SeMA, and Gyeonggi Museum of Modern Art.

Latthapon KORKIATARKUL (THA)

City
2018–2026
Graphite, glue on paper
10 x 15 x 13 cm





The *City* series originated from the artist's personal hobby of collecting stones that he believes may once have been part of buildings or other man-made structures, found in various places that he visits. These fragments may come from cracked pavements, residential buildings, or other structures that have deteriorated and fallen into decay for various reasons. The artist collects these objects because they were once part of a city, part of the structures and environments created by humans. Objects found during journeys to distant places may also hold personal significance as souvenirs, connecting the artist to the places where he discovered them.

Through an artistic process, Latthapon reproduces these original objects, aiming to make the resulting replicas as realistic as possible while also making them as fragile as possible. This process creates a contradiction between the solid and durable appearance of the original objects and the physical fragility of their replicas, which can easily break apart.



Latthapon KORKIATARKUL (b. 1988, Bangkok, Thailand) lives and works in Bangkok. After graduating with a BFA in Visual Arts from Bangkok University in 2010, he worked as a gallery assistant at The Art Center, Chulalongkorn University (2012–2014), and at Nova Contemporary (2016–2018). His solo exhibitions include Conversation Piece at Nova Contemporary (2021) and (Un)composition at Gallery VER (2017). His work has been exhibited internationally, including in Singapore and Hong Kong, and at Bangkok Art and Culture Centre and Chulalongkorn University's Art Center.

Leslie de CHAVEZ (PHL)

Hiyas: Gloria
2026
Mixed media: Pig intestines, encaustic, brass, LED light bulb, imitation glass crystals, steel chain
227 × 135 (diameter) cm



Hiyas: Gloria is one half of a pair of chandeliers. its counterpart crafted from rice, while *Hiyas: Gloria* itself is made from pig intestines.

The word *hiyas*, meaning 'gem' in Tagalog, echoes the root of *pahiyas*, associated with decorating and adorning, from which the famous *Pahiyas* harvest festival in Lucban takes its name. The work's material further connects to the artist's childhood memories of Lucban, where pig intestines are used as casings for the town's famous *longganisa*. Once visceral and commonplace, the intestines hang in the open air, attracting flies and consumers alike. Here, this familiar yet abject material is transformed into something precious: gems.

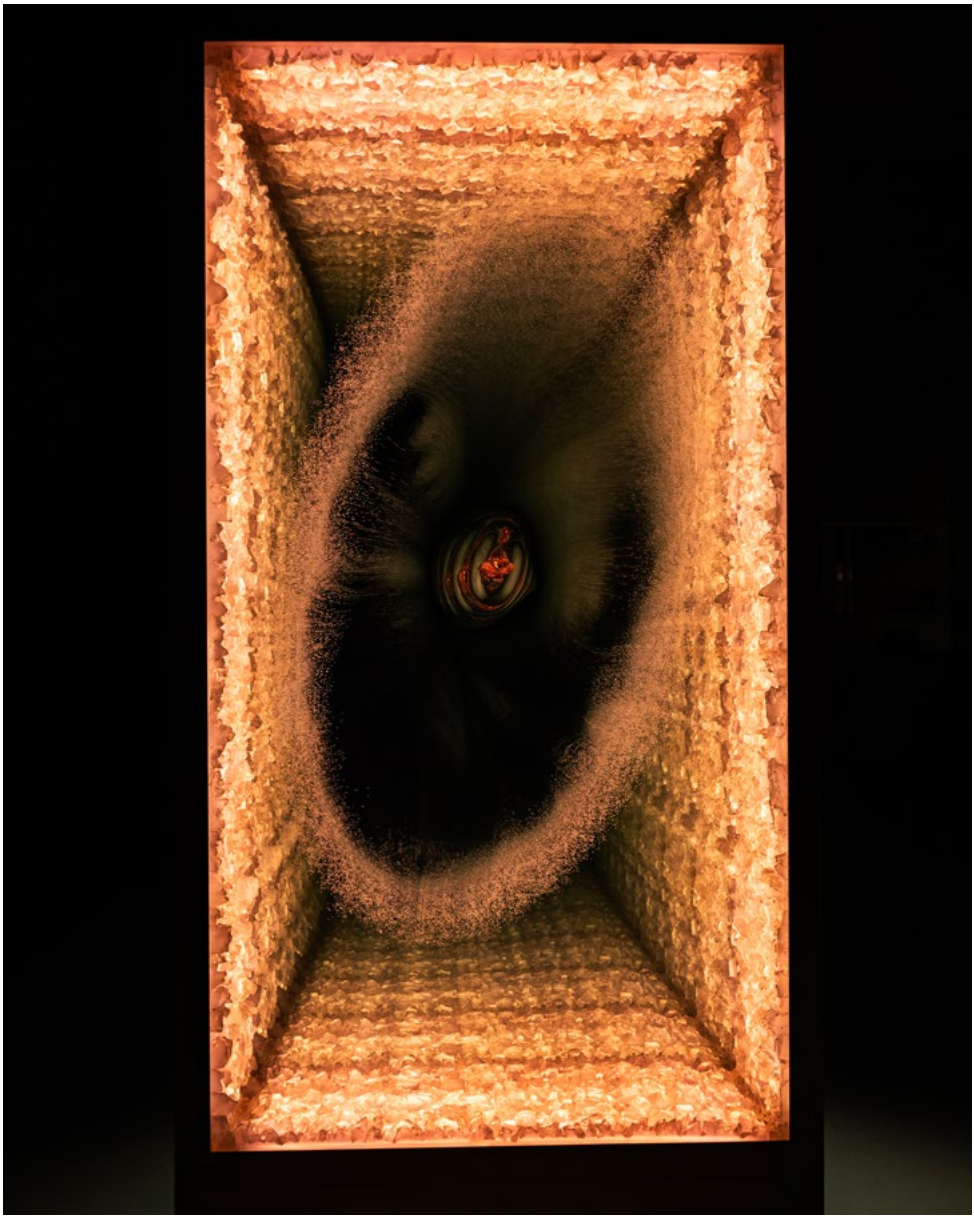
Viewed without knowledge of its material, the intestines' translucency lends it an almost gem-like quality. Once its identity is revealed, however, the material's visceral associations return, recalling its bodily function in digestion while evoking both life and the abject. The pig also carries broader cultural associations with corruption, excess and greed, introducing a tension between the material's newfound form as chandelier and its connotations.



Leslie de CHAVEZ (b. 1978, Manila, Philippines) is a Filipino contemporary artist whose practice critically engages with history, colonialism, religion, imperialism, and the complexities of contemporary Philippine society. Through the deconstruction of historical narratives, cultural icons, and symbols of authority, he questions dominant ideologies and the social conditions shaping collective experience. A two-time recipient of the Ateneo Art Awards for Visual Art (2010, 2014), he has participated in major international exhibitions, including the Singapore Biennale (2013) and the 3rd Asian Art Biennale in Taiwan (2011). He is the founder and director of Project Space Pilipinas, an artist-run initiative in Lucban, Quezon, where he lives and works.

Mark JUSTINIANI (PHL)

Births
2024
Mixed media: Stainless Steel, Mirror Glass, One-Way Mirror, Acrylic Mirror, Cast Resin, Wood, 3D-Printed Materials, Ceramic Shell, Plastic, Bronze, Typewriter Keys, Pendulum Motors, T5 Lights, LED Spotlights, and Acrylic Paint
Edition 1 of 3
210.6 (height) x 107.6 (weight) x 23.3 (depth) cm



The idea of infinity has long been an object of fascination for Mark JUSTINIANI. For almost two decades, he has explored configurations of space, the nature of vision, and their ever-vacillating relationship with time through innovative uses of reflective media.

In his latest experiment with this concept, he explores the relationship between deep time and the possibilities inherent in infinity through a work called *Births*.

Amid a glowing wall of crystals and a pitch-black expanse that stretches out toward infinity, a smoldering lump of carbon floats in the center, as though suspended in time and space. This piece of carbon, a pure element depicted at the threshold of an endless expanse, presents the possibilities of transformation–what could it become as time goes on? Under extreme pressure and heat, carbon crystallizes and transforms into a diamond. Billions of years ago as well, under exact and specific circumstances in the primordial ooze of the ancient Earth, carbon formed the basis of the beginnings of life. Facing infinity, anything could be possible.



Mark JUSTINIANI (b. 1966, Bacolod, Negros Occidental, Philippines) is a Filipino contemporary artist whose practice evolved from figurative painting and assemblage to explorations of perception, light, and visual phenomena. A participant in artist collectives including Salingpusa and Sanggawa, he received the CCP Thirteen Artists Awards in 1994. In 2019, he represented the Philippines at the 58th Venice Biennale with Arkipelago. Based in Manila, Justiniani investigates the boundaries of realism and how visual experience shapes our understanding of the world.

Organizers & Collaborators

MINISTRY OF CULTURE, SPORTS AND TOURISM OF THE REPUBLIC OF KOREA (MCST) develops and implements a wide range of policies to promote culture, arts, sports, tourism and religion so as to provide cultural opportunities both to Korea and the world.

KOREAN FOUNDATION FOR INTERNATIONAL CULTURAL EXCHANGE (KOFICE) under the International Cultural Exchange Promotion ACT, has exclusive responsibility for the dissemination of international cultural exchange designated by MCST. KOFICE focuses on facilitating international cultural conversation.

INDOARTNOW emerged as an archiving and information media that emphasises on artists, curators, and art practitioners in relation to various contemporary art events, both in Indonesia and abroad. In response to the development of Indonesian art today, IndoArtNow is redefining itself by widening the capacity of support and networking. Today, IndoArtNow is transforming into a semi-open platform that not only facilitates the means to document and archive Indonesian art, but also becomes a collaborator for contemporary art projects.

Acknowledgements

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Susan Baik (Baik Art)

ASEAN-KOREA Partnership Project for Innovative Culture (PIC) promotes cultural exchange and collaboration through arts and culture in ASEAN and Korea. It aims to build a sustainable and inclusive relationship in the long-term perspective. Each year, the meaning of “innovation” is redefined based on the latest trends in the ASEAN-KOREA cultural and creative sectors. Through “innovation”, we attempt to set a new direction for cultural exchange and mutual growth.

https://kofice.or.kr/pic-hub/

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Gathering Point — 7 - 13 November 2026 at Ayala Museum, Manila