



Reinventing Tradition: New Dance in Indonesia¹

BY SAL MURGIYANTO

Introduction

I would like to begin this lecture by expressing my sincerest respect and deepest sorrow for the thousands of people who died as victims of the dreadful earthquake and deadly tsunami in Sri Lanka, India, Thailand, and Aceh, Indonesia. Still, in the midst of the disturbing pictures and reports published in newspapers, and eerie scenes broadcast on television in December 2004, miracles were also told.

A two month-old baby girl was sucked into an undertow and thrown back by a tidal wave alive into her mother's lap. Early in the morning after Christmas, a ten-year-old girl sat beside her father enjoying the beauty of Phuket's beach in Thailand. Upon seeing the water on the beach receding drastically and, from afar, white tidal waves surging one after the other, Kelly told her dad, "A tsunami is coming in twenty or thirty minutes and there will be disaster!" She had learned this fact in a class prior to her vacation. The wise father told the story to a coastguard who ordered everybody to leave the beach immediately and head back to the hotel. This speedy action saved more than 400 human lives; thirty minutes after the announcement the tsunami destroyed everything standing on the beach. Saving the lives of many, Kelly was called the "Angel of [the] Beach."²

There is still one more miracle to relate. Forty kilometers from the epicenter of the December 2004 earthquake sits Simeulue, a small island in the Indian Ocean 150 kilometers off the west coast of the province of Aceh, on the island of Sumatra in Indonesia. According to a tale transmitted by their elders, residents during a 1907 earthquake saw the sea level dip radically and commanded everybody to the hills to save their lives. Following this tale, the current-day residents of Simeulue emulated their ancestors right after the 2004 quake. (Locally this tradition is called *smoong*, a command to run to high ground for safety in the face of an oncoming tsunami.)³ Returning to the plains after a few days, the residents found buildings and plants destroyed even as they themselves—like their forebears—were unharmed. Interestingly, I first learned this story in Taipei (my second home) from CNN reporter Atika Schubert, who called Simeulue the "Miracle Island." The lesson is that keeping a tradition alive is not always as bad as we used to be taught in schools. But tradition can no longer be protected from outside influences; it cannot be isolated from modern phenomena.

On the Dance of Sumatra

New Dances from Aceh, Indonesia

The people of Aceh, who've named their land the "veranda of Mecca," have reinvented their dance tradition. Reinvention or recreation of a tradition does not always occur in its place of origin, especially when the owners of the tradition are not ready for change. I want to bring your attention to the work of two Aceh migrants in Java (Jakarta and Solo). Creative development and open-mindedness are more nurtured in Java because the people are more receptive to development, and encounters with "the Other" are actively encouraged, especially in the academic context.

NEW DANCE FROM ACEH, INDONESIA

HUUU..... (1981), A DANCE BY ACEHNESE DANCE MASTERS NURDIN DAUD AND MARZUKI HASAN, CREATED FOR THE FESTIVAL OF YOUNG CHOREOGRAPHERS IN JAKARTA.

In Aceh, as in many of Indonesia's Islamic regions, dance is not performed in the mosque or to welcome Allah. It is performed instead as part of rituals and celebrations among the people. Dance is strongly connected with *dakwah* (Islamic teaching), which is conducted through singing to praise the prophet Mohamed and his deeds. *Dakwah* involves lengthy periods of continuous prayer, and to make this bearable, local artists combine their recitation with repetitive movements practiced in folk games.

Following Islamic ethics and mores, men in Aceh are strictly prohibited from touching women who are not members of their *mukhrim* (kin) in public. Such conduct is considered improper, even today. In the late 1970s, however, an Aceh migrant living in Jakarta was invited to teach dance in the Jakarta Institute of the Arts, and in his work he audaciously put men and women together on stage.

NEW DANCE FROM ACEH, INDONESIA

IRADAT (2002/2004) BY ASNAWI ABDULLAH

Asnawi Abdullah was born in Rambong, eastern Aceh, in 1974. He is the son of Syekh La Geunta, an expert in Seudati folkloric dance. Asnawi began to study dance from his father when he was seven, and as a young man he was already teaching dance in several studios in eastern Aceh. Upon finishing high school in 1997, he migrated to Jakarta to continue his dance studies at the Jakarta Institute of the Arts. There, he combined his traditional skills with a more modern and creative approach. When it the time came for him to complete his studies in choreography, he planned to return to Aceh, bringing dancers with him to create a new work. Unfortunately, the political situation in Aceh was unstable and unsafe for such an artistic collaboration. On the advice of his mentor, senior choreographer Sardono W. Kusumo, he instead went to Solo in central Java to work closely with local dancers from the STSI Indonesian College of the Arts, under Sardono's guidance. *Iradat*, which literally means "the will of God," is a phase of a final work that was performed in Solo in 2002 by dancers of different trainings and cultural backgrounds, including Javanese, Sumatran, and Balinese. I invited Asnawi to rework his dance for the Indonesian Dance Festival (IDF) 2004 in Jakarta.

Asnawi writes, "*Iradat* takes its inspiration from the spiritual pilgrimage to reach the highest peak of religious consciousness blessed by Allah, as practiced by the Sufists in Islamic theology which is creatively interpreted with freedom." In the 2004 performance, the re-choreographed piece was performed by dancers of different cultural backgrounds—Jakartan, East Javanese, West Sumatran, and Batak or North Sumatran—from the Jakarta Institute of the Arts.

As is happening in many other regions of Indonesia, dance tradition in Aceh is being preserved not by freezing the form but maintaining the essence, which is *dakwah* (Islamic teaching), and developing the form creatively for a new purpose: theatrical performance. Yet recent catastrophic losses have interrupted this new attitude towards preserving the past. As I write, 97,936 people are reported to have died and 132,172 lost in Aceh. Until late January 2005, relocation barracks had been built to accommodate more than 400,000 homeless Achenese in twenty-four locations all over Aceh; 1,445 were recently buried, most unidentified and buried in groups of four to six and others buried in groups of thirty to fifty.⁴ In these numbers, there is no way to determine how many dancers and musicians—the artists who can best maintain traditional dance and develop it creatively—were among these remains or the people lost.

In *Iradat*, Asnawi's choreography appears as if he read the will of God and saw the dark cloud that was coming:

Iradat portrays the daily struggle of mankind in their worldly life; their sincere efforts to faithfully follow His teachings and deep struggle for not trespassing His commands.

Faithful to His wills, in tranquility and peace, human beings will reach a clear mind and clarity of thought to receive God's mercy. However, trials and temptations are always on the way before one reaches the ultimate spiritual goals. ⁵

And what is beautifully expressed in movement by Asnawi before the tsunami is devotedly summarized in words by the Sufi poet Danarto after the event:

[Lord] you have taken all that belongs to You
All that I have borrowed for decades
I do understand [Oh Lord]. ⁶

New Dance from West Sumatra

Attachment to Islam and a strong belief in Allah is common not only in Aceh but also in West Sumatra (also called the land of Minangkabau, which refers to the Minang, the fourth largest ethnic group in Indonesia). Last year I was invited by the Jakarta Arts Council to give a speech for its tribute to a prominent West Sumatran choreographer Gusmiati Suid (1942-2001).

Expressing experiences, observations, feelings, and imaginings through words or nonverbal symbols are outlets everyone needs. For a choreographer, the problem of how to express oneself through artistic movements requires intuitive sensitivity and intelligence. This is exactly where Gusmiati excelled. Her work, shaped from shrewd observations and experiences, reflects the interaction between the soul of the choreographer and the real world around her. Supported by the physical skills of her dancers and their awareness of the underlying themes in her work, the result is more than just an imitation of nature, or a repetition or manipulation of other dances. The work of Gusmiati has integrity and originality, even dignity.

Gusmiati moved from West Sumatra to Jakarta, but her commitment to the Minang tradition and life values remained. Gusmiati became modern without forgetting traditional Minang values. *Adat* (custom), *syarak* (Islamic laws), and *alam takambang jadi guru* (all of nature is a teacher) remained the basic orientation of her work. These values are reflected not only through the use of martial-arts based dance movements and reinterpreted Minang music, but also in the themes and messages in her work. As she once told a reporter, "Nature teaches me to explore and absorb every space of nature possible. We have to keep communicating with the era and the environment. This process is ongoing and cannot be stopped." ⁷ For Gusmiati, a dance must always contain messages through which audiences can enrich their lives, raise questions, or think critically.

In her program notes, Gusmiati articulates beautifully and expressively the feeling and hope her choreography conveys in *Hope on the Tip of a Buffalo's Horns* (1997). She writes:

The fear in a desperate situation washes us away
For we are afraid of uncertainty
Nonetheless, hopes live
For life without hope is like dead before death

Gusmiati has left us forever. Her eldest son, dancer-choreographer Boi Sakti, now runs the Gumarang Sakti Dance Company. He inherits much of his mother's creative skills and values, but does not merely replicate her work. As Helly Minarti, dance critic and lecturer at the Jakarta Institute of the Arts comments, referring to Boi's recent work *Ritus-Ritus Kesucian*: "[Boi's] performing movement at a glance reflects modern dance, which is free and expressive.

Vulgar words uttered by dancers and the details of movement can be controversial. Yet, the spirit remains that of Minang.”⁸ In Boi’s own words, “In looking for movement, the early awareness is not always coming from tradition though at the end the ‘spirit’ that wraps it is a Minang one.”⁹ He adds, elsewhere, “Tradition does not always ‘emerge’ in my work. It will carry on by its own.”¹⁰

The fact that Gusmiati Suid had spent the second half of her life in the cosmopolitan city of Jakarta demonstrates that a tradition cannot grow in isolation. Encounter with other cultures and people, as well as new and modern nurturing experiences, greatly stimulates the healthy development of a dance tradition.

Dance and other performing arts have traditionally played significant roles in the practice of Balinese Hinduism. Yet they also serve a new role as performers enthusiastically recreate and reinvent them both as a form of *bhakti* (devotion to God) and as a form of “tourist art.” It is not my aim to discuss the contradiction suggested by this development. What I want to illustrate instead is that, even while they serve Balinese Hindu ritual and ceremonies, traditional forms also serve the tourist industry and popular markets. Within the global marketplace and the flow of capital, a number of dance artists struggle to reinvent their traditions with great fervor and creativity.

There are two significant examples of reinvention of tradition from Bali. The first is *Ritus Legong* (2002), an ensemble work choreographed by Kadek Suardana; the second a solo entitled *Bulan Mati* (*Full Moon*) (2001) by a young choreographer, I Nyoman Sura.

NEW DANCE FROM WEST SUMATRA

RITUS LEGONG (2002).

About his work, Kadek Suardana writes,

Ritus Legong expresses the life values in traditional Balinese agrarian society. For them, happiness comes when they celebrate nature’s fertility, though simultaneously they live with the challenges nature presents to their sustenance. This belief is cyclical and supports the relationship between Balinese farmers with the earth and the power that governs it including the supernatural influence. The choreography took its inspiration from the Ritual of Sanghyang as practiced in Bali. The two Legong dancers [are] meant to symbolize Dewi Sri, the Goddess of Fertility. *Ritus Legong* [is]... based on the essence of the classical Legong choreography [and] accompanied by the Gamelan Salonding.

Kadek choreographed *Ritus Legong* using conventional Balinese composition and bringing together different elements of performance genres (Legong, Barong, and Magenjek, among others) to create a new form. The resulting choreography is new but the elements are familiar from the large family of forms in the Balinese performance tradition. Characterization and performance structure are maintained. Other traditional Balinese performance genres—*Kecak*, *Prembon*, and *Topeng Panca*—were also created in that way. Of course there are times when Kadek adds foreign elements, such as in his *Baris China*, *Arja Sampek-Ingday*, and *Gambuh Macbeth*.

NEW DANCE FROM WEST SUMATRA

BULAN MATI (2001) BY I NYOMAN SUR

One section of *Ritus Legong* was choreographed by Kadek’s assistant, a young Balinese dancer-choreographer named I Nyoman Sura. For IDF 2004, Sura developed this section into an intriguing solo work entitled *Bulan Mati*, which literally means “dead moon.” Sura told me, “We, Balinese, always celebrate full moon or *purnama* with a ritual, after which the moon disappears and the dark reigns. The Balinese call it *tilem*: the moon is dead, we can no longer see the moon. When the moon is full, it is so perfect and white, pure and beautiful,” But *purnama* (full moon)

will always be followed by *tilem* (darkness). He wrote in IDF program:

The moon shines/to bring light/enlighten darkness/enliven human soul
The moon shines/to bring light/chasing the darkness
The moon is stabbed/[and dies]

Interestingly, in this age of globalization and digital communication, Sura was able to develop further his work only after watching a Hollywood film, *The Cell* (2000), featuring Jennifer Lopez. "In this film, I saw a beautiful scene where Lopez walks on the desert wearing a long white gown blown by the wind. All of a sudden I wanted to make a dance using such a long and white cloth that can be freely and creatively explored."

Sura uses much freedom in exploring makeup, costumes, properties, and music. While it remains to be seen whether it will be warmly received or rejected by traditional Balinese audiences, his work is an early creative and theatrical exploration that needs to be closely observed.

The contradictory issue of dancing for soul or for sale is rampant in Bali where religious belief and the tourism industry both play significant roles in people's daily lives. With the strong influence of globalization and the global market, unfortunately, many dance artists fail to reinvent their performance tradition with artistic integrity. To paraphrase the words of Hollywood film director Cecil B. de Mille, said after directing the Biblical epic *The Ten Commandments*, many Indonesian dance artists displace their Gods to worship three newly popular idols: fame, flesh, and funds.

Javanese Dance Reinvented

Java sits between the island of Bali and Sumatra not only geographically but also culturally. Like the island of Bali, Java has been strongly influenced by Hinduism. The performing arts have also played a significant role in Hindu-Javanese religious life. But in the fourteenth century the Javanese began to embrace Islam and as a result, dance and other performing arts were secularized earlier in Java than in Bali. Removed from its religious function and from the people, Javanese dance was no longer performed in the temples as a devotion or prayer to God. It was instead relegated to the Islamic courts to entertain Javanese kings and royalty. The new dance of Java combines elements of Balinese classicism (i.e., a set of rules developed over time and followed strictly), the mastering of a complicated dance technique, formality, and elegance.

PATHMAKERS

Two significant Javanese dancer-choreographers are Retno Maruti and Sardono W. Kusumo. They both studied classical Javanese dance under the dance master R. T. Kusumokesowo, yet Maruti comes from the periphery to search for the Javanese *rasa* (feeling) of *alus* (refined quality)—beauty, grace, clarity, and decorum—while Sardono travels from the center of Javanese high culture in search of the basic, essential, and natural.

JAVANESE DANCE REINVENTED

SEKAR PEMBAYUN, A JAVANESE DANCE-DRAMA BY RETNO MARUTI

In Maruti's work, the Javanese *rasa* reigns: the feeling of *sumeleh* (relaxation), *trapsila* (social decorum), *tata krama* (etiquette), refined physicality, grace, clarity, and complete control of one's movements. In addition, the work displays deep musicality, so that the dancer's movements melt into the rhythm, melody, and aura of the Javanese gamelan music.

Maruti's work creatively combines classical Javanese dance—especially *bedhaya*¹¹—gamelan music, Javanese singing, and costumes in a way that educated Javanese and non-Javanese viewers alike can appreciate. It is an example of how a tradition has been reinterpreted and reshaped to fit a new era, a new place, and a renewed taste. *Sekar Pembayun* is a contemporary dance or, more accurately perhaps, a traditional dance which involves and embraces change.

Maruti is an able and devoted interpreter of classical Javanese theatre arts who is highly respected by both lay audiences and serious artists. Her work reflects the idealized aesthetics and values of the great Javanese tradition. In every aspect of her choreography, Maruti carefully and creatively blends her fluencies in Javanese singing, dance, music, and other arts to present a crystallized Javanese *rasa*. Theatrical director Nano Riantiarno concurs:

Retno Maruti is the beauty of dance images. Her movements shine as the Goddess of Dance who enters and occupies our memory. For Maruti, dance is not just movement arrangement but a living soul. I deeply admire her. And when she began to choreograph, her creative search never ends. Every one of her works is neat, beautiful, and deep. Retno Maruti is a living treasure we rarely own in today's Indonesia.

And Indonesian choreographer Sardono W. Kusumo observes,

Maruti is not the Solonese woman whose steps are short because of her tight sarongs. Maruti's work presents not just beautiful movement composition, but successfully expresses her personal perception on life. Her [female] status does not make her choreographic skill, use of language, and understanding of [Javanese] cultural background less than her male counterparts.

JAVANESE DANCE REINVENTED

ROCK CORRIDOR (2000) BY SARDONO W. KUSUMO ¹²

Sardono W. Kusumo is another respected interpreter of classical Javanese theatrical practice. Unlike Maruti, however, Sardono carries on Javanese aesthetics and values through an experimental rather than a formal and structural choreographic approach. In many of his works Sardono strips down the glittery and lavish classical Javanese costumes to a minimum.

In his recent works, Sardono is concerned with corporeal exploration called *ziarah ragawi*, a phrase that literally means the searching or pilgrimage into one's own body. Sardono deeply explores and develops a dancer's understanding of his or her own body, in order to develop aesthetic sensitivity and personal identity. This sincere search, however, is often misinterpreted and devalued by those for whom art is merely the expression of beauty. Sardono explores the sensibility of the dancer's body even before beauty reigns.

Sardono's protégés

Almost all of Sardono's dancers gained their basic training in classical Javanese dance; Sardono also trains them to become highly skillful and sensitive performers, both aesthetically and socially. So, following Sardono's choreographic approach, many of these young dancers choreograph new work with elements of strong and unique personal identities. I would like to note two examples: the work of Mugiyono Kasido and Bambang "Besur" Suryono.

SARDONO'S PROTÉGÉS

KABAR-KABUR (1997) BY MUGIYONO KASIDO

Mugiyono Kasido was born in Klaten to a family of *dalang* (Javanese puppeteers). He received his BA in dance from STSI Indonesia College of the Arts in Solo. Upon his graduation from STSI he joined Sardono Dance Theatre where he currently performs. As a choreographer, he presented his work *Lingkar* at the IDF IV/1996, which I directed. Later he choreographed *Kabar-Kabur*, a work that reflects his critical view of the political and cultural life under the Suharto regime. With this satirical—comical and tragic—solo work, Mugiyono has traveled widely into different corners of the world, including Singapore, Hong Kong, Taipei, Osaka, Tokyo, Luang Prabang, Spain, Germany, and Belgium.

SARDONO'S PROTÉGÉS

BEDHAYA LAYAR CHENG-HO (2004) BY BAMBANG "BESUR" SURYONO

Bambang Suryono is now Sardono's teaching assistant at both the Practice Performing Arts School (PPAS), Singapore and the Graduate Program of STSI Indonesian College of the Arts in Solo. Suryono's meditative work stands in sharp contrast to the satire of Mugiyo's dances.¹³

Philadelphia, 10 February 2005

Biography of Sal Murgiyanto

Sal Murgiyanto, Ph.D., is former Chair of the Society for Indonesian Performing Arts (1992-1997). He is currently Dean of Performing Arts at the Jakarta Institute for the Arts and lecturer in the graduate program of the National Institute of the Arts in Taipei.

Editor's Note:

Ben Suharto was a significant dance artist in Indonesia. He was also a deep thinker, one whose investigative quest for the physical and spiritual resources of movement transcended culture and technique. I was privileged to be present at a "private" improvisation at ISI in Yogyakarta in February 1997. Ben's discussion about his work afterward was filled with a passion of his quest to "name what could not be named." As he reminded me during that visit, the Javanese have no word that separates dance from the dancer.

—Bill Bissell

Footnotes:

1. This paper is compiled from two lectures, one delivered 9 February 2005 at Swarthmore College, and the other 7 February 2005 at the Community Education Center, in Philadelphia. Both lectures were organized and sponsored by The Pew Center for Arts & Heritage through Dance Advance with the cooperation of the Philadelphia Live Arts Festival, Philadelphia, and the Asian Cultural Council, New York. A video of the traditional South Sulawesi dance *Pakkarena* accompanied the introduction, and video clips represented some of the dances discussed later in the text.

2. Djauzak Ahmad, "Gadis Kecil Itu 'Angel of Beach'" ("That Little Girl is the 'Angel of Beach'"), *Kompas* (17 January 2005), p. 47.

3. Rhenald Kasali, "Smoong yang Selamatkan Warga Simeulue" ("Smoong that Saved the People of Simeulue"), *Kompas* (24 January 2005), p. 6.

4. "Kehidupan Mulai Bergulir Lagi di Aceh" ("Life Begins to Roll Again in Aceh"), *Kompas* (26 January 2005), pp. 1, 11.

5. Qtd. in *Envisioning the Future*, souvenir program, Indonesian Dance Festival VII/2004, an international dance festival organized by the Jakarta Institute of the Arts in Jakarta (14-17 July 2004), trans. and ed. Sal Murgiyanto, p. 18.

6. "Nama dan Peristiwa" ("Names and Events"), *Kompas* (27 January 2005), p. 12.

7. Gusmiati Suid to Sapto Waluyo, *Gatra* (10 October 1998), trans. Helly Minarti, qtd. in "Baguru Ka Alam Takambang Bagi Orang Minang, Gumarang Sakti: Kabar Burung, Ritus-Ritus Kesucian," program notes for performances at Goethehaus (20-21 May 2002), p. 16.

8. Gumarang Sakti program notes (20-21 May 2002), p. 25.

9. Gumarang Sakti program notes (20-21 May 2002), p. 25.

10. Boi G. Sakti, qtd. in *Jakarta Post* (21 April 2002).

11. Also known as *bedoyo*.

12. A different work by Sardono, *Nobody's Body*, commissioned for the opening of Theatre Esplanade in Singapore in October 2002, accompanied the lecture at Philadelphia's Community Education Center.

13. After the lecture, Suryono performed *Perjalanan Tubuh* (2005), a recent solo whose title has a similar meaning to *ziarah ragawi* (pilgrimage into the body).



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Reinventing Tradition: New Dance in Indonesia

A dance discursion, featuring guest artists Sal Murgiyanto, Bambang Besur Suryono, and Aryani Manring participating in a program of cultural encounter exploring notions of the contemporary and the traditional in Indonesian dance

February 7-9, 2005
Meeting House Theater
Community Education Center
3500 Lancaster Avenue
University City/West Philadelphia
Philadelphia, PA

Reinventing Tradition: New Dance in Indonesia

Community Education Center events:

MONDAY, FEBRUARY 7TH 7:00PM

Reinventing Tradition

**Dances from Solo, Indonesia, and from Philadelphia, Pennsylvania;
Choreography by Bambang Besur Suryono, and Aryani Manring**

The program includes a lecture on Indonesian dance by Sal Murgiyanto, introductory comments by Sharon Friedler, director of dance at Swarthmore College, and a conversation with the audience led by Toni Shapiro-Phim.

TUESDAY, FEBRUARY 8TH 10:30AM - 12:30PM

Movement Workshop

Open to dance practitioners, but pre-registration is encouraged as space is limited.

THURSDAY, FEBRUARY 10TH 7:00PM

Dance and Culture

A roundtable conversation for dance practitioners

A conversation with Sal Murgiyanto, Bambang Besur Suryono, and Philadelphia dance artists and cultural organizers, introduced by Aryani Manring. (Refreshments will be served)

Swarthmore College events:

WEDNESDAY, FEBRUARY 9TH 4:30 - 6:00PM

Open workshop with Bambang Besur Suryono

Lang Center for the Performing Arts
Swarthmore, PA

WEDNESDAY, FEBRUARY 9TH 7:00PM

Lecture by Sal Murgiyanto Contemporary Indonesian dance with video

Lang Center for the Performing Arts
Swarthmore, PA

Participant Biographies:

Sal Murgiyanto is the founding director of the Indonesian Dance Festival and Chair of the Indonesia chapter of the World Dance Alliance. He is currently a lecturer at the Jakarta Institute of the Arts, and a visiting lecturer at the graduate program, Taipei National University of the Arts. Murgiyanto studied dance at ASTI National Dance Academy of Indonesia in Yogyakarta and at the University of Colorado. He received a Ph.D. in performance studies from New York University in 1991.

Bambang Besur Suryono, a primary dancer of Sardono Dance Theatre, has choreographed numerous dances, and recently presented a work at the Indonesian Dance Festival VII in Jakarta. Besur has taught dance at Pura Mangkunegaran Surakarta dan Practice Performing Art School Singapore, and he studied extensively under Sardono W. Kusumo. He lives in Solo, in central Java.

Aryani Manring, originally from Jakarta, Indonesia, is a practitioner in both contemporary Western and traditional Indonesian dance styles. In Philadelphia, Manring has worked with several independent choreographers and theater companies, including Leah Stein and Nichole Canuso. She is also a dancer and musician with Gamelan Semara Santi Balinese Music and Dance Ensemble.

General Information:

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All events are free. For further information or to register for any workshops please contact Dance Advance at 215.732.9060. Workshop space is limited to a space available basis. For information on Swarthmore events telephone 610.328.8227 or 610.328.8233.

The Community Education Center, 3500 Lancaster Avenue in University City, West Philadelphia, is transit-accessible by SEPTA green-line trolleys to 33rd Street or via the Market-Frankford line to 34th Street. Swarthmore College, 500 College Avenue in Swarthmore, PA, is reachable by SEPTA's R3 Regional Rail line (for schedules and fare information, go to www.septa.org). For further information on directions and a campus map go to www.swarthmore.edu.



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