

Performing Indonesia

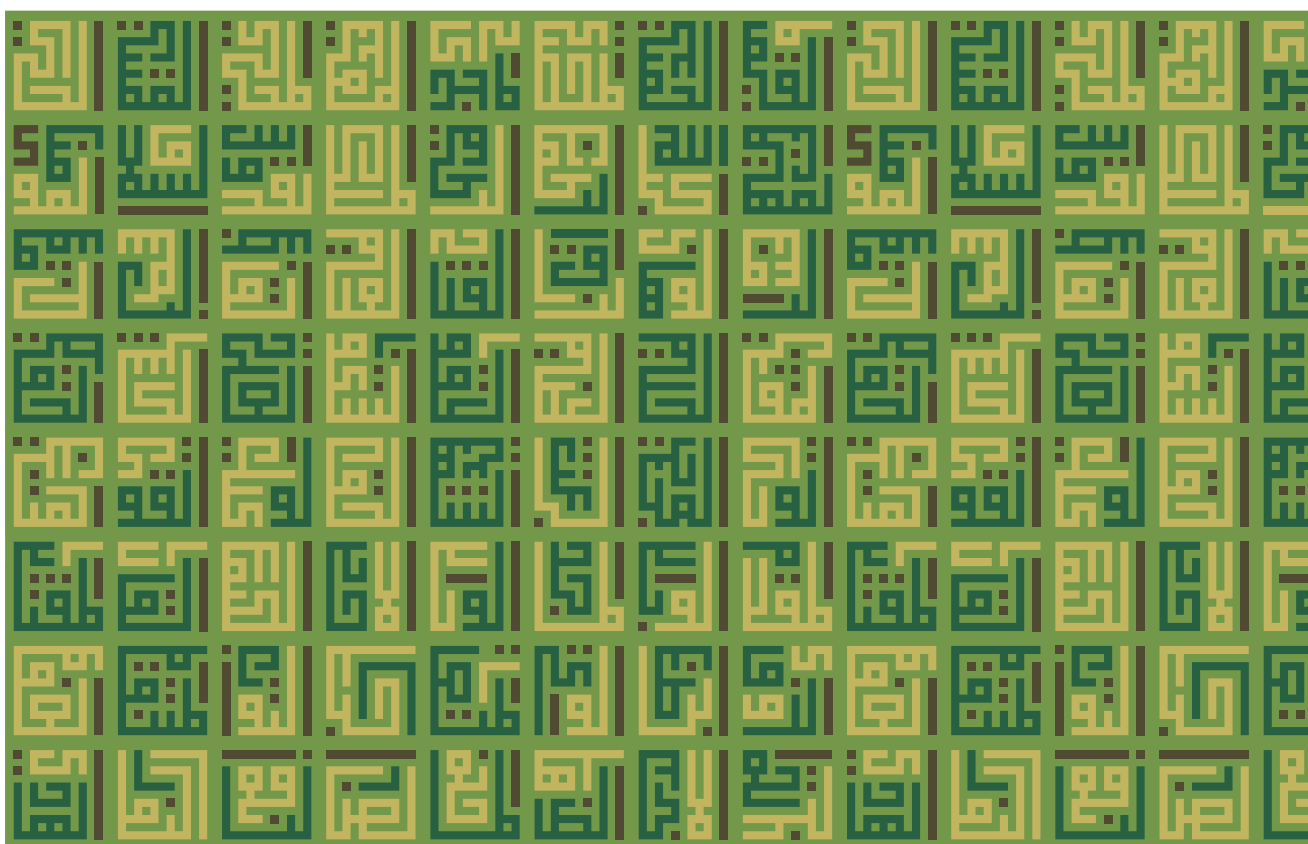
ISLAMIC INTERSECTIONS

September 10–November 19, 2016

Part I: September–October Programs

Corcoran School of the Arts and Design and Betts Theatre, George Washington University

Arthur M. Sackler Gallery, Smithsonian



A joint presentation of the Freer and Sackler Galleries (Smithsonian) and the Embassy of the Republic of Indonesia in Washington, DC, in cooperation with George Washington University

Freer Gallery of Art and Arthur M. Sackler Gallery

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Jonathan Duek, ethnomusicologist and Deputy Director,
Writing in the Disciplines Program

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Performing Indonesia

ISLAMIC INTERSECTIONS | September 10–November 19, 2016

Schedule

Part I: September–October Programs

FASHION SHOW

High Fashion for Muslim Wear: New Designs from Java

Saturday, September 10, 7:30 pm

6 pm: Lecture

Zapin dance

Reception follows fashion show

Corcoran School of the Arts and Design, atrium

PERFORMANCE

Strings Meet Gamelan: Chamber Music from Indonesia

Momenta Quartet and Gamelan Raga Kusuma, with

Ubiet and Tony Arnold, vocals

Thursday, September 22, 7:30 pm

George Washington University, Betts Theatre

PERFORMANCE

Music from Sulawesi and West Java

Harmony (Indonesia) and House of Angklung (USA)

Saturday, October 22, 7:30 pm

6 pm: Complimentary Indonesian snacks and beverages

Location to be announced

Part II: November Programs

LECTURE-DEMONSTRATION

The Art of Reciting the Qur'an

Hajjah Maria Ulfah, reciter; Anne Rasmussen, moderator

Saturday, November 5, 2 pm

Corcoran School of the Arts and Design, Hammer Auditorium

WORKSHOP

Martial Arts from Sumatra: *Pencak Silat*

Led by Wona Sumantri, Silat Martial Arts Academy

Saturday, November 5, 3:30 pm

Corcoran School of the Arts and Design, atrium

LECTURES

Islam and the Performing Arts in Indonesia

Wednesday, November 9, 7:30 pm

Corcoran School of the Arts and Design, Hammer Auditorium

PERFORMANCE

Javanese Shadow-puppet Play: Bima's Quest for Enlightenment

Sumarsam, *dalang* (puppeteer); guest artists and the

Javanese Court Gamelan Ensemble of the Embassy of Indonesia

Thursday, November 10, 7:30 pm

Indonesian refreshments available during the performance

Corcoran School of the Arts and Design, atrium

HANDS-ON ACTIVITY

Javanese Puppet-painting for Families

Sunday, November 13, 11 am and 2 pm

Arthur M. Sackler Gallery, ImaginAsia classroom

PERFORMANCE

Hamza: Five Tales, for Balinese gamelan, organ, guitar, video, and narrator

Lightbulb Ensemble and guest artists

Saturday, November 19, 7:30 pm

Corcoran School of the Arts and Design, Hammer Auditorium

Free tickets or reservations are required for all events—except for the Qur'anic recitation on November 5 and the lectures on November 9—and may be ordered online at asia.si.edu/events. Tickets for the chamber music performance on September 22 are available at gwutickets.com.

Performing Indonesia: Islamic Intersections is presented by the Freer and Sackler Galleries in partnership with George Washington University and the Embassy of Indonesia through Rumah Budaya Indonesia. The festival received Federal support from the Asian Pacific American Initiatives Pool, administered by the Smithsonian Asian Pacific American Center. Additional funding provided by the American-Indonesian Cultural and Educational Foundation and Badan Ekonomi Kreatif Indonesia.

Festival locations in Washington, DC (All events are free of charge and open to the public.)

Corcoran School of the Arts and Design
500 17th Street, NW
Metro: Farragut North, Farragut West

Betts Theatre
George Washington University
800 21st Street, NW
Metro: Foggy Bottom, Farragut West

Arthur M. Sackler Gallery
1050 Independence Avenue, SW
Metro: Smithsonian

Introduction

As the Smithsonian's national museum of Asian art, the Freer and Sackler Galleries seek to advance public knowledge about the arts and cultures of Asia through exhibitions, publications, research, education, and programs. The two museums are home to renowned Asian art collections that range from ancient objects of the prehistoric world to contemporary works by today's artists. We provide visitors with inspiring, in-depth experiences through our collections, special exhibitions, and an array of public programs, including films, concerts, lectures, panel discussions, hands-on activities, and more.

Now in its third iteration, Performing Indonesia is the signature Freer|Sackler program of Indonesian arts. Thanks to the generous support and coordination from the Embassy of Indonesia, these festivals feature Indonesian musicians, dancers, and other artists who travel from Southeast Asia or live in the United States, as well as Westerners who help perpetuate the vibrant performance traditions of the region.

To expand the reach of this festival, we have recently launched a media-rich online resource on Indonesian performing arts. Taking full advantage of the digital platform, this publication features dozens of videos, audio recordings, photos, and music notations. Essays by ethnomusicologists and other experts expand on the lectures given at our Performing Indonesia festival in 2013. We invite you to explore this new feature at asia.si.edu/research.

While Southeast Asia has long been a strength of our collections and exhibitions, the performing arts of Indonesia are the special focus of these festivals. We hope you enjoy many of the programs offered this year.

Welcome



Selamat datang! On behalf of the Embassy of the Republic of Indonesia, the Indonesian community in the metropolitan Washington area, and the Indonesian diaspora across the United States, I am pleased to welcome you to the third Performing Indonesia festival.

This year's theme is Performing Indonesia: Islamic Intersections. It is quite different from previous years in that it highlights the powerful relationship between the Islamic faith and Indonesia's national, regional, and local cultures. Islam and Indonesian culture influence each other in many ways and impact the daily lives of more than 240 million people who come from immensely diverse backgrounds. The performances, workshops, and lectures you will experience at this festival underscore the profound and dynamic bond between Indonesian culture and the Muslim faith, which is the result of a long history and an ongoing process of peaceful acculturation.

A traditional shadow-puppet (*wayang*) performance, the *tilawah Qur'an* (the practice of reciting verses from the Qur'an), the assimilation of fashion and religion, a concert featuring an unusual fusion of string and gamelan instruments to perform music composed by Tony Prabowo and Gde Yudane, and a *kolintang* (xylophone) group featuring singers from Manado—a majority-Christian province in Indonesia—who sing traditionally Muslim songs are just a few examples of what awaits you at this year's festival.

Our nation's motto, *Bhinneka Tunggal Ika*, embraces the same meaning as *E pluribus unum*: "Out of many, one." As the largest Muslim population in the world, Indonesia continues to address one of the most pressing challenges of our time: the threat of religious and violent extremism. I hope Performing Indonesia 2016 not only allows you to discover the unique bond between Islam and Indonesian culture, but it also encourages you to see Islam in Indonesia as a religion of peace and tolerance. It is a *rahmatan lil alamin*—a blessing for all humankind.

Budi Bowoleksono
Ambassador of the Republic of Indonesia to the United States of America
Washington, DC
September 2016



It is with great pleasure that I welcome you to our third Performing Indonesia festival at the Freer and Sackler Galleries, produced in partnership with the Embassy of Indonesia. We began this venture in 2013 with a pan-Indonesian weekend filled with gamelan music and family programs. In 2014 the festival focused on the region of Sunda, West Java, and offered puppet theater (*wayang golek*), public workshops on gamelan and West Javanese dance, and a memorable outdoor performance by a 200-member *angklung* orchestra of local grade-school students. The melodious outpouring was fantastic!

This year we present Performing Indonesia: Islamic Intersections to complement our major fall exhibition, *The Art of the Qur'an: Treasures from the Museum of Turkish and Islamic Arts*, on view at the Sackler Gallery from October 15, 2016, through February 20, 2017. Perhaps nowhere in the Muslim world are music, dance, and theater more closely integrated into a nation's religious life than in Indonesia. We are delighted to bring so many aspects of Indonesian performance, both sacred and secular, to Washington audiences. Numerous supporters and collaborators made this year's festival possible, including George Washington University, the Embassy of Indonesia through Rumah Budaya Indonesia, the Asian Pacific American Initiatives Pool administered by the Smithsonian Asian Pacific American Center, and the American-Indonesian Cultural and Educational Foundation and Badan Ekonomi Kreatif Indonesia.

A special thanks is due to our friends in the Department of Music at George Washington University for arranging performance spaces at the Corcoran and Betts Theatre. (The Freer Gallery's Meyer Auditorium is currently closed for renovation.) If this year's festival sparks your curiosity about *gamelan* music or shadow puppetry, I invite you to explore the Galleries' new web feature, Performing Indonesia: Music, Dance, and Theater, at asia.si.edu. Featuring dozens of videos, audio samples, and photos, this enlightening resource extends the Performing Indonesia symposium that was hosted at the Freer and Sackler Galleries in 2013. With Performing Indonesia online, we can share the vibrancy of Indonesia's performing arts with you and with viewers around the world.

Thank you for joining us this year for Performing Indonesia. Enjoy the show!

Julian Raby
The Dame Jillian Sackler Director of the Arthur M. Sackler Gallery and the Freer Gallery of Art



Meeta Fauzan



Helen Dewi Kirana Darmawa

FASHION SHOW

High Fashion for Muslim Wear: New Designs from Java

Saturday, September 10

7:30 pm

Corcoran School of
the Arts and Design

6 pm: Lecture by Carla Jones, University of Colorado
Zapin dance performed by Spotlight

Meeta Fauzan

Fashion designer Meeta Fauzan was born in 1969 in Bandung, Indonesia, and is married to Indonesian architect Fauzan Noe'man. She graduated with a BA in economics from Parahyangan University before she opened her own boutique in 1997. After she started wearing a hijab in 2003, Meeta Fauzan came to appreciate Muslim women's dress and wanted to help broaden ideas on being a Muslim woman by designing and creating modern, fashionable, and versatile Islamic attire. She graduated from Susan Budiharjo (in Bandung), one of Indonesia's leading fashion schools, in 2005 and then burst onto the modest fashion world in Indonesia as well as in Kuala Lumpur, Singapore, Perth, Budapest, Prague, and Istanbul. Her designs appeal to all women who want to make a fashion statement through simplicity.

Helen Dewi Kirana Darmawan

Born in Jakarta in 1967, fashion designer Helen Dewi Kirana Darmawan always had a desire to create, and she believes the world of the imagination is boundless. After finishing her law degree at the University of Indonesia, she pursued her true passion and in 1991 started her own business designing woman's clothing. She stopped after her husband's death in 2008—until she had a eureka moment six years later, 30,000 feet above sea level on a return flight home. Launched in 2014, NES by Helen Dewi Kirana offers original women's clothing made of handmade tie-dyed fabrics that combine Japanese *shibori* with batik-coloring techniques. Her award-winning designs support traditional manufacture and share happiNESs with every product of NES.

Zapin dance by Spotlight

The *zapin* is a group-dance that Arab traders introduced to Southeast Asia in the fifteenth century. Originally for men only, it evolved into a genre for men, women, and since the 1980s, both. Popular on Sumatra and Borneo, it is usually accompanied by lute and two-headed drums. Larger ensembles in central and south Sumatra mix traditional and Western instruments. In the south, girls dance a fast version of *zapin*, with solo and choral singing, quick-moving formations, and exquisite hand gestures. Spotlight draws Indonesian performers from across the Washington area and gives performances and educational programs around the country.

Islamic Fashion Today

Carla Jones, Associate Professor of Anthropology, University of Colorado, Boulder

To the beat of Indonesian pop tunes, models wearing the latest fashions of the season strut down a runway styled to resemble ancient Casablanca. Like any fashion show, the fantasy setting is carefully constructed, the models are highly styled, and the atmosphere is charged. Unlike most fashion shows, the models are covered in yards of fabric from head to toe. And the season in question is not spring or fall—it is Ramadan.

Fashion has been a site for Indonesian urbanity and modernity for over a century, but in the past decade the fastest growing and perhaps most vibrant portion of the industry has focused on stylish dressing for pious Muslim women. This is in line with a transnational phenomenon in which Islamic fashion has become the fastest growing segment of the garment industry. It is expected to reach \$500 billion annually by 2020. In Indonesia, pious designers and consumers alike describe a desire to make Indonesia the *kiblat* (*qibla* in Arabic, for the direction toward Mecca) of a global Islamic fashion scene. For them, pious fashion is neither superficial nor trivial. It is a visible, cosmopolitan, and confident source of Islamic ethics.

The past decade has seen a rise of twinned phenomena in Indonesia, the world's largest majority Muslim nation, with increases in public Islamic piety and in middle-class consumer culture. For the last several years, Indonesia has had the highest consumer confidence rates ever recorded. Although the rise of a visible, reform-minded version of Islam might seem similar to Islamic reform movements elsewhere, its roots are particular and national.

Islam arrived in the Southeast Asian archipelago via Arab traders in the thirteenth century. Today, more than 80 percent of Indonesia's 240 million people profess the faith. Since the late 1980s, Islamic reform has had both global and local appeal. Public expressions of religious devotion have become far more visible following the resignation of President Suharto in 1998. At the global level, young middle-class Indonesians are seeking an alternative international community with which to identify other than the West. At the local level, that same group grounded a moral critique of the status quo through religious expression and aesthetics.



Fashion designs by Meeta Fauzan



Fashion designs by Helen
Dewi Kirana Darmawan

As a result, an Islamic market segment, a *segmen pasar Islami*, has emerged. This group articulates its Islamic identity through consumption. It is possible to buy almost any commodity in a form that signals an Islamic identity, from music to bottled water, from gated housing to bank accounts and cell phone calling plans.

Of these religiously marked commodities, the genre that comes to mind most readily to many Indonesians is the visible transformation of women's dress. From having been a rare, expensive, and foreign-feeling mode of plain dress in the 1980s, *busana Muslim*, or Islamic dress, is now ubiquitous. Available at many prices, it is highly accessorized and utterly Indonesian. *Busana Muslim* generally refers to a style of dress that involves two key components: a loose-fitting tunic over pants or a floor-length skirt and a headscarf, loose or fitted. The rest of the ensemble is open to personal interpretation. Just as non-religious clothing articulates individual taste with shifting trends, so does *busana Muslim*, with the added promise of modest and religiously correct comportment. In the process, it contradicts the pernicious, Orientalist assumption that modest Muslim dress is oppressive because it denies women the freedom to be fashionable. Secular Indonesian designers once avoided Islamic styles because they seemed provincial and dour. Now they offer Islamic collections that outsell their main lines. Many designers hint that the fastest path to wealth and prestige in the Indonesian fashion world is to launch a modest line first. Indonesian Islamic fashion media now crowd out the more established magazines, which frankly feel outdated.

Indonesian designers self-consciously incorporate recognizably "local" style components alongside references to the global fashion centers of New York or Paris and the imagined Middle Eastern genres of Morocco. As the designs of Meeta Fauzan and Helen Dewi Kirana Darmawan indicate, Indonesian Islamic dress increasingly uses the local textile traditions of *batik* and *ikat*. The interest in covering has also meant more complexity in individual outfits, involving as many as four to ten items per ensemble and many more yards of material. This intricacy is often articulated in a joyful and playful way, involving coordinated details and individual creativity.

Entrepreneurial ambition conceals another aspect of Islamic dress in Indonesia. Designers and consumers alike insist that their pursuit of Islamic dress is not about superficial decoration but is instead part of religious practice. This assertion is sometimes contradicted in public and private discourse in Indonesia, but a ubiquitous and colorful intersection of faith and fashion in the public sphere remains. For designers and fashionistas alike, fashionable piety is not a contamination of spiritual depth with material vanity. They disavow any assertion that their dress styles are trendy or superficial by referring to sacred texts and assertions that Allah "likes beauty."

Designer Itang Yunasz exemplifies how Islamic fashion designers in Indonesia negotiate the line between apparently cultivating a clientele's vanity through consumption versus cultivating modesty and virtue. Describing his collections as embodying "spiritual beauty," Yunasz argues that "true beauty is not just a physical matter, but is found inside in inner beauty. However, when enveloped by something of beauty, that inner beauty will shine even more. *Insyah Allah*."^{*}

Islamic fashion designers in Indonesia and their clientele consider Islamic fashion to be ethical in the sense described by anthropologist Kenneth George: self-fashioning through submission to Allah can bring about both goodness and pleasure. Islamic dress in Indonesia is therefore positioned as a preferable alternative to secular fashions that invite a stranger's gaze and focus the wearer's attention on the self. By contrast, Islamic fashion embodies an ethical comportment that requires a wearer to be conscious of her surroundings and to discipline her garb. What emerges from these descriptions is a clear sense that for many Indonesian Muslims, Islamic dress is a form of worship that weaves personal adornment into submission to the divine.

^{*}Itang Yunasz, *Spiritual Beauty* (Jakarta: Dian Rakyat Press, 2005).



Indonesian vocalist Ubiet

PERFORMANCE

Strings Meet Gamelan: Chamber Music from Indonesia

Thursday, September 22
7:30 pm
George Washington
University, Betts Theatre

Momenta Quartet and Gamelan Raga Kusuma,
with Ubiet and Tony Arnold, vocals

Program

Hampa

Tony Prabowo
Text by Chairil Anwar

Ubiet, vocals
Recorded voices

Pastoral: Chamber Opera for String Quartet and Two Voices

Tony Prabowo
Text by Goenawan Mohamad

Tony Arnold, soprano
Ubiet, vocals
Momenta Quartet
Emilie-Anne Gendron and Alex Shiozaki, violins
Stephanie Griffin, viola
Michael Haas, cello

Intermission

Kroncong: Pejuang Sejati

BJ Budiman (1938–1990)

Kroncong: Senja

R. Sutedjo (1909–1960)

Ubiet, vocals

Orkes Kroncong Rumpit (*kroncong* ensemble)

A House in Bali

I Wayan Gde Yudane and Jack Body

Based on the memoirs of Colin McPhee

Ubiet, narrator

Frank Busso, accordion

Momenta Quartet

Gamelan Raga Kusuma

Lyrics

Hampa (Empty) (2001)

Text by Chairil Anwar (1943)

Quiet outside, quiet squeezes down
Stiff straight trees, motionless
Straight to the top.
Quiet snaps, gnaws
No strength, no courage to run
Everything waits. Waits. Waits.
Quiet.
And then this waiting strangles
Squeezes, bends
Till everything's crushed. So what.
The air is poisoned. The devil shrieks.
This quiet goes on and on. And waits. Waits.

Translation by Burton Raffel from *The Complete Poetry and Prose of Chairil Anwar* (Albany: State University of New York Press, 1970)

Pastoral (2006)

Poetry by Goenawan Mohamad (2003)

Translation by Laksmi Pamuntjak

I

Fifteen meters from the road to Batuan, there is a dike on a river's edge, and the din of someone driving away birds, someone wades down to the brook, singing someone tasting the stream, trailing the sound of cold's smacking in the pores of the forest, currents that comb the boulders, boulders that, like the shoulders of an ox, hold you back. At 7:15, the river limpid disrobes you.

II

Sometimes I want us to vanish like a pair of lizards in wild grass like luster.

III

Perhaps the time has come for us to let words be held bewitched by the spread of moss or by torrents and furrows that shrivel. Perhaps the time has come for us to be bewitched.

IV

Meanwhile in the south hay has been stacked, and above the din of people driving away birds, "Hail Hai! Hai!" A row of storks punches its bulbous white on rice.

V

Tell me, why on your perfect body the river does not seem to touch anything?

VI

Perchance tied is lotus to water Perchance tied is water to green Perchance tied is eternity to leaf. I still fear death's acrid odor at nightfall. Like sin.



Gamelan Raga Kusuma



Momenta Quartet

VII

Moments are thorns that spread into mid-October and so day itches, and death descends,
upon the watch that weaves yarn into dew.

VIII

When you touch the petals of *putrimalu* you see the stems of time.

IX

The transient cannot hold on to stars lost in the Milky Way. That which quivers will be erased.
Those who make love will cease. But I remember a poem that begs: "Lay your sleeping head,
my love, human, on my faithless arm."

X

The next day, someone sends a postcard to the hut: "I like Malacca. The walls of the Portuguese,
the street at early morning's rumble, old roof-tiles on Chinese warehouse, the port's curvature,
the color of ships, and food stalls." That someone does not give a name.

XI

Maybe indeed there is a city, so far away, or a bay so far away Hmm ... What is the meaning of an
end?

XII

Fifteen meters from the road to Batuan, there is a dike on a river's edge. Sometimes I want us to
fall, like butterflies falling from a branch. Before the certainty of death.

Kroncong: Pejuang Sejati (ca. 1950s)

In the middle of the night I sit alone reminiscing. I climbed the high mountain, chasing the forest,
thrilled with the struggle, only halfway to the goal, the independence of my nation and people.
Although still stumbling, we are happy, free, and independent.

Kroncong: Senja (ca. 1950s)

The sun has gone down in the West, dusk approaches. The evening breeze brings the story of
night. The god of the sun plays behind the curtain of the mountain jungle. The stars witness the
earth descending into darkness. The moon goddess' smile shines on the earth. The goddess
enthroned in the clear sky, changing places with the sun.

Notes

Pastoral

Tony Prabowo

Tony Prabowo wrote Pastoral in 2006 for the Momenta Quartet and two Indonesian singers:
Western-style operatic soprano Binu D. Sukaman, and the more experimental vocalist and
ethnomusicologist Nyak Ina Raseuki (a.k.a. Ubiet.) He set a sensual love poem in twelve stanzas

by the Indonesian poet Goenawan Mohamad. For more than twenty years, Prabowo has worked closely with Mohamad, who founded *Tempo* magazine and fearlessly maintained it under the Soeharto regime.

Although Prabowo describes *Pastoral* as a chamber opera, he eschews the conventions of that genre. In this case, the string quartet parts carry as much weight as the vocal writing. The two vocal parts do not correspond with any particular roles, and there is no plot. Prabowo freely divides Mohamad's text between the singers, with no sense of dialogue between the two. Despite that, Prabowo creates a sense of dramatic tension between the singers by celebrating their wildly divergent vocal styles.

Echoes of Schoenberg and Berg pervade Prabowo's writing for Western operatic voice, with expressive leaps, chromaticism verging on free atonality, and complex interweaving with instrumental parts. In stark contrast to these modernist elements, the first Soprano II aria is modal and unmetered. It starts as an invocation with the voice and all four instruments ornamenting a single pitch, in the style of contemporary *cengkok* that Prabowo has been developing with Ubiet since 1989 and as heard in *Hampa* (2001). Throughout *Pastoral*, the string quartet acts as a third "character," with wildly rhythmic interludes that evoke French composer Messiaen and at times even jazz. All three elements are reconciled in the lush vocal duet that brings *Pastoral* to a close.

—Stephanie Griffin

The music of Tony Prabowo (born in Malang, 1956) has been performed worldwide for art installations, theater, experimental and chamber opera, and other modes by the Ensemble Modern, Asko Schoenberg Ensemble, the Argento Chamber Ensemble, the Batavia Madrigal Singers, Continuum, and the New Juilliard Ensemble, as well as at new music festivals in Korea, Hong Kong, Indonesia, Japan, Australia, and the United States. The New Juilliard Ensemble performed Prabowo's chamber music at New York's Focus! Festival and commissioned his first chamber opera, *The King's Witch*, which they performed at Lincoln Center. Subsequent opera performances include *Kali* in Seattle and Jakarta, and most recently, *Gandari*, in Frankfurt, Amsterdam, and Jakarta. Tan Dun conducted his Requiem for Strings at the Tanglewood Festival of Contemporary Music. Prabowo's music for modern dance, commissioned by many Indonesian choreographers, has been performed at the Asia Society (New York), Jacob's Pillow Dance Festival, the National Museum of Singapore, and in Japan. His music for theater includes *The Ritual of Solomon's Children*, at the inaugural New York International Festival of the Arts, and *Visible Religion*, performed in Seattle, Chicago, and Minneapolis. He has also composed scores for four films directed by Garin Nugroho.

House in Bali (2009)

I Wayan Gde Yudane and Jack Body

House in Bali was collaboratively created in 2009 by the Balinese composer I Wayan Yudane (born 1964) and the New Zealand composer Jack Body (1944–2015). Colin McPhee's memoir of life on Bali in the 1930s provides the lyrics for the work. An important composer and concert pianist in New York during the 1920s, McPhee lived on Bali for several years, where he documented its music and supported new arts clubs.

I Wayan Gde Yudane won the Melbourne Age Critics Award for Best New Work and the Helpmann Award for Best Original Music Score for his collaborative score (with Paul Grabowsky) of the theater production *The Theft of Sita*. He was artist-in-residence at Victoria University in New Zealand in 2002, and he has written music for Temps Fort Théâtre (France), the Cara Bali Gamelan (Germany), and La Bâtie Festival (Switzerland). Born into a family of artists in Denpasar, he graduated from the Indonesian Institute of the Arts in 1993. He soon became widely recognized as a composer of new works for gamelan, winning numerous top composition prizes at the annual Bali Arts Festival. His provocative style has drawn both accolades and criticism from the Indonesian establishment, and his deep interest in collaboration and experimental music has led to multiple international partnerships.

Performers

Ubiet

Nyak Ina Raseuki (a.k.a. Ubiet) was born in Jakarta and raised in Aceh, North Sumatra. Her interest in vocal music started as a teenager when she joined popular music groups as a lead singer. She majored in vocal music at the Jakarta Institute of the Arts (IKJ) and gradually discovered different singing styles and traditions. Ubiet then earned MM and PhD degrees in ethnomusicology at the University of Wisconsin-Madison and later lectured at the graduate school of IKJ. In addition to touring nationally and internationally, she collaborates with composers and popular and traditional musicians through performances and recordings. Among Ubiet's many CD recordings are her *Duo Ubiet-Dian HP: Dedendangan*, in which they take Malayu music as their source of inspiration, and a collaboration with jazz guitarist-composer Tohpati that features contemporary interpretations of songs by Ismail Marzuki, a leading Indonesian composer in the 1940s and 1950s.

Momenta Quartet

Formed in 2004, the Momenta Quartet served as artist-in-residence at Temple University, which led to similar residencies at Cornell, Columbia, and Yeshiva universities, the Boston and Cincinnati conservatories, and the Eastman School of Music. In 2008 the quartet won its first major commission from the Koussevitzky Foundation for Malaysian composer Kee Yong Chong, and it later received a second Koussevitzky grant for Bolivian composer Agustín Fernández. In addition to an active international touring schedule, Momenta has premiered and championed works by Tony Prabowo (Indonesia), Cergio Prudencio (Bolivia), and Hana Ajiashvili (Georgia). Upcoming adventures include a project to perform and record all thirteen string quartets by Mexican microtonal maverick Julián Carrillo (1875–1965).

Listen to a podcast of the quartet's concert *Modern Awakenings: New Music Inspired by Buddhism*, performed at the Freer Gallery of Art, at asia.si.edu/podcasts/related/momenta.

Gamelan Raga Kusuma

Based in Richmond, Virginia, Gamelan Raga Kusuma was cofounded in 2006 by Andy McGraw, Associate Professor of Music at the University of Richmond, and Gusti Putu Sudarta, a faculty member at the Indonesian Institute of the Arts in Bali. A community-based organization in residence at the University of Richmond, Raga Kusuma is dedicated to studying and performing traditional and contemporary works for Balinese gamelan. The ensemble has worked with many leading Balinese musicians, composers, dancers, and shadow-play (*wayang*) masters, and it has performed both in Bali and along the US East Coast, including the Freer|Sackler in 2013.

In 2015 members of Raga Kusuma formed Orkes Kroncong Rumpit to study and perform the *kroncong* string-band repertoire. This pan-Indonesian form has evolved over the past four centuries after Western instruments and musical forms were introduced to the archipelago. Hannah Standiford, who has studied *kroncong* extensively in Solo, Java, directs Rumpit.

Tony Arnold

As the soprano of the International Contemporary Ensemble (ICE), Tony Arnold is a catalyst for dozens of groundbreaking projects, the most recent of which is David Lang's *Whisper Opera*. She appeared with Ensemble Modern in the 2013 premiere of Beat Furrer's *La Bianca Notte*; with the San Francisco Contemporary Players in the 2014 premiere of George Crumb's *Yellow Moon of Andalusia*; and with the Orion String Quartet in the 2014 US premiere of Brett Dean's *And Once I Played Ophelia* at the Santa Fe Chamber Music Festival. Arnold is a frequent collaborator with Chicago Symphony Orchestra's MusicNOW, Los Angeles Philharmonic's Green Umbrella, JACK Quartet, Orchestra of St. Luke's, Talea Ensemble, and eighth blackbird. She has toured the US extensively as a member of the George Crumb Ensemble. Arnold sings and teaches each summer at soundSCAPE in Maccagno, Italy.

Music from Sulawesi and West Java

Saturday, October 22

7:30 pm

Location to be announced

6 pm: Pre-concert

Indonesian snacks

and beverages

Free tickets and location

confirmation available at

asia.si.edu/events

Harmony and House of Angklung

6 pm: Pre-concert Indonesian snacks and beverages

Program

Assalamu alaikum

Aunur Rofiq Lil Firdaus (a.k.a. Opick, b. 1974)

Harmony, House of Angklung, and IMAAM's Children Choir

Assalamu alaikum—peace be with you—is a common greeting among Muslims. Even though it is an Arabic phrase, Muslims around the world use this greeting, regardless of their language background.

Minahasa (folk song medley)

Harmony

Mars Minahasa

Herman Jacob Wenas (1901–1974)

This song expresses love about the Minahasa homeland.

O Inani Keke

In this traditional children's song, a girl named Keke goes to the market to buy *baleko* cookies.

Lumaya

Everyone should sing in both bad and good times, according to this traditional song.

Turkish March

Adapted from Mozart (1756–1791)

Harmony

Lilin Lilin Kecil (Little Candles)

James F. Sundah (b. 1955)

House of Angklung

Candles represent dedication and sacrifice as well as peace and hope in this song. Written in 1977, it is often performed as a symbol of hope in a time of tragedy, and it has become Indonesia's official theme song for HIV/AIDS Awareness Day. Variations of the song have been recorded more than sixty times.

The Sound of Music medley

Richard Rodgers (1902–1979)

Oscar Hammerstein II (1895–1960)

Harmony and House of Angklung

Traditional Indonesian medley

Harmony, House of Angklung, and Saroha

Each song in this compilation from Sumatra, West Java, and Bali has a distinctive pitch and rhythm.



Harmony kolintang ensemble

Closing

Harmony, House of Angklung, IMAAM Children's Choir, and Saroha

Satu Nusa, Satu Bangsa (One Country, One Nation)

Liberty Manik (1924–1993)

This song celebrates Indonesia, with more than 700 languages and 17,000 islands, becoming one nation.

Rayuan Pulau Kelapa (Solace on Coconut Island)

Ismail Marzuki (1914–1958)

The lyrics both praise Indonesia's natural beauty, its flora, islands, and beaches, and profess undying love for the country.

Instruments

Kolintang is a traditional xylophone from Minahasa on the island of Sulawesi. It is made from various soft-wood trees, such as egg wood (*Alstonia* sp), wenuang (*Octomeles sumatrana*), chrysolite (*Elmerrillia tsiampaca*), and hibiscus (*Hibiscus tiliaceus*), which are light and dense with straight fibers. The kolintang sound comes from the wooden bar that vibrates when struck, and the name derives from this sound: tong (low tone), ting (high tone), and tang (middle tone). People of the Minahasa region encouraged others to play kolintang by saying, *maimo kumolintang* (let's play tang ting tong). This led to the shortened name kolintang.

These xylophones were formerly played in ritual worship to the ancestors. Kolintang was suppressed for almost a century when Christianity arrived to Minahasa in the eighteenth century, and it nearly went extinct as a musical practice. The oldest surviving kolintang consisted of three to six keys. After World War II, Nelwan Katuuk, a blind musician from the Tonsea region of Minahasa, revived kolintang and built new instruments based on Western scales. Since then kolintang has evolved into an orchestra with the addition of stringed instruments. The typical kolintang now consists of eight types of xylophones—first melody, second melody, third melody, small rhythm, first medium rhythm, second medium rhythm, big first rhythm, and big second rhythm—with cello and bass.

The *angklung*, a kind of elaborate bamboo rattle, is closely associated with the Sundanese culture of West Java. Long ago played in ensembles to accompany agricultural rituals, public processions, and occasions for popular music, angklung has become identified with national



House of Angklung

Indonesian arts, education, and media, and its popularity has spread to other Southeast Asian countries, especially Malaysia, Thailand, and the Philippines. Traditional Sundanese ensembles are tuned to the indigenous five-tone scale known as *slendro*, with each tube tuned in octaves. Each angklung consists of two to four bamboo tubes that range in size from several inches to five feet tall. These large angklung are characteristic of ensembles found in West Java's mountainous areas. In the villages of Sunda, drums, gongs, metal plates, and sometimes a double-reed (*tarompet*) accompany angklung. Some of the names for traditional angklung music in Sunda are *reak*, *buncis*, and *ogel*. In 2010 UNESCO named angklung music a World Intangible Heritage.

—Adapted from articles by Randy Baier and Henry Spiller

Performers

Harmony

Established in early 1992, Harmony appears under the auspices of the National Kolintang Association, which was formed in Jakarta when kolintang enthusiasts and teachers far from their native region of Minahasa wanted to enjoy and preserve their traditional musical instrument. The group has since performed at cafes and five-star hotels in Jakarta and throughout Indonesia. In 2006 Harmony won a trophy from the president of the Republic of Indonesia at the Festival Kolintang in Jakarta. Four years later Harmony performed at the Chiang Mai Festival and later at the Rhythm of ASEAN Festival in Bangkok. The group has produced three music albums, including religious songs (2008) and traditional and pop songs (2000 and 2016).

Members: Mauritz Tumandung, Handry Sumual, Tommy Tamburian, Dolof Malalantang, Randy Togas, Fatli Rompis, Aldy Sumual, Debora Debby (vocal)

House of Angklung

House of Angklung (HOA) was established in 2007 under the auspices of Angklung Rumpun Wargi Pasundan, a DC-area cultural association with a particular interest in the Sundanese culture of West Java. From traditional regional folksongs and classic Indonesian ballads to Sundanese pop and American music, HOA has showcased the versatility of the humble angklung, a traditional bamboo rattle. Collaboration with local musicians and other performers led to the ensemble's 2015 full-length concert Pulau (Islands). HOA recently returned from performing in Atlanta at the Specialty Coffee American Association Expo, where Indonesia was the featured country. Through its participation in Angklung Goes to School (AGTS), the ensemble has brought the sounds of bamboo to more than 2,000 students in Washington, DC, Maryland, Virginia, Pennsylvania, and Wisconsin. Membership in House of Angklung is open to people of all nationalities and has included Indonesian Americans as well as members from Brazil, the Philippines, and the United States. Erwin Chaniago is HOA's leader.

Tricia Sumarijanto is HOA's music director and a leading ambassador for this music tradition. In 2011 she helped organize a mass angklung performance on the National Mall. With more than 5,000 participants, it set a new world record in the Guinness Book of Records. The event was part of her ongoing mission to bring angklung onto the world stage and to use angklung to strengthen cultural understanding between the United States and Indonesia. Her most recent initiative, Angklung Goes to School (AGTS), promotes Indonesia and angklung to the younger generation of Americans by bringing this music to schools and universities. In 2014 AGTS assembled more than 200 students from schools in metropolitan Washington to perform outside on the Freer Gallery steps. Sumarijanto's commitment to music education and community led her to co-found Rumah Indonesia, which is dedicated to preserving the biculturalism and bilingualism of the Indonesian immigrant community.

Members: Tutin Okto Lisa Djami, Riani R. Djumiarti, Chetry Gandarillas, Anna Hadhiman, Aty Karyati, Jane M. Inkiriwang, Ida Ismunandar, Lilian Lasut, Cynthia M. Lee, Pinky Mara, Leli Marlina, Diana Nazli, Catharina Hardiono Oesman, Yvonne Reyes, Isje Rosali, Primadona Rifai, Wita Salim, Mariyam Sitiwati, Helena Rampen Supit, Erni Tazkiah, Imalia Hanoum Thomas, Susan Togas, Uppy Zein Yudhistira, Syarifah Yanis

Tricia Sumarijanto, conductor; Reen Bowoleksono, keyboard; Erwin Chaniago, bass; Sapto Pradonggo, drum; Lebdo Handaru Bowoleksono and Yudhi Hendarsin, guitar; Teddy Sufiyadi, *kendang* and *suling*; Maya I. Utomo, vocals

IMAAM Children's Choir

The IMAAM Children's Choir is part of the Indonesian Muslim Association in America, a religious, nonprofit, and tax exempt organization established in 1995 and based in Silver Spring, Maryland. Its motto is "Da'wah, education, prosperity, and community development." IMAAM offers an environment where members can experience and explore their innate essence as human beings and can be closer to their Creator. At the same time, IMAAM facilitates its members to contribute to society based upon the teachings of Islam.

Saroha

Saroha is a nonprofit organization that intends to preserve, celebrate, and promote the culture of Indonesia, with a focus on the traditions of North Sumatra, and to help improve the lives of its people back home. Their mission is pursued through visual arts and performing activities, such as festivals, concerts, traditional ritual processions, seminars, exhibitions, educational programs, and humanitarian efforts.

Islam and the Performing Arts in Indonesia

David Harnish and Anne Rasmussen

Indonesia is home to more Muslims than any other country. Indonesians make up about 13 percent of the entire world's Muslim population, and they dominate the Islamic population of Southeast Asia, accounting for over 88 percent of Muslims in the region. Famous for its courtly arts traditions from Hindu and Buddhist cultural periods, Indonesia also features numerous music forms that are either Islamic in nature, Islam-inspired, or pan-Islamic, that is, shared with other Muslim communities in Southeast Asia, South Asia, and West Asia. As a set of cultural practices, Islam has been a source of both inspiration and limitation for the performing arts and expressive culture throughout the history and geography of the country.

Historically, Muslim traders began traveling to and settling in Indonesia's archipelago in significant numbers from the thirteenth to the sixteenth centuries. The region had already developed rich and diverse folk and court traditions, the latter inspired by Indic influence. While folk arts were performed as part of indigenous rites connected to divine ancestors, agricultural fertility, and the land, the courtly arts reflected and promoted the earlier Hindu and Buddhist cultural strata. Courtly arts were used to popularize and teach the Buddhist and Hindu religions, to empower the courts and nobles, and to reify the constructs of rulership. Once Islam was embraced by rulers, many of whom converted their titles from Indic "Raja" to Islamic "Sultan," some of these arts were modified to reflect and communicate new symbols and values that reinforced the power and status of the ruling elite. Thus, Islamic influences came to be seen and heard in many of the arts, including gamelan traditions, sung poetry, and theater. Quite apart from influencing extant arts, new music and dance forms considered specifically Islamic (for example, collective singing in Arabic accompanied by *rebana* frame drums) were introduced from abroad or by returning pilgrims and were adopted over time. Thus the influence of Islam on extant arts and the introduction of new Islamic ideas and practices led to the hybridity that characterized the period of early contact and is still ongoing today.

The tradition of skepticism, caution, or disapproval of music in Islamic communities is well known in Middle Eastern and Arab contexts. The extent to which such discussions concerning the "permissibility of music" are applicable to twenty-first-century Indonesia is debatable. Conversations on the effects of music, dance, and theatrical performance have been adopted, adapted, and debated in the same ways that other ideological frameworks originating in an Arab context are imported and assimilated into the fabric of local culture. Suffice it to say that Indonesia, while adopting and adapting liberally from the Muslim menu, seems to have largely avoided the problematized position of music and instead has preserved local attitudes on the role of the arts or has blended the larger Islamic world perspective with the local worldview.

In addition to the waxing and waning of opinions about music, Indonesia inherited a number of instrument-types from the Muslim world that migrated to the archipelago. Many Indonesian musical instruments have relatives in what used to be called Mesopotamia or elsewhere in the Muslim world. Wooden double-reed aerophones, frame drums, the *rebab* (fiddle), the *bedhug* (barrel drum), and the *gambus* (lute) are some examples of instruments that have cousins in the Muslim world outside of Indonesia. Several of these, such as the *gambus*, came with the Yemini Hadramautis as they settled in Indonesia. Instruments that originate from Islamic areas rimming the Indian Ocean (frame drums, double-reed aerophones, *gambus*, and *rebab*) confirm Indonesia's place in music of the Muslim world. Beyond material construction, instrumental and vocal styles can index an Islamic spirit in any music, from the singing of *sholawat* (songs in praise of the Prophet Muhammad) to the latest pop hit in the *dangdut* style.

Since Indonesian independence from the Dutch following World War II, and particularly over recent decades, Islam has become a political, social, and martial force within Indonesia that has become increasingly visible and impossible to ignore. While Islamic leaders have occasionally prohibited a given music or dance form in their areas of influence (for instance, *jaipongan* and *dangdut* for female dancers, and the occasional gamelan style or shadow-puppet theater associated with a Hindu or pre-orthodox period), discussions on Indonesian music must include Islam as both an indigenous cultural power and a source for artistic inspiration.

The relative acceptability of artistic expression in connection to Islam can be found in the terms *seni Islam* and *musik Islam* or *seni musik Islam* (Islamic art and Islamic music), which are coined in many areas to identify acknowledged and approved works, forms, genres, and artists. Some artists and government offices further distinguish *musik Islam* (forms originally from the Middle East or Islamic South Asia) from *musik islami* (Indonesian music with Islamic characteristics). These kinds of categorizations reveal (1) an impulse by officials and leaders to conceptualize values, histories, symbolism, and musical forms; (2) a tendency to thus subject all expressive forms to scrutiny to determine acceptability; (3) a cognitive distinction between imported and local Islamic arts; and, most importantly, (4) music is not banned out of hand and in fact has an acknowledged place in Indonesian Islam. Local artistic expressions of Islam have frequently been approved historically and may be increasingly acceptable as long as there are apparent Islamic themes, the music and dance enhance sobriety and morality (or at least do not promote immorality), and the whole performance medium (message, behavior, venue, and context) does not conflict with or distract from basic Islamic duties and practice. Many Indonesians believe that a development of Islamic arts is necessary for the future of Islamic civilization.

Prior to the coming of Hinduism, Buddhism, and Islam, the religious beliefs of the hundreds of ethnic groups that occupied the Indonesian archipelago were encompassed into what was to be called *adat*, an Arabic loan word referring to cultural customs, traditions, and spiritual systems (nature and ancestor worship) that necessitate performing arts as part of ritual practice. The practice of *adat* helped acculturate Hinduism and Buddhism (and later Islam) into divergent syntheses across the archipelago. *Adat* persists in most areas of Indonesia, although traditional beliefs associated with *adat* have been diluted or transformed in response to the dominance of world religions (particularly Islam) over recent centuries. *Adat* is often incorporated into Islam or vice versa, but since many modernists judge or legislate religious practice, leaders may label *adat* as “non-Muslim” and as a reflection of the impurities in Indonesian Islam. Their goal is to denounce the monism of pre-Islamic thought, where the divine is one and unified both here and everywhere with the physical world, in favor of the dualism of Islamic worldview, which bifurcates the universe and world into opposing parts, such as good and evil or heaven and earth. Such declarations have impacted “traditional” music and its contexts, particularly if a performance is part of a ceremony that is associated with *adat*, syncretism, or heterodoxy.

While areas of Sumatra facing the Indian Ocean adapted to Islam at an earlier period, the history of music and Islam in the influential Javanese courts lies near the border of myth and fact from the early Islamic period through the nineteenth century. The first Islamic Sultanates were essentially still Hindu in practice and relied on Hindu constructs of divine rulership, semi-divine and charismatic kings, and attention to ritual—including music, dance, and theater—to maintain and legitimize authority. As Islamic ideology and practice were institutionalized, the arts became tools for popularizing the religion and the conversion process among commoners and courtiers alike. Sufi mysticism replaced or merged with Hindu-Buddhist Tantric mysticism, and practitioners adopted similar aesthetic ideals and communal practices, such as chanting, singing, movement, prayer, ritual, and so forth. Thus, although early manifestations of Islam were those of elite spiritual practice, commoners soon began to embrace and identify with the new religion.

Due to the ongoing process of localizing Sufic/Islamic ideology and the synthesis with Hindu-Buddhism, the adoption of Islam did not radically alter musical practices in Java; rather it made them deeper and more complex. The rendering of poetry in song (*tembang*) and the playing of ensembles on mostly percussion instruments have been practiced in courts and hamlets for many centuries. Texts and creation myths expressed in *wayang kulit* (shadow-puppet theater) ran parallel to the narratives of Islam and have continued unabated. Islamic elements were woven into extant Hindu-derived *wayang* tales and new narratives; for example, the Serat Menak stories featuring Amir Hamza, an Arab protagonist and uncle of the Prophet, maintained the same narrative structure (and notions of morality and personal power) and easily complemented the Hindu tales.

Three basic processes thus outline the substance of music and Islam in Indonesia: (1) the adoption or adaptation of “music” forms introduced by visiting or settling populations (including evangelists) or returning Hajjis; (2) modifying and/or reinterpreting existing forms as “Islamic” or “Islam-inspired”; and (3) Islam as a source of inspiration for new forms. For

the former, expressive and Islamic ideologies seem to have come from such places as Gujarat (India) and Hadramaut (Yemen) (among many others) but also from Indian Ocean trade routes coming into such places as North and West Sumatra. Sufi orders (*tarekat*, introducing such forms in Arabic as *hadrah* and *dhikr*), martial arts (*pencak silat*), and Malay forms (*hikayat*, *zapin*, forms deriving from the Barzanji text) inspired performance to internalize the teachings of the Qur'an and bring one closer to Allah. It is crucial to note that the vocal renditions of Qur'anic recitation and the Call to Prayer (and sometimes Arab *maqamat*, or melodic mode, modulations) underlay much of these *seni Islam* forms, which are overwhelmingly vocal and in Arabic; festivalization has helped stimulate, standardize, and increase the virtuosic quality of some of these forms. Of course, more secular forms were also introduced, such as the "Turkish" and Malay theater (*stamboel*) that were both entertaining and instructional. The latter category includes reinterpretations or modifications of existing forms—in some cases, gamelan, *wayang kulit*, social or royal dance forms (such as the women-led, Acehnese *rateb meuseukat*), and even trance dancing (such as *kuda kepang*). This process is still ongoing.

Islam as a source of inspiration in new forms and creativity is found virtually everywhere (excepting such places as Hindu Bali and Catholic Flores) in Indonesia. *Dangdut*, for instance, as promulgated by the pioneering Rhoma Irama, brought *dakwah* (proselytizing for Islam) into popular culture, while composers and choreographers find motivation within Islam and craft works reflecting personal religious experiences. Artists are using the *gambus* lute (its very sound conveying Islam value in Indonesia) in a variety of new and sometimes popular forms. New expressions are often assisted by the mediascape, which Indonesians have embraced throughout the country: for instance, boy bands and pious girls sing about morality, ring tones remind one to pray, popular bands praise the Prophet (including rock bands that might use an occasional *gambus* or frame drum, or sing a chorus in Arabic), and online communities discuss religion and love.

Unique and progressive approaches to religious and arts practices in Indonesia are increasingly visible among students and professors of Islamic studies around the world. "Islams" and "musics," however, are not entities that exist in a vacuum; they must be set in operation, practiced, (re)interpreted, and lived. Human agency—decisions made by Indonesians to specific Indonesian challenges—is key to seeing how these phenomena have developed in particular regions at particular times in particular ways. The processes of Islam in Indonesian music are still ongoing and will always be so, and these processes cannot be easily reduced and must be positioned in multiple-mirrored ways.

—Adapted from David Harnish and Anne Rasmussen, eds., "Introduction," *Divine Inspirations: Music and Islam in Indonesia* (New York: Oxford University Press, 2011).

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Indonesia in Brief

The Republic of Indonesia is a Southeast Asian country located on the equator between Australia and the mainland of Asia and between the Pacific and Indian Oceans. As it lies between two continents and two oceans, Indonesia is also called Nusantara (archipelago in between). Consisting of 17,508 islands, Indonesia is the largest island country in the world.

With a population of 250 million people in 2013, Indonesia is the world's fourth most populous country and is home to the largest Muslim population in the world. The Indonesian House of Representatives and the president are directly elected. The capital city is Jakarta on the island of Java. Indonesia shares borders with Malaysia on Borneo Island, with Papua New Guinea on Papua Island, and with East Timor on Timor Island. Other neighboring countries include Singapore, the Philippines, Australia, and the union territory of the Andaman and Nicobar Islands in India. Stretching from Sabang to Merauke, Indonesia boasts a tremendous variety of ethnic, linguistic, and religious groups, with the Javanese being the largest ethnic group. Indonesia's national motto is "Bhineka Tunggal Ika" (Unity in Diversity). Besides having a large population and densely populated regions, Indonesia possesses natural areas that support the second highest level of biodiversity in the world.

The islands became an important trading area when the Kingdom of Sriwijaya established religious and trade relations with China and India. Hindu and Buddhist kingdoms developed in the early centuries of the first millennium, followed by the traders who brought Islam. Later came a variety of European countries who battled for control of the lucrative spice trade in the Moluccas. After more than three centuries of Dutch rule, Indonesia declared its independence at the end of World War II. Subsequently, Indonesia faced challenges from natural disasters, corruption, separatism, the process of democratization, and a period of rapid economic change.



Performing Indonesia: Music, Dance, and Theater

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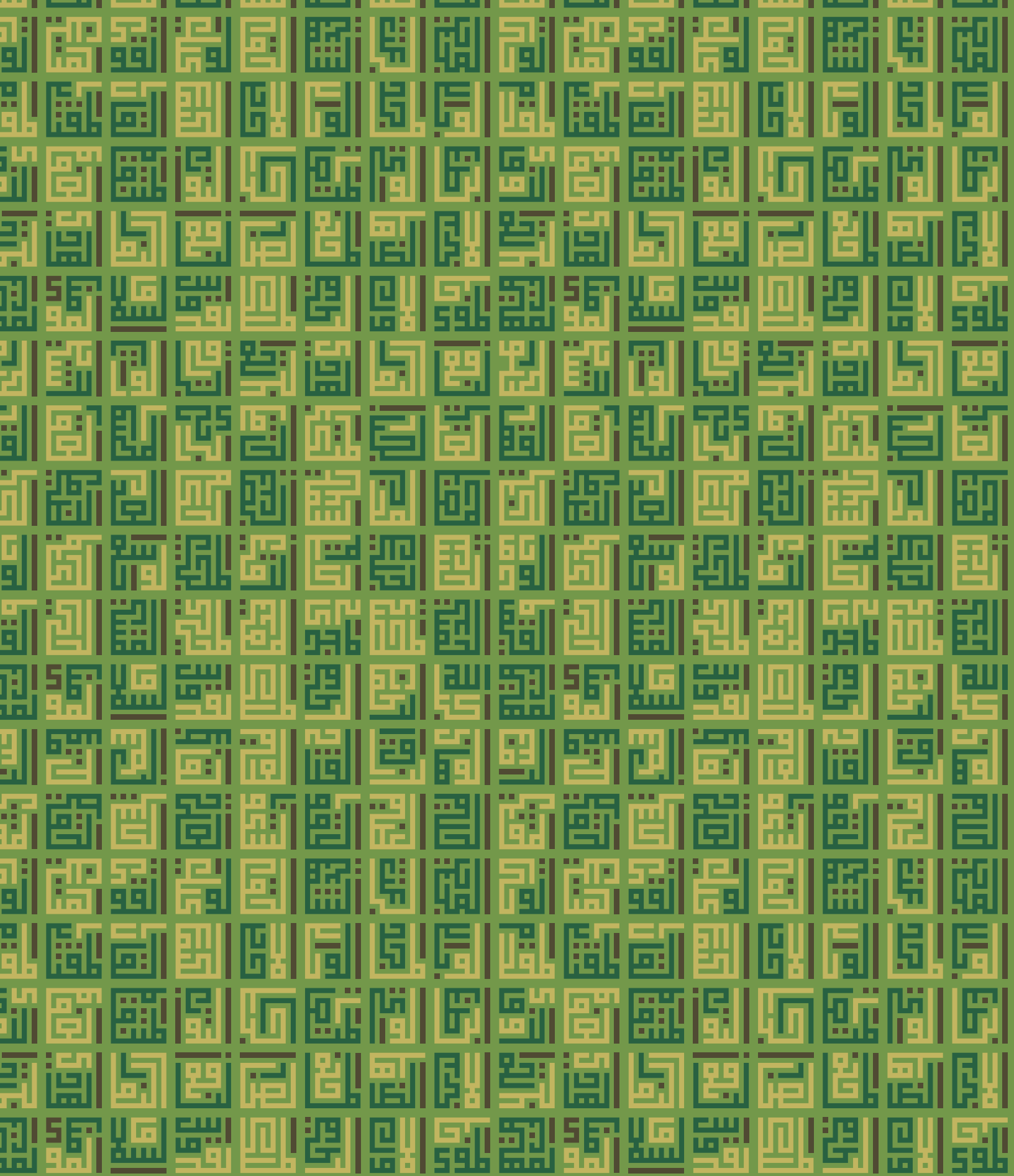
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Scholarly essays are based on expanded versions of talks given at Performing Indonesia: A Conference and Festival of Music, Dance, and Drama, held at the Smithsonian Institution in 2013 as a joint presentation of the Freer and Sackler Galleries and the Embassy of Indonesia.



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