

# MAP FEST 2023

**Transformation**

**21-27 AUGUST**

**MELAKA**



*Pic: Steve Chong*



## MAP Fest – Traces of Transformation

The theme for **Melaka Arts and Performance Festival (MAP Fest)** is 'Traces of Transformation', which speaks in direct correlation of a desire and universal need for performance work that speaks of regeneration through a rekindled past and traditional practice still passed down through generations. Boldly moving forward, capturing the imagination whilst harnessing the potentials offered up by both the collective and the individual. It aims to take each individual thread, to then weave these into a tapestry of knowledge, colour and life. At MAP, artists present individual and collaborative works of art that incorporate the experimental. They produce on-site works and performances that are profound, empowering and transformative to the audiences.

## MAP Experimentum – Traces of Transformation

**MAP Fest 2023** will include three main directives: residential **workshops**, **collaborations**, and **performances**. This year the festival will span over the week leading to **25, 26, 27 August** festival weekend.

**MAP and the transformative** - MAP's focus draws on the power of art to generate awareness of the power of human sense of meaning in transitory conditions. What has contributed to the positive strive and what is our capacity to affect what is a global from an individual level?

### 'Poor Festival'

To explore these questions, we are extending MAP's art festival model to incorporate the philosophy and power of the 'poor theatre' (*Towards a Poor Theatre*, Jerzy Grotowski). Here the use of extravagant props, material and decorative ornamentations will be challenged with nature's fundamental power of the use of the body, mind and spirit (the psyche) in the creation of art.

The singer's power is in their vocality; the dancers in their psycho-physicality and the visual artist in their use of available basic materials from both nature and refuse. Innovation is key to the artist's task to convey their stories and their messages. Grotowski coined the term 'poor theatre', defining a performance style that rid itself of the excesses of theatre, such as lavish costumes and detailed sets (hence 'poor'). 'Poor Theatre' centres on the skill of the actor and is often performed with only a handful of props. 'Poor theatre' can be performed anywhere in bare spaces and MAP's connection to







this is its site-specificity and proximity to spectators. We experiment with the elasticity within this range and the use of simple and waste materials for expressing the common and deep inner human experience.

### **Morphing Festival**

One challenge is to allow the festival to morph naturally and to meet with transitory support. So ideas are met with the imminent reality. In reality, the festival has its own way of cutting its of path and it is futile to resist. The response from artists has been overwhelming and the wealth is still in within the artistic exchanges the artists bring and the long-term relationship that is monumental in its effect to the artists creative possibilities. This artists-led festival presents a richer and diverse palate of creative works away from commercial and often homogenised market of art production. Artworks originating from the imagination of artists built from individual experiences and wealth from all cultures and life paths, brings a strong human message for positive transformation and a love for art, irrespective of culture, beliefs and religious differences. MAP provides platforms for a collective of individual and independent voices and long-term relationships.

### **Who are MAP Artists?**

MAP artists traditionally are independent artists from all cultures spanning the local and global. They include accomplished professionals as well as emerging individual voices in dance, performance and visual art, music and multidisciplinary practices. At MAP, artists present individual and collaborative works of art that incorporate the experimental. They produce on-site works and performances that are profound, empowering and transformative to audiences. The artists play a vital role in this mental and spiritual shift.



## Important Dates:

14 - 19 Aug: **TEMIER JUNGLE TRIP**  
 21- 23 Aug: **WORKSHOPS**  
 23 Aug: **FORUM**  
 22 - 27 Aug: **PERFORMANCES**

### > TEMIER JUNGLE TRIP

This four-day pre-MAP residency will have three purposes. One is partly recreational with trips to jungle, rivers and walks, secondly a workshop with an all-night trance ceremony with the indigenous TEMIER people in the jungle. **Tony Yap** will also facilitate explorations of **continuous trance states** with **Agus Riyanto**.

### > WORKSHOPS

- **2-DAY INTENSIVE WORKSHOP** – 21 & 22 Aug

**Trance – ‘Trance Animalising’**  
 at St Paul’s Hill **9pm - 12 Midnight**

Workshop on contemplative trance and movement aesthetics. An intensive focus on **deep trance aesthetics**. Led by **Tony Yap** with **Agus Riyanto**.

(cost: suggesting **RM60** to cover expenses)

### > FORUM

– Wed 23 Aug, Warehouse **8pm**

This documentry will be followed with an hour forum on the topic of artmaking and pacing in discussion in terms of **contemplation** and **depth of practice**.

**stop / rest / pace** (1 hour) – *forum*

### > PERFORMANCES

**PERFORMANCE SCHEDULE, next page**

- 23, 25, 26, 27 Aug

(see Performance Schedule, next page)

The venues will be at the ruins of old **Capitol** and **Warehouse – Bangunan**

## Other information:

### > Lighting and sound

This workshop & collaboration festival spans two weeks leading to the final three days and nights of presentation of works. We will have:

> **3 Bose portable/rechargeable speakers** and one powerful speaker/amp for the main space.

> **5 portable/rechargeable lights** (full range of colours)

### > Programs

Programs will all be available **online**.

### > Funding

Artists are responsible for their own acquisition for funds and MAP can provide letters of invitations for the artists’ individual funding applications from their own countries or sources.

## SUPPORT CREW (Voluntary)

- On-line publicity: **E-plus** and **Tony Yap Company (TYC)**
- Program and publicity: **TYC**
- Creative Direction: **Tony Yap**
- Associates: **Kien Faye Lee, Taka Takiguchi, Lim PaikYin, Agus Riyanto, Roger Soong**
- **ALL participating artists**
- **ALL enthusiastic photographers**

## ACKNOWLEDGEMENT

MAP Fest acknowledges the spirit-filled and generous support provided by **Andrew Ching, Suen Kar Nee** and the staff from **E-Plus Global** for past decade. MAP is non-profit and there’ll be a website and publicity. All support people provide their work voluntarily.

Thank you **Lee Kien Faye, Roger Soong** of **Baboon House** for generously in his help in so many ways. Thanks also to **Qamar** for the generous use of **Bangunan** warehouse, Yen from **Baba Kaya**.

And this year, thank you also to **all artists** for shaping the festival and helping one other.



WORKSHOPS & ARTISTS ACTIVITIES

MONDAY 21 AUG

8.00 – 10.00 am	Morning <b>moves/dance</b> & Breakfast (St Paul’s Hill)
1.00 pm	Lunch – <b>Free and making connections / conversations</b>
4.00 pm	Welcome <b>ALL ARTISTS meet</b> – (Warehouse)
9 -12 Midnight	<b>Trance ‘animalising’ WShop/Improvisation</b> (St Paul’s Hill)

TUESDAY 22 AUG

8.00 – 10.00 am	Morning <b>moves/dance</b> & Breakfast (St Paul’s Hill)
daytime	<b>freetime – artists collaborations</b> preparation
8 -10 pm	<b>Trance ‘animalising’ WShop/Improvisation</b> (St Paul’s Hill)

WEDNESDAY 23 AUG

daytime	<b>Freetime – artists collaborations and preparations</b>
7.00 pm	<b>Sko Art – PERFORMANCE</b> (Warehouse)
7.30 pm	<b>Kien Faye – PERFORMANCE</b> (Warehouse)
8.00 pm	<b>Tony Yap – PERFORMANCE</b> (BABA KAYA)

THURSDAY 24 AUG

3 pm	<b>Jonatan Ottesen + Kristine Nilsen Oma, film + FORUM</b> (Prima Hotel)
8 pm	<b>TRANCE CEREMONY</b> with AGUS (St Paul’s Landing)

PERFORMANCE SCHEDULE

FRIDAY 25 AUG

	<b>Warehouse</b>
<b>DAY</b>	
5.00	<b>ling Sayuti</b> <b>Per Ruthedal</b> <b>Komunitas Bangsal JE</b> <b>Deasylina</b>
<b>NIGHT</b>	
Start	<b>Tessa Luminati</b>
<b>7.30</b>	<b>Ankur Bashar</b> <b>Adele Wilkes</b> <b>Zya Kane</b> <b>Lim Paik Yin</b> <b>Lynne Santos</b> <b>Wojak</b>
till end	

SATURDAY 26 AUG

	<b>BABA KAYA &amp; Riverside</b>
<b>DAY</b>	
5.00	<b>FeiFei Liao</b> <b>Deden Tresnawan</b> <b>Galih Mahara</b> <b>Kiki Ando</b>
<b>NIGHT</b>	
Start	<b>Kathleen Gonzalez</b> <b>Adam Forbes</b> <b>Gopal Dalami</b> <b>Nuranani M Irman</b> <b>Rithaudin Abdul Kadil</b> <b>Hoedia Damar Ganing</b> <b>Monica Widya Amalia</b>
<b>7.30</b>	
till end	

SUNDAY 27 AUG

<b>DAY</b>	<b>Baboon house</b>
12 noon	<b>Mic Guillaumes</b>
	<b>Warehouse</b>
4.00	<b>Team In-Fest (Roger Soong)</b>
6.00	<b>Ratungga Ayu Trisnasari</b> <b>Nini Gondrong</b> <b>Missmala Dance Crew</b>
<b>NIGHT</b>	
8.30	<b>Eulogy - “Hungry Ghosts’</b>
9.30	<b>PARTY</b>



## FESTIVAL VENUE

WAREHOUSE, BABA KAYA & Riverside





# ANKUR SAXENA BASHAR

(INDIA)

Ankur Saxena Bashar is a thespian, director, voice coach, performance artist, poet and playwright. He holds a Master's in Performance Studies from Ambedkar University, and a Master's in Acting from the prestigious National School of Drama. Currently he is a Junior Research fellow for ministry of culture. Ankur travels across India to understand and discover vocal techniques. A recent addition to his repertoire is psycho-physical movement and psycho-vocality. He has also written and directed several plays. His recent production Sun's Seventh horse received great appreciation. He currently teaches at Shoolini University as Assistant Professor for Performing Arts.

## **Brahmarakshasa – The Deamon**

(30 mins) – *performance*



The Narada Purana(Hindu Scriptures) describes an episode of Kalmashapada conversing with a brahmarakshasa, whose abode was a banyan tree. The brahmarakshasa told the king that he had previously been a wealthy Brahmin from the

country of Magadha named Somadatta. Having mastered the Vedas, Somadatta had grown arrogant from the knowledge he had acquired and his youth, due to which he stopped heeding his preceptor. He was hence reduced to the state of a brahmarakshasa. Unable to experience happiness, he is described to consume the flesh of Brahmins and lead a life of agony.

# TESSA LUMINATI

(AUSTRALIA)

Tessa is an actor/theatre-maker who began her formal training at Patrick Studio's Australia graduating with a Diploma of Music Theatre in 2015. Deeply interested in acting she decided to continue her development and training by completing a Bachelor of Acting for Stage and Screen at Federation University in 2018. Her professional credits include working as an acting intern on The Australian Shakespeare's productions of Macbeth and Romeo and Juliet. Performing in the acting ensemble on Opera Australia's Green Room award winning production of Il Viaggio a Reims and Don Giovanni. She portrayed the role of Patricia Hearst in Robert Reid's production of The Bacchae at La Mama. She is exploring Suzuki and theatre-making techniques in the Melbourne based ensemble The Thursday Group and trained and performed with 5 Angry Men on The Bells and The March in 2021. In 2022 she co-founded children's theatre company SpudPuppy Productions and performed in devised work "I'm a Raindrop Get Me Outta Here," as well as performing a developmental showing of her solo show "Waves" in Melaka Art and Performance Festival. She just finished performing at the Sydney Opera House in Don Giovanni as well as appearing in Soot's Touring production of Frankenstein as the Creature.

## How Do You Cope?

(20 mins) – *performance*

A detailed exploration of the small, momentous and even trivial moments of experiencing grief. This past year has lead me to ask the same question over and over and over again. How the F\*CK do you cope?





# RITHAUDIN ABDUL KADIR

(MALAYSIA)

With a bachelor degree in Performing Arts (Dance) from the University of Malaya, Rithaudin is trained with a strong background in traditional dance where he also travelled, performed and learned in Indonesia, Thailand and the Philippines. For the past twenty years, he has been actively involved in numerous traditional and contemporary dance projects both as dancer and choreographer. The breakthrough came in 2014 when he started to move away from the conventional performances and explore into conceptual and experimental works in site specific settings by developing a hybrid between Performance Arts and Performing Arts through the body of improvisation while still preserving the traditional imprint. With this new artistic expression, Rithaudin has regularly been invited to perform in numerous site specific dance festivals locally and internationally. Rithaudin is also an active committee member of Mydance Alliance, the Malaysian chapter of the World Dance Alliance.

## **Pahit ke? Masam kot! Masin la.**

(30 mins) – *performance*

This work experimenting movement based from what the performers ate. Other than facial expression, performer will expand the 'feel' to other parts of the body especially the limbs. Similarities and differences will be noted and further invistagation with the audience will be engaged.



# LYNNE SANTOS

(AUSTRALIA)

Lynne Santos has been a performance artist since 1987. She has been a member of Kinetic Energy, One Extra Company, TOTO, Born In A Taxi, Teatro del'IRAA, Tony Yap Company and others.

Lynne participates in the annual Impro-Exchange and TANK presented by De Quincey Company. She takes part in Precipice, an annual improvisation festival in Canberra. She performs works in various events in Melbourne and Sydney.

Lynne has continued her spontaneous composition practice for over 30 years and has studied it in various settings including Butoh and Body Weather. She has utilised it to generate material for set works for theatre and dance as well as a performance mode in its own right. Improvisation has been an invaluable tool for developing her style of movement and text and is an inexhaustible resource for ongoing discovery and development. She currently continues her investigation of improvisation by experiencing it in the context of trance under the teaching of Tony Yap.

## Site and Sound

(15 mins) – *performance*

Site and Sound is formed by the spontaneous relationship between the artist and music and place. Each time these elements come together, they compose a work that can never be repeated.





# LEE KIEN FEI (MALAYSIA)

Lee Kien Fei (Faye) is a trance practitioner. Javanese trance culture and Malaysian trance culture are both traditional customs he currently focused on. In his ritual's performance, natural and manmade elements such as water, flower, kemenyan (incense cones), candles, mantras and more are manifested by his body which offer a connection with the space and viewers. From his training with Tony Yap (Australia/Malaysia) & Agus Riyanto (Indonesia) on the methodology of psycho-physical practice & Bantengan (bull trance), he confidently shaped himself into a contemporary trance performer. Besides, he works as a tropical fruits farmer at his father's orchard near Northern Perak, Malaysia. A farmer's daily routine provides him a great opportunity of grounded training and meditating in mental stability that enables him to balance his living and art practice.

## **I am Living and I am Living**

(10 mins) – *performance*

"i am living" series revolves around the theme of living. I explore various aspects of life through my body, daily routine, environment and senses to depict the complexities and emotions we experience. I appreciated that #iamliving.





# TEAM IN-FEST

(MALAYSIA)

Team IN-FEST is an evolving collective of artists, musicians and like-minded individuals- some were born in Melaka, others have come from elsewhere and decided to stay. All are united with a share sense of "Our Town" - a celebration of occupying a charming, magical, stimulating place and the potential of collective creativity. In 2011 Team IN-FEST held its first festival, an ambitious coming together of musicians, artists, performers and others in commercial, home and improvised venues in central Melaka. Team IN-FEST continues to quietly seed, percolate and grow projects and has for the last decade contributed richly to MAPfest.

## Untamed Garden

(2 hours) – *installation / performance*

An experimental and durational performance that hope to slow down the audiences' tempo thru slow binding of ropes by a macrame artist; intertwine with looping electronics music by a sound artist and a real host of the house. They also wish to explore their own existence in the present space in relative to one another with the presence of audiences.





# KAR KAH CHAN (MALAYSIA)

Chan Kar Kah (b.1997) is a Malaysian interdisciplinary artist, choreographer, educator, and director of Marrow Collective. Kar Kah was trained in Chinese classical dance, Chinese ethnic folk dance, and contemporary dance at Beijing Normal University. In 2018, she founded Marrow Collective which explores the interstices of dance and visual arts. Kar Kah's research on local Chinese dance surrounds the ancestral traditions and somatic memories of the Malaysian Chinese community, and their influence on Chinese dance in Malaysia. With later involvement in Chinese opera and Chinese martial arts (Nan Quan), she seeks the commonality between the body movements of these arts and the integration between them in Tanah Melayu. Her works also focus on Chinese philosophy, oriental body movements, and their integrations between the cultural exchanges in Southeast Asia.

## DŌNG

(15 mins) – *performance*

DŌNG', continuous motion of a life-form, a physical object, a centripetal force and movements of the inner dimensions. From our perspective of embodying traditional philosophies to understanding the way of things, there's always circles, roundness, and curves in the inevitable inertia of thinking patterns in the Chinese culture. What kind of sound would it be? If the way of roundness can surround one's life. A humming voice, a sharp beat, an overwhelming frequency, a calming sound wave. It's the sound from the oriental land, that humbles these immovable bodies.

# GALIH MAHARA

(INDONESIA)

Galih Mahara has known the world of art, especially dance, since he studied at the Universitas Pendidikan Indonesia (UPI) in 2007. He studied dance majoring in dance and entered the dance division of KIG Dance Community. Engaged in working on and arranging dance in the campus division, dance Community and theater. Became a 24-hour dancer on world Dance Day in Surakarta in 2011. In supporting the deepening of dance, he participated in the 2016 IDF (Indonesia dance festival) Artistic Research. Recidency dance class Contemporary and Collaboration with P7:1sma Company in Singapore. Masterclass And lecture performance Arco Renz at Goodmant art center Singapore.. And in 2019 he became artistic director at Maharaku Studio. Curator BIPAF Bandung 2022.



## RONGGENG : PREPARATION TO

(15 mins) – *performance*

The dynamics of the world that continues to be in a situation that is not palpable, encourages humans to move towards the safest body shape for living. The transformation movement as an identity defense mechanism to deal with the phenomena and ambivalence that occurs. Prepares the body from old patterns to acquire new roles and patterns of life context. A transitional dimension where traces of the old pattern remain and the new pattern has not yet fully become. Ronggeng will try to find his existence in a world that is constantly changing.

Art Directo: Ayo Sunaryo

Choreographer & Performer: Galih Mahara

Composer: Yosep Yogi Anjaeni x Wirahma Community



# LIM PAIK YIN

(MALAYSIA)

Lim Paik Yin (b. 1980) is a visual anthropologist and interdisciplinary artist working on research projects that intersects art and anthropology. Her experience working as a photo researcher cultivated an interest in the semiotics of images and its cultural representations. This has led to furthering her studies in Visual and Media Anthropology at the Department of Political and Social Sciences, Freie Universität, Berlin (2017-2021). Her thesis research intersects art and anthropology with a focus on collaboration and the various mediums of presenting and transmitting knowledge. Her photography and films has been presented in Germany, India, Ireland, Finland, Malaysia, the Philippines, South Korea, Singapore, & Spain. She has facilitated labs and workshops in festivals and artist residencies in South East Asia.

## **Recollections of a Rainforest**

(15 mins) – *performance*

This improvisation explores the post-effects of the body in movement from jungle to urban city



# GOPAL DALAMI

(INDIA)

started his dance education at Voxpop Dancers India in 2010 .Who has trained in classical ballet, jazz, contemporary, hip-hop and aerial acrobatic from different national and international teachers. Since 2015, he has been a performer in various dance and theatre productions with Vikram Mohan, Phillippe Pelen Baldini,Mira Nair, Mandeep Raikhy, Anish Popli, Nikolina Nikoleski, Diniz Sancheza, and many other national and international choreographers. He has toured in India and abroad. Associated with Surya performance lab- Dance and Theatre company based in Auroville, Tamil nadu since 2018 as a dancer, actor and assistant director. Since 2018, he has been sharing his research based dance module 'Dance with prana' and 'Authentic flow'.

## **Awaknung to a New World**

(20 mins) – *performance*

Where am I?

Often in my travels, I wake up in an unfamiliar bed and rooms. Often dazed and sometimes disturbed and beguiled.

How do I find the peace to be able to sleep again?

How do I find comfort in uncomfortable places?

There is this sensation of being trapped in dreams. Actually mix of feelings and struggles that the body knows. In this piece I try to relive those moments. Through expressive movements, I will depict the suffocating feeling of navigating from one dream to another. This poignant exploration invites audiences to witness the transformative journey of awakening to a new world and the emotions that accompany it.



# TAKA TAKIGUCHI

(JAPAN / AUSTRALIA)

Taka Takashi (滝口貴) is an independent practicing artist and producer of Japanese heritage based in Naarm (Melbourne) with over 10 years of experience in the arts sector. His art-making process is to question social norms and their structures from intersectional perspectives and to create provocative works through the mediums of poetry, installations, and various movement-based techniques: Suzuki Method, Butoh, and shamanic/trance dance practices

## body of 46

(15 mins) – *performance*

In June 2023, my grandmother passed away, finally. She had kept mumbling, 'I am ready to go anytime' since her early 90's. So I'd be allowed to say that. She had each one of years 104 times. Lying in bed for the last few years of her life, filled with an abundance of memories. Timelessness. Slowness.

My grandma lost her first husband to the atomic bomb. She remarried to my grandfather, then my mother was born. I wouldn't be here if the bomb had not fallen on Hiroshima that year. I owe my existence to the bomb. Should we call it, a disaster or ... a miracle? This body, as it is.

'A body of 46' is a solo exhibition performance that explores the body's journey, contemplations, and expressions of the past, present and future through cultural and personal interpretations.!



# TONY YAP

(MALAYSIA / AUSTRALIA)

Tony Yap, born in Malaysia, is an accomplished dancer, director, choreographer and visual artist. Tony was one of the principle performers with IRAA Theatre (1989-1996). He has made a commitment to the exploration and creation of an individual dance theatre language that is informed by psycho-physical research, Asian shamanistic trance dance, Butoh and psycho-vocal experimentations. Tony has received numerous nominations and awards including *The Decay of the Angel* which won him a Green Room Award for Male Dancer Award; and *Rasa Sayang* was nominated for The Australian Dance Awards for Outstanding Achievement in Independent Dance. He has been a leading figure in inter-cultural discourse and received Asialink residential grants to work in Indonesia in 2005, and 2008 and a Dance fellowship from the Australia Council for the Arts. Tony is the founding Creative Director of Melaka Arts and Performance Festival

## **The Room is Empty**

(20 mins) – *performance*

The time is spacious and the space seems timeless. Melbourne had one of the longest lockdown globally and voices, memories and time reflected the room one is mostly in. This is a dancer's body confronted with the inner realms of senses.







# MIC GUILLAUMES

(FRANCE)

**Rainna SOONG:** 5 years old, was born during the rainy season..... Very temperamental.... she likes to draw and paint, sometimes dances... ....she has a strong opinion and often pushes her father around on Sunday mornings .... While they meets new people and exploring new ideas.....

**Mic GUILLAUMES:** as a child he preferred to climb trees to discover the nests of birds. Always on the move...he is expelled from school. Thus begins his career as a dancer....until he was 74 years old.

Dancer, choreographer, company director; among other things, he develops live art in public schools for teachers and professional dancers. Artistic director of the "Danse au Coeur" festival, he organizes "Itinérance" with 3000 dancers in places of architectural heritage; He is appointed "Dance expert" for the Ministry of Culture (France).

## TRACES

(30 mins) – *dance, painting*

Painting leaves visible traces, dancing leaves invisible traces: At the crossroads of arts and generations, random and improvised "event" in situ.



# ADAM FORBES

(AUSTRALIA)

Adam Forbes is a Melbourne based dancer and performer. He is interested in structures and contexts that allow authenticity to arise within, and between, performer and audience.

Adam has performed site-specific solo dance works for MAPing projects in Malaysia and Australia and Indonesia's Arts Island Festival, Buffalo Field in Bangkok investigating traditional and contemporary approaches to performative trance.

## **Held in the arms of what?**

(20 mins) – *performance*

Nurtured, suffocated, released.  
Our hands and arms move into all of nature's secret places. As we try and hold ourselves up and even try to escape the atmosphere that holds us.  
What are we reaching for?  
And what is reaching for us?





# AGUS RIYANTO

(INDONESIA)

In 2007 Agus Riyanto revived the traditional art of Bull-trance (Bantengan) that had been extinct in the city of Batu, East Java. He is founding director of the supreme Bantengan Trance Carnival, Nuswantara Joyo in collaboration with the Arts Island Festival 2008-2014. He achieved Awards for bull-trances and bull whips in Batu since 1985. Mas Agus is a shaman and a proficient painter. Agus is highly respected in East Java for his deep understanding and work in trance performances and have lately incorporate it in contemporary experimentations with great success working with Agung Gunawan and Tony Yap in Melaka and Melbourne in '8 Men' with performers from varied international backgrounds. Recently performed in Buffalo Field Festival, Bangkok and in Shadow's Light as part of the Mapping Melbourne program December, 2018.

## **Animalising Trance Workshops**

(15 mins) – *performance*

Agus will help facilitate in the **Animalising Trance Workshop** with **Tony Yap**. He will also be available for collaborations with all artists. In the finale night performance, Agus will hold the energetic space of the site as conductor of environmental energies to induce participants to different affects of trance.

## **Workshop Improv**

**Thur 24 Aug, 8 pm - St Paul's Hill**

## **Finale Performance**

**Sun 27 Aug, 8 pm - Warehouse**



# IING SAYUTI

(INDONESIA)

ing Sayuti is originally from Indramayu, born in Astanalanggar village, Losari District, Cirebon Regency, West Java, Indonesia. Before entering the world of Contemporary dance, ling was a backup dancer at all National TV stations and joined ACAN DANCE STUDIO JAKARTA for 10 years

## Table

(30 mins) – *performance*

A place of secrets and love







# KRISTINE NILSEN OMA

# JONATAN OTTESEN

(NORWAY)

**Jonatan Ottesen** is an Norwegian documentarist from Northern Norway. The past few years he has specialized in portrait documentaries. Jonatan is now having a premiere on his latest documentary about Kristine Nilsen Oma, and how she can make an fantastic dance performance while having severe ME.

**Kristine Nilsen Oma** Is a Norwegian choreographer that has lived with serious ME/CFS, an illness that requires she stays in bed 20 hours every day to avoid strong flu symptoms.

She will be present during the showing of this film and if her health allows, she will be performing a short dance in the response to the film, the audience, and the place of performance. She will also talk about the disease and the challenge of creating art that is sustainable also for her.

**Chronically dancing**  
(15 mins) – *documentary film*

This documentry will be followed with an hour forum on the topic of artmaking and pacing in discussion in terms of **contemplation** and **depth of practice**.

**stop / rest / pace** (1 hour) – *forum*





# ADELE WILKES

(AUSTRALIA)



## The Poison Garden

(15-50 mins) – *durational performance*

These films are part of a cumulative body of work titled 'The Poison Garden', centred on the relationship between a psychedelic subtropical botanic garden, the reclusive polymath couple who for many years has planted, tended and inhabited it, and the diverse knowledges, generative conversations, experimentations and elemental forces that inform, sustain, and evolve its ongoing existence.

Constructed entirely from field recordings of this carefully curated and cultivated ecosystem, the films reveal a shapeshifting, living pharmacopeia of rare, sacred and sometimes dangerously intoxicating botanical species with complex histories of cultural, spiritual and medicinal use.

Through a non-linear, mycelial structure that echoes the entangled ecology of gardens, the project interweaves ideas around ethnobotany, multispecies intelligence, altered states of consciousness, entheogens, psychonautics, animist cosmologies, alchemy, non dualism, biochemistry, neurodivergence, spiritual ecology and queer knowledge.

Resisting anthropocentrism, the films in 'The Poison Garden'; intimately observe and illuminate intricate details of the more-than-human world through infinite cycles of growth and decay, offering a multisensorial, synaesthetic trip into other(ed) ways of knowing and being.

Adele Wilkes is an artist, filmmaker and researcher whose practice encompasses moving image, sound, photography, projection and installation, with a focus on expanded, experimental and poetic modes of documentary and cinematic storytelling.

Adele's work has been shown in Australia and internationally, including at the Australian Centre for the Moving Image (ACMI), National Gallery of Victoria, Buxton Contemporary, Channels Festival, Aphids, Composite: Moving Image Agency and Media Bank, MONA FOMA, Liquid Architecture, Museum of Brisbane, Sydney Contemporary, The Hellenic Museum, Bunjil Place, National Portrait Gallery, at various film festivals in the UK, US, Europe and the Middle East, and on ABC TV. Her photographic work was shortlisted for the 2019 Bowness Photography Prize, and the 2021 National Photographic Portrait Prize. Recently, Adele's work has been exhibited in Melbourne Now at NGV Australia. She is a member of Women Photograph, a peer assessor for Australia Council for the Arts and a PhD candidate in the School of Art, RMIT.



# SKO' ART

(INDONESIA)

**M.ikhsan** was born in Sumatra, Jambi, Indonesia. is a musician, composer and founder of sko'art production. He has a myriad of achievements and experiences in the field of traditional music.

**Wise Azizah** was born in Jambi, Indonesia. Wise is a dancer, choreographer, actor, and educator. Wise has various experiences in the field of creative, traditional and contemporary dance.

**Rizka Berlianda** was born in Jambi, Indonesia. A music student at Jambi University. and a musician, vocalist, and performer of traditional arts.

## sko'art produciton

(10 mins) – *performance*

Bakulouk Rameh is a contemporary dance and music creation inspired by women from the Kerinci tribe who are very privileged in their culture, family and society. Bakulouk Rameh is music and dance inspired by the lyrics of the Iyo Iyo dance, which is danced by women of the Kerinci tribe.

This work relies on musical elements from Iyo Iyo's dance music and her chanting of poetry which describes the privileges of Kerinci women which are processed in a contemporary form by developing rhythmic and rhythmic patterns. and also inspired by traditional iyo iyo dance movements such as flying eagles which are developed in contemporary dance which depicts special gestures for Kerinci women







# MISSMALA DANCE CREW (INDONESIA)

Missmala Dance Crew Studio is an art studio located in Ciledug Lor Village, Blok Pamosongan, RT 02 RW 01, Ciledug District, Cirebon Regency.

The Missmala Dance Crew Studio was founded on November 17 2017 in Ciledug-Cirebon founded by Tina Rosnawati, S.Pd. The name Missmala itself is the stage name of her grandmother, Hanayati Ismala. According to Tina, since her death, Missmala's name began to fade, then he, who is the grandson of Missmala, had the initiative to continue the name, and a dance studio was established called the Missmala Dance Crew Studio.

## **Gandari:**

The treasures and beauty of the world which were the hope, are now lost and destroyed by fate.

Close your eyes forever, because For a wife Loyalty is more honorable.

## **Topeng Kreasi Jaya Perbangsa & Gandari**

(25 mins) – *dance performance*

Konta Basma Spear, is a powerful weapon belonging to Adipati Karna which will be able to kill Arjuna. But Gatot Kaca, who knew about the threat, carried out his duty to defend the Pandavas, even though Gatot Kaca himself knew that Konta Basma's Spear would kill him. "Pancén Perlaya" is his sacrifice as a Kshatriya to defend the honor of the Pandavas and their people. He carried out indiscriminate attacks, with a sad heart because he would be separated from his beloved mother, for the sake of justice for his country.



# WOJAK

(AUSTRALIA)

Wojak is a genderfluid artist whose work crosses the precipice of performative and visual art forms. With a particular interest in site-specificity, durational performance, ritual and altered states, they create visually poetic work that resonates with a visceral depth. Originally from Sydney/Warrane they are now based in Widjabul Wia-bul Bundjalung Country, Northern Rivers NSW.

This multi-disciplinary artist has been exhibiting for over 40 years, with work in numerous award exhibitions & featured in private and public collections. Wojak has performed and collaborated at festivals in Australia, Europe and Asia, & designed for large scale events.

A deeply rooted Eastern European sensibility of non-verbal theatre and lush aesthetic meld with ongoing movement & trance explorations to evolve into a hybrid dance based practice in more recent years.

## scroll

(20 mins) – *performance*

A calligraphic dance





# KIKI ANDO

(JAPAN / AUSTRALIA)

Kiki was born in Numazu City, Japan and works across textile, ceramics, performance, and design.

In 2004 Kiki moved to Melbourne and lived in art studio space and gallery The Foundry and completed an Advanced Diploma in fashion design at Melbourne School of Fashion. In 2007 she moved to Berlin exploring fashion design, From 2015, Kiki started visiting Southeast Asia to do arts projects bringing Asian perspectives to her interdisciplinary practice, collecting materials and exploring new ideas. She is inspired by natural environments, mountains ,seas, flowers ,Japanese culture, future SF, Buddhist and Shinto spiritualities, feminism and Asian/western philosophies and aesthetics.



## Changing Poison Into Medicine

(20 mins) – *performance*

Within me lies a poison, carried since my birth. At times it appeared beautiful, enchanting, its worth. Yet this poison, at times, inflicted immense pain. For I knew not how to handle it, its domain. Now is the time, if this poison can transform. Into a healing remedy, a power to perform. Becoming a skilled physician takes time. And I, too, have learned to manage the poison's chime. Through trials and hardships, the poison did sting, But I have the ability to turn suffering into a joyful thing. With this power, I blend potions anew, Transforming poison into medicine, through and through.



# ZYA KANE

(AUSTRALIA)

Zya Kane is a performance maker driven by a passion for immersive, participatory experiences that challenge traditional boundaries. With a focus on sensory and immersive practices, she explores the intersection of contemporary performance, community engagement, and the power of play. Zya's work encompasses devising, directing, designing, and performing in unconventional spaces, blurring the lines between performer and audience. Committed to fostering collaboration and active involvement, she delves into intimate moments that awaken the senses and imagines new artistic frameworks for diverse participants. Through interdisciplinary training Zya aims to create sensory-rich performance experiences that engage and ignite transformative experiences. (pic by Michelle Donnelly)

## **Sensing Blood Lines**

(15-20 mins) – *performance*

Sensing Blood Lines is an exploration through the body, scent, sound, sight, taste and touch to discover ancestral memories, here and now.





# KATHLEEN GONZALEZ

(COLOMBIA / AUSTRALIA)

Kathleen Gonzalez is Melbourne-based Colombian, experimental and contemporary artist, is also a producer in cross\_cultural forms, ethno-dance writer, artistic director and founder of Tunjos y Cantaros Ethnologic Dance Co. and Ethnodanceology Art – a study of dance through the application of a number of disciplines such as anthropology, musicology, ethnomusicology, and ethnography. It proposes ideas in new multi-ethnic phases and stages to encourage future diversity of human's legacy and expression into this new era.

Kathleen researches contemporary and interactive dance that is emotional, exploring the wisdom and ancestral practices. Always striving to understand new original forms of movement, and performative arts. She encourages resonance between art forms and expressions that touch everyone, often addressing cultural exchange on ecological, political, and social environments within communities.

She addresses terms of decolonisation through a curatorial framework that crossover practices that embrace intergenerational issues to standing up for the rights of universal cohesion and human equity.

Focusing in body-art installation and site specific performances, Kathleen's work encourages intercultural community engagement. Her most recent choreographic work called PRIMORDIAL was selected as part of YIRRAMBOI\_23, The First Nations Festival in Melbourne

## SEÍSMO

(15 mins) – performance

*Desentrañares poéticos ceden del cielo la comprensión mutua y fundamental al corazón de la verdad de vivir.*

Poetic unravelings yield from heaven mutual and fundamental understanding to the heart of the truth of living.





# PER RUTLEDAL

(NORWAY)

Per Rutledal is an artist and curator based in Bergen, Norway. He holds a masters degree in curatorial practice from the Bergen National Academy of the Arts, and is the founder and president of the Norwegian Veteran Artist Program, NORVAP.

**absent = present**

(20 mins) – *performance*

Drawing from a background of military insights and exploits, Per leaves an impression of the seen and unseen. Per as an emerging performance artist presents rare insights to a soldier's inner life.



# FEIFEI LIAO

(CHINA / AUSTRALIA)

**Feifei Liao** is a versatile creative producer and performer, founder of &'Feifei Curiosity' focusing on creating narrative productions that inspire individuals to explore themselves authentically, and tap into unimaginative artistic mediums and life possibilities, portrayed by their unique personal character and experiences.

Her work explores psychophysical movements, bodyfulness, trance, space, time, lived-experience and cultural fabric. Feifei delights in placing shadow and light throughout her dance and poetry to express the vulnerability and strength within, which allow us to blossom fully. She believes everyone can be creative through experiencing daily life and surroundings with curiosity.

## **The Fig Tree**

(15 mins) – *performance*

Memories, like whispered echoes, dancing around the evergreen fig tree, gradually, becoming blurry and fading away...the body, bridges generations, past and future, in the intertwined time zones, trying to find the meaning of existence and a sense of being.





# NURANANI M IRMAN S.SEN

(INDONESIA)

Nuranani M Irman who is known as "Nani Topeng Losari" is a traditional "Tari Topeng" dancer from West Java who's been popularized "Topeng Losari", which is inspired by his hometown region, Losari.

Nani graduated with a Bachelor of Arts from STSI Bandung and has been a dance artist for over 20 years. Nani has traveled the world to popularize Topeng Losari, which she made herself earn many recognitions, such as "Satya Lencana" from the 6th president of Indonesia, Susilo Bambang Yudhoyono, "Best Young Dancer" from the 5th president of Indonesia, Megawati Soekarnoputri, and many more awards at national and provincial levels.

Nani believed that preserving the Losari Dance is her calling and it isn't an easy way to do. It requires much effort so that this traditional dance can be widely known by people from regional, provincial, national, to international levels. Nani believe that there will be youngsters who will be her successors in the future.

## Takjub Nusantara

(15 mins) – *performance*

Demonstrating the harmony in the diversity of Indonesia's culture through collaborating performance called "Topeng Losari" with Putera Puteri Kesenian Indonesia.



# NINI GONDONG

(INDONESIA)

Nini Gondrong is the stage name of a traditional dance and music artist from Aceh whose real name is Murdani. He was born in Banda Aceh on October 10, 1979. He founded a dance and music studio called the Rampagoe Art Studio and has been the leader of the studio since 2000. Since childhood, he has become an artist whose capacity is no doubt. He is often invited to perform at various events both locally and nationally. Even though he already has a lot of experiences, Nini Gondrong is never complacent and stops to keep practicing and progressing. Because art according to him is something beautiful, about feeling, which continues to be attached to him.

## **The Spirit of Aceh**

(7 mins) – *performance*

Aceh has a diverse culture as a regional entity. One of them is diversity in the art of dance. The spirit of Aceh Culture combines the diversity of Acehnese dance movements which are elegantly mixed with body music and developed from traditional roots. This dance carries the spirit of preserving Aceh's global dance culture





# DEDED TRESNAWAN

(INDONESIA)

Deden Tresnawan was born in Bandung in 1983, he is the first child of two children from the marriage of Olit Taryana and Nuraeni. Since childhood, Deden Tresnawan has always been brought by his parents to watch art performances, because Deden Tresnawan's parents are a West Javanese artist. When he was still in elementary school, Deden was able to play the lute musical instrument. Deden began to study art when he studied at the Indonesian Art College (STSI) in Bandung, from there he learned more about art. During his lectures, Deden specialized in stringed and wind instruments, namely harps and flutes. Deden is the program director of the Bongkeng Arts Space and is involved in several arts communities or groups including the Tap music group, Lungsuran Daur Contemporary Instruments, WajiWa Dance Theater, Legus Studio, Cianjuran Sundanese Song Association, Candrawulan Art, LPK Natya Lakshita Didik Ninik Thowok, Sekar Keliwon, Toneel Theater Bandung, Sanggita Art Company. Apart from playing music, Deden often becomes an artistic piñata and other things. His works are well known in his campus environment and in the West Java area as well as in national and international circles, especially his dance and theater music.

## PANGLOKAT

(15 mins) – *performance*

Panglokat is a plea for safety or serenity. We present Him to accompany our prayers in the realm of meditation and having conversations





# KOMUNITAS BANGSAL JE (INDONESIA)

**Sukardi (Pak Koyek)** a traditional artist of Ketoprak Tobong, (a traditional Javanese drama performance art). Throughout his life, Pak Koyek has dedicated himself to preserving traditional arts. At this MAPfest 2023 event, with Ratungga Ayu and Iwan Kapit, he will present a repertoire entitled Tundung. A representation of love, sorrow, and loyalty.

**Ahmad Ikhwan Susilo** known more commonly as Iwan Kapit. A producer, creative director, scriptwriter, and festival director. For the past three years, with Komunitas Bangsal JE and Ketoprak Suryo Budaya he has been the production leader for several repertoires entitled Sungkem (2021), Kurdo (2022), Mbarang Jantur (2022), and Tundung (2023). His also a teacher and literacy activist. Managing Taman Baca for the kampong community since 2008 until now. Will present a collaborative repertoire with Pak Koyek and Yungga.

**Tundung (Dumped)**  
(10 mins) – *performance*

Tundung is a love story. A classic love story between Panji Asmarabangun and Dewi Sekartaji. It is a tale of sorrow. It is also a form of anger. However, It tells about loyalty too. In the end, the truth is revealed Because of true love. Tundung is a story about love, sorrow, and loyalty.





# RATUNGGGA AYU TRISNASARI

(INDONESIA)

**Ratungga Ayu Trisnasari** was born in Kediri 28 years ago, and has been interested in dancing her entire life, especially traditional Javanese dance. Commonly referred to as Yungga. She frequently participated in theatrical productions and dance performances while working with numerous artists from diverse genres. She will give two performances at MAPfest in 2023: *Njelmo* and *Tundung*.

## ***Njelmo (Shapeshifting)***

(10 mins) – *performance*

The body bound in a marriage relationship is not always the happy one, but also the wounded one. Tossed about. Destroyed. However, there is always a cure for a wound: love. *Njelmo (Shapeshifting)* is a work inspired by the classic Javanese romance *Inu Kertapati* and *Candra Kirana*. It is a story about the bittersweetness of married life. Not everyone can go through it, except those with a strong heart. Loss leads to the realization that the meaning of presence is so important.







# HOEDIA DAMAR GANING

(INDONESIA)

**Hoedia Damar Ganing** or commonly known as Hoe was born in Kediri - East Java in 1999, a young intellectual artist and contemporary dance creator who has produced various works with high originality. The East Javanese genre (especially: Malangan and Surabayan) becomes the root of many of the brilliant works she has ever created. The manifestations of art forms that Hoe has issued so far have ultimately formed many unique genres or subgenres of the classical idiom genres which have become the basis for her domination (East Java, Surabaya and Malangan). Hoe (apart from being a pure choreographer) is also involved in the world of training, including as: instructor, researcher, adviser, judge, and also an art teacher in several schools. Currently Hoe spends a lot of time at the studio she founded **Sarwapalaka.Art**

At the Malacca Art Performance and Festival 2023. Hoe presented 2 of her works.

Performed solo as a dancer and choreographer entitled **Repertoar Tiban** - Hiding behind the cracks of Bapang, for some reason I really love the rain ritual

And the appearance of her duet as a dancer and choreographer entitled **Tuah Semirang**

Generations of times have not understood the meaning of

spurs wrapped in feminine scent and noble etiquette, The flower must be rained down through the Tiban ritual. Several works by this monumental female artist have guided her to become a choreographer who is reckoned in Indonesia and on the international stage. These works are as follow:

**Marsudi Olah Boga 2016, Rapuh 2016, Pe-Cut 2019, Le-Cut 2019, Lekat 2022, Tuah Semirang 2023, Repertoar Tiban 2023**

Assistant Professor for Performing Arts

## **Tuah Semirang**

(20 mins) – performance

**a dance with Monica Widya Amalia**

Tuah is result/gift/blessing. And Semirang is called “jarwo dhosok” in Javanese culture. It means a blessing in disguise.



# MONICA WIDYA AMALIA (INDONESIA)

Monica Widya Amalia, or Monica, born in Kediri- East Java in 1998. She has a basic of modelling, makeup artist and social media influencer. She loves art and culture event, therefore she has years of volunteering experience in art and culture festival. Monic and his husband, Satria are managers of MSI Art Management. A community of artist and social media influencer in Kediri, East Java to summon all talents to have a creative space in art and culture movements. MSI Art Management engaged in arts and cultures, produce several art performance and festival in Kediri.

She collaborated with Hoedia Damar Ganing, one of the dancers from MSI Art Management. The collaborated performance named **Tuah Semirang**. Tuah is result/gift/blessing. And Semirang is called “jarwo dhosok” in Javanese culture. It means a blessing in disguise. And Tuah Semirang is a representation of Tiban Ritual. A request dance performance for rain. Therefore this ritual usually perform in dry season. Tiban ritual performs dancers hit each other with whip made from bones of coconut leafage, therefore dancers are in trance phase.

## **Tuah Semirang**

(20 mins) – *performance*

**a dance with Hoedia Damar Ganing**

Tuah is result/gift/blessing. And Semirang is called “jarwo dhosok” in Javanese culture. It means a blessing in disguise.



# DEASYLINA DA ARY (INDONESIA)

Born in Pacitan, East Java in 1981. Learning dance since she was 5 years old, in the studio of her father Pradapa Loka Bhakti. Deasy studied dance education at State University of Surabaya. After completed her Bachelor, she finished her Master of Arts in Indonesia Institute of The Arts Surakarta. Deasy completed doctoral program in Indonesia Institute of The Arts Surakarta with PhD thesis "Pacitanian Art-Edu" (Environmental Oriented Art Education Model) and graduated in January 2017. She also won the Best Choreographer at the Nusantara Dance Festival in 2005, and the National Student Art Festival & Competition in 2009.

Since 2008, she started teaching Art Education at Universitas Negeri Semarang. she also dedicated herself as a Art and Culture educator, for children who have artistic talent and interest from her hometown, Pelem, in studio of Pradapa Loka Bhakti.

## **Kidung Gandrung**

(20 mins) – *performance*

The Jejer Gandrung dance is a traditional dance from Banyuwangi, East Java, and is a part of the GandrungBanyuwangi dance. This dance has the meaning of thanksgiving to God.

Tanduk Majeng is one of the traditional songs from Madura, East Java. Philosophically, this song tells about the prayers and hopes of the fishermen's families who are risking their lives in the middle of the ocean, so that they can return with a satisfying catch of fish.

These two traditional works were put together in one site specific performance at MAPFest 2023 by choosing the location for the performance on the riverside next to the Kampung Jawabridge. Bringing memory messages about hometown.

