



KEMENTERIAN KEBUDAYAAN
REPUBLIK INDONESIA



FOCUS Plays

ASIAN
PLAYWRIGHTS
MEETING
2026

“虚影”

MIRROR

Playwright: 胡璇艺 (Hu Xuanyi)

Read by: Rully Shabara

Institut Français
d'Indonésie

Translated by:
Sasha & Hu Xuanyi (ENG)/
Jenar Kidjing (INA)

Monday,
27 July 2026

3.30 – 5.30 PM
GMT+7



SYNOPSIS

Number 1886, in the midst of a testing phase, finds himself oblivious to the nature of his labor.

Though no soul in sight, he feels amidst a thronging crowd. He dare not hasten nor pause, fogging glasses left uncleared. Clutching his luggage, he wonders, is any of this his to bear?

The procession quickens, and so does he. Forward, ever forward, his form slicing through the air with a deadly hush. Pain courses through him.

Suddenly, time beckons, human tones pierce the silence. Fear grips him, senses shuttered, he charges on. Not mere work, he believes, but grandeur in motion.

*As the AI receives visual instructions, so the author craft this script like build a space with Chinese characters.



HU XUANYI
胡璇艺

PLAYWRIGHT BIOGRAPHY

Hu Xuanyi, 1994, Playwright, Dramaturg, Founder and Member of **Sleepy-less Ensemble**.

Her works base on one principle that she believe: Reality is multifaceted and polysemic, we create from it and we translate it with our creations.

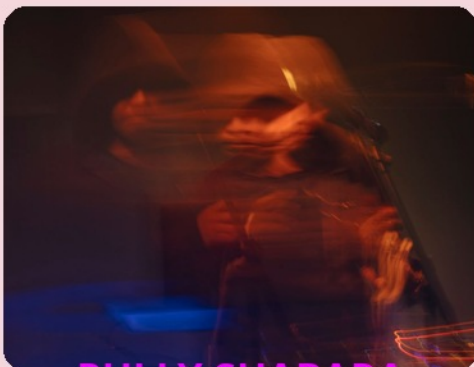
She has won the first prize of **2nd World Sinphone Drama Competition of Young Playwrights**, the best Young Playwright Award at the **6th Chinese Theater Awards** and the **Script Award, 37th Tian Han Drama Awards**.

She is the signed writer for the **Royal Court Theatre International New Writing Programme** and the mentor for the **New Writing Program at Shenzhen Shekou Theatre Festival**.



FOCUS READING TEAM - MIRROR

READER PROFILE



RULLY SHABARA

Rully Shabara is an Indonesian experimental vocalist and artist whose practice explores voice, improvisation, music, and performance. Born in Palu in 1982, he studied English literature before developing an interdisciplinary artistic career. He co-founded the duo Senyawa with Wukir Suryadi in 2010 and has initiated or contributed to projects including Zoo, Setabuhan, Raung Jagat / Gaung Jagat, Kombo, and Kebun Binatang Film. His work has brought him into collaborations across music, dance, film, and visual art in Indonesia and internationally.



KEMENTERIAN KEBUDAYAAN
REPUBLIK INDONESIA



mtn

Manajemen
Talenta
Nasional
SENI BUDAYA



ASIAN PLAYWRIGHTS MEETING



FOCUS Plays

ASIAN
PLAYWRIGHTS
MEETING
2026

“亡命紀事：我是誰？”

CHRONICLE OF EXILE: WHO AM I?

By Chen-Wei

Translated by: Jeremy Tiang

Institut Français
d'Indonésie

Read by:
Katalis Collective

Monday,
27 July 2026

19.30 – 21.30 WIB
GMT+7



SYNOPSIS

Chronicle of Exile: Who Am I? follows a Taiwanese teenage boy on a journey to find his biological mother.

On the way, he bumps into an Indonesian-born Taiwanese girl, who is on the run.

Her Taiwan passport has expired, and without renewing it, she has become an illegal immigrant to the country.

Resolved to help her, the boy must hide from the police manhunt while looking for his own mother.



CHEN-WEI

PLAYWRIGHT BIOGRAPHY

Chen-Wei Kuo is a versatile theatre artist whose work is deeply rooted in social advocacy and personal growth. His recent focus has been primarily as a playwright, where he finds his most profound creative fulfillment.

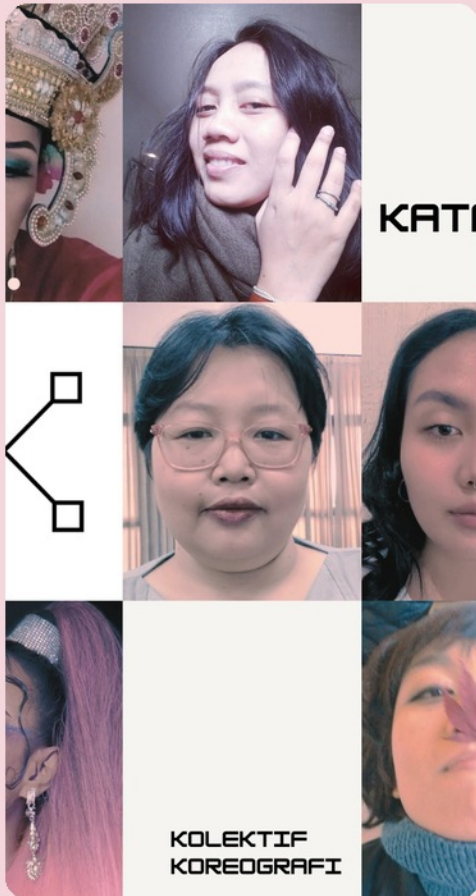
Kuo's dramaturgy is characterized by a sharp focus on social issues, skillfully transmuting his own lived experiences into narratives that reflect the complexities of contemporary reality. His path to the stage was unconventional; originally trained in the culinary arts, he pivoted to theatre in 2010, a transition that has since defined his life's mission.

Having spent his formative years moving between Wanli and Taoyuan under the care of his grandmother, Kuo brings a unique perspective on displacement and resilience to the Taiwanese stage, continuously dedicating himself to the transformative power of theatre.



FOCUS READING TEAM - CHRONICLE OF EXILE: WHO AM I?

READING COLLECTIVE



Is a collective of dramaturgs and producers founded in 2019, acting as both a catalyst and facilitator in the development of performing arts practices. through collaborative work, Katalis supports artists in the creation of works, the long-term development of their corpus of work, and the refinement of artistic vision, while designing production and distribution strategies that allow the works to resonate across diverse contexts of performance and public discourse.

KATALIS KOLEKTIF



KEMENTERIAN KEBUDAYAAN
REPUBLIK INDONESIA



FOCUS Plays

ASIAN
PLAYWRIGHTS
MEETING
2026

“퇴장하는 등장”

EXI(S)T STRATEGY

By Jahye Khoo

Translated by: Byeol Song

Institut Français
d'Indonésie

Read by:
Bakchan Jeon

Tuesday,
28 July 2026

15.30 – 17.30 WIB
GMT+7



SYNOPSIS

Exi(s)t Strategy is a story about the disappearance of queer children and youth, and the solidarity they create. The performance is concerned with those who remain even after death, absence, and disappearance. It explores the paradox that an exit does not necessarily signify an ending, and that some presences appear before us only after they have vanished.

Thomas is summoned by a teacher and slapped for being “unnatural.” He asks the teacher to slap him again in place of Charles, who he knows will one day become Jasmine and endure the same violence. Then he leaves the school. Thomas is left behind on a mattress floating at sea. Charles and Thomas continue to call out to one another across the distance.

Left alone, Charles prepares for a Christmas school performance. Society appears to tolerate queerness, yet it has evolved to permit only “natural” forms of queerness. On stage, Charles is expected to perform the role of a queer person who is appropriately tragic and appropriately unique. Then Cecilia appears beside him.

Cecilia is a queer youth trapped in a Christmas school performance from one hundred years ago. Her lover escaped from the school. Cecilia hands Charles a note—a letter written a century earlier for queer friends who would face misfortune in the future. It gradually becomes clear that the school has long constructed narratives to regulate queer youth, and has even predetermined the script for the Christmas performance one hundred years into the future, in order to create exemplary figures and cautionary tales.

This performance asks how queer young people have been compelled to disappear. At the same time, it imagines the possibility of solidarity among those who have already left, those who remain, and those yet to appear, as they find one another across time and death. An exit may not be an ending but another form of entrance; those who have vanished sometimes appear to us last, yet with the greatest force.



JAHYE KHOO

PLAYWRIGHT BIOGRAPHY

Jahye Khoo (they/them) Based in Seoul, they are a director, playwright, and the artistic director of the theatre collective theatre, definitely. Their work explores social disasters, marginalized deaths, and the visibility of queer lives, using theatre as a form of resistance against censorship, hatred, discrimination, and exclusion. They seek ways for theatrical language to intervene in ongoing social and political realities.

Their works include ***Exi(s)t Strategy***, on queer youth solidarity through the ontology of appearance and exit; ***“You Can’t Make a Life Out of Not Getting Slapped in the Face”***, created with and performed by a 70-year-old first-generation Korean transgender woman; ***A Buried Tongue***, exploring queer youth whose suffering is denied because it is believed to have no language; ***Grotowski Training***, performing the queerest form of mourning through becoming-animal; and ***Roadkill in the Theatre***, examining the ethics of representing animals in theatre. Rather than relying on representation, their plays invites audiences to listen to voices that persist after disappearance, absence, and death.



FOCUS READING TEAM - EXI(S)T STRATEGY

READER PROFILE



jeonbakchan (he/him)

Seoul-based actor and member of the theatre collective theatre, definitely. He is interested in exploring how the individual body can serve as a medium for conveying the voices of marginalized people. His theatre credits include Exi(s)t Strategy, Grotowski Training, Roadkill in the Theatre, Boy at the Back (El chico de la última fila), Equus, and The Stranger (L'Étranger).

JEON BAKCHAN



KEMENTERIAN KEBUDAYAAN
REPUBLIK INDONESIA



FOCUS Plays

ASIAN
PLAYWRIGHTS
MEETING
2026

G*D IS A WOMAN

By Joel Tan

Institut Français
d'Indonésie

Read by:
Taman Kata-Kata

Tuesday,
28 July 2026

19.30 – 21.30 WIB
GMT+7



SYNOPSIS

In Singapore, things get wildly out of hand when a fake petition to cancel Ariana Grande gets taken so seriously that her upcoming concert in Singapore comes under threat.

Inspired by the ridiculous outbursts of moral outrage that frequently reverberate across the Singaporean internet, *G*d Is A Woman* is a scathing satire on censorship and complaint culture



JOEL TAN

PLAYWRIGHT BIOGRAPHY

Joel Tan is an award-winning playwright and screenwriter based between London/Singapore.

He is **Writer in Residence at the National Theatre Studio (London)**. Theatre in the UK includes **SCENES FROM A REPATRIATION** at the **Royal Court Upstairs** in **Spring 2025**, which won the **London Fringe Theatre Award for Best New Play**, and **NO PARTICULAR ORDER** at Theatre 503 which was shortlisted for the George Devine Award.

In Singapore, recent work includes **THE SERANGOON GARDENS** **TECHNO PARTY OF 1993**, **G*D IS A WOMAN** and a new adaptation of **TARTUFFE**, at Wild Rice, where Joel is Artist in Residence.



FOCUS READING TEAM - G*D IS A WOMAN

READING COLLECTIVE



TAMAN KATA-KATA (PLAYGROUND OF WORDS)

Taman Kata-Kata (Playground of Words) is an art collective, which serves as a meeting and experimentation space for actors and performers across communities to explore words beyond the page, through voice, body and performance.

We regularly organize training and workshops designed to cultivate artistic modalities and expand expressive skills, with a particular focus on language and its many forms.

All of our initiatives and programs ultimately lead to the practice of performance-making. Our recent productions include Wicara Kepahitan (2025), inspired by the form of Speak Bitterness (1994) by Forced Entertainment, with text by Tim Etchells and Forced Entertainment (UK), and Spelling a Concise Lexicon of/for the Digital Commons (2024), inspired by A Concise Lexicon of/for the Digital Commons (2003), a text by Raqs Media Collective (India).



KEMENTERIAN KEBUDAYAAN
REPUBLIK INDONESIA



FOCUS Plays

ASIAN
PLAYWRIGHTS
MEETING
2026

BALOS (RECIPROCATE)

By Nik Azcuna

Institut Français
d'Indonésie

Read by:
Tanghalang Filipino

Wednesday,
29 July 2026

19.30 – 21.30 WIB
GMT+7



SYNOPSIS

Originally staged on the Virgin Labfest XXI, *Balos* is an ethical political drama set during the 2017 Marawi Siege, unfolding inside a fictional hospital where medical workers are forced to treat a wounded teenage combatant brought in by armed rebels.

As violence closes in around them, the characters confront difficult questions about professional duty, compassion, prejudice, and survival. Through intense moral conflict and personal revelations, the play examines the human cost of war and challenges the fragile boundaries between neutrality, justice, and responsibility.



NIK AZCUNA

PLAYWRIGHT BIOGRAPHY

Neil Arkhe is a teacher, playwright, theatre artist, and filmmaker. He has acted in and directed plays for the **Integrated Performing Arts Guild (IPAG)** and served as a cluster head of the **HULMA Creative Collective Performing Arts Domain**.

Neil is a recipient of the **National Commission for Culture and the Arts (NCCA) Writers Prize Award** in 2023 for Drama (Cebuano Language) for his collection of plays "Mahigmata sa Gugma og Mahika." His play Balos is his second play presented at the **Virgin Labfest of the Cultural Center of the Philippines (CCP)**.

He is currently an Assistant Professor at the Mindanao State University-Iligan Institute of Technology. His work often engages with Mindanao History, identity, and conflict.

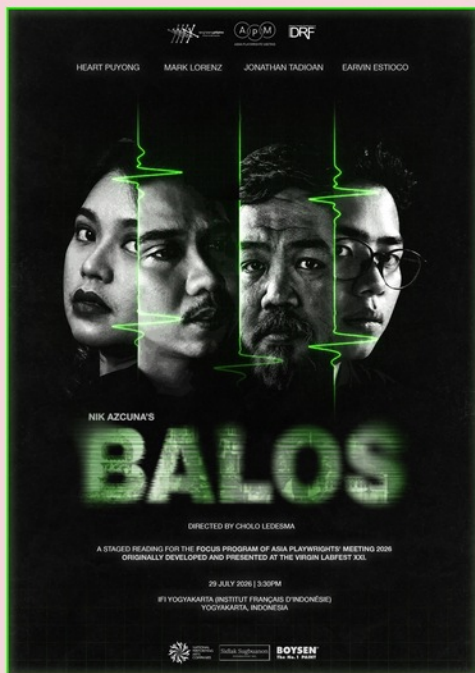


KEMENTERIAN KEBUDAYAAN
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FOCUS READING TEAM - BALOS (RECIPROCATÉ)

READING COLLECTIVE



TANGHALANG PILIPINO

Tanghalang Pilipino was founded in 1987 as the resident theater company of the Cultural Center of the Philippines (CCP). Now recognized as the National Performing Arts Company for Theater, it is committed to creating and promoting Philippine theater rooted in Filipino history and culture while engaging with the realities of contemporary society.

Unique among theater companies in the Philippines, Tanghalang Pilipino maintains the Tanghalang Pilipino Actors Company, a full-time ensemble of professionally trained actors who perform in the company's season productions and special projects.

Beyond the stage, Tanghalang Pilipino is dedicated to developing audiences for Filipino theater by championing the Filipino language and bringing its productions to communities across the Philippines and abroad.

Representing Tanghalang Pilipino at the Asia Playwrights' Meeting 2026 are Jonathan Tadioan, Marco Viaña, Lhorvie Nuevo-Tadioan, Mark Lorenz, Heart Puyong, and Earvin Estioco.



KEMENTERIAN KEBUDAYAAN
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FOCUS Plays

ASIAN
PLAYWRIGHTS
MEETING
2026

I AM KEGU

By Wendy Mocke

Institut Français
d'Indonésie

Read by:
Amalia Rizqi,
Francisco Edwardo
Kamisopa, etc

Wednesday,
29 July 2026

19.30 – 21.30 WIB
GMT+7



SYNOPSIS

In a Papua New Guinean village nestled in the mountains of Simbu, Kegu has spent her life earning her place: caring for her aging mother, working her hands raw, and asking for nothing. So when Yomba decides she'd make him a fine second wife, Kegu has other plans. But refusing him doesn't end there.

It puts a target on her back, and on her mother's, in a village that has never needed much reason to turn on a woman who won't stay quiet. As old grudges and buried secrets rise to the surface, Kegu finds herself standing at the centre of a reckoning that was always coming, one way or another.

Told in English, Tok Pisin, and Tokples Kuman, *I am Kegu* is a fierce, aching portrait of a mother and daughter bound by love and by fear, and a village that mistakes cruelty for order. Tender and unflinching, it asks what a woman is allowed to want, when wanting anything at all makes her dangerous.



WENDY MOCKE

PLAYWRIGHT BIOGRAPHY

Wendy Mocke is a Papua New Guinean multidisciplinary storyteller based in Magandjin (Brisbane), and a NIDA Acting graduate who has performed across Australian stages, film, and television. She won the **2024 Patrick White Playwrights' Award** for *REALish* and the **2023 Griffin Award for *I am Kegu***, and co-wrote **Queensland Theatre's sold-out 2025** adaptation of *Pride and Prejudice*.

Her play *Jalbu Meri* premieres in 2025 at KXT, developed through residencies at **Griffin Theatre Company and Darlinghurst Theatre**. Wendy's web series *Bad Ancestors*, produced under ABC's Fresh Blood initiative, earned an **AACTA nomination**, and she was **AWGIE-nominated** for her work on *Gold Diggers*.

She presents ABC Radio's *Stories from the Pacific* and continues to develop new work with La Boite Theatre Company, Queensland Theatre Company, and JUTE Theatre Company. At the centre of her practice is a commitment to awakening quiet Melanesian stories and unpacking the layered complexity of Black Pacific Islander identity.

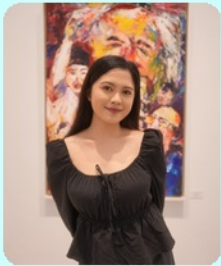


FOCUS READING TEAM - I AM KEGU

READERS

1/2

JUANITA ELISABET JANIS



Juanita Elisabet Janis is a multidisciplinary artist who graduated from the Theatre Program, Faculty of Performing Arts, Institut Seni Indonesia Yogyakarta (2026). She works as an actor, musician, and writer across theatre, musical drama, film, music, and interdisciplinary performance. She is the vocalist of the indie-folk band Kebun Kecil, runs the solo project Juni, and performs with the literary community Jejak Imaji. Her credits include Para Perasuk by Wregas Bhanuteja, Enau x Ari Lesmana's Sesi Potret music video, Niskala Nawasena, Selamat Malam Mama, Calon Arang, Karma Puan Karna Pala, Sari Almon Jeli, and Malam-malam Putih. She won second place in the 2024 National Art Competition in monologue and a bronze medal at FLS2N 2020.

ANNISA HERTAMI

AH

Annisa Hertami is an actor, writer, director, and lecturer working across film, literature, and the performing arts. Her work often explores culture, women, and humanity through poetic and reflective approaches. Alongside her artistic practice, she works as a moderator, host, and facilitator in arts, cultural, and creative-industry forums. She is based in Yogyakarta.

AMALIA RIZQI FITRIANI

AR

Amalia Rizqi Fitriani is a playwright and theatre director from Pemalang, Central Java. Her artistic practice intersects feminism and ecology, with research-based, body-oriented work that approaches theatre as a safe and critical space for voices that are often marginalized, particularly women's experiences of domestic labour. Her simultaneous roles as a homemaker and artist shape an approach that places everyday life at the centre of the creative process. She is part of Sakatoya as an actor, director, and Research and Development Manager.

DIOREN JALU PERMANA

DJ

Dioren Jalu Permana was born in Makassar and is a theatre actor. He is currently active with the theatre group Sudah Pekak Sakit Lagi.



FOCUS READING TEAM - I AM KEGU

READERS

2/2

EGO HERIYANTO

EH

Ego Heriyanto is an actor and performance practitioner who brings a researcher's analytical perspective to acting. His move from research into performance was driven by a deep interest in human psychology and the dynamics of the body in performance. He is a recipient of the Chevening Award in the United Kingdom. Emerging from Yogyakarta's theatre ecosystem through Kalanari Theatre Movement and the performance-literacy collective Kalabuku, where he also writes plays, he bridges experimental theatre and the film industry. His credits include Joko Anwar's Nightmares and Daydreams (Netflix), Kereta Berdarah (2024), and Crocodile Tears (2026), selected for the Toronto International Film Festival.

AL GILANG

AG

Al Gilang was born in East Nusa Tenggara on 7 October 2000. He is a theatre and film actor currently studying in the Theatre Program at Institut Seni Indonesia Yogyakarta. He has performed in various theatre and film productions and is also interested in directing and creating performance work.

FRANCISCO EDUARDO KAMISOPA



Francisco Eduardo Kamisopa (born 9 September 1994) is an artist, photographer, videographer, video editor, and illustrator. He holds a degree in sociology from Universitas Atma Jaya Yogyakarta and is an active member of the artist collective Ruang MES 56, where he explores photography and its intersections with other disciplines.



KEMENTERIAN KEBUDAYAAN
REPUBLIK INDONESIA



FOCUS Plays

ASIAN
PLAYWRIGHTS
MEETING
2026

WOMEN WITH A TIME MACHINE

By Panmas Tongpan

Translated by: Panmas Tongpan

Read by:
Panmas Tongpan,
Aomtip Alice Kerdplanant,
Tawan Puettisarn,
Parnrut Kritchanchai,
Jarunun Phantachat

Institut Français
d'Indonésie

Thursday,
30 July 2026

15.30 – 17.30 WIB
GMT+7



SYNOPSIS

A sci-fi/comedy musical about collective memory, patriarchal absurdity, and a cosmic device that can only be operated by the state of womanhood.

The story follows The Woman, whose life is upended when a supposed future granddaughter arrives with a Time Machine that allows its user to consciously merge with women across history. Determined to dismantle the patriarchy, The Woman inhabits the minds and bodies of women navigating different forms of gendered oppression.

As the boundaries between identity, time, and memory dissolve, they attempt to rewrite the lives they enter, only to discover that the machine's true origin, purpose, and creators are far stranger than they imagined.



PANMAS TONGPAN

PLAYWRIGHT BIOGRAPHY

Panmas is a Bangkok-based theatre maker whose practice spans writing, directing, performance, composition, and acting. Their work examines gender, spirituality, labour, and technology through surreal satire, participatory performance, and speculative storytelling rooted in Thai cultural contexts. A founding member of **Anti-Thesis theatre collective**, Panmas created award-winning works including *Attama Dreamed of a Revolution* (2020), *Dilok Von Siam* (2023), and the sci-fi musical *Women with a Time Machine* (2024). Their experience spans devised, text-based, and improvised theatre, featured in festivals such as **Bangkok Theatre Festival**, **BIPAM**, and **Autumn Meteorite Tokyo**.

Their upcoming project explores the hidden systems of labour behind the experience economy, transforming service work, backstage operations, and workplace rituals into participatory performance. Alongside their artistic work, Panmas is curator and producer at **People of Ari**, a performance and event space within a multi-purpose building. They curate programming including exhibitions, theatre productions, workshops, and other multidisciplinary projects, gaining insight into audience engagement and the practical aspects of sustaining creative spaces.



FOCUS READING TEAM - WOMEN WITH A TIME MACHINE

READERS

1/2

JARUNUN PHANTACHAT



Jarunun "Jaa" Phantachat

Award-Winning Actor | Film, Television & Theatre

Jarunun "Jaa" Phantachat is a Silpathorn Award-winning Thai actor recognized for her versatile, emotionally grounded performances in film, television, and experimental theatre. A co-founder of B-Floor Theatre, she is highly trained in movement-based performance, including Butoh and Laban. Her career spans independent arthouse cinema and global streaming platforms, showcasing her skill with multilingual dialogue and regional dialects.

Selected Credits:

Film/TV: Doctor Climax (Netflix, 2024), Thai Cave Rescue (Netflix, 2022), Nakorn-Sawan (2018), and Ferris Wheels (Best Actress, Short Shorts Film Festival & Asia 2016).

Theatre: Master Class (2025), Pratthana: A Portrait of Possession (International Tour 2018–2019), and Paranoid-Schizoid (2022).

PARNRUT KRITCHANCHAI



Parnrut Kritichanchai is a theatre practitioner based in Bangkok. She has worked as a director, actor, and writer since 2004. Parnrut holds a Bachelor of Arts in German from Chulalongkorn University and a Master's in Performance Studies from Royal Holloway, University of London. Since 2019, she has served as the director of the Bangkok Theatre Festival. In addition to her work in directing, acting, and playwriting, she also lectures part-time at several universities.

PANMAS TONGPAN



Bangkok-based theatre maker working across writing, directing, performing, and composing. Their work explores gender, spirituality, and technology in Thai and Asian contexts through surreal satire and text-based performance. A founding member of Anti-Thesis theatre collective, Panmas created works including Attama Dreamed of a Revolution (2020), Dilok Von Siam (2023), and the sci-fi musical Women with a Time Machine (2024), with work presented at Bangkok Theatre Festival, BIPAM, and Autumn Meteorite Tokyo.

Their current practice expands into rituals, installation art, culinary experiences, and other interdisciplinary forms rooted in Thai cultural contexts, while also developing platforms that reconnect former theatre practitioners with performance-making.

Alongside their artistic practice, Panmas is a full-time curator and producer at People of Ari, where they manage multidisciplinary programming, space operations, and audience development across exhibitions, concerts, theatre, workshops, and community events.



FOCUS READING TEAM - WOMEN WITH A TIME MACHINE

READERS

2/2

AOMTIP ALICE KERDPLANANT



Aomtip "Alice" Kerdplanant is a Bangkok-based theatre maker and film graduate from the Faculty of Communication Arts, Chulalongkorn University. Active in theatre since high school, she has collaborated with Thai independent groups such as Naked Mask and Fullfat Theatre, and founded Blitz Theater in 2018.

Working across acting, directing, and playwriting, she creates performances that are often site-specific, including the immersive Siam Supernatural Tour (2021) with Fullfat Theatre, and social-feminine issue engaged such as Oh My Goddess! (2025), which is a part of APM's PANORAMA 2026. Her artistic practice explores human resilience, political structures, local beliefs, and female experiences. In recent years, she has expanded her focus beyond Bangkok's urban landscape, developing work that engages with diverse communities and cultural narratives across Southeast Asia, fostering dialogue and connections within the ASEAN region.

TAWAN PUETTISARN



A trans woman performer based in Thailand, she graduated from Khon Kaen University with a degree in Drama and Theatre. Her performance experience spans theatre, student films, music videos, emceeing, and drag performance.

In 2024, she portrayed Jane in Women with a Time Machine, further developing her practice as a stage performer. Alongside acting, she is a songwriter, using music as a form of self-expression and personal healing.

Outside of the arts, she works full-time in the travel industry. As a trans woman, she is committed to supporting and uplifting the LGBTQIA+ community, using both her artistic practice and public presence to advocate for greater visibility, representation, and inclusion.



KEMENTERIAN KEBUDAYAAN
REPUBLIK INDONESIA



FOCUS Plays

ASIAN
PLAYWRIGHTS
MEETING
2026

VANILLA IS NOT A TREE

By Agnes Christina Translated by: Agnes Christina

Institut Français
d'Indonésie

Read by:
BAWAYANG

Friday,
31 July 2026

15.30 – 17.30 WIB
GMT+7



SYNOPSIS

Fenny, who previously lived in urban landscape, has just moved into a remote village. As she unpacks her belongings out from the cardboard boxes, she hires her neighbour, Suwarno, to help her build a customized cupboard.

As her neighbourly relationship with Suwarno grows, she slowly unpacks a whole new culture, life hierarchy and the meaning of personal boundaries.



AGNES CHRISTINA

PLAYWRIGHT BIOGRAPHY

Agnes Christina (b.1987) is a multidisciplinary artist who explores the complexities of her experience as a Chinese Indonesian woman currently living in Magelang, Central Java, Indonesia.

Through her work, Christina addresses the struggles people face in life and the ways they navigate such challenges. Since early 2000s, when she lived and worked in Singapore, Christina has begun her creative process by writing short stories or theatrical plays, which she expands into diverse media, including paintings, performances, embroideries or fashion items.

Through intimate narratives about racial stereotyping, her relationship with the people around her, the lives of ancestors, Christina also speaks to intersecting issues related to migration, gender and cultural hybridity.



FOCUS READING TEAM - VANILLA IS NOT A TREE

READING COLLECTIVE



Ba(WA)yang is an inclusive community built through solidarity among Deaf, hearing, and other disabled members. They work across dance, sign-language poetry, and mime. Beyond making art, Ba(WA)yang actively educates the public about collective awareness and the equal place of disabled people in social life. Through its activities, the community opens warm and empathetic spaces for dialogue, inviting audiences to celebrate diversity as a shared strength.

BA(WA)YANG