

P R O C E E D I N G

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



**1TH 24 Jam
Menari**
Menyemai Rasa, Semesta Raga



PUSAT STUDI TARI DUNIA
(CENTER FOR WORLD DANCE STUDIES)
ISI SURAKARTA

Wahyu Santoso Prabowo
Shahanum Mohd. Shah
Jeannie Park
Narumol Thammapruksa
Matheus Wasi Bantolo
Suroto
Soekma Yeni Astuti
Slamet MD

PROCEEDING

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



PUSAT STUDI TARI DUNIA
(CENTER FOR WORLD DANCE STUDIES)
ISI SURAKARTA

PROCEEDING
"We Feeling" in Dance:
A Manifest of Intercultural Values

Wahyu Santoso Prabowo
Shahanum Mohd. Shah
Jeannie Park
Narumol Thammapraksa
Matheus Wasi Bantolo
Suroto
Soekma Yeni Astuti
Slamet MD

EDITORS
Fumiko Tamura
Alan H. Feinstein
Sri Rochana Widiastutieningrum

PRODUCTION TEAM
Nerfita Primadewi
Jamal
Anhar Widodo
Taufik Murtono
M. Edy P.

ISSN 2548-9755

Pusat Studi Tari Dunia
Center for World Dance Studies
ISI Surakarta

Jl. Ki Hajar Dewantara 19, Kentingan, Jebres, Surakarta 57126
Telp (0271) 647658, Fax. (0271) 646175

PERSPECTIVE REVIEWS OF SOME PAPERS

Prof. Tamura Fumiko
Chikushijogakuen Univ. Dazaifu, Kyushu, Japan

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 incomplete. Finally the writer wants 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.

TABLE of CONTENTS

PERSPECTIVE REVIEWS OF SOME PAPERS - iii

Wahyu Santoso Prabowo - 1
NURTURING THE SENSE, THE SENSE OF
UNIVERSAL BODY THE REFLECTION OF SPIRITUAL
JOURNEY

Jeannie Park - 17
SOURCING AND RESOURCING FROM JAVANESE
DANCE: A PERSONAL PERSPECTIVE

Shahanum MD. Shah - 30
INTERCULTURALISM IN THE MUSIC OF DANCE
AND MUSIC IN MALAYSIA

Narumol Thammaprulsa - 42
ARTISTS AND THEIR ROLES IN CREATING
A LIVING CITY

Matheus Wasi Bantolo - 73
THE SPIRIT OF BEDHAYA IN CONTEMPORARY
DANCE

Suroto - 93
HUTAN PASIR SUNYI: DEDY LUTAN'S PERSPECTIVE
ON DAYAK

Soekma Yeni Astuti - 107
OPERA JAWA: A STORY ABOUT JAVANESE WOMAN'
RESISTANCE

Slamet MD - 123
SOLAH-EBRAH CONCEPT ANALYSIS OF LOCAL
MOTION DANCE OF JAVA

DISCUSSION - 137

PROCEEDING

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



PUSAT STUDI TARI DUNIA
(CENTER FOR WORLD DANCE STUDIES)
ISI SURAKARTA

HUTAN PASIR SUNYI: DEDY LUTAN'S PERSPECTIVE ON DAYAK

Suroto

ISI Surakarta

surotopincuk@gmail.com

Abstract

Hutan Pasir Sunyi is the last work of Dedy Lutan, which was performed at the Bogor Botanical Garden May 13, 2014. This work was inspired from one of the black orchid conservation forest area called "*Kersik Luway*". *Kersik* means forest or sand and *Luway* means quiet or silent. The theme of this dance piece was about the forests destruction in East Kalimantan which now remain arid and horrifying silence, no wildlife, no birds singing, no orangutan's squawking and even no hoarse cries of other animals. Dedy Lutan has been living as Dayak for dozen of years. In 1974, Dedy Lutan entered the Dayak Kenyah village to learn traditional dances. He then forwarded to learn the traditional dance of the Modang tribes. In the interior of East Kalimantan, Dedy Lutan was not only learning to dance but also learning to live as the Dayak, as for the two chiefs have been giving him the honor as a foster child. His knowledge of anthropology enabled him to understand the ins and outs of Dayak traditional culture, including the arts. The entrance of Christian religion and the destruction of the forest were the entity of restlessness and confusion that has transformed the forests into deserts. The forest condition raised heart-wrenching funeral song. *Hutan Pasir Sunyi* represented Dedy Lutan's fearfulness and confusion. To recall the conditions of the jungle, *Hutan Pasir Sunyi* was shown right under the giant Kenari Babi tree.

Keywords: *Dayak, Forest, traditional culture.*

Introduction

Dedy Lutan, with a complete name Hendrawan Pandji Akbar, was born in Jakarta, April 25th 1951. He is the third son from married couple Lutan Madjid and Maemunah

Ismail. Both of his parents were from Sungai Puar village, Bukit Tinggi, the only difference is that his father from the hillside whiles his mother from the hillside of Merapi mountain. After they got married they then moved to Jakarta.

Dedy Lutan graduated from Jakarta Art Education institute in 1978. Then he became a lecturer in Dance majors, faculty of performing arts IKJ since 1975, and had become a lecturer in Tourism Department, Faculty of Social and Political Science, the University of Indonesia from 1998 until 2005. As a choreographer, starting from 1972, he has created dance creation for about 80 titles using approach of traditional values in various regions of Archipelago, for examples, Minangkabau culture, East Kalimantan Dayak culture, Papua culture (Asmat, Dani, Komoro, Sentani, and Marint), Banyuwangi Osing culture (East Java), Aceh culture, Betawi culture (Jakarta), Melayu culture (Riau and North Sumatra), Sumbawa culture, and Makassar Bugis culture (South Sulawesi). He always uses research approach to traditional culture from various regions in Indonesia every time he arranges his dance creation, so his dance creation is accountable. The involvement from local traditional artist strengthened the colors, the feels, and the traditional spirits in his dance creation.

His emotional closeness to traditional arts started from his adventurous habit right from the time he was at Arts Education Institute Jakarta. In 1974, Dedy Lutan made expedition to Kalimantan and met tribal people, especially in Muara Ancalong sub-district, Kutai region; those were Modang tribe and Kenyah tribe. His meetings with tribal people inspired him to create dance creation inspired by traditional arts values in Dayak tribe. "Hutan Pasir Sunyi" is, indeed, a dance creation after his adventurous experience in the forest of Kalimantan. The continuous interaction with Dayak people made this creation as a descriptive journey

from people itself, where Dayak people are very dependent with the forest. Forest nowadays is threatened with the extinction. One character of Dayak people's structure focused on family containing husband-wife and children. Family is very dominant, where every family has their own field. And when the forest starts to extinct then it created bitterness and confusion in Dayak people.

Deforestation caused by company and perhaps by people who do not understand the function of forest in relationship with Dayak people's live. That triggered Dedy Lutan to create a dance creation entitled "Hutan Pasir Sunyi" which wanted to tell how a peaceful life started to experience painful and bitterness after such tragedy. The forest started to extinct so the field became narrower. When tropical forest extinct then sand would appear in Kalimantan, because Kalimantan soil structure contains coal, limestone and sand.

The purpose of this writing is to know the background of Dedy Lutan in creating "Hutan Pasir Sunyi" based on his interaction experience with Dayak people. The methods used are library research and also the literatures from Dedy Lutan, the writings from his colleagues; Jaelani Idris and Franky Raden, the writer who helped him finish his doctorate final project exam at ISI Surakarta, Dedy Lutan's interview before his death, audio-video recordings produced by Dedy Lutan when he lived together with Dayak people in the heart of Kalimantan forest and some regions in Archipelago.

Becoming Dayak

The term Dayak came from the word "cendaya". It originated from two syllables, where "cen" means "dari" (from), while "daya" means "hulu" (headwaters). The use of "k" the end of the word "dayak" is because generally that term has been used to call the tribes living in jungle. However, basically tribal people themselves, (including Keyah tribe), dislikes the use of term of Dayak. They prefer

to be called as "Daya" or their tribe name, for example Kenyah, Modang and so on. Especially in East Kalimantan area, Kenyah tribe live together with the other tribes, as an example in sub-district Mara Ancalong, Kenyah tribe live closely with Modang tribe (Dedy Lutan, 2002: 3-4).

Dedy Lutan's acquaintanceship with Dayak happened by chance. He was a culture adventurer, and then faith had met him with a boarding house friend from Tenggarong who also studied in LPKJ (Jakarta Art Education Institute) in 1973. That friend's name is Jaelani Idris, he told many stories about the arts condition in Kalimantan then triggered Dedy Lutan's curiosity, which made him directly interested in Dayak. Furthermore, he planned an expedition to Kalimantan jungle during his collage holiday. In the early of November 1974, that plan was executed. Dedy Lutan and Jaelani Idris finally arrived in Tenggarong. They got information about Dayak from Mr. Usman, a cultural observer and a staff of the region as the head of arts department, he said that there are many Dayak tribe in East Kalimantan, as Dedy can recalled are Kenyah tribe, Modang or Bahau tribe, Benuaq tribe, Tunjung tribe, Punan tribe, Weha tribe, Kayan tribe, which can be categorized as major tribes, and also some minor tribes as Penihing tribe. There are more about 14 to 20 tribes and sub tribes Dayak in East Kalimantan (Hendrawanto Pandji Akbar 1024: 41-42)

The journey from Tenggarong to Muara Ancalong sub-district spent two days and one night using river taxi, then change into *Ces* boat within 10 hours. So it can be said that not only financial but also physical strength is needed to get to the jungle.

Dedy Lutan's observation about Dayak started from Muara Ancalong sub-district. The first village he visited was Kenyah tribe living in Ranto Sentosa area, then Modang tribe living in Long Bentuk village; both areas were close. Dedy Lutan stayed for the first time in Kenyah tribe with

Jaelani Idris. They did not know how long would they stay. When they stayed in Ranto Sentosa, because of they were moslems and they should live alongside Kenyah tribe, every time they had meal they should go to to Bugis village paying for their meal. Having meal in Bugis person's house on the downstream while they stayed in Dayak's house in the upstream made them took a walk every time they want to get a meal. At the morning or in the afternoon, they had no problem, but when it comes the night, the situation in the jungle was very dark. As the person who never lived in such condition they felt afraid because their vision was limited only 3 to 4 meters. That condition happened for a week. Next, Dedy Lutan brave himself to come to the chief of village and head of custom, "if we may allow, please allow us to not to eat in Bugis people's house, but just in Mr. Mawa Arang's house, the head of Kenyah tribe" Dedy Lutan begged (Interview with Dedy Lutan, April 4th, 2013)

Dedy Lutan continued the story, Mr. Patebau as the head of great custom, stunned and kept silent for a long time. "I also kept silent and thought if he may get insulted with my request." After keeping silent for a long time, Mr. Patebau finally gave the permission to have meal and stay in Mr. Mawa Arang's house. That event happened just like that, and there is no worry about anything which possibly would happen. A week later, the head of custom came and asked the condition; suddenly he asked Dedy Lutan whether he want to be head of custom's foster son or not." That was happened in November 1974. The next day, Saturday night, people were invited in the customs hall for the inauguration of Amay Patebau's foster son, Head of great custom tribe of Kenyah Lepo Jalan or Umak Jalan in front of all Ranto Sentosa Dayak people. After being inaugurated then he shared tobacco, at that time tobacco was very popular as the symbol of intercommunication bond between Kenyah tribe. Tobacco could be used for consuming *sirih* (betel).

Dedy Lutan stayed in the village and learnt to dance, playing instrument like *sampek*, *suling*, *jempek*, *gong*, *tambur* and other stuffs related to custom ceremony because he was already a *subuh*, means that he was not *holok* (foreigner) anymore and already be part of Kenyah tribe. Then Dedy Lutan was given a bracelet symbol, he also cut a part of his vein to be blood united then bond with a bracelet from mote Kenyah.

People of Kenyah tribe at that time were not all Christian, there were still believers of Bongan religion, the belief of two great Gods, Bongan Malan and Selung Luan or Upper God and Lower God. Then there were also some other Gods called Bali, there were Bali *Pepatay* (God of War), River Bali, Jungle Bali and so on.

This set of beliefs also contained rules or prohibitions like prohibited in fornication. Besides, they believed in natural sign from the animal habit (bird and snake). For example, when they walk into the jungle then they see *Isit*, a bird crossing to the left, it means that they will be able to go back, and when the bird crossing to the right they will continue their walk. Until now, that kind of belief may still close with them especially for the old generation, while the young generation start to forget this because most of them are Christian now.

When Dedy Lutan was in Long Bentuk, he was not with Jaelani Idris anymore, because after three weeks he came back to Tenggarong. The trip from Kenyah tribe village to Modang tribe can be reached on foot for about 30 minutes through route made by the inhabitants, where once a week that route was cleaned up from alang grass and shrubs. In Modang tribe, Dedy Lutan stayed and had meal in their house. The news about Dedy Lutan's inauguration had been heard by the head of custom in Long Bentuk. So, in Long Bentuk, Dedy Lutan also inaugurated as Modang tribe's foster child by the head of custom named Amay (Father)

Lenget (Lenget Bing).

It was such unpredictable honor for Dedy Lutan, for being the foster son of two heads of custom, Kenyah tribe and Modang tribe. Therefore, he was already a Dayak which is in the Dayak kinship system focused on kinship and mutual cooperation. (Interview with Dedy Lutan, April 15th, 2013). This manner then became Dedy Lutan's vitality in his art behavior until his end of life.

It clearly shown in Dedy Lutan's daily life, almost every day in his houses in Margasatwa (old house) or in Kebagusan (new house) were full of his friends, brothers, protégés, students, or artist from various disciplines.

Dedy Lutan had been given an honor as people of tradition, so that he was respected among traditional artist from whole Archipelago, especially from the place in which Dedy Lutan had ever stayed to learn giving the meaning of arts in each places.

Creative Process and Field Study

In capturing a piece of such dance, Dedy Lutan said that the capability in dancing and choreography alone is not enough. According to him, a creative process should be accompanied by the study, both library and field. Especially in the cultivation of work related to community tradition. The creators of dance that took the traditional art object even if worked out in the new concept thought still requires a correct "sumber tradisi (source of the tradition)", not just a proof-texted. This should be a sort of necessity, because if an artist working in the studio -although only rely on the power of information technology-, field studies can make it easier to obtain data on the accuracy of traditional art (Interview with Dedy Lutan, 26 April 2013).

Through field studies, creators can feel the atmosphere and sense of tradition of community's life as a whole. Dedy Lutan also suggested to not only limiting to the field of study,

but the creators also have to blend himself into the daily life of the local community. The first example, the traditional life of fishing communities whose livelihood from the sea, whatever they face daily in the ocean, as the tendencies, the art that appears from these groups is related to its everyday life. Secondly, it is known that their lives are constantly evolving changing times, moving steadily, lives on, appropriate public life itself, and that must be noted that art is the most important capital base for the community tradition. Third, art become a sort of inner necessity for the community where art is not just entertainment but also incredible mental need filler.

For example in Banyuwangi society, there is an art form of ritual Seblang, art ritual in which there are movements of the dance, which is a mental need for Banyuwangi people itself that is believed by them, that with this "Seblang" ritual, their life will be calm and peaceful, for example, they can grow vegetables, fruits, in other words, agricultural and plantation can work well (Interview with Dedy Lutan, 26 April 2013).

Creativity does not always belong to modern people, but society has a tradition of creativity that is constantly evolving, and has always been associated with what is happening around them. Such as in Kalimantan, there have frequent disasters due to deforestation, such as forest fires that eventually substantial in 1982-1983 for three months and cannot be extinguished, because it happens naturally. This means Kalimantan soil structure contains a lot of coal, and when the summer comes, there often appears fire from the ground and burned up millions hectares of its forest.

The expression of helplessness and bitterness of Dayak people poured in poems, songs, and perhaps also the movements of their dance. In Kanjet Papatay dance (dance about war), for example, war scenes are not depicted verbally, it is illustrated through symbols, it shows the beauty of

motion in Sampek musical accompaniment. Such local wisdom is actually still exists in all corners of the tribe in the archipelago.

The interaction between Dedy Lutan and Dayak is not just stop there, but the creative processes thereafter along with Sardono W. Kusumo participated in various events and forums festivals both traditions and contemporary in Europe, America, Hong Kong, Japan, Singapore, Kuala Lumpur, and Bangkok. The opportunity bring them to features Dayak, Asmat, Dani, Banyuwangi, Minangkabau and more traditional arts to be shown to foreign countries.

One of the urban festivals in Hong Kong ever has shown Hudoq dance from Dayak Kenyah tribe, Kanjet dance and Datun Julut dance from Modang tribe. The number reached 25 people. According to the Hong Kong people, these dances are very outstanding because they steeped in tradition.

At the time of cultural missions abroad, several unique things occur when we understand the habits of the Dayak community that used to live in the forest then suddenly had to stay in a five star hotel. Various problems are sometimes annoying yet amusing at the same time, such as when they use the toilet to urinate instead of to defecate. Air conditioning stuffed with dance costume, with the intention of braving the chill, and a myriad of other funny stories.

What happens to the Dayak tribe is quite different when he brought the group of Dani and Asmat to America, where every time they finish with the ceremony, they tend to do *Papis* (promiscuity in sexual intercourse within men and women) they can find a partner as they wish. The uniqueness occurs when within the training process, they always ask for *Papis*. These events are always occurring at every practice. Unfortunately, there is only one Papua women involved in the performance, so she has to fulfill the other male dancers which cause her pain, and even she needs to meet doctor.

Seeing Dayak Tribe from Hutan Pasir Sunyi

Dedy Lutan concerned about the fact that the forest environment, especially in East Kalimantan, are now degraded due to forest clearance by logging companies on a large scale. Surprisingly, Dayak regarded as a destroyer of forests for shifting cultivation patterns (Hendrawantao Panji Akbar, 2014: 2).

The function of art for the Dayak as part of a ceremonial or ritual, both of them rituals and ceremonies, and not for spectacle or entertainment, so the art is closely related to the ceremony inside. Art for the people who live in the forest is way simpler yet symbolic.

The concept of beauty for the Dayak is a natural balance between the Upper and Lower world, environmental degradation brought havoc to humans, animals and plants. They express their bitterness and confusion hearts, as they look at the damaged forests, through *ngendau*, *nelui*, *kentau* and *rijog* poetry.

Dedy Lutan's traveling and intense observation of the Dayak people from 1974 to 2013 resulted in the performing arts. Some of them are Plastic Forest, Moan Forest, Veil of Smoke Kalimantan, and Apo Kayan, with background and scientific information support from different fields of science, especially biology, ecology, and anthropology.

"Hutan Pasir Sunyi" reveals anxiety and confusion addressing to the situation and condition of tropical forests in Kalimantan, which has been turned into deserts. This kind of forest conditions gave sound of heart-wrenching sorrow. The poets of Dayak traditions no longer sing the beauty of the forest with creatures living in it, but rather in the middle of incised wounds. Dayak tribe dance movement in the works "Hutan Pasir Sunyi" reflects the uncertainty and confusion they feel about life situations are very difficult at this time to the disaster that always come repeatedly.

“Hutan Pasir Sunyi” is the observation of art found in East Kutai District, West Kutai District, Kutai Kartanegara, and the District of Mahakam Hulu. This work is inspired from one forest area which is the Black Orchid forest conservation with the name “Kersik Luway”. Kersik means forest or sand and Luway means quiet or silence. The forest area in Kersik Luway is white sand soil. Conditions and forests form is more like a bunch of shrubs and not the big trees towering. This reality is far from the shadow that the black orchid growing in the branches of a wet / damp from the high trees of the forest. Black orchid would grow in between the roots and branches of plants and shrubs.

According to Didimus, an employee Kersik Luway BKSDA Nature Reservation, the ground soil is unfertile. They are nutrient-poor so they are called as *Karangan* Forest. The trees were never grow tall (stay as dwarf), and from the first magnitude is more like shrubs that grew in. Food comes from humus derived from plants or plants that have died. This forest is much like the mangrove forests but in this forest, Kersik Luway plants grown in sand (Interview with Didimus, July 27, 2012). Up to this point, there is no one that can explain, why in the Kersik Luway nature reservation there happened to be covered by sand (like one in the seashore), while it is known that Kersik Luway located on the hill so that it becomes one of the uniqueness and bring curiosity to Kersik Luway nature reservation.

“Hutan Pasir Sunyi” is an idea that was developed using the elements of Dayak communities, who live in the interior of Kalimantan. For the Dayak community, forests are important for all aspects of the Dayak culture. They rest and rooted in the culture of the forest. Dayak people who live in the forest are maintaining the ecosystem, the living creatures in it. Forest evolves into field, hunting, and inspiration to various forms of artistic expression.

This work emphasizes on the issue of the various phenomena that would be faced by the Dayak community in the future as the impact of deforestation. Forests now are no longer a source of life as a living footstool. "Hutan Pasir Sunyi", will display a form of forest destruction presented by lyrical, as a conductor of the depiction of the impact occurring in the community after the destruction of forests. Dedy Lutan in this work emphasizes on the issue of how the next generation would maintain the spirit of life as Dayak identity.

Dayak art forms became the important element in this work, such as dance, music, poetry, with the background of the daily activities such as weaving, rattan weaving, making beads, making *anjat* or baskets, and employ various supporting tools such as boats, paddles, sculpture, and so on. As the opening of "Hutan Pasir Sunyi" masterpiece, Dedy Lutan provides atmosphere through Gregorian chants to mark the church's hegemony where Dayak people's lives.

The cycle and the cultivation system are communal system of Dayak community, which were the central as well as inspiration for artists to produce the works of art. These works became a symbol system with the movements of living things, whether animal, human and plant as the pride and identity of the Dayak tribe retained until now. Dedy Lutan stated this as the life cycle rituals.

Dance of the Dayak tribes reflect the subtlety, it is inversely proportional to the opinion of people that people living in the forest have a harsh or rough character. The reality shows that Dayak dance does not reflect the roughness; the music is very melodic in a monotonous tempo.

Dedy Lutan combines art and dance elements from several tribes. The art comes from Kenyah, namely *Datun* dance. This dance is performed to welcome the guest. In this work, Benuag tribe displays *Kanjet Petapai* dance, the dance showing people off to war. There is also *Gantar* Dance. And

last but not least, Wehea tribe also contribute their *Klengon* Dance (dance perform altogether) and *Hudoq*.

Conclusion

Dedy Lutan's view in understanding Dayak community is that life is very simple, including the way they think about a life of peace. Dayak community does not need a lot of wealth, in which they believe that wealth has been provided by nature, they just take as they needed, and there was no attempt to hoard. Artistic life, that lives on the Dayak community, are an outwardly present as well as inward. Art was originally intended for ritual activity after the entry of the Christian religion, the arts then changed into entertainment activities.

Observations and direct interaction between Dedy Lutan and the Dayak community cause familial relationship between himself and the Dayak community. This bond is so strong and sustained until the next generation. The depiction of kinship is confirmed that the Dayak people have an attitude that is open to outsiders who have the sincere intention to establish the connection. With good behavior and mutual respect, people will always be well rewarded by Dayak community.

Forests that were previously played as the sole foundation of life of the Dayak community have now changed. This condition requires Dayak community to adapt to the new environment in facing the future sustainability of Dayak identity.

The arrival of Dedy Lutan triggers the arts that were once part of the Dayak community life of the past. The return of the master of dance and music players have reinvigorate the artistic life of Dayak community. Now they have become the backbone for continuity in preserving various art forms Dayak.

Dayak community and their live has inspired Dedy Lutan to make works that theme about Dayak. This will be very beneficial for Dayak arts and the Dayak people in general, as they can be known by the general public as well as an affirmation that the Dayak is open to greet changing times for the sake of the next generation of Dayak.

References

- Dedy Lutan**, *"Potret Kehidupan Masyarakat Kutai Kalimaantan Timur, Beberapa Refleksi atas Kesenian Suku Kenyah"* paper on Seminar Nasional Seni Indonesia (Indonesian National Art Seminar) on 28 January 2002 at FSRD campus, Universitas Tarumanegara Jakarta.
- Hendrawanto Panji Akbar**, *"Hutan Pasir Sunyi"*. Dissertation for Art Creation Major, Postdoctorate program, ISI Surakarta, Surakarta, 2014.
- Ignas Kleden**, *"Seni Dan 'Civil Society'"* cultural speech's script on Graha Bhakti Budaya Taman Ismail Marzuki, Jakarta, 10 November 2009.
- R.M. Soedarsono**, *"Seni Pertunjukan Indonesia dan Pariwisata"*. Bandung: Masyarakat Seni Pertunjukan Indonesia, 1999.
- Interview with Didimus, 27 Juli 2012*
- Interview with Dedy Lutan, 4 April 2013*
- Interview with Dedy Lutan, 15 April 2013*
- Interview with Dedy Lutan, 26 April 2013*

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.



ISSN 2548-9755

