

## Completion Report

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The research project examined the impact of Tokyo Performing Arts Market on two Indonesian female dancers/choreographer's advancement and influence on Indonesian dance landscape. Using feminist cultural theories and feminist auto/biographical approach, this research locates the women dancers/choreographers as subjects through their stories.

The research follows two research subjects who come from different background, geographically as well as generationally. The senior one comes from a long-standing Javanese family whose contribution in artistic landscape is well-established. The younger one comes from a religious family in the Eastern part of Indonesia whose entrance to dance world was practically a coincidence. The dance landscape in the Eastern part of Indonesia is hardly noticeable, making her career as a dancer contributes substantially to her advancement.

It can be argued that firstly, having a specific cultural background creates a different situation as well different aspiration in their works. While culturally privileged, Melati Suryodarmo is aware of and questions the social and cultural imbalance. Yezyuruny, on the other hand, has actually experienced discrimination collectively, being a person from the Eastern part of Indonesia. Her time as a student in an academic institution in central Java further highlighted the discrimination she underwent as a dancer. Yezyuruny's access to global dance landscape can be largely attributed to the roles and power of a prominent dancer/choreographer.

Secondly, artistic advancement also relies on the political and cultural context. One research subject started her career early in 1990s before the digital era, and during the New Order, where access to freedom of expression was quite limited. The other is active within the digital era, making her work more easily and widely exposed and recognized.

Thirdly, TPAM's roles as a catalyst for dancers' self-advancement has to be appreciated, considered, even

evaluated. As an artistic event, TPAM has shown its deep understanding of the need to focus beyond the individual dances or dancers, rather to the whole artistic ecosystem. TPAM's various sub-programs have been exceptionally beneficial to help dancers to build their network crucially important for their survival as dancers and artists.

Fourthly, there is a need for women dancers/artists to produce their own knowledge and contribute more actively to the creation of inclusive environment both at the local, national, as well as international level, pertaining to the issue of the production and dissemination of knowledge, as well as documentation of women's works and contribution as a whole.

**Publication of the Results of Research Project:**

Verbal Presentation (Date, Venue, Name of Conference, Title of Presentation, Presenter, etc.)

Thesis (Name of Journal and its Date, Title and Author of Thesis, etc.)

Book (Publisher and Date of the Book, Title and Author of the Book, etc.)

**Melampaui Panggung: Seniman Perempuan Dan Pasar Seni Pertunjukan**

(Beyond the Stage: Female Artists and Performing Arts Market)

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