



# ASIAN PLAYWRIGHTS MEETING 2026

## FORUM

Handout Material

27 - 30 July

Monday, 27 July 2026

8th Floor Lamora Hotel Werkudara Room

# What is a Play?

# Who is a Playwright?

A Curatorial Talk with Jarunun "Jaa"  
Phantachat, James Harvey Estrada, and  
Zhang Yuan. Moderated by B.M Anggana

10.00 - 11.30

Asian Playwright Meeting 2026 frames Encounter as a curatorial practice: not merely a theme but a way to open space for often unseen voices. From Panorama's open invitation to FOCUS's diverse plays, we are invited to attend to how stories are written, formed, and shared. The simple yet vital questions: What is a play? Who is a playwright? It remains open so encounters can keep generating new possibilities. Let's welcome the unknown as an opportunity to learn, shift, and imagine other ways of being together.



Jarunun "Jaa" Phantachat is a theatre maker and co-founder of B-Floor Theatre, a Bangkok-based collective. Her plays — including *The Other Land*, *Demographic Survey*, and *I say Mingalaba: You say goodbye* — explore social structures, identity, and political imagination through non-linear dramaturgy and performative language, often developed through collective authorship. Alongside writing, she directs and produces, contributing to B-Floor's international collaborations.

Jaa is a recipient of Thailand's Silpathorn Award and multiple IATC–Thailand awards. She is currently developing a new play drawing from the diary of a former political prisoner charged under Thailand's lèse-majesté law. In October 2026, under the name Collective Thai Scripts—a group she co-founded with two other Thai theatre makers—she will present a script reading commemorating the 50th anniversary of the 6 October 1976 Massacre, a violent suppression of student protesters at Thammasat University—a largely unresolved chapter in Thai political history.



James Harvey Estrada is a Filipino theatre-maker, playwright, and interdisciplinary performance artist whose practice centers decolonial inquiry, radical care, and transnational collaboration. Grounded in Babaylan-informed methodologies, he reactivates pre-colonial ritual and collective authorship within contemporary performance. His works have been presented internationally in Japan, South Korea, Indonesia, the United States, and Switzerland, including the Tokyo Festival, Gwangju and Suwon Fringe Festivals, Toyooka Theatre Festival, and Pro Helvetia-supported platforms. These projects explore hybrid dramaturgies that connect artists across Asia and beyond.

In the Philippines, Estrada is a member of Filipino Screenwriter's Guild and an award-winning playwright recognized for Maikling Dasal, Mahabang Gabi and other works staged at the Cultural Center of the Philippines' Pasinaya and national festivals. His writing also extends to film and broadcast, with internationally awarded television projects. Across theatre, media, and performance, his work foregrounds marginalized voices while positioning care as both artistic method and political gesture in a fractured global landscape.



ZHANG Yuan is a curator based in Shanghai. Critically situated in the context of contemporary China, his practices explore the potential of alternative modes of producing theatre and its implications for cultural exchange. Apart from having served as Performing Arts Curator at Ming Contemporary Art Museum and as Theatre Producer at Shanghai Dramatic Arts Center, he has participated in curating independent projects such as "2020: The Whole World Has Become a Theatre", an archival exhibition on contemporary performance in China since the late 1990s, and "Being in Asia", a performance series initiating conversations between practitioners in China and various places across Asia. He is one of the co-curators for Theater der Welt 2026.

Monday, 27 July 2026

8th Floor Lamora Hotel Gatotkaca Room

# No Stage Without a Page: Independent Publishing and the Making of Indonesia's Theatre Knowledge Ecology

by Kalabuku Performance Lecture

11.30 - 13.00



Ibed is a writer, editor, and theater director with a deep interest in the intersections of text, spatial discourse, and corporeal relations. In 2012, he founded Kalanari Theatre Movement, a cultural movement institution through theater, where he continues to serve as director and playwright. In 2011, he initiated Kalabuku, a literacy movement for theater/performance through the publication of books on theater/performance, as well as a platform for curation and a laboratory for playwriting. Ibed also trains in and researches movement art. From 2010 to 2019, he studied Joged Amerta with Suprpto Suryodarmo and several of his students in Europe. In 2014, he published the book *Arsitektur Tubuh-Kosmik: Joged Amerta Suprpto Suryodarmo*. In recent years, he has visited, practiced, and researched the legacy of Joged Amerta in Europe.



Monday, 27 July 2026

8th Floor Lamora Hotel Werkudara Room

# BIOTOPE — Camp for Playwrights / Theatre- makers Presentation 1

An incubation program co-organized by the Shizuoka Performing Arts Center (SPAC) and The Japan Foundation, bringing together seven playwrights from Thailand, Malaysia, Indonesia, the Philippines, Cambodia, and Japan.

11.30 - 13.00



Jean-Baptiste began his career as an actor in 2008 before moving into writing and directing several stage works, including *Cambodge, me voici* (L'Asiathèque, 2017). He later published *80 mots du Cambodge* (L'Asiathèque, 2023), followed by the memoir *La Peau hors du placard* (Le Seuil, 2024), which he later turned into a stage performance. In 2022, he directed the film *La Langue de ma mère*, which received the Audience Award for Best Documentary at the International Festival of Asian Cinemas in Vesoul. In 2026, he is a Villa Albertine fellow in San Francisco.



NISHIO Kaori is a playwright and director, and the artistic director of Bird Park Theater Company. Born in Tokyo in 1985, she spent part of her childhood in Malaysia. She studied the theatre of TERAYAMA Shuji at the University of Tokyo and the theatre of OTA Shogo at the Tokyo University of the Arts, where she completed her graduate studies. Kaori founded Bird Park in 2007 and wrote and directed all of the company's productions until 2020. That year, the company welcomed three associate artists, allowing her to shift her focus toward playwriting and artistic leadership. Since 2024, she has resumed directing alongside these roles. Her work consistently examines the boundaries constructed between people in society. Her plays *Kanro* (*Sweet Rain Drops from Heaven*) (2013), *Hey God, Job's calling you!* (2017), and *To the End, One by One on Solitude Hill* (2019) were nominated for the KISHIDA Kunio Drama Award, Japan's most prestigious theatre prize. Her works have been presented at major international festivals including Festival/Tokyo, SPAC World Theatre Festival Shizuoka, the Setouchi Triennale, and the Asian Women Directors Showcase in Seoul.



Kyle Yamada is a theater maker, dramaturg, and translator. His work often derives from anthropological research into ancient texts and forgotten stories, highlighting the vastness of these stories through the temporary and ephemeral nature of performance. His recent work, "Living Spirits," an adaptation of the Noh play "Aoi-no-Ue," was selected as one of the final candidates of the 2025 Kanagawa Performing Arts Award.

Aside of working as Artistic Director of his own company Allergen Theatre, Yamada is also a member of the Art Translators Collective, a group of translators specializing in the arts, supporting numerous projects as a translator and interpreter.

His most recent project is "A CALL TO BEAR ARMS" a research-based performance project focused on the increasing threats of bear attacks in Japan.



Tuesday, 28 July 2026

8th Floor Lamora Hotel Werkudara Room

# From New Voices to New Stages: Prologue Center, New Play Development, and Taiwan International Play Reading Festival

10.00 – 11.30

This panel introduces Prologue Center for New Plays, Taiwan's first organization dedicated to new play development, and explores how it supports playwrights and develops new works from early creative stages to public presentation and international circulation. Through the experiences of Taiwanese playwrights Ihot Sinlay Cihek and Chen-Wei Kuo, the panel shares how sustained artistic support, play development, translation, staged readings, and international partnerships can create new pathways for plays to travel across languages and cultures. The discussion then turns to the Taiwan International Play Reading Festival (TIPRF), Prologue Center's key international initiative, and how it brings these experiences and connections back to Taiwan, creating a platform where Taiwanese and international plays, artists, and ideas meet through staged readings and cross-cultural exchange.



Cheng-Han Wu is a dramaturg, playwright, and curator. He has served as dramaturg on more than eighty plays and productions, ranging from classics to new works and encompassing theatre, musical theatre, screenwriting, and interdisciplinary performance. His collaborators include playwrights, directors, and theatres from Taiwan, Hong Kong, Macao, South Korea, UK, and USA.

Wu is the recipient of numerous awards and honors, including First Prize in the New Taipei City Literature Awards, the Taipei Literature Awards, the Taiwan Excellent Screenplay Award, and the National Taiwan University Outstanding Teaching Award. He has also received two grants from the Asian Cultural Council (ACC).

In 2024, Wu founded Prologue Center for New Plays, an organization dedicated to developing new plays, fostering local playwrights, and promoting Taiwanese works internationally. He currently serves as Artistic Director of both Prologue Center for New Plays and the Taiwan International Play Reading Festival (TIPRF). He also teaches dramaturgy at National Taiwan University and holds an MFA in Dramaturgy and Dramatic Criticism from the Yale School of Drama.



Ihot Sinlay Cihek is a Pangcah artist and researcher whose multidisciplinary practice functions as a somatic and linguistic site of decolonial flux. As the Artistic Director of Rafaz Performance Lab, she curates theatrical environments where ancestral cosmologies and contemporary realities collide. Her work constitutes a rigorous investigation into Pangcah philosophy, identity, and avant-garde feminism, centering the Indigenous female body as a high-frequency vessel that reclaims sovereignty through the radical acts of sounding, witnessing, and becoming.

Her incisive solo performance, *How Romantic: A Guide to Modern Pangcah Life* employs sharp satire to deconstruct the "romanticized" gaze often cast upon Indigenous communities. The work functions as a comedic yet poignant exploration of the friction between traditional revitalization and the absurdities of modern survival. Ihot's trajectory is defined by a commitment to emotional authenticity and the transformative potential of radical presence. Her work often satirizes the complexities of modern "tribal" life while simultaneously reclaiming the Pangcah matrifocal values as a decolonial frequency that disrupts the silence of the colonial archive.



Kuan-Ting Lin is a Taipei-based playwright, translator, and dramaturg who currently serves as the literary manager at Prologue Center for New Plays. His writing credits include *Long Day's Journey for a Duck* and *Long Live the Mango Tree*; the latter was selected for Korea's Chungju International New Play Reading Festival and subsequently transferred to the Seoul Arts Center as part of the RE:BOUND Festival. As a translator, he has brought Duncan Macmillan's *Every Brilliant Thing* and *Lungs* to local audiences. Lin holds a B.A. in English with a minor in Drama and Theatre from National Taiwan University.



Chen-Wei Kuo is a playwright, actor, and drama educator based in Taiwan. His plays have received numerous national and international accolades, including *Chronicle of Exile: Who Am I?* (Second Prize, 5th World Sinophone Drama Competition) and *Codename: Slay Goliath* (First Prize, 24th Taipei Literature Award). Other honors include a Taiwan Ministry of Culture Grant for Emerging Playwrights and an Excellent Work Award in the Taiwan Ministry of Education Creative Writing Awards.

A member of Prologue Center's 2024 Writers Group cohort, Kuo continues to develop his work with the Center's support. He is currently developing his Southeast Asia Migration Trilogy, a series of plays focusing on undocumented individuals, new immigrants, and migrant workers in Taiwan. Kuo holds an MFA in Playwriting from Taipei National University of the Arts.



Tuesday, 28 July 2026

8th Floor Lamora Hotel Gatotkaca Room

# Nusantara Open Circle, Kalam Puan, & Jejak Lakon Presentation

10.00 - 11.30

This session brings together three initiatives that highlight the diverse challenges and opportunities in contemporary playwriting across the Nusantara region.

Nusantara Open Circle (NOC) explores how undiscovered playwrights writing in Bahasa Melayu, Bahasa Indonesia, Bahasa Brunei, and related Malay dialects can be identified, nurtured, and integrated into the wider theatre ecosystem. Through open calls, mentorship, and hybrid presentations in Singapore, NOC fosters transnational exchange and discourse among playwrights from Indonesia, Malaysia, Singapore, and Brunei.

Jejak Lakon addresses the stagnation of Indonesia's theatre scene, particularly in Jakarta, where reliance on classic scripts often sidelines new voices. By championing original Indonesian plays and restoring the playwright's artistic autonomy, Jejak Lakon seeks to disrupt entrenched practices, encourage respectful collaboration between writers and directors, and invite audiences to embrace contemporary narratives.

KalamPuan, initiated by Penastri, creates an inclusive space for women playwrights in Indonesia to articulate and document their ideas and imagination. It strengthens the presence of women in theatre, intervenes in dominant narratives through female perspectives, and affirms women as subjects shaping the cultural landscape.

Together, these presentations illustrate how the FORUM functions as a collaborative platform to discover, empower, and amplify new playwrights—whether through regional networks, structural reform, or gender inclusivity—ensuring that the future of theatre in Asia reflects diverse voices and evolving contexts.



Shiraz Sallim is keen on creating meaningful spaces for conversations and exchanges through the arts. After planning educational programmes at the Asian Civilisations Museum, Shiraz is now a Programmer at Singapore's National Arts Centre, The Esplanade. The breadth of programmes he has executed spans across the Malay and Indian communities, from Bollywood concerts to producing commissioned works for the stage, Shiraz always finds meaning in the connections these programmes build with the communities it serves.



Aziz Azthar is an Indonesian playwright and stage performer born in Bukittinggi, West Sumatra. In 2024, he penned *Tanah yang Terpenjara* for a collaboration between Titimangsa and Dompot Dhuafa to commemorate the Palestinian humanitarian crisis. He also wrote *Kala & Nyala: Dua Penjaga Tungku Kehidupan* for a joint production by Titimangsa and Indonesia Kaya in October 2025.

His acclaimed monologues include *Sirih Sirah* (featured in *Hal-19: Hyperlink*, 2025) and *Bioskop Sudah Tutup* (featured in *Antologi Kota: Ingatan & Ancaman*, 2025). Another notable work, *Makan Malam* (Kalabuku, 2025), was featured as a dramatic reading at the 2025 Nusantara Open Circle at the Esplanade in Singapore, where it was presented alongside contemporary works from Malaysia and Singapore.

In addition to his writing and performance work, Aziz serves as a director for Jejak Lakon, an initiative and platform dedicated to introducing new works by Indonesian playwrights, with a special focus on the Greater Jakarta area.



Tamimi Rutjita adalah pekerja seni pertunjukan yang menekuni persilangan antara kerja artistik, produksi, dan riset. Sebagai sutradara kelompok pojok, ia berfokus pada pertumbuhan wacana minoritas dan urban melalui pembacaan masa lalu dan masa kini. Selain praktik artistik, ia aktif mengembangkan wacana teater dan program melalui inisiatif seperti, Festival Drama Pendek SLTA, Penastri (Perkumpulan nasional teater Indonesia), Kolektif Koridor Miring, program International Symposium on Performing Art Ecosystem (ISPAE), Festival Teater Indonesia 2025, KalamPuan, Sanggar Binaan Bakti BCA dan saat ini, sebagai kurator internal untuk Pendek Jakarta Short Theatre Festival.



Tuesday, 28 July 2026

8th Floor Lamora Hotel Gatotkaca Room

# Island & Archipelago: Singaporean Plays in Indonesian

11.30 - 13.00

The "global canon" of plays is often interchangeable with a "Western canon"--of Sophocles, Shakespeare, Ibsen, Chekhov, Moliere and Miller. It is rare for Asian plays to be performed outside their home countries, and even rarer for Southeast Asian plays to circulate and interpenetrate within the region. In this panel, playwrights Ibed Surgana Yuga (Indonesia) and Alfian Sa'at (Singapore) will discuss their latest project: a Kalabuku collection of Singaporean plays that have been translated into Bahasa Indonesia. What are some of the challenges in translating texts in multiple languages (for example, Malay and English)? What layers are discovered through the process of translation? How do we assess whether a play can be adapted into an Indonesian context, with an Indonesian setting and Indonesian characters? And how can we commit to a wider project of decolonising the "global" canon?



Alfian Sa'at is the Resident Playwright of Wild Rice. In 2001, he won the National Arts Council Young Artist Award for Literature. He has been nominated 12 times for Best Original Script at the Life! Theatre Awards, winning for *Landmarks* (2005), *Nadirah* (2010), *Kakak Kau Punya Laki* (Your Sister's Husband, 2014) and *Hotel* (with Marcia Vanderstraaten, 2016). Alfian has also been awarded the Boh-Cameronian Award in Malaysia for Best Book and Lyrics for *The Secret Life of Nora* (2011) and for Best Original Script for *Parah* (Wounded, 2013). His plays have been performed in Singapore, Kuala Lumpur, Bangkok, Tokyo, Seoul, Stockholm, Copenhagen, Melbourne, London and Berlin, and have been translated into Japanese, Korean, German, Swedish and Indonesian. They have been published in three volumes by Ethos Books.



Ibed is a writer, editor, and theater director with a deep interest in the intersections of text, spatial discourse, and corporeal relations. In 2012, he founded Kalanari Theatre Movement, a cultural movement institution through theater, where he continues to serve as director and playwright. In 2011, he initiated Kalabuku, a literacy movement for theater/performance through the publication of books on theater/performance, as well as a platform for curation and a laboratory for playwriting. Ibed also trains in and researches movement art. From 2010 to 2019, he studied Joged Amerta with Suprpto Suryodarmo and several of his students in Europe. In 2014, he published the book *Arsitektur Tubuh-Kosmik: Joged Amerta Suprpto Suryodarmo*. In recent years, he has visited, practiced, and researched the legacy of Joged Amerta in Europe.



Tuesday, 28 July 2026

8th Floor Lamora Hotel Werkudara Room

# BIOTOPE — Camp for Playwrights / Theatre-makers Presentation 2

An incubation program co-organized by the Shizuoka Performing Arts Center (SPAC) and The Japan Foundation, bringing together seven playwrights from Thailand, Malaysia, Indonesia, the Philippines, Cambodia, and Japan.

11.30 - 13.00



Adriana Nordin Manan juggles eight professional roles: writer, translator, playwright, researcher, curator, dramaturg, educator and entrepreneur. Venturing into the arts from a previous career in policy research, she is the founder and artistic director of Cocoon Creative Lab (CCL). Described as part playground and part think tank, CCL works in cultural exchange through language, storytelling and new works incubation to build bridges in a polyphonic world.

In 2023, Adriana debuted as a playwright with "Fault Lines," her first full-length play which received considerable accolades such as: Semi-finalist, International Scratchpad Series by The Playwrights Realm, New York City (2021); Best Actor in a Supporting Role; Best Original Script; Best Director; and Best of 2023 at the BOH Cameronian Arts Awards (2024).

Currently, Adriana is expanding her creative repertoire into film curation, learning and development as well as language teaching. Overall, she is interested in the intersections of creativity and the empowerment of all sectors of society, especially marginalized groups such as people who are stateless, incarcerated or traditionally sidelined from arts access.



Guelan Luarca is an actor, playwright, translator, and director for the stage. His most recent works are: writing and directing the stage adaptation of Mike de Leon's modern classic film *Kisapmata*; a staged reading of his play *Dogsblood*; adapting and directing a new Filipino translation of Nick Joaquin's canonical Filipino play *Portrait of the Artist as Filipino* by Jerry Respeto, performed under the title *Quomodo Desolata Es?*; writing and directing the stage adaptation of Giancarlo Abrahan's critically-acclaimed film *Dagitab*; and writing and directing *3 Upuan*, a play about time and grief. He teaches at the Fine Arts Department of the Ateneo de Manila University, and is a founding member and a programmer of the new theater company, Scene Change. He graduated from Hunter College, City University of New York, with an MFA degree in Playwriting, and was inducted last year at the Don Carlos Palanca Memorial Awards Hall of Fame.



Jaturachai Srichanwanpen is a Thai theatre maker, actor, and writer based in Bangkok. His work moves between everyday life and quiet magic on stage. He explores how small moments in relationships—between lovers, family, friends, and strangers—reflect deeper rhythms of society. His plays combine original writing and adaptations, with a strong focus on emotional truth and human connection.

Jaturachai has written and directed many works presented in Thailand's theatre scene. His well-known writing includes *Big Head Monster* (2013), *The Comments* (2014), and *Monrak Transistor* (2022). He also worked on international projects such as *Open Waters* (2016–2018), a collaboration with Singaporean theatre maker Tan Shou Chen. Supported by a grant from the National Arts Council Singapore, the project resulted in a script exploring the relationship between Bangkok and Singapore.

As a performer, Jaturachai has appeared in productions in Thailand and abroad. One notable work is เพลงนี้พ่อเคยร้อง (This Song Father Used to Sing), which he both performed in and helped develop. The piece premiered in Thailand in 2015 and has toured across Europe and Asia from 2019 to the present.



Shohifur Ridho'i is a writer and theatre director who works at the intersection of performance, research, and curatorial practice. Based in Yogyakarta and Madura, his work examines the everyday body as a site of production, distribution, and negotiation of power, with a focus on how minor gestures mediate social relations and reflect histories. His interests include the intersections between social repertoires, speculation, and historiography, as well as the relationship between representation and presentation in the context of contemporary Indonesian performance.

He is the founder and artistic director of rokateater, co-initiator of Lembâna Artgroecosystem (an art collective in Madura, East Java, Indonesia), and Network Coordinator at Garasi Performance Institute, a performance academy and meeting point for performance practitioners in Indonesia.

Tuesday, 28 July 2026

8th Floor Lamora Hotel Gatotkaca Room

# Work in Progress Presentation From Indonesia

Tamimi Rutjita, Agnes Christina, Wayan  
Sumahardika, Irfauddien Ghozali, Meyda Bestari,  
B.M Anggana x Fioretti Vera

13.00 - 14.30



Wednesday, 29 July 2026

8th Floor Lamora Hotel Werkudara Room

# What's a Writer's Ecosystem?

a roundtable by Thai playwrights and BIPAM

10.00 – 11.30

A roundtable conversation proposed by Thai playwrights and BIPAM to explore ways to sustain and invigorate the playwrights' community through exchanging case studies and possible models of an ecosystem for writers from the participants of APM 2026. Participants will engage with questions and provocations presented by the Thai delegates, and then break out into small group conversations for deeper dialogue and collective learning.



Parnrut Kritchanchai 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 is a Bangkok-based theatre maker working across writing, directing, performance, and composition. Their work explores gender, spirituality, and technology in Thai and Asian contexts, often through absurd humor and musical theatre. As a founding member of Anti-Thesis Theatre, they have written and directed productions such as *Dilok Von Siam* (2023) and *Women with a Time Machine*.



Max Radtai Lokutarapol is an award-winning playwright, screenwriter, dramaturg, director, and producer based between Bangkok, Thailand, and London, UK. His works include *The Night I Loved Joshua Wong* (Best Script, Bangkok Theatre Festival, 2019) and *A Cigarette Butt Named Life* (Foojohn Jazz Club, Bangkok, 2024; *The Cockpit Theatre*, London, 2025; *Poems Dimension*, Bangkok 2026). He trained as a screenwriter at the London Film School and holds a Postgraduate Diploma in Screenwriting from the University of Warwick. He completed an MA in Writing at the Royal College of Art in London in August 2025. He currently served as a lecturer in Performing Arts Department, Bangkok University.



Tarin is a stage director and playwright whose artistic curiosity lies in the interplay between music and drama. This is reflected in his play *Da Capo* (Take Off Festival Bangkok 2015), which intertwines operatic elements with spoken text, and his 2017 short farce *Machina* about a talking piano. Tarin holds degrees from Chulalongkorn University and Verona Accademia per l'Opera (Master di 1° Livello in Opera Directing). His experience spans domestic and international stages, including his acclaimed opera production of *L'elisir d'amore* (Bangkok, 2020) and assisting on Zeffirelli's production of *Turandot* (Arena di Verona, 2018). A semi-finalist in the 11th European Opera Directing Prize, his recent directing credits include the operatic variety show *1907* (2024) and the Thailand premiere of McNally's play *Master Class* (2025).



Wednesday, 29 July 2026

8th Floor Lamora Hotel Gatotkaca Room

# The (In)compatibility of Playwri(gh)ting with Contemporary Performance

Tomoyuki Arai

11.30 - 13.00



Born in Yokohama in 1974. B.A. from Waseda University's School of Literature I and M.A. in Theatre and Film Studies from the university's Graduate School of Letters, Arts and Sciences. After working on archival materials at the Tsubouchi Memorial Theatre Museum, as a staff member of Gekidan Kaitaisha, and producing videos for anti-nuclear movements and labor unions representing contingent workers, he became a board member of the Japan Center, Pacific Basin Arts Communication. He served as director of Sound Live Tokyo (2014–2016) and has been a program officer at the Yokohama International Performing Arts Meeting since 2017. He has translated more than forty works of contemporary performance, film, and video installation. His English translation of Jun Tsutsui's *Bottomless* (*Sokondaisu*) was published by the Japan Playwrights Association in 2022. Since *Hotel Aporia*, presented at the Aichi Triennale 2019, he has served as dramaturg for six works by Ho Tzu Nyen.



Wednesday, 29 July 2026

8th Floor Lamora Hotel Werkudara Room

# Contemporary Asian Australian Performance In Conversation with Emerging Playwrights

11.30 - 13.00

What drives a young playwright? Who inspires them and how do they view the world around them? How will their voices shape the new world of playwriting and the world itself?

In conversation with emerging playwrights Pratha Nagpal and Jasper Lee-Lindsay, Artistic Director of Contemporary Asian Australian Performance Tessa Leong will unpack what inspires new playwriting voices to find their strength and the ongoing barriers young playwrights face in finding their true voice, a pathway to production and an eager audience to experience their work.

Contemporary Asian Australian Performance (CAAP) is Australia's only performing arts company with a remit for producing, developing and enabling Asian Australian works and artists to reach main stages nationally. In Australia, CAAP is regarded as a crucial leader and catalyst in the ongoing shift to greater cultural diversity and inclusiveness in the arts. Through an Associate Artist role and hosting their first ever Playwright in Residence, they explore what it is to support the playwrights and their plays from the beginning stages and find the right pathways to the stage.



Tessa Leong (she/her) is the Artistic Director of Contemporary Asian Australian Performance where she has directed Rainbow Chan's *The Bridal Lament* and was Dramaturg and Co-Director on William Yang's *Milestone*. She is a theatre director, dramaturg and collaborator who has worked extensively across theatre, performance, dance theatre, live art and socially engaged projects. Her love of new work has led to collaborations with artists and companies across Australia, Europe and North America. She was Griffin Theatre Company's inaugural Associate Artistic Director from 2020 until 2022 and is a founding member of Adelaide-based theatre company *isthisyours?*.

Her work has been presented across Australia at Sydney Festival, Brisbane Festival, Oz Asia Festival, Asia TOPA, as well as at Sydney and Melbourne Theatre Companies, State Theatre Company of South Australia and Griffin Theatre Company. Tessa has also been an invited guest at *Seminaire en Avignon*, Avignon Festival, Seoul Performing Arts Festival and an active participant in Asian Producers Platform.



Pratha Nagpal is a writer, director, dramaturg and theatre-maker, working across multiple disciplines. Her practice is embedded in contemporary practice and new works. She is currently the Associate Artist of Contemporary Asian Australian Performance and is a 2023 graduate of Master of Fine Arts (Directing) at NIDA.

In 2025, she shared a reading of her work *Azadi* (Freedom) at Supper Club for the National Theatre of Parramatta's (NTofP) Heartland Festival. She also dramaturged *GIRMITYA* by Shyamla for DirtyFeet's Out of the Studio Program. In 2024, her work عورت اورت राज Aurat Raj (The Rule of the Woman) was programmed as part of the 25A program at Belvoir St Theatre.

She also took part in the Fresh Ink Writer's Program at ATYP, Staging the World for NTofP, and the Playwright's Lab CAAP x STC. At NIDA she directed a devised cultural dance work named Kali for the Festival of Emerging Artists amongst other projects. Since graduating, her 2022 work माँ की रसोई (Maa Ki Rasoi – My Mother's Kitchen), developed as part of the Artslab Program with Shopfront Co-op, has been programmed for the Art in the Heart of Haymarket Festival at 4A in 2022 and for the Tape Over festival at KXT in 2023.



Jasper is a writer, actor and dramaturg living in Gadigal country (Sydney, Australia). He has worked with Mainstage companies such as Belvoir St Theatre, Ensemble Theatre and the Australian Theatre for Young People as both a performer and playwright, and is the inaugural Playwright-in-Residence at Contemporary Asian Australian Performance. He is also the Workshops Coordinator at Shopfront Arts Co-op, where he programs creative workshops and collaborates with Young People on creative projects.

Thursday, 30 July 2026

8th Floor Lamora Hotel Gatotkaca Room

# Out of My Skin: a Cambodian-Thai collaboration

10.00 - 11.30

*Out of My Skin* is a solo performance adapted from Jean-Baptiste Phou's memoir *Coming Out of My Skin*, an intimate work written from the perspective of a gay Cambodian-French man.

The session will open with a short reading-performance by author-performer Jean-Baptiste Phou, followed by a conversation with director Sasapin Siriwanij. Together, they will discuss the process of adapting a deeply personal text for the stage, the collaboration between a Cambodian-French author and a Thai director with two distinct creative approaches, and the meaning of sustaining artistic dialogue in a time of renewed border tensions.



Jean-Baptiste began his artistic career as an actor in 2008 before turning to writing and directing several plays, including "Cambodge, me voici" (L'Asiathèque, 2017). He published "80 mots du Cambodge" (L'Asiathèque, 2023) as well as the memoir "La Peau hors du placard" (Le Seuil, 2024), available in English as "Coming Out of My Skin" (Seagull Books, 2023). In 2022, he directed the film "La Langue de ma mère", which won the Audience Award for documentary at the Vesoul International Festival of Asian Cinemas. He is a 2026 laureate of the Villa Albertine in San Francisco. In 2026, he directed the short film "Seda"



Based in Bangkok, Sasapin Siriwanij is a theatre artist, curator, and producer. She has been a member of the B-Floor Theatre collective since 2009 and is co-founder of For What Theatre (2014). As a specialist in physical theatre and collective creation, she develops committed work at the crossroads of movement, text, and somatic exploration. She regularly collaborates with international artists and also directs the Bangkok International Performing Arts Meeting (BIPAM).



Thursday, 30 July 2026

8th Floor Lamora Hotel Werkudara Room

# New Waves of Playwriting from China

10.00 - 11.30

This lecture explores the "New Dramatic Writing" wave in China since the 2010s, a generation of young independent playwrights reinventing theatre from the margins. Rejecting mainstream theatre modes, they create hybrid, socially engaged theatre works that capture contemporary realities through new dramaturgy. With video excerpts, the talk offers Asia-Pacific peers an inside view of how this generation navigates censorship, market forces, and artistic ambition—and why their work may define the possible future of theatre in China.



HAN Jing is a Ph.D. student in Theatre Studies at Nanjing University, where she also works as a playwright, dramaturg and director. Her creative practice is deeply integrated into her research methodology, which focuses on contemporary Chinese theatre—particularly the emergence and creative dynamics of the new generation of playwrights. Her works as a director have been presented at various venues and events. As a playwright, she is a recipient of multiple awards and also engages in community-based theatre practice. Her representative works include: *We Grow Tired of Life in the Twenty-four Hours Before the New Year Arrives*, *Mister Non-existence in Utopia*, *Peer Gynt - Fantasia of a Pig*, and *Cancer Survivors - Hamlet*.

Thursday, 30 July 2026

8th Floor Lamora Hotel Werkudara Room

# South Korea Playwriting Ecosystem

11.30 - 13.00

The 'playwriting ecosystem' refers not simply to the individual act of writing, but to the entire interconnected environment and cycle through which a play is born, developed, staged, and ultimately brought to the audience—much like a biological ecosystem. In this presentation, I wish to share the story of how playwrights in South Korea are trained, how they establish their careers, and how they endure and survive within this system. Preparing for this presentation has brought a renewed realization: becoming and remaining a playwright is not merely a matter of individual talent or the personal effort to write consistently. Rather, it is about securing sustainability—specifically, through having one's work staged and ensuring that such creative efforts are fairly compensated. Naturally, this process also encompasses the vital collaborative relationships formed to bring a script to the stage. Rather than focusing on personal anecdotes, my presentation will examine these dynamics through the lens of the broader systemic phenomena and structural realities within the South Korean theatre scene.



Since 1999, Young-Joo have been actively engaged in the theatre scene, starting as a member of the research group 'Performance and Theory' (1999–2005) and continuing with the Korean Association of Theatre Critics from 2005 to the present. Over the years, she have served as a dramaturg for over thirty productions with independent theatre companies and have extensively translated plays. Recently, she expanded her artistic scope into playwriting; one of her original works was recently featured as a staged reading by the National Theater Company of Korea. Additionally, from 2010 to 2020, she participated in the Asian Theatre Working Group of the International Federation for Theatre Research.



**Jakarta Directors Lab**



Thursday, 30 July 2026

8th Floor Lamora Hotel Gatotkaca Room

# INITIATIVES FROM INDONESIA

Pendidik Festival, Studio Akting HeHa, Jakarta Directors Lab, Bandung Play Fest

11.30 - 13.00



Iqbal Samudra is an Indonesian theatre director, producer, and performer based in Jakarta. Born on June 15, 1988, he has been actively involved in the theatre scene since 2005, working across performance-making, directing, and arts management.

Iqbal's artistic practice spans both stage and production, positioning him as a multidisciplinary practitioner. He is a core member and producer of Kelompok Pojok, where he has developed and produced various works since 2018. His recent projects include Bertiga Tapi Berempat (SIPFest) and Wkwkwk – Kamus untuk Masa Depan, presented at the Jakarta International Literary Festival.

His works and collaborations have been featured in notable platforms such as dramakala Fest, Rawayan Award by the Jakarta Arts Council (2022), Djakarta International Theater Platform (2023), and productions with Titimangsa for Kompas Fest and Di Tepi Sejarah. In 2025, he served as Project Manager for the Indonesian Theatre Festival, further expanding his role in national-level cultural programming.



Sari Setyorini is a clinical psychologist, playwright, and theatre director whose work explores women's experiences, psychological inquiry, and socio-cultural narratives. Born in Jakarta with deep family roots in Yogyakarta, she draws inspiration from Javanese culture, traditions, and social dynamics, which shape the themes and characters in her original works. Her plays include *Narasi Hati Echa* (2023), *Kembang Kala Bubut* (2023), *Pernikahan Bayangan* (2023), and *Gudeg Nanik* (2025), presented at various theatre festivals and artistic platforms. Sari has participated in several theatre development programs, including LifesT Salihara 2024, SipFest Salihara 2025, and the Jakarta Directors Lab 2025–2026. Since founding Mimic Theater in 2019, she has led the independent collective in creating contemporary performances that examine identity, memory, culture, and the lived experiences of women.



Nataya Bagya is an Indonesian screenwriter, playwright, and director whose practice spans theatre and film. Her work explores the history of women's bodies, memory, and sound, examining how intimate experiences are inscribed within individuals, families, and cultural narratives. Interested in dramaturgical experimentation, she creates works that move between the personal and the political, often blending realism with metaphor and participatory performance.

Alongside her creative practice, Nataya runs I Act Monday Community an acting laboratory that provides an ongoing space for rehearsal, artistic exploration, and experimentation. Bringing together alumni of her regular acting classes including both actors and non-actors, the laboratory supports collaborative performance-making and the continuous development of acting artistic practice.

In 2024–2025, she was awarded a short course scholarship Screenwriting and Directing at Griffith Film School, Australia from Australia Awards Scholarship. She is an active member of the Indonesian theatre communities such as Jejak Lakon and Aliansi Teras, Baca Rasa Dengar book club and 50+ Community of Writers.

She is currently developing new theatre and screen projects that investigate the relationship between sound, memory, and women's bodies as sites of personal and collective history.



Gulang Satriya Pangarso is a writer, researcher, and director. Founding Teater Titik Bandung in 2014, he established his practice with absurdist plays like *Jarum-Jarum Logika* and *Manufaktur Anatomi Kera*, dissecting the mechanics of commodity fetishism (selected and published in *Dramaturgi Rasa Lelakon*, 2020).

Pivoting toward structural curatorial models, his framework for the 2024-2025 Bandung Play Fest deployed commons-based distant reading through semantic linguistic analysis. Grounded in *Pasar Lakon*, a public activation designed for the circulation of ideas, he reimagined script exhibitions with the spatial sensibility of visual arts, framing amateurism and the erotics of art as a deliberate aesthetic.

*Prosedur: The Cookbook* (Honorable Mention, 2025 DKJ Playwriting Competition) employs an Agile framework as its dramaturgy to interrogate immaterial labor and extractive chronopolitics, while *Laras* (Top 10, 2026 KeLakon Drama Festival; published in *Dunia Mungkin*) critiques the bureaucratic reduction of identity.

Operating as both a tech practitioner and a theater-maker, he investigates cognitive capitalism, techno-bureaucratic alienation, and the structural realities of techno-feudalism.

