



ZA-Party

ZA-Party : ZA KOENJI Performing Arts Party
Open Call: Performing Arts Camp in Koenji
2026 (PACK) Participants
[Deadline: Monday, August 24, 2026 4:00pm (JST)]



[Inquiries]

ZA-Party Office (ZA-KOENJI)

〒166-0002 2F, 2-1-2, Koenjikita, Suginami-ku, Tokyo, Japan

EMAIL: za-party@syuzgen.com TEL: 03-3223-7500

1. ZA-Party

A party for (Asian) solidarity from the theater space

ZA-Party: ZA KOENJI Performing Arts Party is a platform organized by ZA-KOENJI Public Theatre that enables performing arts practitioners from across Asia to meet, gather, and build solidarity. By bringing together diverse contexts and practices, and facilitating repeated dialogue and experimentation, we envision this "party" to be a space where new relationships and bonds of solidarity emerge. Together, participants explore ways to play and share in the future of Asian performing arts.

First and foremost, ZA-Party aims to be an enduring community that fosters collaboration and solidarity. We strive not only to foster connections among individual participants, but also to make the theater itself a hub for these relationships. ZA-KOENJI Public Theatre seeks to maintain ties with participants even after the program concludes, working together to explore how their ideas, practices, and the seeds of collaboration might converge toward a shared outcome.

This outcome might take the form of a theatrical performance, or it could transcend the boundaries of genre and location, and extend beyond such conventional formats. Through a process of shared exploration with participants, ZA-Party aims to discover new forms of international co-production and collaborative projects facilitated by a theater space. Above all, we aspire to create an experimental space where we can playfully engage in the process—a place where it is safe to take on challenges and safe to fail.

2. PACK: Performing Arts Camp in Koenji 2026

In 2026, we are launching the "Performing Arts Camp in Koenji" (PACK). Participants will stay at ZA-KOENJI Public Theatre for approximately two weeks, bringing their own practices and inquiries and engaging in group discussion and experimentation. This art camp program is designed for young artists based in Asia.

This program unfolds through a cyclical process of mutual learning, research, and creation. While sharing their respective practices and inquiries through lectures and discussions, participants will conduct research based on their individual interests using the ZA-KOENJI Public Theatre and the unique neighborhood of Koenji itself as fields of exploration. Finally, they will bring their findings together to organize a collective "party". Participants will further develop their individual practices, share them within the group, and carry those insights back to their own work. We hope that this back-and-forth process will lead to new ways of thinking about and experimenting with (Asian) solidarity.

This year, we welcome Mizuho Watanabe (scenographer / architect) and Kyle Yamada (theater maker / dramaturg), who will be facilitating this year's program under the theme of "Specters of ____."

3. Communication Design

At ZA-Party, we aim to create an environment where all participants, regardless of their background or social status, can confidently take on challenges in an international collaborative setting where members from different countries and cultures gather. In order to accomplish this, we have partnered with Art Translators Collective (an organization specializing in translation and interpretation in the field of contemporary art) since the planning stages of this program. As the Communication Design Team, their role is to provide communication support throughout the program to ensure that all participants are on equal footing when they engage in dialogue.

This year's program will primarily be conducted in English (and Japanese). While English will be the standard language of communication within the program itself, there will likely be many situations requiring Japanese, such as interactions with theater staff or during fieldwork in the Koenji area. To address this need, the program's Communication Design Team will provide language support in both Japanese and English.

Given the various asymmetries surrounding language—including political and historical structures—we do not consider this to be a sufficient approach. However, within the ZA-Party community, our intention is to build relationships by flexibly using various languages and tools as the situation requires, rather than treat language as a set of fixed rules. For this reason, we are not merely providing translation and interpretation services to ZA-Party participants. Rather, together with the program participants, we're experimenting with and refining the very ways in which speakers of different languages are able to share spaces, build relationships, and collaborate. Before the program begins, the Communication Design Team will conduct interviews with all participants to determine how best to support each individual's language needs.

Furthermore, while application reviews and interviews will be conducted in English, language proficiency will not be a factor in the selection process. At ZA-Party, we consider the interview to be a small-scale experiment where we can explore ways of communicating with one another. Please choose a method of communication that works best for you—such as having someone present to interpret between your first language and English, or using machine translation tools—and come prepared to use that method during the interview. The Communication Design Team will be joining the interviews to provide Japanese-English interpretation and ensure smooth communication between the applicants and Japanese-speaking ZA-Party Office members.

4. The ZA-Party Office

The ZA-Party Office is run by syuz'gen LLC, the designated administrator of ZA-KOENJI Public Theatre.

Within the performing arts sector, syuz'gen LLC primarily engages in production planning and management. They have been commissioned to manage various initiatives, particularly within the fields of international collaboration and talent development, such as Asian Performing Arts Farm (APAF) and the Tokyo Festival Farm.

Leveraging the insights and experience gained through syuz'gen LLC's collaborations with a diverse range of people, the ZA-Party Office, in partnership with the Communication Design Team, operates with a commitment to respect others. We aim to create an environment where individuals from all backgrounds and social statuses can confidently unleash their creative potential.



Tokyo Festival Farm 2024 Lab
Asian Performing Arts Camp presentation (2024)



Tokyo Festival Farm 2024 Lab
Asian Performing Arts Camp presentation (2024)

◦ The ZA-Party guidelines

To aim to create an environment where individuals from all backgrounds and social statuses can confidently unleash their creative potential, ZA-Party will follow the guidelines.

5. Schedule

Date (JST)	Contents	Place
10.XX(xxx)	Online Camp #1	Online (via Zoom)
11.XX(xxx)	Online Camp #2	
Saturday, Dec. 5	Arrival in Tokyo / Check in at hotel	
Sunday, Dec. 6 - Sunday Dec. 20	On-site Camp period	ZA-KOENJI Rehearsal Room1 ZA-KOENJI 1
Monday, Dec. 21	Check out from hotel	

○ Program Content (subject to change)

- Lectures, workshops, and field trips led by facilitators, the Communication Design Team, and guests
- Research conducted at ZA-KOENJI Public Theatre and throughout the Koenji area
- “Party”
- Networking programs with participants, partners, and theater affiliates
- And more!

○ “Party”

At the end of the program, all participants will draw on their individual inputs and research to create a “party” together that will be open to the public. (Reservations required)

Date: Saturday, December 19, 2026

Venue: ZA-KOENJI 1

Languages: Japanese and English (Interpretation available)

Party organizers: Performing Arts Camp in Koenji 2026 participants and facilitators

6. PACK 2026 Theme

Specters of _____ (_____ の亡霊)

Each time we move towards prosperity, something gets left behind.

As we move toward what is better and more correct, there is a quiet accumulation of things lost, overlooked, or left unspoken along the way. Despite this, we seem to have no choice but to continue moving forward.

This is precisely why we may need to sometimes pause and take a fresh look at our present surroundings. Though it can be difficult to do so on one's own, gathering in small groups can help reveal new frames of reference.

As we share the same time and place, we consider and grapple with ideas together. In unexpected moments, the thoughts and sensations that each of us has earnestly brought forth can connect with someone else's thinking and open up new ways of seeing.

Here, everyone brings their own questions. Yet, rather than keeping those questions to themselves, they confront their own ideas while listening to one another's endeavors—at times finding support and at other times, feeling a bit shaken.

This is a space for us to begin thinking from where we stand, a space to reencounter what's unseen, or what has been left behind.

Mizuho Watanabe (scenographer / architect)

We seem to be trapped in a constant state of déjà vu. Expired systems of the 20th century roam the earth undead. The ghost of the Old King, whose passing nobody even noticed, stares at us in silence.

Ghosts also visit us from the future. Pale shadows that stand in dark hallways, in mirror dimensions, and at the end of tunnels, are actually omens of what is yet to come. The Old King, haunting the castle walls each night, was in fact a sign of Elsinore's reform. Specters can ensnare us in endless déjà vu, but they also possess the power to stir unease in the familiar, cast doubt onto our surroundings, and cause jamais vu—the sense of the unknown found within the familiar.

Theaters are known for ghost stories. It is only natural, since theaters are ghosts themselves. Any play that is not aware of this fact is a mere device of déjà vu. Hence, theater must be made out of joint. We are in search of a solidarity that allows us to share in the eeriness that arises from the well-known. If and when we succeed, there will be a celebration. So we are starting with a party, an omen of what is yet to come.

Kyle Yamada (theater maker / dramaturg)

◦ Facilitators

Mizuho Watanabe

Tokyo, Toyooka(Japan)



photo: Kenji Seo

Mizuho Watanabe is a scenographer and architect. She is the director of Scenograff, and the co-director of the Garage architectural collective. Focusing on the relationship between the audience and the stage, as well as the surrounding city and landscape, Watanabe's practice considers any location to be a potential theater site, and aims to create spaces that engage with people's movements, behaviors, and daily routines. She splits her time between Toyooka City in Hyogo Prefecture, and Tokyo.

Through her experience at FUJIWALABO from 2016 to 2018, Watanabe co-founded Garage in 2020. From 2017 to 2023 she was a member of the Seinendan theater company, and worked in the Toyooka Theater Festival administrative office from 2020 to 2022.

Recent major projects include Biomass Macbeth, an outdoor theater tour held at biomass-related facilities (Forest Festival of the Arts Okayama 2024, organized by Trans-architectural Theater). Garage is scheduled to participate in ARTE TOKYO (Tokyo International Festival of Arts and Culture) this year.

Kyle Yamada

Tokyo (Japan)



撮影 : Manami Uetake

Born in Texas in 1993, and raised in Aomori, Japan, Kyle Yamada is a theater-maker, dramaturg, and translator. Kyle focuses on the temporary nature of theater as a medium, creating works that aim to deconstruct supposedly permanent social systems, while moving across the boundaries of performative disciplines. Past works include 1(忘)LDK, a set of instructions for generating a solo performance, Fahrenheit Alliance, an art project where audiences memorize a book of their choice, and A CALL TO BEAR ARMS, a research project on bear attacks. He collaborates extensively with dance artists, including Jeunesse White and Reina Kimura. Since 2026, Kyle is a participant of SPAC's BIOTOPE-Camp for Playwrights / Theatre-makers program.

7. Terms of Participation

◦ Eligibility

Participants must meet all conditions:

1. Must be based in Asia.
2. Must be aged 35 or younger as of the application deadline (August 24, 2026)
3. Must be able to attend the entirety of the program.
4. Must be able to cooperate with the advertisement and PR activities conducted by ZA-KOENJI.
5. Must have access to a suitable online environment.
6. Must be able to cooperate with the necessary procedures for travel and stay in Japan.
(The costs are at your own expense.)
 - Provide necessary information for procedures required for visa applications, airline ticket arrangements, etc. (passport information, portrait photograph, etc.)
 - Visa application at the Japanese Embassy, Consulate or Permanent Mission in your country.

◦ Number of Participants

About 5 people

◦ Support

- Accommodation for the period of stay in Koenji (December 5 – 21)
- Per diem for On-site Camp period [2,400JPY, tax included x 15 days]
- Event insurance for On-site Camp period (December 6 – 20)
- Required party and research fees not to exceed 15,000 yen (tax included)

For participants living outside of Japan, we provide:

- Round-trip flight tickets from your nearest international airport to Haneda or Narita Airport, round-trip shuttle between the relevant Tokyo airport and accommodation

For participants living outside of the Kanto region in Japan who are unable to attend from home, we provide:

- Support for round-trip transportation from your residence to Tokyo

◦ Selection Schedule

Deadline: Monday, August 24, 2026 4:00pm (JST)

First screening

- Facilitators and the ZA-Party Office will conduct an application review.
- Results will be announced via email by September 2, 2026 (Wed)

Second screening

- Facilitators and the ZA-Party Office will conduct an online interview over Zoom.
- In order to facilitate communication with the ZA-Party Office, a member of the Communication Design Team will be present to provide Japanese-English interpretation.
- Interviews will be held from September 7 (Mon) to September 10 (Thurs), 2026
- *Specific interview dates and times will be determined in consultation with each individual applicant

Participant Selection

- Final results will be announced around September 17, 2026 (Thurs)

*All applicants will receive a notice of the result of their application via email (za-party@syuzgen.com). Please be sure to set your devices to receive emails from us.

8. How To Apply

Fill out the application from the link below.

Application Form: <https://sgfm.jp/f/party2026pack> *Please answer **in English**.

◦ Required information

1. Full name or artist name
2. Gender pronoun(s) you usually use (he/him, she/her, they/them, your name etc.)
3. Nationality
4. City in which you are based (if you have more than one, list them all)
5. Your nearest international airport (overseas residents only)
 - Regardless of where you are based, please indicate the international airport you plan to depart from when traveling to Tokyo.
 - If the airport of arrival for your return flight from Tokyo is different from the above, please provide details.
6. Date of birth
7. Email address
8. Mailing address (Japanese residents only / please write in Japanese)
9. Phone number (include the country code)
10. Profession (and organizational affiliation if any)
11. Artist profile (150 words or less)
12. Artist photo (acceptable formats: jpg or png; 5MB or less)
13. Website (if any)
 - Portfolio, social media accounts, etc. that show your activities
14. Video links (YouTube, Vimeo, etc) of artworks you participated in (if any)
 - Your role in the creation of the artwork
 - Please provide a brief description of the artwork (150 words or less)
 - *Please apply viewing restrictions as applicable.
15. Main themes of artistic creation, awareness of issues, etc. (200 words or less)
16. What does the blank space in “Specters of ____” represent to you?
17. How would you best describe your English abilities? (Select from below)
 - A. Able to hold a basic conversation, and introduce yourself.
 - B. Able to explain the nature of your practice, with some preparation beforehand.
 - C. Able to explain views and opinions in your area of expertise, using abstract concepts.
 - D. Able to engage in discussion, based on c.
 - Is there anything you would like to add to the above? (qualifications and scores, if any)
18. Dates and times when you are UNABLE to attend an online interview during the Final Selection period (Monday, September 7 - Thursday, September 10 JST) (if any)
19. Any other information you wish to relay (if any)

○ All personal information will be kept strictly confidential and will only be used for the purpose of contacting the applicant for the purpose of this program.

9. About ZA-KOENJI

ZA-KOENJI Public Theatre is a hub for the creation and dissemination of the performing arts, and serves as a center for community-based cultural activities in Suginami City. We offer a wide range of programs designed to connect people with the arts and promote artistic and cultural development, including performances of outstanding theatrical and dance productions, workshops, lectures, and the Acting Academy, while also supporting diverse artistic and cultural activities and exchange opportunities led by local residents.

The building itself was designed by Toyo Ito. One of the key concepts behind it is the traditional playhouse—a form to which Japanese avant-garde theater, beginning with groups such as Black Tent Theatre, which was co-founded by the venue's first artistic director, Makoto Sato, sought to return. The facility features a variety of open spaces, including three distinctive halls: ZA-KOENJI 1, a new type of small theater with a flexible layout that allows the stage and seating configurations to be freely adjusted according to the performance; ZA-KOENJI 2, a user-friendly community hall with fixed seating; and the Awaodori Hall, designed to promote the Tokyo Koenji AwaOdori festival while also serving as a venue for dance and other performances. The theater also houses facilities to support creative production, such as rehearsal rooms, costume workshops, set construction studios, and sound/video production rooms, as well as an archive for collecting and preserving contemporary play manuscripts. Additionally, the on-site Maaarui Cafe features a piano, hosts live events, and serves a menu that incorporates local Suginami vegetables.



9. Program spaces: Rehearsal Room 1, ZA-KOENJI 1

◦ Rehearsal Room 1

Rehearsal Room 1 will be used during the first half of the on-site camp. It is located on the third basement level of ZA-KOENJI Public Theatre, and features a floor area equivalent in size to the main stage of ZA-KOENJI 1. This is a flexible space suitable for a wide range of activities.

◦ ZA-KOENJI 1

ZA-KOENJI 1 will be used during the second half of the on-site camp. It is located on the first floor right near the entrance. The layout, shape, and size of both the stage and seating can be freely adjusted to create a space tailored to the content of the production.

https://za-koenji.jp/new/wp-content/uploads/2025/11/za-koenji1_technical_plan.pdf



Stage / Configuration	Recessed end stage; approx. 1.8x1.8m stage deck with support pillars
Width	16.2m
Standard depth	7.2m
Floor surface	Stained plywood
Grid height	11.35m
Suspension equipment	1 motorized batten (for back curtain)
Adjustable rigging points	16
Fixed jumps	4 rows (for lighting and scenery)
Seating capacity (standard configuration)	238 seats

10. FAQ

Q. What is the definition of "Asia"?

- A. Asia is very broad in geographic scope and includes many countries and regions. The definition of Asia may vary depending on cultural and geopolitical perspectives. ZA-Party is open to applicants as long as they are based in Asia, and the definition of "Asia" is left up to the applicant.

Q. I am not from or have Asian nationality, can I still apply?

- A. We accept applicants of any origin or nationality, as long as they are currently based in Asia.

Q. I cannot participate in all the activities, can I still apply?

- A. As a general rule, you may apply for the program only if you are able to attend the entirety of the program. Please note that if the number of absences exceeds a certain number after the program starts, you may not be allowed to complete the program. If there are activities that you cannot participate in due to unavoidable circumstances, please contact ZA-Party office when you apply.

Q. I am not good at English. Will interpreter support be provided?

- A. Program activities and communication among participants will generally be conducted in English, and no interpreters will be provided. However, the Communication Design Team and ZA-Party office will provide support to ensure that participants can participate in the program regardless of their language ability.

Q. Do you provide transportation between the airport and the accommodation after arrival in Japan?

- A. We will arrange round-trip transportation between the international airport in Tokyo and the accommodation for participants from overseas.

Q. Is it possible to stay an extra night before or after the program?

- A. If you wish to extend your stay, please contact us in advance.

Q. Is it possible to provide meals that meet Halal and other religious dietary restrictions?

- A. We will confirm any allergies or religious dietary restrictions on the questionnaire in advance. If a meal is provided in the program, we will serve a corresponding meal.

Q. Can more than one person, such as a collective, apply?

- A. As a general rule, please submit one application per person.

11. Credit

Performing Arts Camp in Koenji 2026

Facilitators: Mizuho Watanabe, Kyle Yamada

Communication Design Team: Art Translators Collective

Members: Kanoko Tamura, Yuki Harukawa, Hibiki Mizuno, Haruka Ueda

ZA-Party Office

Chief Coordinator: Minano Hirano

Coordinator: Nobutaka Nakahara, Mikura Hirano

PR: Yuko Yukawa, Minami Inoue, Hinako Someya

Ticketing: Shoko Yamauchi, Mai Osawa

Back Office: Mihoka Kawamura

Graphic Design: Takuto Okamoto

Organized by ZA-KOENJI PUBLIC THEATRE

Operated by syuz'gen LLC (Designated Manager)

Artistic Director: Keita Shirai

Representative: Yuko Uematsu

Theater Manager: Satoshi Okawa

General Administrative Manager: Mihoka Kawamura

General Affairs: Kentaro Torikai, Michiko Yumoto

Facilities: Hiroko Kominami, Rena Tsukamoto, Naoko Watanabe

Ticketing: Shoko Yamauchi, Mai Osawa

Public Relations: Yuko Yukawa, Minami Inoue, Hinako Someya

Production: Mao Furukawa, Minano Hirano, Chieko Honda, Shoko Miyamoto, Shunsuke Kawakatsu, Mikura Hirano, Yuka Mitsugi

Assistants: Kanon Ono, Sakiko Shirae, Aika Tokita, Seijiro Namiki, Shogo Nishiwaki, Moeka Nishiwaki, Mai Nomura

Reception: Minasu Kai, Shotaro Kawasaki, Shintaro Miyazaki

Front of House: Yumi Ito, Yukiko Sakura, Kensuke Matsunaga, Yuya Maruyama, Takako Yamamoto

Technical Management: Theater Workshop Co., Ltd.

Maaarui Cafe Manager: Takeshi Kamo

Facility Management & Cleaning: Akitem Co., Ltd.

With the nominal support of Suginami City

Supported by the Agency for Cultural Affairs, Government of Japan through the Japan Arts Council

