

P R O C E E D I N G

# “We Feeling” in Dance: A Manifest of Intercultural Values



**1<sup>TH</sup> 24 Jam  
Menari**  
Menyemai Rasa, Semesta Raga



**PUSAT STUDI TARI DUNIA**  
(CENTER FOR WORLD DANCE STUDIES)  
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Matheus Wasi Bantolo  
Suroto  
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Slamet MD

**PROCEEDING**

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## PERSPECTIVE REVIEWS OF SOME PAPERS

*Prof. Tamura Fumiko*  
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The island of Kudaka in Okinawa of Japan had been famous for its unique and mysterious ceremony called “Izaihô”, conferral initiation of women-as-goddesses, held every 12 years. It consists of a complicated series of rituals and several-days-isolation of the qualified women (born in the island and married to the men also born there and in a certain age) accompanied by music, dance and chanting. Unfortunately, we may not have the opportunities to see this amazing ceremony because the inhabitants decided not to continue the ceremony in 1978, owing to the lack of the women fully qualified, even though outsiders (scholars, journalists etc.) strongly opposed. This decision had been preceded by conflict of thinking among the female ritual leaders, between the ones who insisted on the perfection of the ritual and the others preferred continuity of it.

This case is very symbolic and thought-provoking when we think about the originality or authenticity of some culture, or if people have difficulties to decide between conservative continuity and any kind of changing of their culture. Moreover, this case is very suggestive for us to think about “Intercultural” matters. At least we could say that the insiders have more right to determine the destiny of their culture rather than the outsiders of it, though often revers cases take place.

From the point of view mentioned above, the following papers are meaningfully interesting. SOURCING AND RESOURCING FROM JAVANESE DANCE: A PERSONAL PERSPECTIVE presented by Jeannie Park shows very charming and also suggestive thoughts about “rasa”,

“interpretation of culture” and others based on her own rare experiences of, and a deep insight in, the Javanese culture regained through learning traditional Yogyakarta dance. She also shows a genuine point of view on “Intercultural” matters, which may be caused by her intercultural background (Korean decent, born and raised in the United States and now lives in Java.)

Her paper goes to “resourcing” Javanese dance and culture. She says, “Our engagement with culture provides us the tools to understand ‘culture’ so that we have the ability to create ‘new culture’ without disconnecting ourselves from the core values — — —.” This reminds us THE SPIRIT OF BEDHAYA IN CONTEMPORARY DANCE presented by Matheus Wasi Bantolo. He emphasizes the importance and influence of traditional Javanese Court Dance, Bedhaya, toward “contemporary” dance creation in Indonesia. He explains the difference between three categories of “new bedhaya”, so to say, “form”, “term” and “idea”. The ones which imitate the dance “form” in various meanings, the ones which use the “name,” and which are influenced by the “idea” or inner meaning of Bedhaya. Then he goes to “Bedhaya as Inspiration in the Cultivation of Contemporary Dance.” The present writer mentions “Bedhaya” is originally very mysterious ceremonial court dance and which could not be seen by everyone, like in the case of “Izaihô” mentioned above. The writer thinks that “Bedhaya” stimulates strongly the imagination of dancers probably because it has been hidden.

ARTISTS AND THEIR ROLE IN CREATING A LIVING CITY presented by Narumol Thammaprulsa shows one clarification of the idea of “We feeling.” Based on the careful fieldwork in Japan (Tokyo, Kyoto) and Indonesia (Jakarta, Yogyakarta), it shows how artists in modernized historical cities shape their roles in initiating public activities.

It says, "To be 'a city', it needs all these infrastructure as 'hardware' but it also needs understanding how people feel as 'software'. It encompasses environmental psychology, cultural literacy, sensory appreciation, and a visceral sense of the city. It refers to the city's artistic thinking and understanding of social dynamics." After introducing individual, group, and networking activities of artists in this context, it concludes, "The city and its residents must raise questions about their roles and positions regionally, nationally, and globally."

The writer highly evaluates the challenge of the committee of this international seminar introducing a difficult but very interesting theme. Also apologizes for this review being uncomplete. Finally the writer want to indicate the dangerousness included in the idea of "intercultural values" of each level, from a small community till the nation and the world. Hopefully the relationship between 'culture's is impartial and based on mutual understanding and mutual respect.

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# **NURTURING THE SENSE, THE SENSE OF UNIVERSAL BODY THE REFLECTION OF SPIRITUAL JOURNEY**

**Wahyu Santoso Prabowo**  
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## **INTRODUCTION**

I would like to start my article by describing and narrating essential matters, which are, in my opinion, becoming the milestone of ideas and world view of the existence of dance and other forms of art. The day humans were born, they were endowed with skill and power. According to Desmond Morris, the basic congenital skill and power are called Taxophilic Urge, which refers to the medium skill and power to sort and compare that humans are able to think and observe critically, analytically, and creatively. Such skill and power are growing, undergoing processes, and developing firmly in line with human's empirical experiences and challenges. This is also in line with Arnold Toynbee's theory called Challenge and Response. Humans have to be able to address all challenges in order to exist and survive in their civilization. Besides, humans have tendency to think and observe, to have curiosity, and to doubt something. Hence, a human being tries perpetually and does her/his daily activities individually or in a group or community in the shadow of answering and tackling all challenges and problems. This results in the philosophical thought and culture which develops in accordance with human civilization. Culture basing itself on philosophical thought then grows into faith, ideology, perspective of life

and living, and world view. This also gives birth to various thoughts, ideas, understandings, concepts, theories including in performing arts, and eventually, it crystalizes into cultural wisdoms shared and owned by nations.

In relation to the creation of artwork (dance) and Javanese dancing (Surakarta), there emerges reflection of thought, idea, and Javanese perspective. Therefore, I believe that it is important to come up with essential and foundational matters regarding the process of art creation especially in Java which is not much explored yet. This is the Javanese local wisdom which is reflected through its culture.

The topic to discuss in this article is purposively related to the theme of WDD 2016 "Nurturing the Sense, the Universe of Body". This event is held annually by the Department of Dance, Faculty of Performing Arts, Institute of Arts of Indonesia, Surakarta. Broadly speaking, nurturing the sense medium re-growing, re-nurturing "the sense" as the heart of art (including dance) which is being thought to have faded and disappeared. "the universe of body" the body being the medium and source of dancing expression has to be able to conduct a dialog, greet, respond, and interact with human problems and their universal and widely diverse culture. Thus, a dance and dancer are no longer exclusive or selfish in nature.

## **THOUGHT ON JAVANESE ART**

In the discussion of art, there comes a thought that "art is said to be dependently independent". Art is thought to be independent for it has its own world, its own mechanism of work in a very unlikely ordinary process. It is also different from scientific activities. By being independent, art has specific characteristics namely being creative, imaginative, interpretative, expressive, communicative, reflective, unique and symbolic. An artist is free from all ties and bounds and any influence whatsoever from the process of giving birth to

an artwork to the development, deepening the imagination and interpretation and in the journey of her/his creative world.

Art is considered not independent in how it comes into being, in being inside and in the midst of life and in culturally nourishing human civilization. That is what makes art have a close relation with its socio-culture of the time. Artwork does not end in its materialization phase. The most important phase is its continual meaningful purpose, i.e. giving benefit for the good of every human.

The above thought obviously refuses the idea of “art for art” or “(I,art pour I,art)”. This idea is prone to being misused and misunderstood. If an artist does not understand and apply the idea wisely, she/he might be selfish for just satisfying the need and leading to excessive arrogance.

The late Gendhon Humardani (a pacesetter and pioneer of contemporary traditional art) firmly states that art is not merely for art. Art is for human life (it is related to its function with multiple layers for multiple interests). The continuation of art’s journey is very essential after the art itself is materialized into a form and process of appreciation. Therefore, artwork produced by an artist needs to be communicated. The value of appreciation that touches the deepest soul and enriches human experience through understanding, deepening, and reflecting the art is expected to be present in the process of appreciation of art.

The value of appreciation is fruitful and able to benefit human experience in reaching better life quality, prosperity, happiness, serenity, and peace. It also raises awareness of human heart to see, step out and tackle all problems, lift up human dignity and philosophical Javanese notion called the origin and purpose of human destiny or *sangkan paraning dumadi*.

The continual journey of art appreciation heads to spiritual values which are essential (*wigati*) and having

multiple layers in nature. Hence, art works, does, and lives essential spiritual values. These deeply believed and meaningful values have a prominent position as they become foundation and points of departure to step and act and as a purpose to reach within human's entrenched life.

The process of creating and appreciating art does not only require sense, feeling, or thought, but also the wholeness of soul that artwork becomes a living masterpiece stimulating and generating energy; presenting aura, prestige, force, and possessing soul and spirit inside. The choice and use of the word "to internalize" is precise as the word implies that the thing being observed (to be seen, to be listened to, to be felt) feels alive and has a revealing power.

The essence of the whole-hearted art appreciation lies in "sense". In this case, the clarity of sense does matter. Therefore, it is not about the clarity of thought or clarity of feeling/emotion since it only shows the half part of what soul can do. A Kashmiri philosopher Bhatta Nayaka observes that "sense" (as the heart of art) is an aesthetic experience gained from revelation as a gift of God and not gained from common sense. He also states that sense is an aesthetic as well as religious experience. It is depicted as two springs of the same source (divine power).

The kind of artistic journey is a spiritual adventure to start from the awareness of power, greatness, and force of divinity that it gives birth to wonders to such divinity in unlimited universe. It goes beyond fragmented and fragmenting religious matters and dogmas leading to uncontrolled fanaticism and potential conflicts. It really is a Sufi journey. Now, compare its meaning and the arrangement of *gendhing* (a Javanese classical song) which has a *pathetan* (an introduction to the song where the singer sings it without any musical instruments) below.

"mula ingaran pathetan, pinantheng panthenging ati....pramila gendhing yen bubrah, gugur sembahe mring

Gusti, batal wisesaning shalat, tanpa guna olah gendhing...” (It is called *pathetan* for it is felt by the heart and senses. It goes to the deepest part of human heart. If the singing of *gendhing* fails then the *sholat* or the process of praying to God in Islamic way also fails. In other words, the *gendhing* fails and is useless).

The lesson to learn is that the spiritual adventure and journey are direct, intimate, and personal in all senses. This too invokes the awareness of humans as God’s creatures having a horizontal relation with others in community, with other creatures, with nature and environment, and a vertical relation with the Divine Supreme Being.

Apart from all matters mentioned previously, the most important notion to understand is how an artist performs, appreciates, inspires, and embodies (power to reveal and power to be). Besides, an artist has to be loyal to the character (to focus, stretch, intensify, and maintain the professional integrity).

All matters being discussed are conducted by Javanese art masters by reflecting their world view, thought, concept, and value of Javanese culture.

In Javanese cosmology, the macro cosmos or universe is closely related to four powers or forces generating energy. It is the element of life (earth/soil, fire/heat, wind/air, and water). The forces empower and become the four powers of the universe signified by the four directions (east, west, north, and south). The earth rotation on its axis as the *pancer* (center) is also associated with the four powers. Thus, the non-stop or continuous and constant (*panjer*) process of rotation is like the rotation of a wheel (*cakra manggilingan*).

The micro cosmos or the world of humankind also has four energy-generating powers as its elements. The existence of humankind is also generated by the four powers and four desires inherent in the life of humankind making humankind as the center. The existence of humankind as

the center (*pancer*) also experiences the rotation (*cakra manggilingan*).

In Javanese culture, the process of art including dance has not been explored yet. It is deeply related to the constant rotation and four elements forming humankind (earth/soil, fire/heat, wind/air, and water) and humankind themselves as the center. Therefore, it makes four plus one or in Javanese it is called *kiblat papat lima pancer*.

From the continuous constant process (*panjer*), there must be foundation (*lajer*) namely all human senses, spirit, imagination, and interpretation. In dance, the whole body is as the source and center as well as the tool for expression. Accordingly, artists (creator and dancer) as the center (*pancer*) will be able to perform and stand strong (*jejer*). She/he has power that immensely presents in the process of dance creation and dancing. She/he is also able to exist in artworks and dancing. The *keblat papat lima pancer* is then the foundation of art creation.

The Javanese art masters also start their creative process with three concepts which are difficult to digest and understand called Net, Krenteg, and Karep. Net is the core or essence, the spirit of creation that will make the artwork alive. Krenteg is conscience, drive to create and be creative. Karep is purpose and good will that the living artwork has meaning and value. The continuous constant process of the three concepts will make the living artwork shine (alight, energy) and living the life. It medium that the life of artwork is able to live up and touch others (society) and is not for the sake of the artist only. The process of living up and touching others happens simultaneously with the ascetic process through various ways. Spiritual process is understood as being aware, disciplined, and professionally integrated. This process then gives birth to esotericism. It can be concluded that the whole process of art creation is immensely full of philosophical, sufistic, and religious values.

Unfortunately, the stagnant development of dance and the waning of sense as the essence of dance are caused by several factors. On the one hand, as a medium and source of expression in dancing, the body has lost its revealing power because dancing is focused solely on the physical attractiveness. The body has turned into a selfish and exclusive body which tends to alienate itself to become an arrogant and indifferent self which has lost its sensitivity in responding to various human and cultural issues (at least based on my observation). Therefore, uncovering and conducting a dialog on various thoughts, views, aspects of dance is expected to raise the awareness and to enrich the views and developments, the depth of imagination and interpretation to welcome the bright future of dance.

### SEVERAL NOTABLE EXAMPLES

In Java, people recognize the concept of beautiful sublime, *adi luhung*, attached to Javanese traditional arts (including dance). *Adi* means *linuwih* or superior, exceeding every other and having superior value; *luhung* means noble, higher than the rest and more meaningful. The tradition artists (and the Javanese community) place the *adi luhung* as an ideal, embraced and believed, to embody through arts. The concept of *adi luhung* does not only apply in the aesthetic matters, but also implies philosophical, religious, educative, spiritual, and ritual values, which encompass human life aspects. The concept of *adi luhung* and its manifestations refer to the tradition artists' vision (which is not uprooted from the contemporary vision of the people and the time) on the human life issues, such as the goal of life (*sangkan paraning dumadi*) and the essence or meaning of this life.

It is customary for the Javanese people to always represent their artistic and cultural views, ideas, thoughts or concepts in certain signs and symbols, both in artefacts such as *kayon* (*gunungan*) or the tree in the *wayang* puppet show

which symbolizes the universe and everything in it. It also symbolizes the universe of mankind (*kayun*, human heart). It can also visualize itself in the form of *sanepan*, or hyperbole, such as *perang kembang* (flower war) or the war between knights and the giants) symbolizing the internal war between human beings and their own desire (*amarah* "wrath", *sufiah* "pleasure", *luwwamah* "chastity", and *mutmainah* "food"). This whole concept infers that human beings must conquer, control and embrace their desire in harmony, in equilibrium.

These symbols are manifested in the terms and names which carry specific sense and meaning, such as the term *beksa* (dance) stands for *ambeking raos sawiji*, which means being in total silence or in deep contemplation, understanding the position of self in life, and God Almighty (in *Serat Wedhataya*). *Beksa* can mean *ambeking Kang Esa*, which refers to the divine nature of God Almighty (in Islamic teaching we recognize God the Merciful and Compassionate (Rahman and Rahim).

In this case, human beings are expected to love and be compassionate to their fellow human beings, other creatures, and environment, and their God, by being close with their God. Human beings are also expected to possess some of the divine characters inherent in them. This implies a hope that human beings are always aligning themselves to God, which also means that human beings are never out of God's spotlight. Human beings' alignment to God is caused by the supreme power which is omniscient and omnipotent. In other words, God is never away from us. He never forsakes us. The other example is written in *Serat Wedhataya*, one of which mentions some vocabularies of dance movement *wiring alus* which signifies a certain meaning, such as:

*Trapsila anoraga* is a symbol that human beings must humble themselves (*andhap asor*) and remember where they come from.

*Sembahan* means that after being born and seeing the

universe, human beings must be grateful and must be aware of their position toward their God and worship (*manembah*) Him.

*Jengkeng* is derived from the words *jangka-aeng*, which infers that human beings must have high life goals. This shows that human beings must be able to conquer bad behaviors and opt to honorable behaviors (*silih ungkih*), because human life is always shadowed by ambivalence (dualism).

*Jumeneng laras*, *ngigel laras*, *laras miwir sampur* are symbols that, when human beings understand their God, they will act, think, and speak carefully and thoughtfully (*dilaras*). This means that human beings must act based on psychological and physical consideration according to the true conscience and their high goals.

After *jumeneng laras* (standing in poise), the dance is continued by forming a floor plan of four directions (*keblat papat*) using certain vocabularies which signify human beings' internal turmoil. Afterwards, the movement returns to *trapsila anoraga* (in *wiring alus Panji Sepuh* and *Panji Anom*). These symbolic meanings are lived up to by the Javanese people up until today and they hold significant values for them.

In the Kraton's dance tradition, besides the basic view and concept of *adi luhung* (superiority), as they refer to sense, function and human life values, there are other concepts which refer to the traditional dance movements such as formation/patterns, quality, character and rich movement vocabulary. Basically, concepts are abstraction of ongoing and profound observation and immersion (*njerum*, *manjing*, *bebles*) into something (in this case artworks), thus they are visible to the smallest details, such as the strength, the weaknesses, superiority, uniqueness, and so on.

This kind of concept has been done for a long time in the Javanese palace tradition, as depicted in *Serat*

*Kridhawayangga* (Sastrakartika 1925:25), and the following excerpt is the most interesting because it refers to the traditional dance artists' imagination and interpretation of the form of patterns, quality, and character of traditional dance movement. This is evident in the 10 dance movements (*patrap beksa*):

*Merak ngigel* (dancing peacock) is used to an old dance (*alus luruh*).

*Sata ngetap swiwi* (chicken flapping its wings) is used for *tari alus lanyap / mbranyak* (energetic).

*Branjangan ngumbara* (*branjangan* bird flies in the sky) is used for *gagah tandang* dance.

*Mundhing Mangundha* (butting buffalo) is used for Bugis dance.

*Wreksa sol* (uprooted tree) is used for giant dance.

*Anggiri gora* (rumbling volcano wreaking havoc) is used for *gagah dugangan* dance.

*Pucang kanginan* (coconut leaf blown by the wind) is used for princess dance (including *bedhaya-srimpi*).

*Sikatan met boga* (blackbird looking for food) is used for monkey dance. *Ngangrang bineda* (fireants being agitated) is used for *gagah sudira* dance.

*Sepuluh patrap beksa* (ten dance movements) exposed here are compounded with detailed whole body movements, which show how important the role of body as the medium and source of expression in dance. The body must be able to react and respond to various life problems and human life, with all the intensity, quality, and virtuosity, as well as total movement coordination. Understanding and being aware that body is a medium and source of expression can be seen in the following explanation:

- *Human body has a definite shape, equipped with an intricate system. A choreographer and dancer must have knowledge of human body, unlimited to her own body, but also various other people's bodies with all their*

*intricacies and a choreographer must definitely be able to read detailed and coordinated movements as well as movement intensity of the body with all its strengths and weaknesses. A choreographer and a dancer must understand and be aware of the details and the quality of movement, as well as the understanding and internalization of the sense of movement.*

- *Body as the medium and source of expression is not necessarily physical, but it also invokes the internal strength of the body. In choreographing a dance, a choreographer (and a dancing dancer) do not only seek the alternative physical movements, but the movements must contain one sense, value, intention, which are expected to represent the revealing power to be conveyed. A choreographer and a dancer must be able to understand and treat their bodies as a familiar home which they know every nook and cranny, so that a choreographer and a dancer will blend with their bodies (luluh, nyawiji – unified).*
- *Body as the medium and source of expression is understood totally, not only in terms of the movement, but also in terms of sound. Sound can be produced by the mouth or by the body itself, for example the thumping of feet which causes rhythm and sound, clapping of hands, and sounds produced by lips and mouth, such as shouting, humming, whimpering, shrieking, growling, murmuring, dialoging, monologing, singing, and so on. So, sound has become an important medium and source of expression, besides the musical strengths portrayed in the totality of a dancer's body movement.*
- *The body is able to react, respond to, interact, and address intelligently the aesthetic elements such as lighting, music, stage setting, costume, make-up, and layered spatial arrangement.*

- *Body is the medium and source of expression which is able to respond, react, and criticize various symptoms in the cultural and human phenomena.*

This explanation still opens wide creative interpretation from the contemporary dance generation. Another important concept in the Kraton traditional dance is *Hastha Sawanda* (eight unified elements). This concept is applied by the dancers, as criteria to determine the competent dancers, and many other benefits in the dance arrangement.

The *Hastha Sawanda* concept is one of the aesthetic concepts in the Surakarta dance culture which has been used for a long time. However, it was only in 1950 that the concept was formulated by the dance masters in the Kasunanan palace and Mangkunegaran palace in the conference hearing session of *Himpunan Budhaya Surakarta* (HBS).

The formulation is based on several thoughts, views, local wisdoms, held and believed for ages by the Javanese community, as the manifestation of Worldview in the Javanese Culture.

The *Hastha Sawanda* concept covers:

*Pacak*: the basic shape/pattern and the quality of movement and transition from one movement to another, considered seriously in order to be presented and enjoyed pleasantly (without any peculiarity).

*Ulat*; the eye movement and facial expression must be accorded with the form, quality, and character of the role being played in the conducive surroundings.

*Lulut*: the dancer seems to blend in the dance movement as if she did not need to think about the movement, which is evident in the presentation, not in the dancer itself, but in the wholeness of the dance.

*Luwes*: the quality of movement in accordance with the shape and character of the role being played (usually the extension of the innate talent of the dancer).

*Wiled*: the variation of movements developed based on the inherent ability of the dancer (skill, interpretation, and improvisation).

*Irama*: this refers to the whole dance plot (dramatic design, etc) and it also refers to the relationship of the dance movement and its musical accompaniment such as *midak*, *nukah*, *ngandhul*, parallel, contrast, quick, slow, etc.

*Gendhing*: it refers to the mastery of dance accompaniment; in this case the types of *gendhing*, the patterns of beating (*tabuhan*), sense of song, rhythm, tempo, sense of *seleh*, lyrics, and the mastery of *tembang* (Javanese songs) and other vocal singing (*antawacana*, narration).

In addition, another important concept is *wirasa*, *wi* means superior (excellent, competent) *rasa* means the essence of the revealing power, the value to be revealed, *wiraga* (the superior and excellent bodily vigor and sensitivity), *wirama* (superior and excellent musical vigor and sensitivity) proposed by Prince Suryadiningrat, which shows totality in sense and revealing power, the power of existence, and the excellence of rhythm and movement blending in music. Then, the concept of *sungguh* refers more to the revealing power, *mungguh* refers to the harmony between form (container) and revealing power (content), and the concept of *lungguh* which emphasizes on the position and posture of dance in the cultural world, and it refers to the dance quality and the character of the roles they play in the dance, for example *lungguhing beksan bedhaya* (the manner in which a *bedhaya* dance is performed) is different from *beksan gambyong* (the manner in which a *gambyong* dance is performed), *lungguhing satria* (the manner in which a knight sits) is different from *lungguhing pandita* (the manner in which a spiritual teacher sits), and many more.

In Pura Mangkunegaran particularly, a thought and view called *Surya Sumirat* is known, which means the sunlight shining and giving light to the life on earth. The

sun, with its strong energy, keeps shining and giving light to sustain the life on earth sincerely, willingly, without expecting anything in return or reward, without discriminating against all creatures on earth in order to beautify and preserve the beauty of the earth. Thus, the sun is also called Nur Illahi (Divine Light). This view is a reflection of the wisdom views, philosophical beliefs embraced by the Pura founders which were passed on from generation to generation, as reflected in various artistic activities.

The artistic concepts presented above have developed over time, and are open for various interpretations from the dance heirs of the palace traditional dance legacy. Therefore, the contemporary generation of dance arts must study and research the artistic views and concepts which have been passed consciously by our predecessors. The study is aimed at capturing the sense inherent in the artistic thoughts and concepts with all their interpretation, not merely the sense of the movement vocabulary.

## CLOSING

The form and expression of arts living and growing inside the walls of the palace (including in Pura Mangkunegaran and expanding outside the palace) implies a very strong and sturdy label. In girl-dances, such as in *bedhaya* and *srimpi* dances, they are not static in their form and expression, nor arrogance. They symbolize the attitude of *heneng-hening-hawas* (silent-peaceful-alert) in *purwa sedya* (in silence, serenity, being aware of the origin and goal of life) –*sangkan paraning dumadi* -, the attitude of *manembah manekung mrangkani* (worshiping and glorifying the Almighty God), in an intuitive, contemplative and sustainable way in order to understand oneself, and to unite with God (theocentric) and the universe (cosmocentric), as well as being sincerely introspective. This can also be seen in boy dance, such as in *Wireng* dance which is based on various ideas and concepts

other than aesthetic matters only, but also dealing with the other important spiritual matters in human life and livelihood.

Many genres of dance appear, grow and develop in the walls of the palace (expanding through the human cultural life), not only serving as an entertainment but also as guidance. The dance is more than just movement, but it also addresses and tackles the problems that human beings are dealing with (the world of man and the universe). It goes without saying that the palace traditional dance is considered to have a superior value (*adi luhung*).

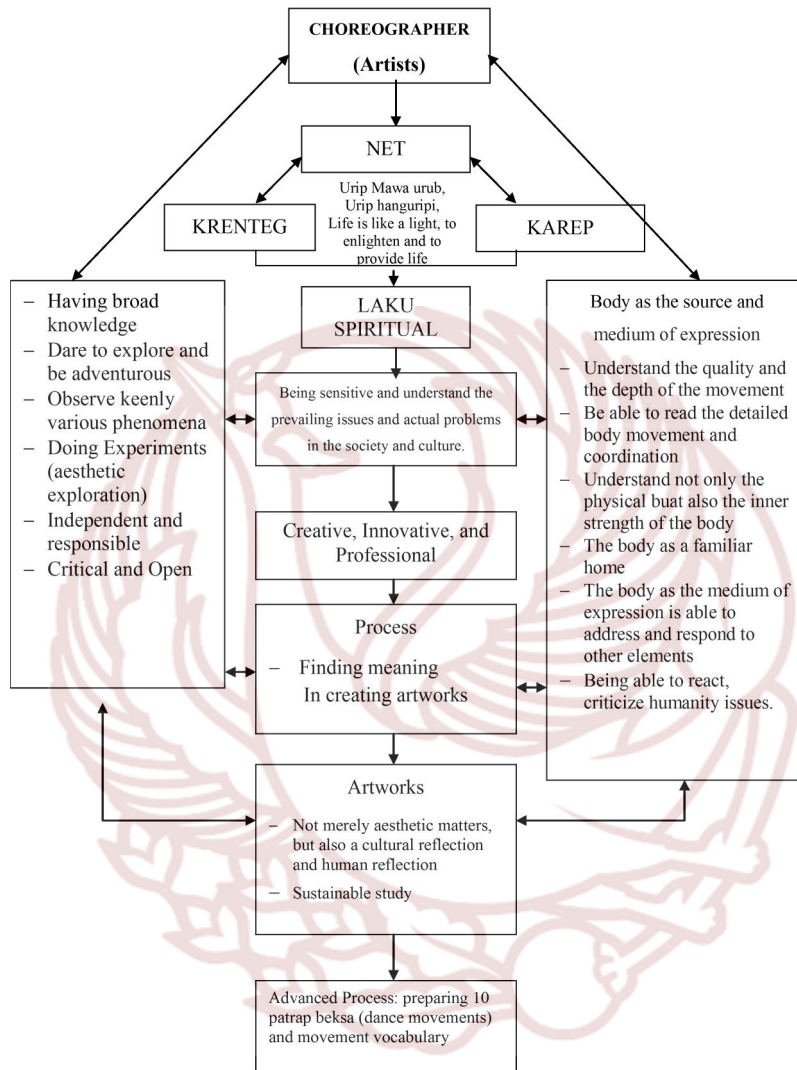
That being said, the creators of Javanese traditional dances have inherited concepts, thoughts, cultural wisdom, and beautiful movement patterns which are processing and crystalizing to create an excellent manifestation. Indeed, this is a reflection of the cultural excellence, both tangible (material) in nature and intangible (teachings, worldviews, thoughts, concepts and ideas), which are important to sustain life and the livelihood of the cultural human society. It is clear from the explanation that the discussion of dance is more than just technical matters. It also deals with the reflection of the school of thought.

This is what we can present in the 2016 WDD seminar. I hope what we share can bring benefits to the audience and this experience can benefit us all.

Solo, April 29, 2016

Wahyu Santosa Prabowo

## THE DESCRIPTION OF CREATIVE PROCESS



Regionalism has been a serious international issue after the end of the cold war. It is a body of idea promoting an identified geographical or social space as the regional project. It is the presence of the conscious construction of an identity that represents one specific region. "We Feeling" is often identified as a basic need to build the phases of regionalism as what has happened with the development of European Union (EU). Association of Southeast Asian Nations (ASEAN) has overcome the phase through the declaration of ASEAN Economic Community (AEC) supported by its three pillars; economic, politics, and socio-cultural.

Referring to the socio cultural pillars, dance, as one form of arts, has the opportunity to play important roles. UNESCO stated that dance is an inseparable part of human's culture. Dance is not only physically beautiful rhythmic motion, performed and conducted by dancers or groups of dancer on a stage and being appreciated by their audience. However, dance, as a matter of fact, is flourishing due to human needs to find harmony with the environment to maintain the continuity of life. The social believe and community relations rooted in the dance can be explored to elaborate an intercultural practice both through its foundations of motion and music. This kind of exploration will propel our understanding about the cultural foundations of "we feeling". Better understanding of this matter will play strategic role in the preparation towards people connection as the important feature of socio cultural pillar, which in the end along with economic and political pillars will strengthening the future of AEC.

Study on the manifestation of intercultural values in the dance can be achieved through the perspective of the dance and its music from all over the world. In the context of AEC, it is important to study how intercultural practice has happened in the dance movement and music of dances found in Southeast Asian countries. Intercultural exchange with other countries that have historical connection such as USA, Europe, China, Japan, and South Korea also proven to be valuable to enrich the understanding.



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