

Yola transcript

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In my own work oh, um ---So when I do my work for contemporary, so I get a--- So I mix traditional dance and with a little bit technique, jumping or uh. But I think that we know in modern dance. But also keep the intensity because I learn Java. I keep the intensity. And , and then but and then also I got from Betawi, it's a popular dance, the movement is more open and little bit more sensual. So I mix also with that. So well

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basically my style is, my style is really blended, Indonesian traditional blend. I put everything there.

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So because --- I feel so lucky because I was born in Jakarta. So I know many kinds of traditional dance; that I don't have to go to that place, because it's easy for me to know about that. Uh and also like 3 months ago I went to India and it's aware be about what I have. It make me realize "Oh my god, Indonesia is very rich." I mean I can do everything from Indonesian style.

00:02:07:16 So now that I, this is my, in my new piece I tried to reach... before it's not like this, my piece is not like this. So usually if I just mix, I mix Javanese and I develop, Betawi and I develop, or I just respond on the space. But now I try to explore and mix Javanese and everything together and lucky that I have friends to helping me to how to make it, and then my goals I want to more develop that, that kind of style again.

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Oh, the challenge is, the challenge is, well my dancer is have a different training from me, so that's my challenge. Because, um like for example, I not only learn traditional dance but I also learned like belly dance. So it's another kind of technique. So but my dancer didn't learn that. So the challenge that I have, I have to transfer the technique first, and then after that when she know the technique and then it's more easy after that.

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Yeah so in Betawi the body positions you have to open your chest. And the butt. So you open also the butt. Not lock the butt. But in belly dance you have to lock the butt and in Javanese also you have to lock the butt. And in, in belly dance there is a detail, a small movement of part of body. The articulations must be clearly. But in Betawi it's more like vulgar? Big movement. But same, same, same kind of thing. It's about hip movement and chest movement, similarity with belly dance. But in Javanese I take the intensity. So if I describe it, what kind of my movement, it's like, it's like a water flow, oh but there is sometimes a rock, there is sometimes you have to go to watefalls. So that's a little bit descriptions about my movement style.

00:05:56:00 Wider

Oh because well Javanese intensity. Well all the movement we have to more calm. And well Javanese. I learned Javanese. I learned Bedoyo, but I learned in Jakarta. I not live in the tradition. So I learned one time dance bedoyo and few folklore dance, but the bedoyo has really got into me because me as a city people, it's kinda weird for me that before I go, before I dance I'm supposed to go the graveyard to have a permissions to the choreographer who pass away. So it's kinda strange for me. But that's, I always remember that. And so dance is something that, something sacred. Something that your not just like dancing in a club like that. But there is a ritual . Dancing something about the relationship between human beings and the relationship between God.

Closer

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So and that's why I want because I want my style is just like water and but the water is sometimes movement --- missing sound?? The water is come from the Javanese style you know because the Javanese is always flowing like the water..yeah.

00:08:18:05 Wider

I was born and live in Jakarta so since I was a junior high school, I learned dance nearby and so, in Jakarta so I get a chance to learn many kind of traditional dances because Jakarta is like melting pot of many kind of traditional people from all over Indonesia. So I learned Javanese, Betawi, Mindanag, Aceh and everything, and now until I finish high school, I continue my school at the Jakarta Art institute, majoring in dance. And from tht I got trained in uh, uh, uh body train technique like that ballet, and I know contemporary from that school. So, so now all my body is blend in traditional style and also a little bit modern style.

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My body. I just move my body and then I transform to my dance. So it start from that— explorations and then after the practice. And then we can find an ok you gonna talk about this, or you're gonna talk about that. So that's usually I do my new work like that. So just explore and then well, uh, uh you know as choreographer you have a sensibility of your environment of my environment. And after that what I felt I'm gonna, I'm gonna ok this is the concept it's about what I felt right now ... something like that.

Closer

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Personal development, before yes. But now, now... when the first like my first work or my second work it's about my personal expression. /for example my second work about Metamorphosis is how I metamorphosis from single then married and have a child . But after that my work is about my surroundings, my environment. There is a work about water, about water crisis in Jakarta, and work about woman , and work about my social life with people who like to use social media. Yeah so like that.

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So ok Indonesian traditional is very interesting. And uh well if you see the contemporary Indonesians you can, maybe it's really kind of different style because we're not tall, and

we're not skinny. Because we are short and we have also not long leg. So we don't have... we do not point our leg. And our body not straight, because our treatment traditional is just open everything. So it's uh so it's Indonesian style is very interesting because you can find surprises in the movement.

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Wider

The surprise uh, well the movement is unique. Uh because uh Indonesian ----

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The movement is unique because from traditional the movement, dance is about ritual. Dance is about is about "party??" Dance is about ceremony. So people uh dance is about socialization, socialize. So that's why the movement just come out so because the root of dance in Indonesia like that. The spontaneity from people before from people is like that. Why the dancers and the choreographer have the feeling about the spontaneity. So sometimes even when we have a fit, a clear practice. But sometimes the dancers feels something, that's not on the practice. But we can see on the stage. So that's the surprise you know. Because they, because they used to do that about the spontaneity. They just following their body. It means that, I mean we don't have rules. Even we have rules, but the rules just let your body out. So that's kinda of surprise you know. Because if told my dancers do this this and sometimes instead they suddenly do that, ok it's out of the practice, it's good. Yeah surprises like that.

Closer

Indonesian