



TERASIA

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TERASIA: Theatre for Traveling in the Age of Isolation
A Chronicle of Mutations: 2018-2025

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Foreword

“TERASIA: Theatre for Traveling in the Age of Isolation” is a collaborative project between Asian artists that began in 2020 in the wake of the COVID-19 Pandemic. Art practitioners from various fields in Thailand, Myanmar, Indonesia, Vietnam, and Japan comprise the project, continuing their creative endeavors in diverse sites and forms.

At launch, artists, limited in their travel beyond national borders due to quarantine, envisioned sharing content on online platforms, featuring video documentation of multiple recreations of the theatre piece *“Tera”* (Tokyo, 2018) by artists across Asia. Considering the possibility of conducting an international creative collaboration without traveling beyond borders, the play *“Tera”* itself traveled through Asia; hence, the names TERA and ASIA were combined to title this project *“TERASIA”*. After five years, pieces and projects made in different places freely changed their form by encountering new places and people, going beyond the field of ‘theatre’ and jumping over the title of *“Tera”*.

A common thread among all TERASIA-related works is that they explore questions surrounding death, as well as invisible beings such as deities, Buddhas, and spirits, through mediums such as poetry, storytelling, music, video, art, and powers of space.

- Who are we?
- What do we believe in, and where do we go?
- What is life? What is death?

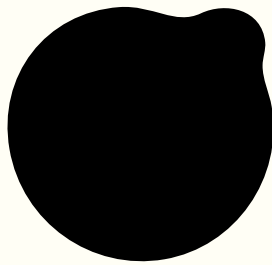
While confronting such universal questions, TERASIA encounters people in different locations, vividly reflecting their local values, thoughts, histories, and currents in its pieces.

This document compiles the activities of TERASIA spanning from 2020 to 2025. How did TERASIA begin, what did it experience, and how did it change? TERASIA is a peculiar project where people from different countries, demographics, and religions collaborated to curate human beliefs and values on life and death. This project involves more than 100 people across multiple countries, including artists, producers, art managers, curators, and the production team. There is no one who grasps the entire picture and process because creations take place in each situated location. This book aims to provide an outline of the records of TERASIA's activities. Details of creating works and discussions alongside the process have not been described, yet, we hope each artist and those involved in projects can have or make opportunities to narrate in their own words. This text serves as an archive that can be referred to, allowing such discussions to continue after the Age of Isolation.

It has been five years since the pandemic outbreak; it seems as though the Age of Isolation has passed, and cross-border, face-to-face activities have resumed in the same way as before. However, today, what we are witnessing around the world is a severe reality where deep divisions persist, alongside limitless turmoil and destruction.

The theme of TERASIA's never-ending journey is to believe in invisible connections and to co-explore the common thread that lies at the core of humanity beyond our differences, no matter how society changes. We hope that you can take a glimpse of this endeavor through this book.

June 2025, TERASIA: Theatre for Traveling in the Age of Isolation



TERASIA

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TERASIA Timeline Map



2018

Nov

Japan

J-1: Tokyo

p12

Performance of *Tera* at Festival/Tokyo18

▶ Jōdo School temple Saihō-ji, Nishisugamo, Tokyo

✏ A theatre piece which became the starting point for TERASIA

2019

Dec

Tunisia

X-1: Tunis
X-2: Monastir
X-3: Zaghouan

p14

Tera at Carthage International Theatre Festival

▶ Zaghouan, Monastir, and Tunis, Tunisia

✏ Toured three cities in Tunisia in northern Africa

2020

May

Online O: Online p18

Artists from Japan, Thailand, Myanmar, and Indonesia establish the online collective, **TERASIA: Theatre for Traveling in the Age of Isolation**

✍️ TERASIA begins at the onset of the Covid-19 pandemic

Oct

Thailand T-1: Chiang Mai p20

Performance of **TERA** *เกราะ*

▶ Wat Pha Lat Temple, Chiang Mai

✍️ The piece was newly reborn in only 5 months

Oct

Online O: Online p20
(Japan and Thailand)

Online screening and post-show round table session for **TERA** *เกราะ*

✍️ Live streaming between Tokyo and Chiang Mai

Nov

Japan J-2: Kyoto p20

Screening and presentation for **TERA** *เกราะ* ▶ Kyoto Art Center

✍️ Introduced TERA for the first time in Kyoto

2021

Feb

Japan J-3: Yokohama p22

Presentation at TPAM (Theatre and Performing Arts Meeting)

▶ BankART Temporary (Yokohama Creative City Center); Online

✍️ Vietnamese artists who saw the presentation online joined TERA

Mar

Japan J-2: Kyoto p23

Performance of **TERA** in Kyoto

▶ Rinza School temple Kōshō-ji, Kyoto

✍️ First new piece by team Japan in 2 years, transforming into a "Journey through Hell"

Nov

Online O: Online p24

TERASIA Online Week 2021

✍️ Mini-festival connecting multiple countries in Asia

2022

Jan

Japan J-1: Tokyo p30

Exhibition "**Masking/Unmasking Death**"

▶ Chinretsukan Gallery, University Art Museum, Tokyo University of the Arts

✍️ Installation of artworks transported to Japan from Myanmar under military rule

Sep

Indonesia I-1: Jakarta I-2: Cianjur p32

Research trip to Indonesia

▶ Jakarta and Gunung Padang

✍️ TERA's representative members from each country gathered in person for the first time

Oct

Vietnam V-1: Lang Son p36

Research for creating the performance film, **Tangerine Womb**

▶ Lang Son

✍️ Creation begins in Vietnam; Maho Watanabe from Japan joins

Nov

Online + Onsite O: Online p38

TERASIA Online Week 2022 + Onsite

▶ Online; various locations around Asia

✍️ Festival combining online content and onsite events

Nov M-1: Yangon **TERASIA Onsite 2022 in Yangon**

▶ Authentique Art Gallery, Yangon

Nov J-1: Tokyo **TERASIA Onsite 2022 in Tokyo**

▶ PARA, Tokyo

Nov-Dec T-1: Chiang Mai **TERASIA Onsite 2022 in Chiang Mai**

▶ Chiang Mai University

▶ Wat Pha Lat Temple

Dec I-1: Jakarta **TERASIA Onsite 2022 in Jakarta**

▶ Jakarta, Teater Utan Kayu

2024

Jan

Indonesia I-1: Jakarta I-3: Bandung p46

Sua TERA Episode 1

▶ Komunitas Utan Kayu, Teater Kubur / Selasar Sunaryo Art Space, ISBI Bandung

✍️ Onsite festival

Indonesia, Japan and Thai teams gathered

2025

Jan

Indonesia I-2: Cianjur p52

Sua TERA Episode 2

▶ Kilometer 95 Kopi, Cianjur Creative Center, Dewan Kesenian Cianjur / Gunung Padang

✍️ Indonesia, Japan and Myanmar teams gathered. A ritual was held in Gunung Padang

TERASIA members featured in this book

*Inside the () are member's chosen name or nicknames

2018-2019
TERASIA
Prehistory
p.12 ~



Yukari Sakata
[Japan]



Maho Watanabe
[Japan]



Miho Inatsugu
[Japan]



Kyojun Tanaka
[Japan]

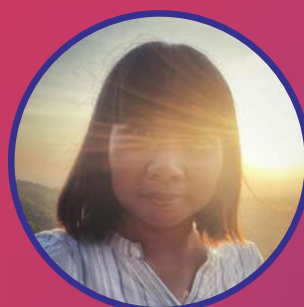
2020-2021
Online Era
p.18 ~



Narumol Thammapraksa
(Kop) [Thailand]



Dindon W.S.
[Indonesia]



Zun Ei Phyu (Zun Ei)
[Myanmar]



Sonoko Prow
[Thailand]



Kram Thum
[Thailand]



Great Lekakul
[Thailand]



Torpong Samerjai
[Thailand]



Nguyen Hai Yen
(Red)[Vietnam]



Kamizu
[Myanmar]

2022-2023
Onsite Era
p.30~



Yustiansyah Lesmana
(Tian)[Indonesia]



Sugiyanti Ariani
(Sugi)[Indonesia]



Lawe Samagaha(Lawe)
[Indonesia]

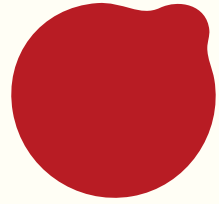


Thila Min
[Myanmar]



Soe Moe Thu
[Myanmar]





TERASIA

2018-2019

TERASIA Prehistory

—Before COVID-19, Starting from “Tera”—

TERASIA Prehistory

“Tera” travels to Tunisia

"TERASIA: Theatre for Traveling in the Age of Isolation" all began from one theatre piece. In November 2018, a piece titled "Tera" was performed as part of the international performing arts festival Festival / Tokyo 18 (Tokyo, Japan). The play is themed around temples (in Japanese 'tera') and Buddhism, made by director Yukari Sakata, actor Miho Inatsugu, drummer/percussionist Kyojun Tanaka, and dramaturg Maho Watanabe. "Tera" was positioned under the umbrella of "Performance in the city series", taking place not in a large theatre, but in a temple called Saihō-ji in Nishi-sugamo, Tokyo. The four developed the script by weaving in various elements through discussions and research of Saihō-ji, following the Jodo sect which emphasizes attaining rebirth in the Pure Land through reciting the sutra.

At the base of the play is a verse drama, "Daffodils and Wooden Fish" (1957) by Juro Miyoshi. The protagonist Mitsuko Kyogoku is the only child and daughter of a temple. A frequent visitor to sickly Mitsuko is her neighbour Noboru. Based on the characters of the verse drama, different scenes unfold. Mitsuko Kyogoku, played by Miho Inatsugu, occasionally addresses the audience directly or recites works of literature by poets such as Minoru Yoshioka and Taeko Tomioka. On the other hand, Kyojun Tanaka, while playing the role of Noboru, shares his own story of being born as the first son of a temple, explores Buddhist trivia, and plays the percussion. The play further embeds numerous elements, ranging from local memories surrounding Saihō-ji to interviews with the chief priest and the Larger Sutra on Amitāyus in "The Three Pure Land Sutras".

Between the scenes, Mitsuko Kyogoku disappears and reappears multiple times in different outfits, as if she represents the concept of reincarnation explained in Buddhism. She sings songs based on Buddhist teachings (in pop song style, rock style...) and the performance proceeds alongside the music. The unique part is the wooden fish prepared for each audience. The audience was asked questions during the play, and they responded with yes or no by using the wooden fish in front of them. In the last part of the performance, they are asked 108 questions – "Would you want more friends?", "Do you want to be famous?", "Do you want to meet your deceased family members when you die?" – then finally being asked: "Who are you all?" "Who are you?"

"Tera" is comprised of many fragments of stories. Within, Buddhist questions are embedded, asking about life and death.

At the time of the performance, dramaturg Maho Watanabe wrote that the team was more motivated in creating a new performance tour system, before being interested in the topic of religion.

Director Yukari Sakata sensed a dead end to both the conventional touring of presenting complete works at different venues and the trendy site-specific residency creations. This is when she envisioned a style to perceive the 70,000+ temples existing all around Japan as potential performance venues, intentionally taking the inefficient path of destroying and recreating the play every time they visited a new temple. The idea here is that if there is no "destruction", there will be



Left: The performance. Costumes aligning with the song are presented.



Right: 108 Q&A. 108 is inspired by the Buddhist idea that there are 108 carnal desires in this world

no creation that follows (...) Whenever there is an encounter with a new temple, "Tera" is deconstructed completely and reincarnated. Neither the piece, the creators, nor the people surrounding the temple can return to their previous states. Perhaps there are a few unexpected gaps that can bring in a new wind, that one can only recognize when they destroy the structure. The team is ready to embark on a journey of repeated destruction and creation.

(From the "Tera" performance brochure)

The contemporary theatre in Japan operates either in a tour format, where a certain scale of performance is created first, and then visits several theatres; or in a residency format, where one researches the locality of the place they stay in and creates a work unique to the site. While the tour format is primarily produced by public or private theatres, it is a complex operation for young artists due to the initial cost of creating the play, logistical and human-related finances, coordinating with the venue, and securing a long-term commitment of the team. On the other hand, the residency format is used relatively more by art festivals or art projects, which enables creation based on the locality. Yet, re-staging or touring can be challenging as it is difficult to share the performance in other areas or contexts. Proposing a new tour system, "Tera" envisioned neither of those formats, but simply limited the place to any temple inside Japan. The artist will travel (much like monks training themselves by doing a pilgrimage across the country) and create works in each local temple. Japan has approximately 70,000 temples of various Buddhist sects, many of which have a long history intertwined with their situated locations. Due to the differences in sect and culture, the performance continually changes to reflect the site's specificity, breaking down the play and recreating it anew each time. The idea of traveling has been the leading concept in presenting this performance, which has been inherited at the basis of the development of "TERASIA: Theatre for Traveling in the Age of Isolation".

Now, let us take a look at what happened next.



"Tera" Japan / Tokyo

Performance Venue: Nishisugamo Saihō-ji Performance Dates: November 14 to 17, 2018

Directed by Yukari Sakata Performer: Miho Inatsugu Music: Kyojun Tanaka Dramaturg: Maho Watanabe

Costumes: Kyoko Fujitani (FAIFAI) Sound: Katsunori Fukuoka, Yuya Horigome (Flysound) Stage Manager: Megumi Sato

After the first performance of “Tera”, Yukari Sakata and dramaturg Maho Watanabe sought the next venue for creation. They each reached out to people they knew in the performing arts scene.

A year has passed since the first performance. “Tera” is invited to the 21st Carthage Theatre Days Festival (Tunisia). Maho got in touch with the festival's stakeholders, and “Tera” flew to Africa. During the festival, the original play “Tera” was performed with the script translated and projected as surtitles. The protagonist Mitsuko Kyogoku was played by Yukiko Iwasawa, a Japanese actor, with Kyojun Tanaka continuing in his role in the music. Arabic-Japanese interpretation was conducted by Haitham Elshimey, based in Egypt, accompanied by Kyoko Fujitani, who also designed the costumes for the original performance. They joined voluntarily, receiving only a small amount of financial support. The venues were art spaces prepared by the festival in various cities, including Tunis, Monastir, and Zaghouan.

In performing “Tera” in North Africa, the first and foremost thing required was to provide a thorough explanation of Japanese Buddhism, which is quite foreign to the audience. Before the performance, the audience in Tunisia was introduced to Japanese Buddhism and the background of “Tera”. A predominantly Muslim audience meeting “Tera,” which incorporates Buddhist contexts — introducing works from diverse cultural backgrounds is a unique opportunity presented at international performing arts festivals. Although new performances were not created for each city (which was the original intention of “Tera”), and the tour was conducted in a rather conventional touring format, all performances were full house with an engaging audience. One of the performances was met with so much enthusiasm that the sticks for hitting wooden fish broke.

The first overseas performance yielded many valuable findings while also establishing a track record for bringing “Tera” outside of Japan. Deconstructing and creating based on the local context – how can this challenge be tackled? This experience in Tunisia became one of the opportunities for Yukari and Maho to consider a new approach to expanding the project. They began to think that perhaps, as “Tera” is based on elements of Buddhism and situated in temples, it might be a good idea to extend it to areas and countries with a Buddhist culture.

Of course, even though we refer to “Buddhism” in general, its doctrines and customs evolved in various ways depending on the country, region, and historical context, and numerous sects exist. However, it is believed that there is an underlying concept



Tunis performance. Additional explanations on Buddhism were projected on the screen

and spirit. The next step of the journey, updated after the Tunisia tour, was to recreate *"Tera"* in Buddhist countries and regions before expanding it to completely different religious spheres.

Also, after the performance in Tunisia, Yukari and Maho began to set up a limited liability company in Japan with the future development of *"Tera"* in mind. The first cases of COVID-19 infection were reported during the Tunisian tour. Still, at this time, neither they nor the world had any idea that the Age of Isolation was about to begin.



"Tera" Three Cities Tour in Tunisia

Tunisia

Performance Venue: Tunis / ISAD

Institut Supérieur d'Arts Dramatiques,

Monastir / Centre des Arts

Dramatiques et Scéniques de Monastir,

Zaghouden / Centre des Arts Dramatiques

et Scéniques de Zaghouden

Performance Dates: December 10 to 14,
2019

Directed by Yukari Sakata Performer:

Yukiko Iwasawa Music: Kyojun Tanaka

Dramaturg: Maho Watanabe Costumes:

Kyoko Fujitani (FAIFAI) Translator:

Haitham Elshimey





2020-2021



Online Era

—The spread of COVID-19 and the birth of Terasia—

Beginning of the Age of Isolation

Creation of the Thai version “TERA เทร่า (TERA Tera)”

Encounter with the Vietnam team, and the pressing situation of Myanmar

From “TERA เทร่า (TERA Tera)” to “TERA in Kyoto”

Making without meeting: Terasia Online Week 2021



The beginning of the Age of Isolation

After the Tunisia performance tour, Yukari and Maho started to try more proactively to expand “*Tera*”. In February 2020, they prepared English materials for the project and presented “*Tera*” at the international performing arts meeting TPAM 2020 (Yokohama, Japan), seeking opportunities in other Asian spheres. Expanding on the vision of making pilgrimages to Japanese temples, the duo began to seek traveling abroad and developing the work through conducting researches in each place. They received invitations to perform “*Tera*” in Sri Lanka and India, and started preparation.

Despite the hardship, it is also true that the COVID-19 pandemic provided an opportunity for dramatic changes to “Tera”. Around May 2020, Yukari and Maho were considering applying for a grant from the Japan Foundation, Bangkok. Maho contacted Thai theatre director Narumol Thammapruksa (Kop), where the journey of “Tera” took a shift. Maho’s initial idea was to collaborate with Kop to perform or publicize “Tera” online, and perhaps, when the pandemic is over, perform in one of the temples in Thailand. Kop responded more acrobatically, saying that they’d like to try and re-create “Tera” in a temple in Thailand, with Thai artists.

I read the script first. There were several layers to the story, and it was rich in nuances, with a refined structure. But I couldn’t imagine how it might be performed. When I saw the recording of the performance, I kept thinking, ‘Ah, so that’s how they did it! That’s what it meant!’ at every turn, and it was so interesting. One problem, though, is that it would be impossible for Japanese artists to put on this play in a temple in Chiang Mai. If anyone tried performing rock music at a Thai temple, they’d get kicked out! In any case, it was difficult to travel from Japan to Thailand because of COVID at the time. So I had the idea of giving it a try with a team in Chiang Mai. (Kop)

(TERASIA Artist Interview vol.6)

Based on this proposal from Kop, the idea of the play “Tera” going overseas instead of people touring sprouted, which led to the “Theatre for Traveling in the Age of Isolation”. Like a virus spreading from person to person, mutating in the land that it arrives, the original piece leaves its creator’s hands, to be deconstructed, reconstructed/reborn, and spread further. Kop gathered a project team at an extraordinary speed. They also reached out to artists like Zun Ei Phyu in Myanmar and Dindon W.S. in Indonesia, who both expressed interest in joining the project. This is how the online collective *TERASIA: Theatre for Traveling in the Age of Isolation* came to shape.

Here, looking back at the concept of the 2018 “Tera”, we recognize that the initial idea of constant change, through deconstructing and re-creating the play, is deeply connected to TERASIA. The global pandemic introduced keywords into the project, such as “infection” or “mutation”. At the same time, TERASIA ignites new questions.

— Is it possible to do a creative international collaboration without traveling over borders?

— What if we let the work travel instead of artists?

In a situation triggered by the unprecedented COVID-19 pandemic, the artists of TERASIA even reframed words like “infection” or “mutation” in a positive light, seeking potential in an international collaboration that can only be made now, and decided to take on this new challenge.

I think it’s very exciting to see artists from different countries creating works sharing the same theme, to watch it evolve and spread to new places. (Kop)

Creation of the Thai version “TERA เถาะ (TERA Tera)” 2020

Initially, when TERASIA was founded, a plan was formulated to present works in Thailand in 2020, followed by Myanmar in 2021. Following on to that, in 2023, which is when the members projected that the pandemic would be more or less settled, to meet face-to-face and create a work in Indonesia. This was the blueprint that was roughly drawn back then.

TERASIA was founded in May 2020. That summer, artists based in Chiang Mai, the central city of northern Thailand, gathered and began their production. Kop and the team boldly dismantled “Tera” which had been created in Tokyo, and proceeded with their creation while discussing each other’s views on life, death, and religion.

The venue for the performance is Wat Pha Lat¹, situated in Doi Suthep-Pui National Park, a renowned location in Chiang Mai. After passing through the entrance guarded by two statues, the audience is guided by the performers from outdoors to indoors through the temple grounds, which extend into the mountains. Surrounded by greenery, the sound of a stream echoes through the temple grounds. A sacred atmosphere fills the place. There, the four performers, actor Sonoko Prow, dramaturg Kram Thum, musicians Great Lekakul and Torpong Samerjai, tell fragments of various stories. There are lectures on the history of Wat Pha Lat and Buddhist thought, monologues based on the individual experiences of the actors, and a story about a Buddhist painter and an old Japanese woman based on the book “*The Cat That Went to Heaven*”².

The audience held a frog-shaped giro and made a rattling sound when answering the 108 questions posed by the performers between the stories. The story unfolds with music, and a variety of traditional instruments from Northern Thailand are used, including the salor, phin phia (a stringed instrument), pee nai (a vertical flute), and the traditional Thai instrument taphon (a double-sided drum).

This was the story behind “TERA เถาะ (TERA Tera)”. It was a work that wove together new elements related to the view of life and death, such as the ideas and scriptures of Thai and Tibetan Buddhism, traditional culture and music of Northern Thailand, mythology, philosophy, meditation, and dance, and was delivered to Thai audiences. Kop also said that it was possible to stage a contemporary drama in a temple, which was almost unheard of in Thailand, thanks to the head monk’s understanding of the arts.

As for the production budget, TERASIA was unsuccessful in receiving a grant from the Japan Foundation Bangkok, and then went on to apply for a grant from the Japan Foundation Asia Center. However, the result of their selection came out just before the performance of “TERA เถาะ (TERA Tera)”. This meant that the Thai team had to proceed with creating the piece without a stable source of funding. Despite this, Kop and the team were very enthusiastic and successfully put together the performance at an astonishing speed. Kop says:



TERA เถาะ (TERA Tera) performance footage

The amount of funds doesn't matter when it comes to theatre-making. Even if you don't have funds, even if it's small-scale or low-tech, you can express yourself in powerful ways. The experimental, interdisciplinary projects that TERASIA has been doing are a good example of that. If more people started doing activities like this in all kinds of styles across many regions, the range of our expression would expand by a great deal. From a public health standpoint, it's not good to cram people into a theatre, right? Well then, theatre can evolve at will, free from the constraints of the theatre space. (Kop)

(TERASIA Artist Interview vol.6)

Two weeks after the performance, another event was held where the Thai and Japanese teams discussed TERASIA online while streaming the performance video. It is worth noting that the Japanese “Tera” team was not involved in the creation of the project, other than handing over the work and concept to Kop’s team, and saw the finished product for the first time on video. It was the moment when the work traveled alone and was “mutated” by artists in Thailand. TERASIA’s concept had already been successfully realized with “TERA เถรว (TERA Tera)”. Starting with this Thai version, TERASIA will continue to “mutate” beyond what was initially imagined. The journey had just begun.

1) This Buddhist temple was built during the reign of King Kue Na (1355-1385) of the Lan Na dynasty (1296-1775). It is located on the slope of Mt. Doi Suthep.

2) “The Cat Who Went to Heaven” by Elizabeth Coatsworth (1930). A children’s book set in Japan with a Buddhist theme. It depicts the relationship between a cat and an artist who is commissioned to create a painting of Nirvana. In 1931, the book won The John Newbery Medal, an American children’s literature award.



“TERA เถรว (TERA Tera)”

Thailand / Chiang Mai

Performance Venue: Wat Pha Lat Performance Dates: October 16 to 18, 2020

Director: Narumol Thammapraksa Performer: Sonoko Prow, Kram Thum Musician: Great Lekakul, Torpong Samerjai

Honorary guest: Venerable Theerawit Jirawattano Dramaturg: Dr. Somwang Kaewsufong, Kram Thum

Encounter with the Vietnam team, and the pressing situation of Myanmar 2021

February 10, 2021. TERASIA took part in a presentation at the international performing arts meeting TPAM 2021 (Yokohama, Japan). Maho from Japan, Rina Tanaka, a performance researcher who has been accompanying TERASIA since its Japanese premiere, and Kop from Thailand shared TERASIA's progress as speakers. The aim of participating was to present the project widely and to look for collaborators. Shortly after, Vietnamese artist Linh Valerie Pham, who was listening to the presentation, became interested in TERASIA and contacted Maho. Linh joined TERASIA with Nguyen Hai Yen (hereafter "Red"), the core member of the Vietnamese team, and the Vietnamese team became new members of the collective.

Ten days before this presentation, on February 1, 2021, a new shock hit the world. A military coup occurred in Myanmar, and the Myanmar military declared a state of emergency throughout the country. It declared that it had seized full power in the country. Since then, there have been repeated clashes between pro-democracy forces and the military, causing significant damage to civilians as well. In 2025, when this book is being produced, more than four years have passed since the coup, and even now, fierce fighting continues between the military, pro-democracy forces, and ethnic minority armed forces, mainly in the border areas and surrounding areas, and more than 6,000 civilians have died from military attacks and crackdowns¹. At the time, many artists were detained by the military, and all creative activities were halted. Not only were performances that gathered people prohibited, but even gathering to create work became a risk. The Myanmar artists participating in TERASIA were forced to stop their activities (The Myanmar team, which had planned to appear at the presentation at TPAM, had no choice but to miss it.)

As mentioned earlier, when TERASIA was first formed, we had planned to develop a production in Thailand in 2020 and Myanmar in 2021. While the performance in Thailand was held as scheduled in 2020, the Myanmar team was steadily preparing alongside it. Zun Ei, a core member, had conceived of creating a series of performances featuring several artists and had begun working on it. She had already reached out to artists, traditional musicians, and musicians from each region to create performances that reference the funeral traditions and stories of each region and ethnic group in Myanmar. They had already begun negotiating with the venue to hold a performance at an ancient cemetery. However, the "TERA Myanmar" project had to be dissolved after February 1st.



Clockwise from top left:
Linh, Maho, Kop, Red.
First zoom meeting, which
took place around the
Vietnamese New Year

1) According to the Assistance Association for Political Prisoners (AAPR), as of April 11, 2025, the military's attacks and repression have resulted in 6,499 deaths, 29,030 arrests, and 22,197 detainees. Reference: <https://aappb.org/>

In addition, on March 28, 2025, a massive 7.7 magnitude earthquake struck near Mandalay. The Myanmar military, which controls the region, reported 3,700 deaths and over 120 missing (as of April 19). However, the military has underestimated the damage caused by past disasters, and the actual extent of the earthquake's damage remains unclear. Furthermore, the military's influence, including restrictions on communications since the coup and a weakened medical system, has hindered progress in aid efforts for victims.

From “TERA ㊦㊦ (TERA Tera)” to “TERA in Kyoto” 2021

We will touch on the Myanmar team's subsequent activities later.

Meanwhile, in Japan, inspired by Thailand's “TERA ㊦㊦ (TERA Tera),” the team from “Tera,” which premiered in Tokyo, reunited to create “TERA in Kyoto,” an updated version of the original “Tera.” The venue was Kōshō-ji Temple in Kyoto, which Yukari and Maho had visited just before the pandemic. The temple where “Tera” was performed in Tokyo was of the Jodo sect, but in Kyoto, it was a temple of a different sect, the Rinzai sect (a Zen sect). As is true of any religion, doctrines and practices can differ greatly depending on the sect, which is also the case in Japanese Buddhism. In addition, the Buddhas enshrined in the halls that serve as the venues are also different. The main hall of Saihō-ji in “Tera” has Amitabha Tathagata, the creator of the Pure Land. The Nirvana Hall of Kōshō-ji in “TERA in Kyoto” enshrines Jizo Bodhisattva, the savior of hell. If “Tera” created before the COVID-19 pandemic is the Paradise Edition, “TERA in Kyoto” was created amidst the pandemic as the Hell Edition, a counterpart to the first “Tera”. Paradise (Pure Land) and Hell—If the Buddhas and teachings referenced are different, the stories emerging from them will also change. While inheriting the structure of the first “Tera”, many new scenes were added to suit the context of the sect and the nature of the area surrounding Kōshō-ji in Kyoto, which has a different culture from Tokyo. In the end, the new “TERA in Kyoto” was born, incorporating new elements and texts, such as scenes imitating Instagram live-streams, elements of Japanese taishū engeki (a genre of popular theatre), and sacred scriptures handed down at Kōshō-ji.

The number of seats was limited, audience members wore masks, and alcohol disinfectants were placed in the hall. As the COVID-19 pandemic had not yet been contained, the event was held while taking precautions against infection. Nevertheless, many local residents, including parishioners of Kōshō-ji, attended, and the sound of the wooden fish echoed throughout the venue at its limited yet full capacity.

At this point, TERASIA had three main works: “Tera”, “TERA ㊦㊦ (TERA Tera)” and “TERA in Kyoto”. As a collective, artists from five countries, Japan, Thailand, Myanmar, Indonesia, and Vietnam, were participating and planning their projects. How can we communicate this unknown project, TERASIA, to the outside world? Also, can we make “TERA ㊦㊦ (TERA Tera)” and “TERA in Kyoto” widely available for viewing? With these thoughts growing, TERASIA began considering publishing content online. At this time, about a year had passed since the outbreak of the COVID-19 pandemic. The situation of global infection was fluctuating. The end of the pandemic seemed to be still far away.



“TERA in Kyoto”

Japan / Kyoto

Performance Venue: Rinzai

School Kōshō-ji, Nirvana Hall

Performance Dates: March

26 to 28, 2021

Directed by Yukari Sakata

Performer: Miho Inatsugu

Music: Kyojun Tanaka

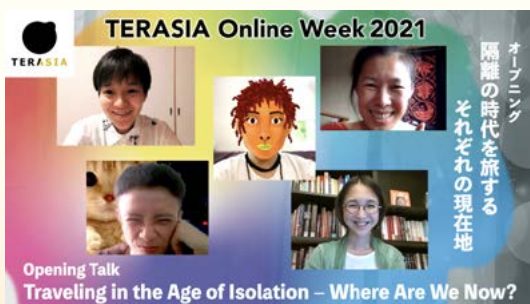
Dramaturg: Maho Watanabe

Costumes: Kyoko Fujitani

(FAIFAI)

Production Coordinator: Aki

Miyatake





Making without meeting: *TERASIA Online Week 2021* 2021

Works were emerging in various places through TERASIA. A collective that creates without crossing borders. Amid the COVID-19 pandemic, how can we meet new audiences, introduce them to TERASIA, and have them see our works? It was still difficult to travel between countries in late November 2021. TERASIA sought new encounters and held an online event called "TERASIA Online Week 2021". Yukari and Maho lead the production with Rina Tanaka, a performance researcher, as a facilitator, and set a per-country base framework so that the audience can easily follow. Each team created content, and the event was held for 10 days as a mini festival in which works and talk videos were released continuously online. The event's subtitle was "The Rainbow Hides Unseen," after the name of the micro-season in late November in the old Japanese calendar, when rainbows are difficult to see under the weak sunlight and dry air. It reflected the atmosphere at the time when the end of the COVID-19 pandemic was still unclear.

Opening and closing talks were conducted via live streaming. This may have been a decision made in response to the emphasis on connecting and sharing at the same time, compensating the fact that we could not meet face-to-face. Let's take a look at what each country has brought to the event.



Event website



Japan

- **Video streaming of "TERA in Kyoto"**
- **Live Artists' Talk-back:** Behind the scenes of the production and the context of the work
- **Roundtable discussion:** Looking back on the creative transition from "Tera" to "TERA in Kyoto"



Thailand

- **Video streaming of "TERA เถอะ (TERA Tera)"**
- **Live Artists' Talk-back:** Behind the scenes of the production and the context of the work
- **Roundtable discussion:** Looking back on "TERA เถอะ (TERA Tera)", the changes in the social situation since then, "TERA in Kyoto," and the future of TERASIA



Thailand-Japan

- **"Correspondence: On the music of TERA and เถอะ"**
Correspondence between Great Lekakul of Thailand and Kyojun Tanaka of Japan. They exchanged letters about each other's compositions and musical views, sent each other audio files, and created a piece of music together.



Vietnam

- **Presentation "TERA Vietnam: A Research-in-Progress"**
The Vietnamese team began research to create a video work. They shared their concept and ideas for the work they plan to create in a cave temple in northeastern Vietnam, where the video artist Red is from.



Myanmar

- **"Masking Death" by masked artist Kamizu**
Video work and workshop video. A virtual participatory art project by Kamizu, who recently joined TERASIA, using various "masks" collected from all over the world.
- **Roundtable discussion:** Artists from Myanmar discussed Japan's "Tera" and Thailand's "TERA เถอะ (TERA Tera)" from the perspective of their views on life and death.



Indonesia

- **Closing talk "Towards the Destination - The TERASIA Summit 2023 in Indonesia":**
Talk by Dindon W.S. and the team, discussing future plans and creative ideas for the project in Indonesia.



The online concluded with a real-time broadcast of the closing talk with Dindon from the Indonesia team. Dindon reiterated his vision for a performance in Indonesia for 2023, which has been in plan since the founding of TERASIA. Indonesia is a country where Islam is the majority religion, not Buddhism. Still, Dindon resonated with the vision of international collaboration during the pandemic and the universality of themes that “*Tera*” questions, such as life and death and human history; hence, he planned to create a ritualistic work that transcends religious frameworks. Around this time, the plan was to do a *TERA Indonesia* in the summer of 2023, and at the same time hold a finale event for the entire project, the “*TERASIA Summit 2023 in Indonesia (tentative title)*,” where all the teams would gather.

“Now that existing values are being reassessed, I want to return to the past and nature through ‘*Tera*,’” said Dindon, envisioning a performance at the Gunung Padang ancient ruins, the largest megalithic structure in Southeast Asia. If the Age of Isolation is over by the time TERASIA is three years old, the members will be able to come together across borders and collaborate in person. For the closing talk, Kop, Red, Maho, and Kamizu appeared with Dindon, Rina Tanaka as facilitator, and it was time to share these ideas with the audience.

This online week was the first opportunity for the teams from each country to comment on and discuss each other’s work at TERASIA. In a world where physical travel across borders remains challenging, the sessions presented a valuable opportunity for collective members to understand each other’s creative lives and everyday realities, while objectively reexamining each other’s creations from their perspective. In addition, as a new attempt, the performance videos were sold online. “*TERA ๓๕๕ (TERA Tera)*” and “*TERA in Kyoto*” were released on a ticket system, aiming to expand the online audience. However, in reality, there was a big difference in sales in each country. At that time in Japan, new theatrical forms, such as “Zoom theater” and “online theater,” were being explored, alongside charging and tipping systems. On the other hand, there were big differences in the audience’s perception and culture regarding online tickets depending on the country. There are many things that one cannot know until they are tried. TERASIA learned that it is difficult to set up a uniform system for online sales (in the end, the ticket system was not adopted for the online week the following year).

Even if we can’t meet in person, we can bring works together online. The *Online Week 2021* was planned on the premise that all content would be viewed online. Release of video footage of the creative works, roundtable discussions related to the works, publication of articles, and music. Creating a platform that artists and audiences worldwide can easily access by bringing together a diverse range of content was the essence of this new experiment.

Users from 34 countries accessed the festival website, with views coming not only from Asia but also from the United States, Europe, and the Middle East. This *Online Week 2021* and the aforementioned “*TERA ๓๕๕ (TERA Tera)*” in Thailand were made possible by the two-year support of the Japan Foundation Asia Center. The Online Week was further developed and implemented the following year. Let’s move on to see what happened next.





2022-2023

Onsite Era

—Rapidly mutating TERASIA—

Traveling Objects: Exhibition *“Masking/Unmasking Death”*

First gathering: Research trip in Indonesia

New creation in Myanmar “လှည်းဘီးရာများ *Markings of the Cartwheel*”

A journey into memory and roots: Research in Lạng Sơn, Vietnam

TERASIA in my words: Online Week 2022 + Onsite

Towards “Sua TERASIA”: *Making adjustments and decisions*

Traveling objects

— Exhibition “Masking/Unmasking Death” 2022

Around the end of March 2022, Yukari and Maho were eagerly awaiting a response from the Arts Council Tokyo, which would inform them whether they could receive a 3-year long-term grant or not. Meanwhile, they were working on an exhibition.

They were planning to hold an exhibition in Japan with Kamizu, a masked artist from Myanmar, who created a video of masks during the recent Online Week. Separately from TERASIA, Kamizu had continuously been creating masks that portray the faces of the Fallen Heroes, victims of Myanmar's coup and the subsequent military violence, and posting them on social media. Since seeing these posts in the spring of 2021, Yukari began to explore the possibility of exhibiting those masks in Japan. She invited Haruka Iharada, a researcher of art and cultural activism in Southeast Asia and an independent curator, and held the first meeting between Yukari, Maho, Kamizu, and Haruka. Kamizu recalls these days as follows:

First of all, there was a discussion over whether or not to display the artworks just as they were. I didn't want anyone to think that I made the masks in order to have an exhibition, and as I mentioned earlier, the project began when I was searching for something I could do for the people who lost their lives, and there was an element of healing for me personally. The Japan members and I had lengthy discussions about whether an exhibition was the right thing to do. Eventually, we arrived at the idea that maybe this can be a small part of the revolution, or a tribute to the fallen heroes to honor their memories even more. In the end, we decided to hold the exhibition. So I wouldn't call it Kamizu's exhibition—it's an 'Exhibition for the Fallen Heroes.' (Kamizu)

(TERASIA Artist Interview vol.4)

The masks Kamizu makes are created by folding a single sheet of paper, like origami. The project began by testing its exportation, as it was unclear whether the masks could be sent safely to Japan from Myanmar under the military's censorship. Finally, in May 2022, the exhibition “Masking/Unmasking Death” was held at the Chinretsukan Gallery within the University Art Museum, Tokyo University of the Arts in Ueno, Tokyo.

A hundred masks and one white net¹ were installed in the exhibition space. QR codes were placed on the floor, each code corresponding to a mask. The visitor can scan the QR code and access a page which reveals the victim's profile and personal information. Gender, age, occupation, when and where they lost their lives; the visitor confronts each mask, and the information about that person. Furthermore, as an introduction to the exhibition, they presented a timeline of the events that have occurred in Myanmar since the beginning of the coup, alongside examples of other cultural practices related to the revolution through various media, including text, images, photography, and paintings. At the center of the venue was a white lake made of paper. Kamizu tells us that the lake represents incarnation, a place to wish for peace in the afterlife of the Fallen Heroes, while also serving as a space for the visitors to reflect on death. The exhibition handouts read:

This exhibition has multiple essences. This is a place to give tribute and honour to all the fallen heroes - Myanmar citizens who gave their lives in the fight for freedom from fear and oppression [...] Their unmasked deaths show how honorable they are and how their lives were before dying. This is a place for the audience to be able to reflect and think about their own



Photos from the exhibition



concept of death. [...] And last but not least, this is a place where we, human beings, can feel the energy of solidarity and the exchange of perceptions about life and death.
(From "Masking/Unmasking Death" Exhibition handout)

Over 2,200 people visited this 10-day exhibition, filling the tree-shaped object that was set up in the exhibition space with messages. Sentiments against war and violence, personal ideas of life and death, eulogies to the Fallen Heroes. During the exhibition, Kamizu connected online to hold a workshop at the venue. The masks made by workshop participants were placed on the surface of the 'lake'. Also, "Tera" musician Kyojun Tanaka performed a piece with Maun Sain². Through this series of activities, a space for prayer and thoughts, where life and death intertwine was created, as Kamizu had proposed.

This exhibition was an essential experience for TERASIA. Until this event, TERASIA was a project where concepts traveled. This "Masking/Unmasking Death" made real objects (masks) travel from Myanmar to Japan. Indeed, it is common for an art exhibition not to have the artist travel while the art does. Still, what is unique here is that the TERASIA collective members who resonated with Kamizu's work were entrusted to receive the masks from Myanmar, and that the exhibition was deeply related to TERASIA's theme of life and death, while still being a project of Kamizu as a single artist. In this sense, this exhibition can be placed within the framework of the TERASIA projects.

On the other hand, this exhibition was born from the will and connection of the artists and curators who express their cultural solidarity against the violence in Myanmar and the crisis of oppression. To confront life and death, to pray for the deceased souls, to share the current situation of Myanmar and the Fallen Heroes... The exhibition came true as a result of individuals thinking that it's necessary to have this opportunity in a faraway land of Japan, with the mask as a medium. "Masking/Unmasking Death", an exhibition that unfolded upon the network of artists, moving only the object, masks. After being kept in Japan for a while, those same masks traveled to Indonesia in 2025.

1) In Myanmar, it has been a long tradition to use white nets to wrap the bed where the deceased lies during a funeral. This is why the net has been used as a motif.

2) A percussion instrument from Myanmar used for their traditional music, Sain Wain. Maun Sain lines up gongs in rectangular wood frames.

"Masking/Unmasking Death"

Japan / Tokyo
Venue: Chinretsukan Gallery,
The University Art Museum,
Tokyo University of the Arts
Dates: May 1 to 10, 2022
Curator: Haruka Iharada
Artist: Kamizu
Project cooperation: TERASIA
Producers:
Yukari Sakata, Maho Watanabe



First gathering: Research Trip in Indonesia

2022

In June 2022, TERASIA received a long-term grant from the Arts Council Tokyo. This grant is not for one-time productions, but rather a framework that aims to support artistic groups in growing by incorporating their research and creative process within the scope of the grant. With this grant, TERASIA's initial plan to gather face-to-face in Indonesia when the pandemic calms down and co-create something together became much more feasible.

To hold a “*TERASIA Summit (tentative title)*” in 2023, all members understood it was impossible to just land in Indonesia and hold a large event on the spot. A step-by-step preparation is required before the event. In the summer of 2022, Yukari and Maho initiated discussions with Dindon and the team. Dindon invited a new person who plays a vital role in the upcoming event, “*Sua TERASIA*”, Yustiansyah Lesmana (Tian), an artist based in Jakarta. Tian also invites Sugiyanti Ariani (Sugi), a Bandung-based actor.

In September 2022, for the first time since TERASIA was founded, the TERASIA community was able to meet each other in person. Members from Japan, Thailand, and Myanmar gathered in Jakarta with the Indonesian members. They shared their respective situations and TERASIA activities in detail, and discussed passionately about the project's future. Members walked the streets together, shared food, and visited Dindon's Teater Kubur¹. Kop held a workshop, and the musicians collaborated in a jam session. Meetings were accelerated by discussing face-to-face.

Through this gathering, two main decisions were made; one was the title of the TERASIA Summit, to be “*Sua TERASIA*”. Sua means ‘encounter’ in Bahasa Indonesia. Dindon's suggestion led to this iconic name, prompting the team to agree that October 2023 would be the moment when the event would be held. Another decision was about the Online Week that was held in the previous year. There was a suggestion that the collective members can do a new on-site event, alongside the online events. By holding events in different areas simultaneously, TERASIA will reach more audiences directly, and there shall be new encounters too. Each member began to work on the onsite event, which will be explained in more detail during the next chapter.

There was another vital purpose of this research trip; it was to decide where to conduct “*Sua TERASIA*”, with its new name. One of the candidates is the Gunung Padang Ancient Ruins (Gunung Padang) in Cianjur Regency, West Java. About an hour from the central city of Cianjur, it is the oldest prehistoric ruins in Indonesia, built of earth and stone on the top of an extinct volcano, and is said to have functioned as a place of faith and meditation since ancient times. During the gathering, all members visited this place. Dindon brought along a musician, Lawe Samagaha (Lawe), who has a deep knowledge of Sundanese culture and music, and a network with the people of Gunung Padang. We asked him to accompany the team. Gunung Padang is



In a bamboo forest in Jakarta



A work-in-progress performance by Teater Kubur

shrouded in mystery, and many details about its history remain unknown. As one of the goals of TERASIA's journey, the team began to plot an event centered around rituals.

After an intensive week together, TERASIA began its marathon to the next Sua (encounter). The next milestone, an online and onsite event, is only 2 months away.

1) Teater Kubur. A Jakarta-based theatre company that focuses on physical theatre. Founded by director Dindon W.S., the company has been active in Jakarta since 1983. As the name Kubur, meaning "cemetery," suggests, the company practices daily in a studio adjacent to a cemetery. The company has ample experience not only in performances but also in workshops and collaborations, and is active both in Indonesia and overseas.



At the top of Gunung Padang, after climbing in the rain

Research Trip in Indonesia

Dates: September 4 to 13, 2022

Participating Members:

[Indonesia] Dindon W.S., performers of Teater Kubur, Lawe Samagaha, Yustiansyah Lesmana, Sugiyanti Ariani
[Japan] Maho Watanabe, Yukari Sakata, Kyojun Tanaka, Ryohei Tomita (Photographer)
[Thailand] Narumol (Kop) Thammapruksa, Great Lekakul
[Myanmar] Zun Ei Phyu



Travel Log

*The Vietnam team could not attend, but Maho Watanabe stayed in Vietnam for one month to conduct another residency research with Red.

New Creation in Myanmar

—“လှည်းဘီးရာများ *Markings of the Cartwheel*” 2022

In this chapter, let's take a look at the details of each country's activities. First, we begin in Myanmar. As mentioned in the chapter on activities in 2021, Zun Ei, who has been part of TERASIA since its founding, had to abandon their idea of TERA Myanmar due to the coup. After joining the gathering in September 2022 in Indonesia, Zun Ei shared the current ideas of the project: to make a new workshop-based performance.

Upon returning to Yangon, Zun Ei immediately took action. She decided to hold a workshop with the younger generation in Myanmar and asked Thila Min, director of Thukhuma Khayeethe Theater (TKT)¹, and actor Soe Moe Thu, both based in Yangon, to collaborate with her. TKT is an organisation that engages in various activities with local communities, including theatre training for residents and theatre workshops with people from diverse ethnic backgrounds. Zun Ei shared her ideas with TKT members and planned a workshop for young people aged 18 to 25, centered on how they perceive death and the afterlife. Amid the COVID-19 pandemic and the ongoing crisis in Myanmar, the concept of 'death' has suddenly loomed large in the lives of Myanmar's young people. In such circumstances, how do young people today perceive not only the future but also death and the afterlife?

Zun Ei and Soe Moe Thu facilitated the workshop alongside a performer, Nyan Gyi. They conducted various activities, such as participatory theatre and drama exercises, games, storytelling, questions, and performances. Based on the video recording and participant feedback, Thila Min developed a script.

In October 2022, the performance of “လှည်းဘီးရာများ *Markings of the Cartwheel*” took place in Yangon. The audience sat in a circle, half of them participants of the workshop. With the sound of a gong, four performers wrapped in mats (as dead bodies) began to move, posing questions to the audience about each other's actions. The performance proceeded in a forum-style, with the audience voting with white or black paper in response to each question. It draws inspiration from the 108 questions in Japan's “TERA in Kyoto” and Thailand's “TERA ๓๓๓ (TERA Tera).” The performers repeatedly address the audience: “Please choose. Where will he go? White or black? Where will he end up?”

“လှည်းဘီးရာများ *Markings of the Cartwheel*” mutated into a completely different work from the initial idea of the “TERA



Poster image



Performers count the white and black ballots cast by audience members

Myanmar” while still holding the elements of life and death. Zun Ei shared the idea with TERASIA members in September, only a month before the performance was made, and in November, they joined the Online+Onsite event with screenings of the recorded videos and discussions. The speed and power of execution are astonishing. Zun Ei had this to say, reflecting on the entire process:

I was first drawn to TERA because it was concerned with death as its main concept, and the performance that I had envisioned in the beginning focused on funerals and the afterlife. But now, after going through this whole process, I came to think that in order to think and talk about 'death,' I have to reflect deeply on 'life.' Thinking about the essence of life—what life is, what it means to be alive—is crucial to thinking about death. Perhaps that's something that changed inside me. (Zun Ei)

(TERASIA Artist Interview vol.5)

1) Thukhuma Khayeethe Theater. Based in Yangon, the theater company promotes social and community participation through theater and performance art in and out of Myanmar. Thukhuma means art and Khayeethe means traveler.



“လှည့်ဘီးစုများ Markings of the Cartwheel”

[Workshop] Venue: Authentique Art Gallery Date: October 1, 2022

[Performance] Venue: Goethe Institute Yangon Date: October 20, 2022

Producers: Zun Ei Phyu, Soe Moe Thu

Director and Dramaturg: Thila Min

Workshop Facilitators: Zun Ei Phyu, Nyan Gyi

Actors: Soe Moe Thu, Nyan Gyi, Su Myat Noe Oo, Zin Pyae Pyae Phyo

Workshop Participants: Youth from Yangon (18-25 years old)

A journey into memory and roots: Research in Lạng Sơn, Vietnam 2022

The Vietnam team joined TERASIA after the online presentation at TPAM, back in 2021. At the centre of the team is video artist and independent art producer Nguyen Hai Yen (Red). Let's take a look at what Red and the team did.

Red joined TERASIA in 2021 and initially conceived “TERA Vietnam.” Focusing on the theme of funeral rites, such as burials, they planned to create a site-specific work in accordance with the ‘Tera’ concept, to be performed at a temple. Red first visited a temple in Da Nang City, central Vietnam, and reported on their research trip during the 2021 Online Week. However, in July 2021, lockdowns were implemented in Ho Chi Minh City and other areas to prevent the spread of the novel coronavirus. The lockdown, which began with a two-week period, was extended multiple times and continued for approximately three months until the end of September. Strict restrictions were imposed on citizens' daily lives and business activities, and naturally, Red's research and creative activities came to a standstill.

Red and Maho, who was responsible for dramaturgy, decided to switch to online research. Maho shared with Red an article about a Vietnamese technical intern living in Japan who gave birth alone to a stillborn baby, and was wrongfully arrested. As they read the article about the woman who had been working at a mandarin orange farm at the foot of a mountain, Red and Maho continued their discussions. Finally, when it became possible to travel to Vietnam, Maho set off to meet Red.

In September 2022, Red and Maho travelled to Lang Son Province in northeastern Vietnam. Lang Son is Red's hometown, known for its rich natural environment and prominent folk traditions. Building on the story of the technical intern mentioned earlier, the two visited an orange farm a short distance from the town. The ground was covered in moss, and being early in the harvest season, small green oranges filled the fields. They reflected on themes such as the cycle of life and death in the mountains, as well as the free yet precarious nature of life there.

The two also visited other sites, including the magnificent Phuong Hoang Cave (Phoenix Cave) and a small cave called Sōsen Cave, located near a temple in the town centre, which features altars and Buddha statues carved into the rock walls. In the park at the centre of Lang Son, they stumbled upon a scene where members of the Tai and Nung¹ ethnic groups were singing traditional music called “hát sli” and “hát lượn”. Around 50 pairs were singing in a humming-like voice, creating a unique atmosphere where the sounds overlapped.

After conducting this research, Red and Maho began developing their concept for the work. Red spoke about it in a presentation streamed in 2022:

Ever since I first learned about the concept of “Tera,” I have connected it to the theme of returning to my roots. Returning to my roots, returning to the womb. So my hometown is the perfect place for me to return to my roots and rediscover them. It is a place deeply connected to me. For me, artistic creation is about reinterpreting my memories [...] There are many





memories from my childhood connected to my hometown, such as death, funerals, and rituals I experienced as a child. These memories serve as the material for my work, and I continue to use them. This material drives me and motivates me to create something.

("TERASIA Online Week 2022 + On-Site "Tangerine Womb: A Research-in-Progress")

Past memories, places visited during research, people encountered, and various other elements intertwine to form the concept of the work. The work is a video piece in which the performer moves around the space and is captured on video. It is titled 'Tangerine Womb'. Set against the backdrop of the landscape and tangerine orchards of Lang Son, the work delves into memories and roots. The project is ongoing.

1) The Tày and Nung are ethnic minorities living in Vietnam, primarily inhabiting the mountainous areas of northeastern Vietnam near the Chinese border. The Tày population is approximately 1.5 million, while the Nung population is approximately 960,000.





TERASIA in my words: *Online Week 2022 + Onsite* 2022

Two months after the meeting in Indonesia, "*Online Week 2022 + Onsite*" took place. The online event was held between November 4th and 13th, 2022, with onsite events in each country scheduled to take place around that time. The theme of the 2022 Online Week is "Transit." Building on the experience of members gathering in Indonesia for the first time, it marks a sort of temporary port leading up to the following year's "*Sua TERASIA*." All online content was free of charge, with a donation system in place.

The online event began with an opening talk titled "*Transit: Tracing Our Journey*" which showcased TERASIA's evolution to date. Archive videos of works from Thailand, Japan, and Myanmar were also presented. Other content included the group's recent research trip in Indonesia and a VR content created during the stay, all accessible free of charge. During the event, the website was accessed from a total of 46 countries.

At the same time, onsite events in each country, rapidly decided upon during the Jakarta meeting, were also held. Let's take a look at the content of each online and onsite event.



[Event website](#)

Myanmar

Online

- “လှည်းဘီးရများ: *Markings of the Cartwheel*” performance video streaming
- “Masking/Unmasking Death” 3D archive



Onsite

- **Event at Authentique Art Gallery, Yangon**

There were screenings of performance footage from different TERASIA countries, followed by a discussion after each viewing. The talks included director Thila Min, director of “လှည်းဘီးရများ: *Markings of the Cartwheel*,” along with the creative team, and guest artists active in Yangon. Zun Ei served as moderator for all of these sessions.



Japan

Online

- “TERA in Kyoto” performance video streaming



Onsite

- **Exhibition and screening at PARA Theater, Tokyo**

Emphasis was laid on screening performance videos and talk programs

1. TERASIA's trajectory
2. Residence research in Indonesia and Vietnam
3. Talk session with guests on Myanmar and Thailand
4. Talk session about performing poetry, from the experience of “TERA in Kyoto”

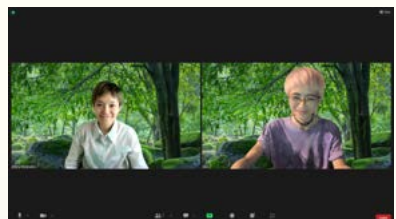
The program addressed TERASIA comprehensively.



Vietnam

Online

- “*Tangerine Womb*” presentation video
- Red and Maho presented about the ongoing work “*Tangerine Womb*” based on their research in Lang Son in September 2022.



Thailand

Online

- **"TERA ๓๓๓ (TERA Tera)" online streaming**
- **Publishing video of showcase and talk event for students at Chiang Mai University**
- **Release of a new song "Circle of Karma"**



A new song by Great Lekakul and Torpong Samerjai. The song expresses the concept of death in the context of "TERA ๓๓๓ (TERA Tera)" through contemporary music.



- **Digital photo exhibition "Reflection and Reinterpretation of TERA ๓๓๓"**

A unique attempt to reinterpret various stories within "TERA ๓๓๓ (TERA Tera)" and reconstruct them through still images.



Onsite

- **Screening and discussion of "Tera", "TERA in Kyoto", and "TERA ๓๓๓ (TERA Tera)"**

The discussion examined the performances from a Buddhist perspective, such as death from the perspectives of Mahayana Buddhism and Theravada Buddhism.

- **Sonoko Prow's body workshop, Great and Torpong's music workshop**

The onsite events were held at Chiang Mai University and Wat Pha Lat, which were both led by Kop.

- **Photo exhibition "Reflection and Reinterpretation of "TERA ๓๓๓ (TERA Tera)"**



Indonesia

Online

● Online talk by Dindon W.S.

A video was published where Dindon talks about the motivation to join TERASIA, the works in progress, and the outlook of "Sua TERASIA".



Onsite

● Events led by Tian and Sugi in Jakarta

1. Screening and discussion of "*Tera*", "*TERA in Kyoto*" and "*သုညးဘီးရာမုပ္: Markings of the Cartwheel*"
2. Panel discussion about "Traveling Theatre" and "Death and Ritual"
3. Tian and Sugi's new performance "*Funeral Gift for Aminah Ghost*"

This work was an attempt to adapt the 108 questions used in "*Tera*" to Jakarta, and was created using the motif of the short story "*Berita Dari Kebayoran*" ("*News from Kebayoran*") by Indonesian author Pramoedya. Sugi plays the spirit of a character named Aminah who appears in the novel, asking questions to the audience. While retaining the essence of "*Tera*," it referenced the history of an area in Jakarta from the colonial era through post-WW2 period, and addressed the residents of the city today. Tian and Sugi only joined TERASIA a few months before the onsite event, and from there, they were able to plan, conduct, and even create a new piece with incredible speed.



Performance of "Funeral Gift for Aminah Ghost". At Teater Utan Kayu, Jakarta

While the online event shared common content, each team coordinated onsite events in their unique location. This marked a significant change from the online week the year before: each artist met with local audiences, explaining and discussing TERASIA in their own words, each in a different language. Each artist had given talks before; what's particularly noteworthy here is that they were able to systematically and autonomously explain the TERASIA project during the online week (this may have been largely since the members met in person in Jakarta). In particular, Tian and Sugi from Indonesia made presentations on their own, even though it had been only four months since they joined the team. Until then, TERASIA had primarily been discussed online, but now it was being told through the bodies of each artist, in their own words, and from their perspectives.

Towards “*Sua TERASIA*”: Making adjustments and decisions 2023

In July 2023, TERASIA began to take concrete steps towards holding *Sua TERASIA*. Yukari, Maho, and Red from Vietnam headed to Indonesia. They met with Tian and Sugi, and with Sugi's guidance, the group visited Bandung, about 200km southeast of Jakarta, for the first time (Sugi is originally from Bandung). “*Sua TERASIA*” was aimed to be held in multiple locations, and they saw Bandung as a possible location in addition to Jakarta.

“*Sua TERASIA*”, an event set as a milestone of the project, was initially conceived as a large, one-time event. One of the goals TERASIA envisioned from its inception was for all artists to meet in person in Indonesia once the quarantine period was over. We planned to hold performances and events at multiple venues, and a ritual at Gunung Padang. The team compiled plans and applied for multiple grants. Yes, funding was an issue here as well. Bringing artists from five countries to Indonesia, and for them to stay and perform, required a substantial budget. Unlike large-scale theatre or arts festival organizations, TERASIA is a collective team that must rely on multiple arts grants.

At this point, TERASIA made a change in direction for “*Sua TERASIA*”; it will be divided into two editions, with members who can attend each edition in person to present their works in Indonesia. Where there were gaps in financial resources, the team coordinated with local venues and sought personnel support including volunteer staff. The plans for the ritual at Gunung Padang were also updated so that it could be held at the second “*Sua TERASIA*”.

With TERASIA, such changes in direction have occurred many times. The mutability is a key characteristic of this project. For example, projects for public theatres and art festivals are often planned extensively several years in advance, with meticulous fundraising and extensive time spent coordinating with each department. Projects are shaped by placing value on linear feasibility, the steady execution of doable plans. TERASIA, on the other hand, was initially launched during the globally unforeseen pandemic. Faced with numerous impossibilities, even when plans were made, the project has shifted course and meandered along the way. Consequently, the team frequently had to decide on revising and postponing plans. Why is this extremely flexible progress possible? One factor may be that the project is led by a collective. TERASIA is not a group contracted for a fixed period to perform work; rather, it is a voluntary team that comes together because they share a common vision for the project's concept, work, and ideas.



In Jakarta

Therefore, when ingenuity is required, members discuss among themselves and proactively change the direction of the project. Furthermore, because each member is independently active as an artist or producer, individual works can be adjusted based on their schedule and plan. As the situation and circumstances differ from country to country, TERASIA didn't try to force members to follow the same path. Each member thought about what one should, want, and could do from their unique position, exploring different formats for various opportunities. Numerous questions were tackled in response to the ever-changing situation and search for the optimal form. As a result, more unexpected things happened one after another, new works and projects no one ever imagined (2022 onsite events and works presented in *Sua TERASIA* are some of the examples).

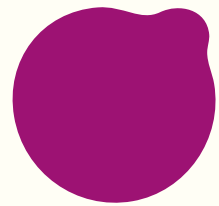
This would be a difficult management approach for a large-scale performance or art festival, where meticulous planning is required, and only those with a high degree of feasibility are carried out reliably. Here, the "unexpected" is seen as an obstacle. However, in TERASIA, the mutability that originates from the "unexpected" is an essential characteristic of the project. "Works that mutate beyond borders" was a phrase proposed by Kop early on, and after several years, it seems that has become the very nature of the TERASIA projects.

Let's go back to "*Sua TERASIA*". "*Sua TERASIA*" was divided into Episode 1 and Episode 2. Episode 1 will take place in January 2024. Taking into consideration schedules and current circumstances, it was decided to bring together artists from Thailand, Indonesia, and Japan. From Thailand, the entire "*TERA เถิด (TERA Tera)*" team (Kop, Sonoko Prow, KramThum, Great Lekakul, and Torpong Samerjai) will participate. From Japan, Yukari, Maho, and Fumiko Toda, who has extensive experience collaborating with Indonesian artists in production joins. In Indonesia, Sugi, Lawe, Tian, Dindon and others gathered to prepare for the event. TERASIA will finally "*Sua*." Let's take a look at what has unfolded.



At Kilometer 95 Kopi in Cianjur, which later became one of the venues of *Sua TERASIA* Episode 2.





TERASIA

2024-2025

To Sua TERASIA

—End of the Age of Isolation, and beyond—

Encounter: Sua TERASIA Episode 1

Planting seeds for the next Sua

Re-encounter: Sua TERASIA Episode 2

The Ritual: An ending and a beginning



Encounter: Sua TERASIA Episode I

2024

Sua TERASIA's programs consist of three pillars:



1. The Stage: Creating and Showcasing

Performances, screenings, and exhibitions of TERASIA works. TERASIA artists will share their creative techniques and ideas and hold workshops where they can interact with local participants.

2. The Table: Reflecting and Discussing

What has TERASIA brought to theatre and art in the post-COVID era? How can we sustain transnational creative networks? How can we understand the interrelationships between art, religion, beliefs, and ritual in Asia's history and present? Interdisciplinary symposiums will explore these issues with speakers from diverse backgrounds.

3. The Ritual: An ending and a beginning

On the night when the sun and moon meet at the peak of the ancient ruins of Gunung Padang, a ritual will be held to mark the end of the Age of Isolation and a new beginning. *Held during Episode 2

This framework was published in the 2022 Online Week + Onsite event. Preparations will proceed based on this structure. Events took place in Jakarta and Bandung from January 12 to 20, 2024.



(above) At ISBI, Bandung. Students and faculty members watched the performance. (middle left) At Selasar Sunaryo Art Space, Bandung. Performing right in front of the audience (middle right) At Teater Kubur, Jakarta. Many children attended (below) At Komunitas Utan Kayu, Jakarta

“TERA in Jakarta/Bandung” Indonesia / Jakarta, Bandung

Jakarta Venues: Komunitas Utan Kayu - Kedai Tempo, Teater Kubur - Studio Dates: January 12 and 13, 2024

Bandung Venues: ISBI Bandung - Studio Teater, Selasar Sunaryo Art Space - Kopi Selasar Dates: January 17 and 19, 2024

Director: Yukari Sakata Performance: Sugiyanti Ariani Music: Lawe Samagaha Dramaturg: Maho Watanabe

Special appearance: Taiki Yoshikawa Interpretation: Tomomi Yokosuka, Dyah Ayu Kusumawardhani Subtitle supervisor: Andri Nur Latif

● **"TERA in Jakarta/Bandung"**

The opening performance was *"TERA in Jakarta/Bandung."* Based on the Japanese version of *"Tera,"* this new Indonesian version was created. Sugi played the lead role of Kyogoku Mitsuko, with Lawe playing the music. Directed by Yukari and dramaturged by Maho, the piece referenced the Japanese version's text but was heavily adapted to suit the local context, resulting in a new cross-border collaboration. Sugi addressed the audience, recited poetry, and sang in a succession of costume changes, while Lawe played various handmade instruments. Japanese monk Taiki Yoshikawa made a special appearance by speaking about Japanese Buddhism and performing sutra chanting. While being asked 108 questions, the audience played the wooden fish, relaxed in a space where the sounds and text resonated. *"TERA in Jakarta/Bandung"* also offered a moment of quiet reflection, creating a different atmosphere from previous *"Tera"* performances. The performances took place in four venues in two cities, Jakarta and Bandung, and were welcomed by a diverse audience.

● **"TERA ๓๓๓ (TERA Tera)"**

After three years, the Thai team restaged *"TERA ๓๓๓ (TERA Tera)"* in Bandung. Directed by Kop, starring Sonoko Prow and Kram Thum (who also served as dramaturg), with music by Great Lekakul and Torpong Samerjai, all of the original creative team members participated. The Thai performance was subtitled in Indonesian and English and staged at the outdoor venue, Selasar Sunaryo Art Space. The production, originally created for Wat Pha Lat (Chiang Mai), was adapted to fit the environment of Selasar Sunaryo. The story of *"TERA ๓๓๓ (TERA Tera)"* unfolded as the audience moved through the café space, amphitheater, porch of a bamboo house, and traditional performance hall. The work incorporated the context of Indonesian Buddhism by referencing Borobudur Temple in Yogyakarta, based on research by Kop and the team. During the post-talk, the audience actively asked questions, and a heated discussion on life and death took place, creating a lively atmosphere.

● **Workshop "Life Reflection with a Monk"**

The workshop was facilitated by a Buddhist monk from Japan, Taiki Yoshikawa. He provided an experience where participants could face their own desires and inner thoughts about death and put the process of death into words.

Also, previously produced content were made available for viewing in each venue, including explanatory panels about TERASIA, a photo exhibition titled *"Reflection and Reinterpretation of TERA ๓๓๓"* created by the Thai team in 2022, VR content *"Born in Bamboo"* created during the research trip in Indonesia in 2022, and a 3D archive of Kamizu's *"Masking/Unmasking Death"* exhibition held in 2021.

Exactly four years had passed since 2020, when the Age of Isolation began. When this Age of Isolation ends, members would meet in Indonesia, create works, and share them with audiences. This vision, which TERASIA envisioned since its inception, has finally become a reality.



Performance of "TERA តេរ៉ា (TERA Tera)." The piece was adapted to incorporate site-specific elements of the place.

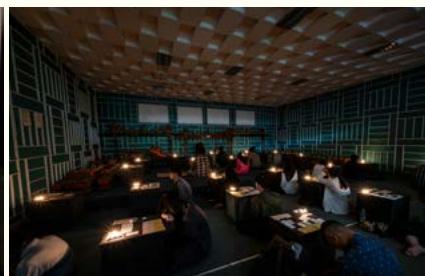
"TERA តេរ៉ា (TERA Tera)" Indonesia / Bandung

Venue: Selasar Sunaryo Art Space - Amphitheater + Bale Handap Dates: January 19 and 20, 2024

Director: Narumol Thammapraksa Performance: Sonoko Prow, Kram Thum Music: Great Lekakul, Torpong Samerjai

Dramaturg: Dr. Somwang Kaewsufong, Kram Thum Technical staff: Paanchanasak Nithivechakul Stage management: August Selke

Translation: Dyah Ayu Kusumawardhani English editing: August Selke



Photos of the workshop

Workshop "Life Reflection with a Monk" Indonesia / Jakarta, Bandung

Jakarta Venue: Komunitas Utan Kayu - Teater Date: January 14, 2024

Bandung Venue: ISBI Bandung - Ruang Jaya Pradangga Date: January 18, 2024

Facilitator: Taiki Yoshikawa Interpreter: Tomomi Yokosuka Script translation supervisor: Andri Nur Latif

The following three roundtables were held as part of the Table: Reflecting and Discussing, one of the pillars of “*Sua TERASIA*”. Based on a number of keywords that emerged as TERASIA progressed, participants discussed various topics from multiple perspectives with the guests.



● Site specific Practices and Remote Collaboration

This session provided a concrete overview of the remote yet simultaneously site-specific collective practice of TERASIA from the perspectives of Maho, Kop, Tian, and Jakarta-based artist Irwan Ahmet. The discussion also touched on the potential for utilizing these distant collaborative networks and experiences within multicultural art communities across Indonesia.



● Post Pandemic Art and Transnational Ecosystems

This event was held as a forum for discussing what kind of ecosystem would support future creativity, unconstrained by existing schemes. The first half reexamined the performance/presentation formats of the so-called international art festivals and world tours, and explored the ecosystems that have made them possible. The second half discussed new ideas for developing transnational collectives in a sustainable manner. The guest speakers were Japanese dramaturg Kaku Nagashima, Jakarta-based artist Yola Yulfianti, and director and co-founder of Yogyakarta's Teater Garasi, Yudi Ahmad Tajudin.



● Open Discussion for *Sua TERASIA*

This open discussion was held at ISBI (Indonesian Institute of Arts and Culture), Bandung. Rector Dr. Retno Dwimarwati, Department of Theatre Studies Chair Fathul Anshori, and Kaku Nagashima took the stage to engage in free dialogue with students, faculty, and members of the public, sharing their experiences and ideas about TERASIA.

This series of discussions was like a time to sow the seeds for the final destination, “*Sua TERASIA Episode 2.*” By collaborating not only with TERASIA members but also with other artists, practitioners, researchers, universities, and others, TERASIA reexamined the project from multiple angles and discovered the seeds and themes for the next discussion.

● "Ritual Night"

Let's also touch on another performance, *"Ritual Night,"* held in Jakarta. Led by Dindon, this performance was a ritualistic improvisation session performed by Thai and Indonesian artists. Various participants, including artists, guests, and community members, gathered together for the approximately one-hour session. First, the artists performed their own rituals (music, dance, storytelling, etc.), and gradually the participants became immersed in them. Using sound and their bodies, participants spent time in a shared space, following their own spiritual sensibilities.

This session could be seen as a practice for the upcoming ritual at Gunung Padang. People of Thai, Japanese, and Indonesian origins have completely different perspectives on the spiritual. Still, in the TERASIA project, intangible spiritual perspectives, including life and death, are an essential and inseparable element. The artists who participated in *"Ritual Night"* shared the keywords "respect" and "contact/connect." According to musician Lawe, the Indonesian word for appreciating art is called "tonton," while "tuntunan" refers to gaining guidance for life through participation (tuntunan can also mean a guide or something that is viewed together as a guide). What the participants experienced in *"Ritual Night"* was, Lawe said, "not tonton, but tuntunan." It wasn't simply watching, but being together, observing, and participating. Despite different spiritualities, one space can be shared. This session was perhaps the essence of that experience.

This *"Ritual Night"* was also a question: "Is there still something spiritual within our bodies?" This question leads to Episode 2, the *"Ritual"* at Gunung Padang.

"Ritual Night"

Venue: Komunitas Utan Kayu - Teater Date: January 14, 2024

Host: Dindon W.S. Musicians: Great Lekakul, Torpong Samerjai, Lawe Samagaha, and others

Performers: Sonoko Prow, Teater Kubur, and others



Scenes from the "Ritual Night." Artists perform their own expressions and gradually the audience comes out to the center to join.



Re-encounter: Sua TERASIA Episode 2 2025.

In August 2024, seven months after “*Sua TERASIA Episode 1*”, Yukari and production manager Fumiko Toda returned to Jakarta. They met with Tian, Sugi, and Lawe to prepare and coordinate for “*Sua TERASIA Episode 2*”, including the final ritual at Gunung Padang that is kept for last. Gunung Padang and the neighboring town of Cianjur remain strongly influenced by the history and culture of the former Sunda Kingdom¹. Faisal, a Cianjur-based artist, joined us as a connector with local facilities and people, and Tasha, our co-production manager, joined us in Jakarta. It was decided that Episode 2 would be held in Cianjur and would focus on Gunung Padang².

Two months later, Yukari and Dindon visited Cianjur to scout the venue. As Dindon was planning to do a workshop, he began learning about the history of the area and meeting the local people to seek their cooperation. In Episode 2, the Myanmar team including Zun Ei and director Thila Min, the Japanese team led by “*Tera*” performer Miho Inatsugu will arrive in Cianjur. Each team brings its content, but many of the fine adjustments to the content must be made locally, so preparations continued up until the last minute.

“*Sua TERASIA Episode 2*” was held in Cianjur from January 10th to 19th, 2025. The opening ceremony took place at Kilometer 95 Kopi, a cafe located close to Cianjur City Station. The event began with an introductory presentation and exhibition of TERASIA, followed by a traditional Cianjur music performance. Let us introduce each event below:

1) The Sunda Kingdom was a Hindu kingdom established around 669 and lasted until around 1579. It was located in what is now western Java, Indonesia. Many historical sites remain in West Java, where the city of Cianjur is located today.

2) The Gunung Padang ruins are located approximately 885 meters above sea level in the village of Gunung Padang, about an hour and a half's drive from Cianjur. They were first reported by Dutch historian Nicolaas Johannes Krom in 1914. The pyramidal megalithic ruins, consisting of five terraces with a large stone at the top, cover a total area of approximately 3 hectares, making them the largest in Southeast Asia. Legend has it that King Siliwangi, king of Pajajaran, one of the Sunda kingdoms, stopped here during his ascetic practices to seek guidance. However, much remains mysterious about the site, and investigations are ongoing.



A scene from the performance. AI-generated images were projected onto the background.

● Death is Something Visual

"Death is Something Visual" is a work-in-progress by the Bandung team, which Sugi invited to participate. The new performance took place in Kilometer 95 Kopi, and was created by Wail and actor Toni Broer, who teaches at ISBI (Indonesian Institute of Arts and Culture) Bandung, one of the venues for Episode 1. It was about a year ago, during a post-talk for *"TERA 1000 (Tera Tera)"*, that the Bandung team mentioned, "We want to create our own 'TERA'." The team had gradually developed the concept for the piece, including themes such as death and the question-and-answers. Just before Episode 2, the Bandung team decided to put the piece into practice. Based on the theory that "death is inherently visual," the performance utilized generative AI. The piece focuses on the practice of remembering ancestors through visual expression in several Indonesian traditions. For example, in the Ma'Nene³ tradition of the Toraja people of Sulawesi, after death, the body is adorned and undergoes a mystical approach, during which it is symbolically resurrected to travel to its final resting place. Sugi and her colleagues focused on the idea that death is a stage in life and a connection to the living, drawing on contemporary visual traditions, particularly anime, to create their work. The performance utilized generative AI and motion capture technology. The camera captured Wail's dance movements, and the generative AI extracted the images and projected them as video in real time. The generative AI smoothly transitioned countless images of Eastern and Western gods, Buddhas, and angels, synthesizing them in real time with the actual video. Carrying the essence of life and death, the artists presented a complex and mystical performance in which the living body and AI-generated video intersected.

3) A ceremony to honor the spirits of ancestors, in which the mummified bodies of relatives are removed from their graves, purified, and offerings are made. Ma'Nene is usually held in the summer, and the coffin containing the body is removed from a burial cave dug into the mountainside.

"Death is Something Visual"

Indonesia / Cianjur

Date: January 11, 2025 Venue: Kilometer 95 Kopi

Initiator: Sugiyanti Ariani

Dramaturg: Akbar Yumni

Collaborator: Toni Broer, Vicky Mono, D. Bulqini, Moh. Wail

Artistic Team: Aji Sangiaji, Ipank, Jafar, Rohmat

Co-organized by Collective lab and Lab.Tubuh





A scene from the workshop. Connecting crochet pieces

● Teater M

Miho Inatsugu from Japan developed a project to open a small theatre called *"Teater M"* with her one-year-old daughter. Based at an arts center called Cianjur Creative Center (CCC), various workshops were held one after another over a week. Together with her creative partner, Chisato Sone, participants expressed ideas that they wanted to try on the spot and realized their small desires. Emma, a participant from Switzerland, held a crochet workshop, crocheting with local people, ultimately completing a large piece of cloth representing "connection" that symbolizes the end of the Age of Isolation. M hosted a kite-making workshop and a gathering to share about and discuss Palestine. Natsuki Chubachi from Japan hosted a party featuring Japanese nagashi soumen noodles (a method of pouring water and noodles down a split bamboo stick and eating the noodles by scooping them up), centered on the global crisis caused by fossil fuels and their shipping. Lawe led a workshop on making original musical instruments out of bamboo, and at the end, performed with the participants and children, bringing the week-long *"Teater M"* to a close. Miho Inatsugu and her daughter hosted these multiple relaxed workshops, where residents and children were free to come and go as they pleased during the events.



Kite-making



Gathering around flowing soumen noodles



Making musical instruments with the children

"Teater M" Indonesia / Cianjur Dates: January 11 to 18, 2025 Venues: Cianjur Creative Center, Kilometer 95 Kopi

Teater M Host: Miho Inatsugu and Miri Partner in Creation: Chisato Sone

Workshop: **"Kites for Gaza"** Host: M

Workshop: **"Rajut Together"** Artist: Emma

Workshop: **"Nagashi Soumen (Japanese noodle) Party"** Artist: Natsuki Chubachi

Discussion: **"Let's Talk about Palestine"** Host: M

Workshop: **"Making Musical Instrument from Bamboo"** Artists: Lawe Samagaha / Miho Inatsugu



A scene from the performance. A transnational collaboration was realized.

● လှည်းဘီးရာများ: *Markings of the Cartwheel*

The Myanmar team performed "လှည်းဘီးရာများ: *Markings of the Cartwheel*," a work they created in 2022. Zun Ei, director Thila Min, and actor Soe Moe Thu came to Cianjur, and Indonesian performer Rifka joined the performance. Soe Moe Thu performed in English and Rifka in Bahasa Indonesia, and the production was adapted to focus on physical expression, making it easier for audiences to understand.

"လှည်းဘီးရာများ: *Markings of the Cartwheel*"

Indonesia / Cianjur Dates: January 17 and 18, 2025 Venue: Cianjur Creative Center
 Producer: Zun Ei Phyu Director: Thila Min Actors: Soe Moe Thu, Rifka



The exhibition. Paper lotuses were newly made by collective members.

● **Masking / Unmasking: The Journey in Between**

Kamizu's mask exhibition, "*Masking/Unmasking: The Journey in Between*," was also held. The masks, which were exhibited in Tokyo in 2021, were exhibited in Kyoto in 2022 under the curator Haruka Iharada's initiative. After being stored in Japan for a while, they were transported to Cianjur for their first Indonesian exhibition. The Cianjur exhibition followed the previous exhibition format but added an update, replacing the lake with a white lotus object. The lotus, growing from the bottom of a murky pond and blooming with beautiful white petals, is used as a metaphor for overcoming difficulties and resilience in life, crafted like origami from white paper. TERASIA members each created a lotus and placed it in the center of the venue, with coins scattered around the lotus (a Burmese Buddhist custom in which coins are placed in the mouth of the deceased as a symbol of prayer for the deceased's passage into the afterlife). The title of the exhibition, "*The Journey in Between*," expresses the artist's intention to embark on a journey that explores the complex connections between life and death and the gaps between them, to gain a deeper understanding of our existence. Furthermore, this exhibition in Cianjur was also a step on the journey towards the next exhibition. Now, in 2025, four years have passed since Kamizu began making the masks in 2021 following the military coup, and the masks are stored in Jakarta, awaiting for the next exhibition. The masks' journey will continue.

"Masking / Unmasking: The Journey in Between"

Indonesia / Cianjur Dates: January 16 to 19, 2025 Venue: Cianjur Creative Center

Curator: Haruka Iharada Artist: Kamizu



A scene from the workshop

● **Teater Kreator Workshop: A special 3-day journey to create history**

Using his workshop techniques, Dindon held a three-day workshop for aspiring actors and young people interested in acting in Cianjur. The workshop was held at Bumi Ageung, a historic building in the center of Cianjur. This site, which was an essential base for Cianjur's independence struggle, houses historical photographs and artifacts and is considered a cultural heritage site for the city. Drawing on insights gained from this site, the workshop focused on exploring the archives, collections, and memories that trace the city's history.

"Teater Kreator Workshop: A special 3-day journey to create history"

Indonesia / Cianjur Dates: January 11 to 13, 2025 Venue: Museum Bumi Ageung Cikidang, SMAN 1 Warungkondang

Facilitator: Dindon W.S. Coordinator: Faisal Syahreza

Following Episode 1, roundtable discussions were held in Cianjur. The following three topics were covered:



● Transnational Co-Creation in TERA/Asia and the Future Ahead

How can artists collaborate across borders? This was a discussion among speakers who have cultivated the techniques and methodologies for co-creation through their respective experiences in the Asian art scene. Dindon, Japanese dramaturg and translator Ken Takiguchi, Zun Ei and director Thila Min, and moderator Tian all took to the stage to discuss their respective backgrounds and experiences.



● Ritual, Belief, Spirituality, and Art

This roundtable explored the relationships between ritual, belief, spirituality, and art in different cultural and social contexts. The speakers shared their insights into how each element influences the other, and the role of spiritual experiences. Facilitated by Maho, the roundtable speakers were Lawe, Zun Ei, and a Cianjur community organizer, Suhendi.



● Blending, "Neangan Batur" (finding friends)

The discussion reconsidered the relationships that have been formed through "*Sua TERASIA*" and explored how these connections will evolve in the future. Faisal served as moderator, and the discussion took the form of an open forum where anyone could speak up. The expression "Neangan Batur" means to find a friend, and members of the TERASIA collective and the Cianjur production team participated.

In Episode 2, the participants looked back on the experiences of TERASIA and "*Sua TERASIA*" as a whole, and returned to fundamental questions such as how to maintain international collaborative networks and how to understand the complex intertwining relationships between art, religion, belief and ritual in Asia.

The main event at “Sua TERASIA” was held on a full moon night, a ritual performed at the ancient ruins of Gunung Padang. This marks the final milestone for TERASIA, which began in 2020.

Dindon was the first to conceive the ritual at Gunung Padang. As mentioned earlier, he spoke of the idea during the closing talk of the 2021 Online Week. Once the Age of Isolation is over, the members will come together across borders to perform a ritual at Gunung Padang. The time has come.

A ritual is different from a performance primarily intended to be shown to an audience. The TERASIA community, comprised of those who have come together for this project, share a common experience and spend time together. As they share the process, they will each face their inner selves. This is a practice that embodies the questions TERASIA has asked in its various works and projects: Who are we? What do we believe in, and where are we headed? This is also a journey to seek out what lies beyond this question posed at the “Ritual Night” in Sua TERASIA Episode 1, 2024...

“Is there still something spiritual within our bodies?”

The ritual at Gunung Padang was conceived by Dindon, with the framework being devised mainly by Lawe, and supported by Tian and the Cianjur production team. The full moon falls on January 14th. On that night, bathed in moonlight, everyone climbs the mountain to experience a moment that can only occur in that place.

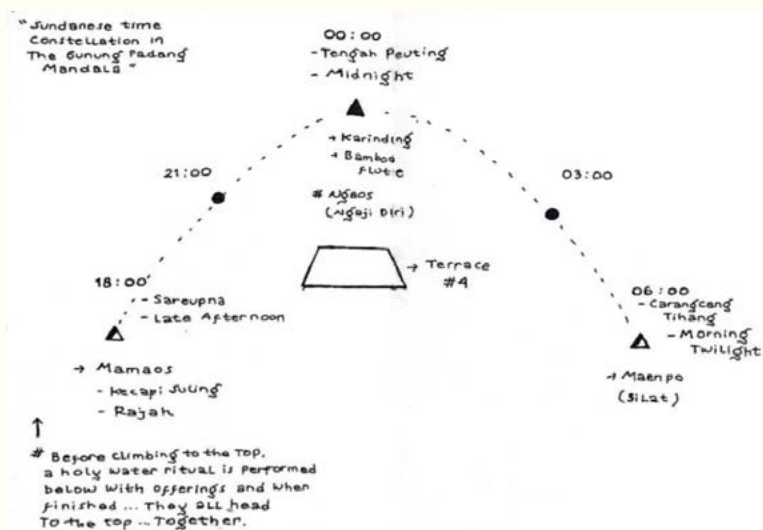


Image and process diagram by Lawe

January 14th, 2025. Participants gathered at the foot of the mountain where the ruins are located. Approximately 20 people, including TERASIA artists, the Cianjur production team, and local participants, began with Zun Ei's meditation workshop in the afternoon. After a moment of meditation to open the five senses, the team gradually began the ascent of the mountain. Zun Ei instructed the participants to collect objects that caught their eye along the way. Fallen leaves, stones, and other objects are gathered in the participant's hands. Once the team reached the top of the mountain, they were split into several groups, collected the objects in their hand, and made icons for prayer.

After the workshop, Lawe and local musicians performed Sundanese music with traditional instruments. Lawe then invited participants to pray in their own ways.

Night falls. Everyone ate the meal for the ritual, discussed, slept, and rested while waiting for the moon to rise. It rained continuously that day, and the air was chilly. Everyone spent their time as they liked. Around 3 am or 4 am, the rain finally stopped, and a large full moon peeked out from between the clouds. "The moon appeared!" -- the team woke each other up and looked up at the sky. They gathered under the pale moonlight, played music again, and meditated. The night passed, and around 6 am the participants descended in the morning mist, bringing the ritual to an end.



What kind of experience was this? Everyone experienced the night differently, each with their own thoughts and sensations. Here we introduce the words of those who participated in the ritual.

Our experience at Gunung Padang was like a journey to connect with something inside ourselves, an acknowledgement of our own existence, and the sense of comfort and acceptance gave us new motivation. (Faisal Syahreza)

As I sat among the boulders and listened to the soothing sounds of the music, I felt as if I was transported to another world. But then, at one point, everything became very quiet, and it seemed as if the sounds of the outside world had disappeared. In that silence, I found myself thinking about many things. It was an experience that made me think about life, myself, and my relationship with the world. (Rifka)

I became more aware of questions like who am I, who are you, and who we are in this world. (Vera Yulia)

In the ritual, I was not only able to get in touch with my outer self, but also to become aware of the deepest parts of myself, parts that I had previously ignored. (Edwar Maulana)



When you perform a ritual and find a balance between yourself and nature, it becomes a deep introspection. The new sense of stillness, self-acceptance, and deep introspection will help you to let go of the anxiety that has always bound you inside, and you will feel like you are entering a world of peace. (Sulaeman)



I became more convinced that humans, nature, and God are one.
(Ikbal Eki Nugraha)

During my stay in Gunung Padang, I wondered what creates TERA, or a space for religious practice, because it felt like we were collectively creating a space to share, understand, and pray. Not only through the ritual under the moon (yes, having a moon at the end of the day was great!), but also through casual conversations in the lodge. The trust and openness within the group transformed this whole experience into our own TERA.
(Ken Takiguchi)

It was a moment of introspection. It was quiet, warm, and meaningful, and the fact that it was spent with friends and their support made it even more valuable. During the ritual, I felt a surge of gratitude and awe for a culture that can bring people together. I felt a sense of peace, as if a space within me was slowly opening up. My heart was filled with hope that culture can continue to live on through such gatherings.
(Devina)

I was struck by how warm my body felt in the moonlight when the rain stopped and the moon was visible in the middle of the night. It made me realize the value of sharing not just the results, but how we feel about the time we spend together. I became aware of the importance of carefully observing and integrating all of my senses.
(Chisato Sone)

I learned a lot about the local culture and look forward to new collaborations.
(Soe Moe Thu)

The sacred and the worldly, rain and instruments and songs and silence, folklore and permits and tourism and money, host and guest, light and fog and darkness, everyone and me. Who am I and what am I doing in the face of this majestic nature and grand stories? I was reminded of the twists and turns we went through to perform "Tera" at a temple in faraway Tokyo.
(Maho Watanabe)

The rain that was said to be inevitable during this season continued to fall. We slowly climbed the wet slope, taking shelter from the rain and talking to various people. It was simply strange to be at the destination of TERASIA that we had been aiming for all this time. We were gradually feeling tired, and the air was a little chilly. Under the moon, surrounded by quiet music, it felt like we had been doing this forever, and the time felt like an eternity yet also a moment.

(Yukari Sakata)



Through the lens of my camera, which I was taking pictures to document, a mixture of emotions crossed my mind. Without any verbal instructions, everyone seemed to be trying to connect with the spatial landscape, transcending the long distances of time and history. Standing in this ancient time capsule, nearly drenched in the rain, surrounded by modern electronic devices, I felt disoriented and at the mercy of others. But then I realized: perhaps the rain was trying to purify me—as a humble servant of culture, as someone who cherishes art in his heart. It was as if it was washing away the artistic core within me, reminding me that, like the owl longing for the moon, our hopes are not always easily attained.

(Yustiansyah Lesmana)



During my stay in Gunung Padang, I felt a sense of calm to find myself again after the nightmare of my country. It gave me time to reflect on my place in the very complex situation our society finds itself in. It also gave me an opportunity to find my hope again.

(Thila Min)

TERASIA's activities at Gunung Padang were not simply artistic activities, but activities that raised awareness of the relationship between humans, nature, and God.

(Lawe Samagaha)





The ritual experience at Gunung Padang will exist only within those who were there. Here, we can only imagine what kind of time they spent. However, according to their words, their time at Gunung Padang was certainly a special experience, in which they felt connected to each other, to nature, and divine beings. The only way to describe this is to gather in one place as a community (group) called TERASIA, perform special acts that are slightly different from everyday life, and spend time together. This can only be described as one whole “ritual”.

The TERASIA project, which began in the Age of Isolation (the Age of Pandemic), has now marked the end of that age with this ritual at Gunung Padang. However, the various networks that have been woven up to now, the works that have been produced one after another, and the unanswered questions will continue. After the Age of Isolation, TERASIA will embark on a new, different, and as yet unseen journey.

TERASIA's everlasting journey invites us to trust in connections that cannot be seen. As a collective, we continue to explore what humanity has in common at its core, no matter what kind of society we live in. Even in a deeply divided world, we continue to create spaces for encounters, experiments, reflection, and dialogue. We believe that the accumulation of these actions have the potential to transform realities over time.

(From Sua TERASIA Episode 2 website)

“The Ritual: An Ending and A Beginning”

Indonesia / Cianjur Dates: January 14 and 15, 2025 Venue: Gunung Padang

Initiator: Dindon W.S.

Music: Lawe Samagaha, Hadi Kusmayadi, Agus Maulana

Meditation: Zun Ei Phyu

Summiters: Dindon W.S., Faisal Syahreza, Ikbal Eki Nugraha, Edwar Maulana, Adi, Rully Moreno, Yustiansyah Lesmana, Tasha, Suhendi, Sulaeman, Edo, Nizar, Aisah, Vera, Rifka, Awin, Nanan, Margareta Marisa, Tomomi Yokosuka, Fumiko Toda, Ken Takiguchi, Emma Tsuji, Maho Watanabe, Miho Inatsugu and Miri, Chisato Sone, Yukari Sakata, Natsuki Chubachi, Yoshino Kiyoi, Tomoko Kawaguchi, Yurika Morita, Thila Min, Soe Moe Thu



Afternote

Looking back over the seven years since the beginning of *"TERASIA: Theatre for Traveling in the Age of Isolation,"* I feel a mixture of amazement and gratitude that we've been able to continue this mysterious journey.

COVID-19, an unknown virus that suddenly appeared and spread across the globe via human transmission, caused numerous deaths and infections as new variants emerged one after another, pressuring people to react in rapid succession, as if asking "what now, humans?". Daily activities were restricted, economic activity forced to stagnate, a dizzying array of unverified information was created, while swirling anxiety and frustration had no place to be directed. Behind the scenes, society has been changing in a direction opposite to democratic decision-making, and, what's more, new wars have broken out.

Although TERASIA locations were all based in the same region of Asia, there were significant disparities in the circumstances across members as each country and city they resided in responded differently, such as the strictness of lockdowns, and the cultural administration's approach to artist support. This is why communicating and exchanging information from afar was a necessary process. Each member shared their current obstacles based on the realities they faced.

"If there's something we absolutely can't do, then let's give up."

"Even if there are difficulties, there's a chance to solve them."

"It may not be possible now, but we'll surely be able to do it someday. Let's wait for the right opportunity."

Through such exchanges, TERASIA deepened friendships.

It was symbolic that during the roundtable discussion in *Sua TERASIA Episode 2*, there was a discussion about "What is the difference between networking and friendship?"

If networking is about people connecting to enhance each other's interests, its value is lost in an age of division, when the existence of others threatens us. On the other hand, while collectives motivated by friendship may not generate significant profits in the capitalistic sense, they can draw out the immense energy within people and turn it into the driving force behind the project. The core of that energy is the desire to make use of experience, knowledge, and skills for someone else, so that some form of creation can be materialized. From there, an art piece is made, the audience gathers, and an undeniably cultural working manifests itself.

Time passed quickly, and in May 2023, the World Health Organization (WHO) declared the end of the Public Health Emergency of International Concern (PHEIC) regarding COVID-19. The coronavirus is no longer an unknown threat, but has become established on this planet as an endemic infectious disease with regional and seasonal recurrences. This new era, following the Age of Isolation, once again asks us: "What now, humans?"

As one of the original members of TERASIA, I'm often asked, "What will TERASIA do from now on?" Honestly, we haven't yet decided what's next. Artists across Asia are busy with their daily lives, working for audiences who have returned to theatres, for communities in need of art, and for the next generation of artists. Our friendships continue quietly. My prediction is that, like a seasonal infectious disease, we'll suddenly be inspired by something and reach out to each other, chat when we need to on WhatsApp or Zoom, get on a plane to meet, collaborate on projects and hold rituals—this will continue to happen more gradually than during the pandemic, and will continue to repeat for a long time. Would this be the new reality? I'd like to find out the answer someday.

TERASIA Yukari Sakata



In Bandung, after the last performance of Sua TERASIA Episode 1

Acknowledgement

We would like to express our sincere gratitude to all those who have supported TERASIA's journey.

The Japan Foundation Asia Center, which encouraged us for two years in the early stages of this project, and Arts Council Tokyo, which has supported us for the following three years, have provided strong support to build the base of this long-term project. TERASIA has been able to continue its activities thanks to various forms of support, including grants for numerous performances and exhibitions, provision of venues and equipment, grants for individual artists, and even donations and tips. The transnational art festival in Indonesia, "*Sua TERASIA*," would not have been possible without the warm acceptance and cooperation of the people of Jakarta, Bandung, and Cianjur. We are deeply grateful to the highly specialized production and technical teams, local volunteers, and the many audience members who experienced and witnessed TERASIA's works and workshops, for creating a space where culture and creativity intersect.

2018

Theatre Performance

Tera

📍 Japan / Tokyo

November 14 to 17, 2018

Saihō-ji, Nishisugamo

Directed by Yukari Sakata

Performance: Miho Inatsugu

Music: Kyojun Tanaka

Dramaturg: Maho Watanabe

Costumes: Kyoko Fujitani (FAIFAI)

Sound: Katsunori Fukuoka,
Yuya Horigome (Flysound)

Stage Manager: Megumi Sato

Assistant Stage Manager: Yuki Ishibashi

English Translation: John Townsend

Photography: Kazuyuki Matsumoto

Video Documentation:

Takashi Fujikawa,
Hibiki Miyazawa (Alloposidae)

Publicity Photography: Hajime Kato

Main Publicity Visuals Design: 11piki

Publicity Design: Tadashi Ueda

Production Coordinators:

Toshifumi Matsumiya, Mayuko Arakawa
(Festival/Tokyo)

Interns: Akiko Domae, Kino Tokura,
Riina Murakami

Based on the verse drama *"Daffodils and*

Wooden Fish" by Juro Miyoshi and more

Planned and presented by Festival/Tokyo

In cooperation with Takuya Endo

(Future Buddhism Laboratory)

Special cooperation from Saihō-ji,
Nishisugamo

Quotations from

"monks" by Minoru Yoshioka (1958)
– Translation by Hiroaki Sato in *"Lilac
Garden: Poems of Minoru Yoshioka"*
(Chicago Review Press, 1976)

'Not you, but that other guy' by Taeko
Tomioka in *"See You Soon: Poems of
Taeko Tomioka"* translated by Hiroaki
Sato (Chicago Review Press, 1979)

'The Larger Sutra on Amitāyus' in *"The*

Three Pure Land Sutras" translated by
Hisao Inagaki in collaboration with
Harold Stewart (Numata Center for
Buddhist Translation and Research,
2003)

2019

Theatre Performance

Tera Three Cities Tour in Tunisia

📍 Tunisia / Tunis, Monastir, Zaghouan

Tunis: December 10, 2019

ISAD Institut Supérieur d'Arts
Dramatiques

Monastir: December 12, 2019

Centre des Arts Dramatiques et
Scéniques de Monastir

Zaghouan: December 14, 2019

Centre des Arts Dramatiques et
Scéniques de Zaghouen

Directed by Yukari Sakata

Performance: Yukiko Iwasawa

Music: Kyojun Tanaka

Dramaturg: Maho Watanabe

Costumes: Kyoko Fujitani (FAIFAI)

Translator: Haitham Elshimey

Presented by JTC - Journées
théâtrales de Carthage

Sponsored by The Saison Foundation

2020

Presentation

Project presentation in two performing arts lectures at Meiji University

📍 Japan / Tokyo

October, 2020

Meiji University

Lecturer: Rina Tanaka

Guests: Yukari Sakata, Maho Watanabe

Theatre Performance

TERA เทระ (TERA Tera)

📍 Thailand / Chiang Mai

October 16 to 18, 2020

Wat Pha Lat

Director: Narumol Thammapraksa

Performance:

Sonoko Prow, Kram Thum

Music:

Great Lekakul, Torpong Samerjai

Honorary guest:

Venerable Theerawit Jirawattano

Dramaturg:

Dr. Somwang Kaewsufong, Kram Thum

Art Director: Narumol Thammapraksa

Graphic Designer: Kram Thum

Stage Managers: Phaksaran Polharn,

Thipaporn Suntornjamorn,

Thanratanaram Cheepnurat

Projection operator:

Narumol Thammapraksa

Make-up Artist:

Thanratanaram Cheepnurat

Sound: Wasanchai Im-Ot

Lighting: A-Plus Light & Sound

(Suthipong Saiwongpanya, Nat, Bright)

Costumes:

Orathai Pikulkamolrat, Mrs. Pen

Video Recording:

Supamok Silarak (Mayim Studio)

Japanese subtitles: Miho Sentoku

Special thanks to

Phrakru Theerasutpot (Dr. Phramaha Sanga

Chaiwongse) – The abbot of Wat Pha Lat

Phra Theerawit Jirawattano, Wat Pha Lat

Monk Chat Team, Waraporn Wasunthararat,

Director of Rajamangalaphisek Library, The

security officer team of Rajamangalaphisek

Library, Sittipong Saiwongpanya (A-Plus

Light & Sound), Sahadhammikchon

Foundation and Itthisak Leryotpornchai,

Setuko Kono (CHAO Newspaper),

Saiklang Jindasu, Dr. Sombat Tapanya

(Peace Culture Foundation), Nopphamas

Sirichumpong, Khandha Arts'n Theatre

Company, Orathai Pikulkamonrat

(Rewadee Curtain Uncle Ari Doksom)

Consultant:

Phra Khru Pipitsutatorn
(Phramahaboonchuay Sirintharo)
Mahachulalongkornrajavidyalaya
University,
Dr. Somwang Kaewsufong (Faculty of
Humanities, Chiang Mai University)

Grant: The Japan Foundation Asia
Center Grant Program for Enhancing
People-to-People Exchange

Online screening

Online screening and post-show round table session for *TERA* ละคร

📍 Online

October 30, 2020

Panel: Yukari Sakata, Miho Inatsugu,
Kyojun Tanaka, Maho Watanabe, Kyoko
Fujitani (FAIFAI),

Narumol Thammapruksa, Sonoko Prow,
Kram Thum, Great Lekakul, Torpong
Samerjai, Dr. Somwang Kaewsufong

Translation supervision&Interpretation:
Bhusdee Navavichit

Grant: The Japan Foundation Asia
Center Grant Program for Enhancing
People-to-People Exchange

Presentation

Open Studio Presentation for *TERA in Kyoto*

📍 Japan / Kyoto

November 24, 2020

Kyoto Art Center

Speakers: Yukari Sakata, Maho
Watanabe, Miho Inatsugu, Kyojun Tanaka
In cooperation with Kyoto Art Center

2021

Presentation

Can a Transnational Team Co- create Theatre Without Crossing Borders? – TERASIA's Experiment in Quarantine" in the Group Meeting at TPAM2021

📍 Japan / Yokohama

February 10, 2021

BankART Temporary

Hosts: Rina Tanaka, Narumol
Thammapruksa, Maho Watanabe,
Anonymous artist from Myanmar

Theatre Performance

TERA in Kyoto

📍 Japan / Kyoto

March 26 to 28, 2021

Rinzai School Kōshō-ji, Nirvana Hall

Directed by Yukari Sakata

Performance: Miho Inatsugu

Music: Kyojun Tanaka

Dramaturg: Maho Watanabe

Costumes: Kyoko Fujitani (FAIFAI)

Costumes Cooperation:

Phablic×Kazui

Production Coordinator: Aki Miyatake

Photography: Keita Kitagawa

Video Documentation: ON-EI (Mika
Sasaki, Yuya Shito, Misaki Kuroi)

Sound: Yuya Shito

Video Editing: Mika Sasaki

English Translation: John Townsend

Subtitling: Sakura Sawashima

Planned and presented by UPN, Ltd.

Special cooperation from Rinzai-shū
Kōshō-ji

In cooperation with Kyoto Art Center
Artists-in-Studios Program

Grant: The Japan Foundation Asia
Center Grant Program for Enhancing
People-to-People Exchange

Inspired by

*Daffodils and Wooden Fish: A Verse
Drama* (1957) by Jūrō Miyoshi
Kangaroo Notebook (1991) by Kōbō Abe
*"[Morning Sermons] Ep.6 Crossing the
Ocean – Aboard Hamakaze"* (2020)
from *"The Power of Zazen: Oshō's
Chillaxing Practice TV"* on Rinzai-shū
Kōshō-ji Official YouTube Channel

Quotations from

"monks" by Minoru Yoshioka (1958)
– Translation by Hiroaki Sato in *"Lilac
Garden: Poems of Minoru Yoshioka"*
(Chicago Review Press, 1976)
"Gyaku-on-jin-shū" in *The Kōshō-ji
Sutra Book*

"Monogatari no akuru hi" ("The Day
After the Story") (1961) by Taeko
Tomioka

Reference:

*"What You Don't Know About Eisai and
the Rinzai School"* (2014) Editorial
Supervision by Tetsuo Yamaori

TERASIA Online Week 2021

November 19 to 28, 2021

Organizer: UPN, Ltd.

Grant: The Japan Foundation Asia
Center Grant Program for Enhancing
People to People Exchange

Special Cooperation: Video provided
by Festival/Tokyo Executive Committee

PR: Niina Sugai, Mikiko Endo

PR Design:

Asuka Miwa (Nicoli Graphics)

Website: EVOLNI Co. Ltd.

Video and Subtitles: Mika Sasaki,
Supamok Silarak (Mayim Studio),
Lynn Thang Naing

Translation: John Townsend, Sakura
Sawashima, Yui Kajita, Kram Thum,
Phoo Myat Thwe

Translation Supervision:

Miho Sentoku

Interpretation: Emma Tsuji Harrison,

Madoka Fukuoka

Live Streaming: Kazuhiko Inoue (ball Inc.)

Special Thanks to Yukiko Iwasawa

Talk

Opening Talk "Traveling in the Age of Isolation – Where Are We Now?"

📍 Online

November 19, 2021

Speakers: Maho Watanabe, Narumol
Thammapruksa, Kamizu, Nguyen Hai Yen

Moderator: Rina Tanaka

Music

Correspondence: On the Music of *TERA* and ละคร

📍 Online

<https://qr.paps.jp/kgN74>

Music: Kyojun Tanaka, Great Lekakul

Theatre Performance Video

Streaming: *TERA in Kyoto*

📍 Online

Streaming Period: November 19 to December 26

Talk

Live Artists' Talk-back

📍 Online

November 21, 2021

Streaming Period: November 22 to December 26, 2021

Artists: Yukari Sakata, Miho Inatsugu, Kyojun Tanaka, Maho Watanabe

Screening

Screening: *Tera*

📍 Online

Streaming Period: November 19 to December 26, 2021

Video provided by Festival/Tokyo Executive Committee

Talk

TERASIA Japan Online

Roundtable discussion

📍 Online

<https://youtu.be/XIZFS8jVi-c>

Moderator: Chiaki Nakamoto

Panel: Yukari Sakata, Miho Inatsugu, Kyojun Tanaka, Maho Watanabe

Theatre Performance Video

Streaming: *TERA 1975 (TERA Tera)*

📍 Online

Streaming Period: November 19 to December 26, 2021

Talk

Live Artists' Talk-back

November 21, 2021

📍 Online

Streaming Period: November 22 to December 26, 2021

Artists: Narumol Thammapruksa, Sonoko Prow, Great Lekakul

Talk

TERASIA Thailand Online

Roundtable discussion

📍 Online

<https://youtu.be/2DexD3hqVtl>

Panel: Narumol Thammapruksa, Sonoko Prow, Kram Thum, Great Lekakul, Torpong Samerjai, Supamok Silarak

Presentation

TERA Vietnam: A Research-in-Progress

📍 Online

<https://youtu.be/qKbbuoH4cJ4>

Speakers: Nguyen Hai Yen, Linh Valerie Pham

Video

Masking Death

📍 Online

Creation Period:

October to November 2021

Viewing available from

November 27, 2021

<https://youtu.be/dvSzjSD2p1A>

Created by Kamizu and anonymous online participants

Talk

TERASIA Myanmar Online

Roundtable discussion

📍 Online

<https://youtu.be/g7K6-WckQow>

Panel:

Kamizu, Nora, Radanar, Ngu Nway

Talk

Closing talk "Towards the

Destination - The TERASIA Summit 2023 in Indonesia"

📍 Online

November 28, 2021

<https://youtu.be/SyTCkyjvF-M>

Speakers: Dindon W.S., Nguyen Hai Yen, Narumol Thammapruksa, Maho Watanabe

Moderator: Rina Tanaka

2022

Exhibition

Masking/Unmasking Death

📍 Japan / Tokyo

May 1 to 10, 2022

Chinretsukan Gallery, The University Art Museum, Tokyo University of the Arts

Organizers: Graduate School of Global Arts (GA), Tokyo University of the Arts Yoshitaka Mori Lab, Tokyo University of the Arts Global Support Center – Tokyo Geidai Asia Art Initiative (AAI), UPN, Ltd. **Supported by** Arts Council Tokyo (Tokyo Metropolitan Foundation for History and Culture), Kao Foundation for Arts and Culture

Curator: Haruka Iharada

Artist: Kamizu

Producers:

Yukari Sakata, Maho Watanabe

Informational materials, photographs, and artwork provision:

Bullet Holes Country (Yuki Kitazumi, Aung Tun Lin)

Installment: Koji Kato, Jun Kawada, Tomohiro Terada, Makoto Shimura, Nina Bogushevskaya

Artwork production (Tree): Shuichi Hayashi, Tetsujiro Kawauchi

Public relations: Mikiko Endo

Translation: Tin Tin Htun, Yui Kajita, Catherine Harrington, Maho Watanabe

Venue management: Saori Azuma, Hiroto Suzuki, INHO

Logo, flyer and poster design:

Nayuko Nakamoto

Documentary photography:

Ryohei Tomita

Website: EVOLNI Co. Ltd.

Related contents

• 3D Archive

<https://dt.geidai.ac.jp/?p=1483>

Archive production cooperation: Tokyo Geidai Art DX

Special Footage

• Hsaing Waing Special Performance

“ကြည်လင်သော The Ties of Many Lives Kyonthalay Bonbwe”

<https://youtu.be/fFa81kLvNts>

Performance: Kyojun Tanaka

Audio recording: Miho Miura, Nao Nishihara

Videography: Ryohei Tomita

• **Post-event Talk with Haruka Iharada, Yukari Sakata, Maho Watanabe**

<https://youtu.be/iNm5ajCD0js>

Related events

• **Workshops by Kamizu**

May 1, 5 and 10, 2022

Chinretsukan Gallery, The University Art Museum, Tokyo University of the Arts

Facilitator: Kamizu

• **Symposium**

May 6, 2022

Zoom Webinar

Speakers: Yoshihiro Nakanishi, Miru Shinoda, Haruka Iharada

Video

Music Jam Session +

Instruments Intro

📍 Online

https://youtu.be/D2_pGcDcZz4

Performance: Great Lekakul, Lawe Samagaha, Kyojun Tanaka

Video

Born in Bamboo

📍 Online

<https://youtu.be/94oFGs-NFdM>

Director: Yukari Sakata

Performance: Dindon W.S., Narumol Thammapraksa, Fauzi, Ovi, Jawir, Rayhan, Ridho, Sahri, Alfi, Sahsi, Kharis, Abdii, Baban Sopandi, Sari Mutia Kasih, Rizki Guciano, Nur Widia Loka, Alif Akbar Al-fata, Ike Dirga Santosa, Diah Lestari, Aime, Ale, Yustiansyah Lesmana, Sugiyanti Ariani, Zun Ei Phyu, Maho Watanabe

Videography: Ryohei Tomita

Music: Kyojun Tanaka

Special support: Hutan Kota Sangga Buana

Theatre Performance

လှည်းဘီးစုများ: Markings of the Cartwheel

📍 Myanmar / Yangon

Workshop: October 1, 2022

Authentic Art Gallery

Performance: October 20, 2022

Goethe Institute Yangon

Producers: Zun Ei Phyu, Soe Moe Thu

Director and Dramaturg: Thila Min

Workshop Facilitators:

Zun Ei Phyu, Nyan Gyi

Actors: Soe Moe Thu, Nyan Gyi, Su Myat Noe Oo, Zin Pyae Pyae Phyo

Workshop Participants: Youth from Yangon (18-25 years old)

TERASIA Online Week 2022 + Onsite

November 4 to 13, 2022

Organizer: UPN, Ltd.

Supported by Arts Council Tokyo (Tokyo Metropolitan Foundation for History and Culture)

PR: Niina Sugai, Mikiko Endo

PR Design:

Asuka Miwa (Nicoli Graphics)

Website: EVOLNI Co. Ltd.

Video:

Shine Production, Yustiansyah Lesmana

Translation: Yui Kajita, Min Thant Maung, Tamimi Roedjita

Interpretation: Tamimi Roedjita

Talk

Opening Talk “Transit – Tracing Our Journey”

📍 Online

<https://youtu.be/YtxxgLst7Gw>

Speakers: Maho Watanabe, Narumol Thammapraksa, Zun Ei Phyu, Nguyen Hai Yen, Dindon W.S.

Video

The Journey So Far: TERASIA in Thailand, Japan, and Myanmar

📍 Online

Streaming Period:

November 4 to 14, 2022

Articles

Travel Log: Research Trip in Indonesia

📍 Online

<https://terasia.net/event/>

onlineweek2022/indonesia_research/

Participating Members:

[Indonesia] Dindon W.S., performers of Teater Kubur, Lawe Samagaha, Yustiansyah Lesmana, Sugiyanti Ariani [Japan] Maho Watanabe, Yukari Sakata, Kyojun Tanaka, Ryohei Tomita (Photographer)

[Thailand] Narumol Thammapraksa, Great Lekakul

[Myanmar] Zun Ei Phyu

Theatre Performance Video

Streaming: လှည်းဘီးစုများ: Markings of the Cartwheel

📍 Online

Streaming Period:

November 4 to 14, 2022

Talk

TERA Indonesia – A Talk-in-

Progress

📍 Online

<https://youtu.be/xXIAY75IK7A>

Speaker: Dindon W.S.

Talk

Tangerine Womb – A Research-in-Progress

📍 Online

<https://youtu.be/fj1xqgZkc30>

Speakers: Nguyen Hai Yen, Maho Watanabe

*This research is supported by the Asian Cultural Council

Music

Music: “Circle of Karma”

📍 Online

<https://qr.paps.jp/sTo12>

Composed and performed by

Great Lekakul, Torpong Samerjai

Photo

Digital Photo Exhibition:

Reflection and Reinterpretation of TERA ၂၀၂၁

📍 Online

<https://www.flickr.com/photos/192693707@N07/>

Conception and Coordination:

Narumol Thammapruksa

Photographers: Venerable Sonethavy

Thoumpaseuth, Supamok Silarak

Performance:

Sonoko Prow, Kram Thum

Music: Great Lekakul, Torpong

Samerjai



Talk

World Music Composition in

TERA ၂၀၂၂

📍 Online

https://youtu.be/3H_XtofWYac

<https://youtu.be/5OpkBPumj60>

Speakers: Great Lekakul, Narumol
Thammapruksa



Music

Music Jam Session

📍 Online

• Music Jam Session

https://youtu.be/D2_pGcDcZz4

• Instruments Intro

<https://youtu.be/Fiy5OWIB5qY>

https://youtu.be/V_f9Wg7zU9k

<https://youtu.be/oe2MZoRwDAo>

<https://youtu.be/nDaLpJOaox4>

<https://youtu.be/k-2gEUP9h6U>

Artists: Great Lekakul, Lawe
Samagaha, Kyojun Tanaka



Onsite Events

TERASIA Onsite 2022 in Tokyo

📍 Japan / Tokyo

November 8 to 13, 2022

PARA

Organized by UPN, Ltd.

Co-organized by PARA

Supported by Arts Council Tokyo
(Tokyo Metropolitan Foundation for
History and Culture)

• Talk: What is TERASIA?

November 8, 2022

Panel: Yukari Sakata, Maho
Watanabe (Zoom), Daisuke Kishii

• Talk: TERASIA's research trip in Indonesia

November 9, 2022

Panel: Yukari Sakata, Maho
Watanabe (Zoom), Daisuke Kishii

• Screening+Talk: လှည်းဘီးစုများ

Markings of the Cartwheel

November 11, 2022

Panel: Haruka Iharada (Zoom),
Daisuke Kishii

• Screening+Talk: Tera

November 12, 2022

Panel: Yukari Sakata, Miho Inatsugu,
Daisuke Kishii

Video Provided by

Arts Network Japan

• Screening+Talk: TERA ၂၀၂၂ (TERA Tera)

November 12, 2022

Panel: Miho Sentoku, Chanida
Punyaneramtdee, Daisuke Kishii

• Talk: A dramaturg's research trip in Vietnam

November 12, 2022

Maho Watanabe (Zoom), Daisuke
Kishii

• Screening+Talk: TERA in Kyoto +

Talk-back: Performing Poetry

November 13, 2022

Panel: Yukari Sakata, Miho Inatsugu,
Daisuke Kishii

Onsite Events

TERASIA Onsite 2022 in Chiang Mai

📍 Thailand / Chiang Mai

November 30 to December 4, 2022

Chiang Mai University, Wat Pha Lat

• Screening: Tera

November 30, 2022

• Screening: TERA in Kyoto (2021)

December 1, 2022

• Screening: TERA ၂၀၂၂ (TERA Tera)

December 2 to 4, 2022

• Talk-back: Concept of Death in Tibetan and Japanese Buddhism

December 2, 2022

Speakers: Assoc.Prof. Somwang
Kaewsufong, Department of
Philosophy, CMU and Kram
Thummapruksa

• Workshop: Body movement workshop

December 3, 2022

Facilitator: Sonoko Prow

• Workshop: Music creation workshop

December 3, 2022

Facilitator:

Great Lekakul, Torpong Samerjai

• Music demonstration

December 4, 2022

Performers:

Great Lekakul, Torpong Samerjai

• Screening: TERA ၂၀၂၂ (TERA Tera)

• Talk-back: Concept of Death in Buddhism

Speakers: Prof. Shigeharu Tanabe
and Venerable Teerawit Jirawatano,
Vice Abbot of Wat Pha Lat

Pray and Meditation by The abbot of
Wat Pha Lat

• Photo Exhibition: Reflection and Reinterpretation of TERA ၂၀၂၂

Photographers: Supamok Silarak,
Venerable Sonethavy Thoumpaseuth

Organizers: Faculty of Mass

Communication, Chiang Mai University,
UPN, Ltd.

Producer: Narumol Thammapruksa,
TERASIA Thailand

Onsite Events

TERASIA Onsite 2022 in Yangon

📍 Myanmar / Yangon

November 5 and 6, 2022

Authentique Art Gallery

• Screening: TERA ၂၀၂၂ (TERA Tera)

Screening and Discussion

November 5, 2022

Speakers: Soe Myat Thu, Thila Min,
Soe Moe Thu, Nyan Lin Aung;

Moderator: Zun Ei Phyu

• Screening: TERA in Kyoto

Screening and Discussion

November 5, 2022

Speakers: Aung Min, Thila Min, Soe
Moe Thu, Nyan Lin Aung

Moderator: Zun Ei Phyu

• Screening: လှည်းဘီးစုများ Markings of the Cartwheel Screening and Discussion

November 6, 2022

Speakers: Nyan Linn Htet, Thila Min,
Soe Moe Thu, Nyan Lin Aung, Su
Myat Noe Soe, Zin Pyae Pyae Phyu

Moderator: Zun Ei Phyu

2023

TERASIA Online Week 2022 + Onsite

TERASIA Onsite 2022 in Jakarta

Indonesia / Jakarta

January 20 and 21, 2023

Psbb jakarta barat, Indrajaya, Komunitas Utan Kayu - Teater, DLDC Studio

• **Performance: Funeral Gift for Aminah Ghost**

January 20, 2023

Performance: Yustiansyah Lesmana, Sugiyanti Ariani

• **Talk-back: Theatre Traveling:**

Border / Bonderies

January 20, 2023

Panel:

Aliansyah Caniago, Tita Salina

Moderator: Selira Dian

• **Performance: Ritus Operasi Bocor**

January 21, 2023

Performance: Teater Kubur

• **Talk-back: Theatre, Death and Ritual**

January 21, 2023

Panel: Dr. Pjol. Toetik Koesbardiati, Irwan Ahmet, Dindon W.S.

Moderator: Akbar Yumni

• **Exhibition: TERASIA Project**

January 20 and 21, 2023

• **Screening: TERA ၇၇ (TERA Tera), Tera, TERA in Kyoto, လှည့်သုံးစနစ်များ**

Markings of the Cartwheel

January 20 and 21, 2023

Organizer:

TERASIA Indonesia, UPN, Ltd.

Supported by Arts Council Tokyo

(Tokyo Metropolitan Foundation for History and Culture)

Cooperation: Teater Kubur, Komunitas Utan Kayu, Kedai Tempo, Selasar Sunaryo Art Space, Institute of Indonesian Arts and Culture (ISBI) Bandung

Supported by Arts Council Tokyo (Tokyo Metropolitan Foundation for History and Culture), Gyomu Super Japan Dream Foundation, Matsura Foundation for Arts and Culture, Epon Indonesia

Approved by Association for Corporate Support of the Arts, Japan

Translators: Ninus Andarnuswari, Dyah Ayu Kusumawardhani, Arief Rahadian, Kezia Alaia, Tomomi Yokosuka

Publicists: Kurnia Yaumil Fajar, Utama Deki, Reza Kutjh

Key Visual: Reza Kutjh & Kurnia

Web design: Mao Hirasawa

Documentation: Toshiaki Yamahata, Shobibur Rohman Ghiffari

Live Streaming: Evan Putra, Muhammad Syarofain, Rivaldi Muizaddin

Hospitality: Anindita Hanadhyas, Alifia Putri Prameswari

Production Coordinator: Fumiko Toda

PRODUCTION TEAM <JAKARTA>

Production Management: Mitae, Vera Yulia, Kathalizsa

Stage Management: Margareta

Marisa, Vera Yulia, Iskandar Muda

Logistic & Runner: Rivaldi Muizaddin, Ibnu Setiawan, Irwan Sampurna, Kurniadi Sandi, Amira Husna Budi Handayani

Sound Engineer & Operator:

Sentanu, Muhamad Fikri Junio

Lighting Designer & Operator: Fajar Okto, Ilzaya, Amin

PRODUCTION TEAM <BANDUNG>

Local Coordinator: Tony Broer

Stage Management: Wail Isyad, Fuad Jauhari

Thai Technical Staff: Paanchanasak Nitvechakul, August Selke

Technical Team: Muhamirs, Aji Suda, Marshal (Acal), Noval, John, Hilman (Utay)

Sound Engineer & Operator: Radi Tajul Arifin, Muhamad Ansari Syafei, Fariz Mareta Suhandi, Muhammad Imam Fadillah, Ade Nurjaman, Habib Syaiful Anwar

Lighting Designer & Operator: M. Zamzam Mubarak, Adit, Manuk, Rizqi Toto, Jafar, Agus, Dede, Arul

Logistic & Runner: Juhari Usman Ali, Salira Ayatusyifa, Sendy

Hospitality: Vania

Make Up/Usher: Vega Mutia, Angel Jauhari, Uma

Sua TERASIA Steering Committee:

Maho Watanabe, Yukari Sakata,

Yustiansyah Lesmana, Sugiyanti Ariani

TERASIA Collective Artists: Dindon

W.S., Sugiyanti Ariani, Lawe

Samagaha, Yustiansyah Lesmana,

Narumol Thammapruksa (Kop), Sonoko

Prow, Kram Thum, Great Lekakul,

Torpong Samerjai, Yukari Sakata, Maho Watanabe

Screening

Screening: Tera

Indonesia / Jakarta, Bandung

Jakarta: January 13, 2024

Komunitas Utan Kayu - Teater

Bandung: January 17, 2024

ISBI Bandung - Studio Teater

Director: Yukari Sakata

Performance: Miho Inatsugu

Music: Kyojun Tanaka

Dramaturg: Maho Watanabe

Performance

TERA ၇၇ (TERA Tera)

Indonesia / Bandung

January 19 and 20, 2024

Selasar Sunaryo Art Space -

Amphitheater + Bale Handap

Director: Narumol Thammapruksa

Performance:

Sonoko Prow, Kram Thum

Music:

Great Lekakul, Torpong Samerjai

Dramaturg: Dr. Somwang Kaewsufong,

2024

Sua TERASIA Episode 1

Indonesia / Jakarta, Bandung

January 12 to 20, 2024

Organizer: Sua TERASIA Steering Committee, UPN, Ltd.

Production: Catalyst Creative Club

Kram Thum

Technical staff: Paanchanasak

Nithivechakul

Stage management: August Selke

Translation: Dyah Ayu Kusumawardhani

English editing: August Selke

Performance

TERA in Jakarta/Bandung

📍 Jakarta, Bandung

Jakarta:

January 12, 2024

Komunitas Utan Kayu - Kedai Tempo

January 13, 2024

Teater Kubur - Studio

Bandung:

January 17, 2024

ISBI Bandung - Studio Teater

January 19, 2024

Selasar Sunaryo Art Space - Kopi

Selasar

Director: Yukari Sakata

Performance: Sugiyanti Ariani

Music: Lawe Samagaha

Dramaturg: Maho Watanabe

Special appearance: Taiki Yoshikawa

Interpretation: Tomomi Yokosuka,

Dyah Ayu Kusumawardhani

Script translation supervisor:

Andri Nur Latif

Workshop

Life Reflection with a Monk

📍 Jakarta, Bandung

Jakarta: January 14, 2024

Komunitas Utan Kayu - Teater

Bandung: January 18, 2024

ISBI Bandung - Ruang Jaya Pradangga

Facilitator: Taiki Yoshikawa

Interpreter: Tomomi Yokosuka

Subtitle supervisor: Andri Nur Latif

Performance

Ritual Night

📍 Jakarta

January 14, 2024

Komunitas Utan Kayu - Teater

Host: Dindon W.S.

Musicians: Great Lekakul, Torpong

Samerjai, Lawe Samagaha and others

Performers: Sonoko Prow, Teater

Kubur, and others

Exhibition

What is TERASIA?

📍 Jakarta, Bandung

Jakarta: January 12 to 14, 2024

Komunitas Utan Kayu – Kedai Tempo

Bandung: January 17, 2024

ISBI Bandung – Studio Teater

Talk

Round Table 1:

Site specific Practices and Remote Collaboration

📍 Jakarta

January 13, 2024

Komunitas Utan Kayu - Teater

<https://youtu.be/vYTc-LcQ0bs>

Speakers:

Maho Watanabe, Narumol

Thammapruksha, Irwan Ahmet

Moderator: Yustiansyah Lesmana

Talk

Round Table 2: Post Pandemic Art and Transnational Ecosystems

📍 Jakarta

January 14, 2024

Komunitas Utan Kayu - Beranda

<https://youtu.be/Yo-R2unA4MQ>

Speakers:

Kaku Nagashima, Yudi Ahmad Tajudin,

Yola Yulfianti

Moderator:

Maho Watanabe

Talk

Round Table 3: Open Discussion for Sua TERASIA

📍 Bandung

January 17, 2024

ISBI Bandung - Studio Teater

<https://www.youtube.com/watch?v=4In60aJkQ8o>

Speakers:

Dr. Retno Dwimarwati, Fathul Anshori,

Kaku Nagashima

Moderator: Yustiansyah Lesmana

2025

Sua TERASIA Episode 2

📍 Indonesia / Cianjur

January 10 to 19, 2025

Organizer by Sua TERASIA Steering Committee

Supported by Kansai Osaka 21st

Century Association, Arts Council

Tokyo (Tokyo Metropolitan Foundation

for History and Culture)

Approved by Association for Corporate Support of the Arts, Japan

Special Cooperation: Bumi Ageung

Cikidang, Kilometer 95 kopi, Comite

Ekonomi Kreatif & Inovasi Cianjur,

Lokatmala Foundation, Ngawitan

Ruang Tumbuh, Media Info Cianjur,

Dewan Kesenian Cianjur, Cianjur

Creative Center, Kepala Dinas Budaya

dan Pariwisata, UPN, Ltd.

Local Coorinator: Faisal Syahreza

Secretary & Permission: Edwar Maulana

Stage Manager & Event coordinator: Ikbal Eki Nugraha

Exhibition Installer: Widhi NRS

Assistant Installers: Fadhil & Amin

Venue Coordinators: Adi, Ramadhan

Abdul Hakim, Fajar Rachmat

Design/PR: Lutfi

Web design: Mao Hirasawa

Documentation: Yustiansyah

Lesmana, Nizar, Ibnu Ule, Vera, Edo,

Joehari, Devina

Volunteer: Nizar, Ibnu Ule, Vera, Edo,

Joehari, Devina

Translators: Rully Moreno, Margareta

Marisa, Tomomi Yokosuka, Aisah

Production Management: Fumiko

Toda, Tasha, Vera Yulia

Sua TERASIA Steering Committee:

Maho Watanabe, Yukari Sakata,

Yustiansyah Lesmana, Sugiyanti Ariani

TERASIA Collective Artists: Dindon

W.S., Sugiyanti Ariani, Lawe

Samagaha, Yustiansyah Lesmana, Zun

Ei Phyu, Thila Min, Soe Moe Thu,

Kamizu, Miho Inatsugu, Yukari Sakata,

Maho Watanabe

.....
Performance
Death is Something Visual
January 11, 2025
Kilometer 95 Kopi
Inisiator : Sugiyanti Ariani
Dramaturg : Akbar Yumni
Collaborator : Toni Broer, Vicky Mono,
D. Bulqini, Moh. Wail
Artistic Team : Aji Sangiaji, Ipank,
Jafar, Rohmat
Co-Organized by Collective lab and
Lab.Tubuh

.....
Workshop
Teater Kreator Workshop
A special 3-day journey to create history
January 11 to 13, 2025
Museum Bumi Ageung Cikidang, SMAN
1 Warungkondang
Facilitator: Dindon W.S.
Coordinator: Faisal Syahreza
Special Thanks to: Rachmat Fajar
(Museum Bumi Ageung Cikidang), Ikbal
Eki Nugraha (SMAN 1 Warungkondang)

.....
Theatre Project
Teatre M
January 11 to 18, 2025
Cianjur Creative Center, Kilometer 95
Kopi
Teatre M Host: Miho Inatsugu and Miri
Partner in Creation: Chisato Sone
• **Workshop: "Kites for Gaza"**
Host: M
• **Workshop: "Rajut Together"**
Artist: Emma
• **Workshop: "Nagashi Soumen
(Japanese noodle) Party"**
Artist: Natsuki Chubachi
• **Discussion: "Let's Talk about
Palestine"**
Host: M
• **Workshop: "Making Musical
Instrument from Bamboo"**
Artists: Lawe Samagaha, Miho
Inatsugu

.....
Performance
***လှည်းဘီးစုပျံး: Markings of the
Cartwheel***

January 17 and 18, 2025
Cianjur Creative Center (2F)
Producer: Zun Ei Phyu
Director: Thila Min
Actors: Soe Moe Thu, Rifka

.....
Exhibition
***Masking / Unmasking: The
Journey in Between***
January 16 to 19, 2025
Cianjur Creative Center
Curator: Haruka Iharada
Artist: Kamizu

.....
Exhibition
TERASIA Exhibition
January 10 to 19, 2025
Kilometer 95 Kopi
January 11 to 19, 2025
Cianjur Creative Center
.....
Talk
**Round Table 1: Transnational
Co-Creation in TERA / Asia and
the Future Ahead**
January 11, 2025
Cianjur Creative Center (2F)
Speakers: Dindon W.S., Ken Takiguchi,
Zun Ei Phyu, Thila Min
Facilitator: Yustiansyah Lesmana

.....
Talk
**Round Table 2: Ritual, Belief,
Spirituality, and Art**
January 16, 2025
Cianjur Creative Center
Speakers: Lawe Samagaha, Zun Ei
Phyu, Suhendi
Facilitator: Maho Watanabe
Interpreter: Margareta Marisa

.....
Talk
**Round Table 3: Blending,
"Neangan Batur" (finding friends)**
January 17, 2025
Cianjur Creative Center
Facilitator: Faisal Syahreza
Translator: Aisah
Member: Lawe Samagaha, Ikbal Eki
Nugraha, Edwar Maulana, Widhi NRS,
Fadhil & Amin, Aisah, Yustiansyah
Lesmana, Margareta Marisa, Hadi

Sulaeman (Ulle), Edo, Nizar, Vera,
Yukari Sakata, Maho Watanabe,
Fumiko Toda

.....
Ritual
***The Ritual: An Ending and A
Beginning***
January 14 and 15, 2025
Gunung Padang
Music: Lawe Samagaha, Hadi
Kusmayadi, Agus Maulana
Meditation: Zun Ei Phyu
Summiteers: Dindon W.S., Faisal
Syahreza, Ikbal Eki Nugraha, Edwar
Maulana, Adi, Rully Moreno,
Yustiansyah Lesmana, Tasha, Suhendi,
Sulaeman (Ulle), Edo, Nizar, Aisah,
Vera, Rifka, Awin, Nanang, Ken
Takiguchi, Emma Tsuji, Maho
Watanabe, Miho Inatsugu and Miri ,
Chisato Sone, Yukari Sakata, Natsuki
Chubachi, Yoshino Kiyoi, Tomoko
Kawaguchi, Yurika Morita, Thila Min,
Soe Moe Thu

TERASIA: Theatre for Traveling in the Age of Isolation
A Chronicle of Mutations: 2018-2025

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[TERA in Kyoto(2021)] Keita Kitagawa

[Masking/Unmasking Death(2022)][TERASIA Research Trip in Indonesia(2022)] Ryohei Tomita

[Sua TERASIA Episode 1(2024)] Toshiki Yamahata, Shobibur Rohman Ghiffari

[Sua TERASIA Episode 2(2025)] Yustiansyah Lesmana, Relawan, Nizar, Ibnu Ule, Vera, Edo, Joehari,
Devina, Chisato Sone (Theatre M)

and various people involved in TERASIA

Supported by Arts Council Tokyo (Tokyo Metropolitan Foundation for History and Culture)



UPN, Ltd.

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TERASIA: Theatre for Traveling in the Age of Isolation

<https://terasia.net/>

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