

Rasa dari Tari/ Soul of Dance

Script

2014

Video	Audio
Dance Montage	Drums
Title	RASA DARI TARI/ SOUL OF DANCE
Yola Yulfianti	My style is really blended, Indonesian traditional blend. I put everything there. Make me realize “Oh my god, Indonesia is very rich.” I mean I can do everything from Indonesian style.
Jecko Siompo	Believe or not the embryo of dance came from Indonesia.
Rianto	I’m investigating how the body can work without instruction from the brain —the body as object.
Sherly Novalinda	My interest in dance grows all the time because I see it as a way to express myself and share my values with other people.
Tom Ibnur	There's something to be learned from people from other countries. That is what I do in my work.
Garin Nugroho	I think it has become like the borderless, borderlines. That people from the West can see something to the East, and the East can traveling to the West
Jecko Siompo	So Papua and West Papua is a part of Indonesia, and I’m from Papua. And in Papua there is 400 language and 400 tribe. And I was born there. I was born in some forest in Papua.
	We go hunting and fishing and playing with the bird. Sometime we follow the crocodile.
	For me dancing is like body movement. So if you talk about dancing, body has to move and have to dancing like an animal.
<i>In Front of Papua</i>	
Jecko Siompo	The first time I went to the city and I saw some people in the street doing like now

	we call break dance. And for me it looked similar to the Papuan dancing
Jecko demonstrates	It looks similar in Papua we call “war dancing.” So we have to move and we have to stomp the earth.
Jecko Siompo	In hip hop maybe the name is top rocking.
Jecko demonstrates	Hip hop was born in Papua.
Jecko Siompo	You don’t have to believe me, but my grandma told me.
<i>In Front of Papua</i>	
Jecko Siompo	I wanna talk something in the world with my dancing. I wanna people know in the world about my dancing is came from Indonesia, or I want the people know my style, it came from Papua
Yola Yulfianti	If I describe it, what kind of my movement, it’s like, it’s like a water flow, but there is sometimes a rock, there is sometimes you have to go to waterfalls. So that’s a little bit descriptions about my movement style.
<i>Update Status</i>	Dance is about ritual. Dance is, dance is about ceremony.
Yola Yulfianti	Dance is something that, something sacral. Something that you’re not just like dancing in a club like that. But there is a ritual. There is something about the relationship between human beings and then the relationship between God.
<i>Opera Jawa 3</i>	
Garin Nugroho	And as you saw, this Opera Jawa 3, the story is simple, but the words in the song is like more philosophies, more poetic, like song in the traditional way. I always combine, traveling between West and East, between the oldest and the new thing.
<i>Opera Jawa 3</i>	
Garin Nugroho	If you come to the ceremony in Java, in Bali, someone bring the flower, do something; someone cooking; another one make the accessory like that. It’s just happening art. Make a film, make theater, make painting, everything is happening art.

<i>Opera Jawa 3</i>	
Sherly Novalinda	In the past Minangkabau women were specifically forbidden to dance. So only men danced.
	Women are allowed to dance now. In <i>The Bodies of Malay</i> I show the progress of Malay women today.
	Movement in Malay dance is all about spirit and soul.
<i>The Bodies of Malay</i>	
Sherly Novalinda	The dancers' techniques have been influenced by many different kinds of dance — like modern dance and others that they've learned. But, in this film, I just want to prove that the tradition is in their bodies and will always be there.
<i>The Bodies of Malay</i>	
Sherly Novalinda	Dancing is like a journey for me. No matter people's backgrounds, religions, and country— dance is a universal language. So, dance is a very beautiful and meaningful art that brings us together.
Tom Ibnur	It is not easy to change a strong traditional background into something new. It is not only hard to change it inside my heart, but also in the society. There are some people who can accept the new changes, while others can't. This is the real challenge for me to add something new to tradition.
<i>Padusi</i>	
Tom Ibnur	I'm trying to make traditional style into new by learning the technique and observing the nature, just like what Minangkabau people always say "Nature can be the teacher."
<i>Padusi</i>	
Tom Ibnur	I have never intended to make a Broadway show.
	I'm trying to show that Minangkabau dance can be combined with music, song, and literature, just like in traditional theater.
Rianto	I've been doing traditional dance for fifteen years, and I'm still learning, and I feel that my body hasn't found anything new.
	I'm trying to feel my body. When I drop

	my body to the ground it feels like I'm in a trance.
<i>Body without a Brain</i>	
Rianto	An artist always feels something inside. What we need to be learn is where that soul is, and why Indonesian dancers and artists have spiritual feelings. Just like this hand movement — The shadow and imagination come together. The thoughts in here and the feelings in here come together through experience. This is as hard as the moon. But in my heart it feels very soft. Just like that.
Garin Nugroho	And I hope with the Opera Jawa people can see “Oh we still need meeting point between the roots and the futures.” Sometimes the roots become the futures. And the future becomes the roots itself, you know like that.
Tom Ibnur	My goal is develop dance in Indonesia, transforming traditional dances into new kinds of dances for the future.
Tom Ibnur	But I always stick to tradition as the foundation because “tradition will not be ruined by the heat waves or storms.”
Sherly Novalinda	In order to understand dance, you don't need to know how to dance. By just looking and appreciating dance, we learn a lot about life.
Yola Yulfianti	That's the point of being a creative person—be honest, be true, and do your best.
Jecko Siompo	Peace out man. What's up dude? See you in Manhattan
Credits	