

NEW SITE-SPECIFIC DANCE: A NEW STYLE OF INTELLIGENT BODIES

Miftakhul Hauna^{1*}, Silvester Pamardi²

^{1,2}*Institut Seni Indonesia Surakarta, Indonesia*

*cannavaro.hauna19@gmail.com

ABSTRACT

The development of works of art born by extraordinary people is increasingly here, giving birth to new styles born from the corner of space outside conventional stage spaces. This phenomenon began to arise starting with the ideas of art criticism of conventional stages, after which several works were born that began to be performed outside conventional stages. Dance is one of the objects explored in artists' creative spaces, including academic spaces, so that the process of the creative space is born dance works with a new identity based on the development of science and technology. Dance that was born in the context of a special space is called Site Specific Dance, which is a dance work born from the journey of the process to a special location. Where this process targets the dancer's knowledge of space, time, and audience. Architecture, atmosphere, or others from one region that if inspired by the creator of the work, then will be explored how the intelligences of the body are in a special scope that has been chosen. This research uses the 3R method by Eko Supriyanto, Re-Inviting, Re-Questioning, Re-Interpreting, then the results of the research will be processed using the Site Specific Dance method, after which it is presented in a place that has been engineered with special decorations and contradictions to the previous area or location which is used as a process with the Site Specific Dance method. The target of this study is a kind of new presentation style of the Site Specific Dance process.

Keywords: *site-specific dance, new site-specific dance, body intelligence, space, dance.*

This article is licensed under [CC BY-SA 4.0](https://creativecommons.org/licenses/by-sa/4.0/) 

INTRODUCTION

For centuries, plantations have been an important sector of the Indonesian economy, especially in Riau Province, one of the largest plantation areas in Indonesia. It is estimated that plantation projects in Riau Province began in the 17th or 18th century (Utari et al., 2021). Not a few forests in Riau province are converted into plantation land for the cultivation of crops such as oil palm, rubber, acacia, and other commodities (Derik, 2019). This process, known as forest conversion, can have significant environmental and social impacts, including loss of wildlife habitat, degradation of land and water resources (Nugroho & Yulianto, 2015), including the relocation of local communities (Masyarakat Adat Sakai).

As a result of this management, some Sakai Indigenous Peoples are forced to inhabit the remnants of forests that are still really beautiful (hunting, rattan picking, fishing) (Santika, 2022), but do not participate in their nomadic lifestyle, because this pattern does no longer applies to their remaining few forests. The big corporations recruited some of the Sakai Indigenous People to work, and some of the other Sakai Indigenous People also did the same thing with the big corporations, turning their forests into oil palm plantations, so the oil palm indirectly raised their economic level even the proceeds from the plantation could send their children to higher education.

So the shift in life patterns that occurred in the Sakai Indigenous People is very interesting to explore, like the soap opera "Ojek Pengkolan" which adapts to the development of online motorcycle taxi technology (Silvana & Setiani, 2016). Changes in environmental conditions towards the widespread use of plastic technology in the work "Hutan Plastik" (R

Aj Siti Nurchairani, n.d.), the change of forests in Kalimantan to deserts due to a plantation project by Dedy Luthan entitled "Hutan Pasir Sunyi" (Suroto, 2016), such as the work Iwan Irawan Permadi with the title "Nyanyian Hutan" which talks about the problems of forests that continue to erode and change natural conditions and change the lifestyle of local indigenous people (Larasati, 2020), this time it is nature itself that resists changes in the times by films with the title "Makmum 2" directed by Guntur Soeharjanto (Suandi, 2023). Blending into a phenomenon that is so complex, whether surviving with the old lifestyle, or melting and following the modern lifestyle that is present to them.

It is important to note that the management and regulation of forest conversion in Riau is a complex and ongoing problem, and there are often many different perspectives and approaches to addressing it. The project of forest management into plantations is a complex phenomenon involving many parties. Then, how does the intelligence of the bodies take place when in the conditions in between mentioned above? So it can be expected that there will be unexpected visual essences arising from this momentum.

One of the latest strategies for a choreographer when working is to conduct research on local culture which is characteristic of an area (local spirit) by means of Re-visiting, Re-Questioning, Re-Interpreting (Supriyanto, 2021). As the research progresses, recorded and unrecorded empirical discoveries emerge, so what follows is stringing these findings into a work idea. Cultural identity is a rich source of creative things, translating creativity critically and making life experiences as inspiration and translated with a broad meaning, just like practicing dance directly to everyday life outside the studio as usual is one thing that actually has a deep meaning to life (Schorn et al., 2014).

The development of dance art is now increasingly extraordinary, has shifted to industrial and academic areas, entered into the center of modern civilization and is no longer in the realm of fairies, and has even become a new experiment in an academic laboratory (Supendi & Isnanta, 2019). Exploration with Site Specific Dance can change the behavior, feelings, and meaning of space, especially to spontaneous potentials that are not formed with standard choreography that collide with the sensuality of space corners (Edensor & Bowdler, 2015). Several aspects which include the dancer's knowledge of the body and space, the intelligence to read the locus and the presentation space are the successes of the Site Specific Dance performance (Supendi & Isnanta, 2019).

The phenomenon of changing patterns of life that inspired the creators above will be supported by the method of creating Site Specific Dance. Because Site Specific Dance is a special method in the dance creation process that explores the intelligences of the body towards a certain location which has inspired the artist, for example inspired by the architecture, atmosphere or natural environment. The process of Site Specific Dance becomes a technique to train the intelligence of the dancers, so that the location and the dancers merge into one unified whole and attached.

Every bodily experience of a predetermined location becomes important as a doctrine that becomes a provision for responding to the new location where it is presented. This is actually not a matter of the creative process in just one location, but rather how the dancer's bodily intelligences are sustained in a location that contradicts the previous location.

The purpose of this research is to reveal the intelligences of the body in the context of spontaneity, intermediate body intelligence. Whereas dance works with the Site Specific

Dance methodology can also be presented at a location that is different from the location used as the location of the previous process. Maybe when the process is presented in a different place, it will bring out interesting visual essences. Starting with the training process at a predetermined location using the Site Specific Dance creation method, then the process is actually presented at a different location from the location that has been used as the place for the process. The spontaneous intelligences of the work when it is in a location that contradicts the location where the work process takes place are targeted to bring out new essences from the essence found in the previous place. There will be new experiments on existing works by artists, then they will be presented in places that are contradictory to where the process took place before and will bring out new essences to the work. This method is targeted to refresh existing works by artists. Site Specific Dance if presented in a location that is not the place where the process takes place, is expected to bring out new essences of body intelligence to space, honesty is spontaneously visible to the bodies in the shock space, this is a kind of form of experimentation towards the advancement of dance performing arts.

The advancement of dance art knowledge is supported by the openness of new thoughts inspired by new phenomena that occur around human civilization. The exploration of dance works is encouraged by various kinds of experiments from every important part in the body of a dance work.

Including experiments carried out from the side of the region or location where the process of the dance work takes place to how the work is presented. Site Specific Dance is a method of creating dance that pioneers new styles outside conventional stages, where this method demands how the dancer's bodily intelligences are brought out with the unity of the body in one location or area.

Site Specific Dance should be presented in a place that has been used as a place for the previous process. However, what if the process using the Site Specific Dance method is presented in a different location from the area used as the previous process, are the intelligences from the previous location still valid? Or will it give birth to new intelligences that are produced in the presentation?

Presentation experiments in the method of creating Site Specific Dance dances are the main focus point of this research, this new style of presentation will be named New Site Specific Dance.

METHOD

Re-Inviting

Visiting a location that becomes an inspiration several times, to experience empirical experiences that are recorded or not recorded consciously or unconsciously, is useful for deepening the phenomena that occur in a particular location.

Re-Questioning

Re-questioning the phenomena and culture that occur in one regional location that becomes the inspiration for the discourse to be conveyed in the work, so that we can better understand the phenomena that occur and are better able to maintain local culture with creative work.

Re-Interpreting

Compiling empirical experiences that have been recorded, so as to find a perspective from the problem with the phenomenon to be conveyed in the work, this re-translation is based on

conclusions from the phenomena that occur and what is the focus point of the discourse in the work. This specifically includes after the process with the Site Specific Dance method is ready or finished with signs of the emergence of deep intelligence at a certain location, then it is served in a location that contradicts the first location. This is the real momentum, where are the intelligences in the first location still valid in the second location when presenting? Or even create new intelligences for the fusion that occurs in dancers based on the experiences of previous location intelligences, of course with the dancer's open-mindedness.

Site Specific Dances

This method prioritizes the spontaneity that arises as a result of the dancer's intelligence on the location that has been chosen, where this location has previously been inspired and made into a laboratory where exploration will take place. This process is carried out at certain predetermined locations, namely special locations that have inspired the creator. This special time-consuming process is carried out as a process of continuing the development of intelligence for all dancers within that space. Recording memories that will be implanted in the body's intelligence.

Presentation of Work

After the process with the Site Specific method is done within a certain time it is ready, then this process will be presented at another place/location that has been prepared beforehand which is precisely this location in contradiction with the previous location, this will test how the body's intelligence takes place in a different location than previously, the situation was precisely the contradiction. So how do these intelligences work? Perhaps there will be new bodies with deeper meanings and symbols.

RESULTS AND DISCUSSION

In the process of dance rehearsal, the interaction between the location where the rehearsal is performed and the location where the performance is finally presented can produce an interesting dynamic. This concept underlies the idea of developing "new bodily intelligences" in dancers, which occurs when they experience a move from a rehearsal location to a performance location that has contradictions in circumstances and atmosphere.

The importance of the relationship between the practice location and the performance location cannot be overlooked. In this process, the experiences that have been felt by the dancers during the practice in the first location will undergo a transformation when they move to the second location which has contradictory characteristics. This creates opportunities for dancers to acquire a broader and deeper "body intelligence", as they adapt their memories previously recorded in the first location to the new situation in the second location.

The dance creation model known as the New Site Specific Dance embraces this concept in earnest. This model places its focus on the development of the dancer's bodily intelligences in the context of shifting locations of contradictions. With this approach, dance performance becomes not only about physical movement, but also about the psychological and emotional experiences of dancers as they face transitions from one environment to another.

Crafting a New Site Specific Dance revolves around the intricate application of fundamental principles that underscore the impact of site experiences on the interpretation and delivery of dance sequences. This intricate journey encompasses the assimilation of past recollections from the rehearsal site into the context of the actual performance location. To

illustrate, consider a scenario where the rehearsal locale exudes tranquility and serenity, in stark contrast to the performance arena characterized by its vibrant and demanding ambiance. In this scenario, dancers must seamlessly fuse their recollections from rehearsals with the fresh vigor resonating within the performance setting.

This intricate choreography extends beyond mere physicality; it entails a profound mental shift and surge in creativity, prerequisites for channeling an authentic and commanding dance interpretation. By intertwining past and present elements, dancers foster a dynamic synergy between the familiarity of rehearsal memories and the dynamic pulse of the performance venue. This fusion beckons for a seamless transition as dancers seamlessly transport their emotional and mental dispositions to align with the contrasting energy of the performance environment.

Notably, this process signifies a metamorphosis beyond the physical realm. The dancer's mind becomes an artist's canvas, splashed with hues of adaptation and innovation, thereby giving rise to a dance interpretation that pulsates with individuality. This artistic voyage ultimately unveils dance not as a mere sequence of movements but as a narrative intertwined with the dancer's personal experiences, emotions, and the vivid energy of the chosen stage.

In essence, the creation of a New Site Specific Dance delves into the intricate interplay between memory and the immediate context, forging a bridge between the two realms. As dancers bridge this chasm, they are not merely transporting their physical presence but threading their emotional and mental tapestry, weaving a novel dimension into their performance. In this metamorphic process, the dance evolves from a mere series of choreographed steps into a visceral and impactful story that resonates with the performers and audiences alike. Thus, the creation of a New Site Specific Dance illuminates the realm where memories converge with the present, birthing an art form that breathes with newfound vitality and resonance. By combining physical, psychological and emotional elements, New Site Specific Dance presents a new dimension in the performing arts. The dancers are not only executors of movements, but also life stories that travel from one place to another. The presence of the bodily intelligences that develop from this experience gives greater depth to the dance piece, creating more complex interactions between the dancer, the venue, and the audience. Thus, this creation model reveals that location is not only a visual background, but also an element that actively forms a unique and influential dance narrative.

CONCLUSION

Based on the description of the discussion above, it can be concluded that the concept of a restorative justice approach is ideal, implementation in Indonesia that must be reviewed. The concept of justice with a restorative justice approach when it will be implemented in Indonesia requires the readiness of the agency or agency as the implementer to carry it out including the HR perspective in it. The restorative justice approach is carried out through a diversion mechanism, in which there is a process of peace efforts between the two parties between the perpetrator and the victim. This concept should not be applied to all cases. Every case is unique, so the solution should also pay attention to that uniqueness.

That which can be carried out by enforcers law, fine the Police, Prosecutors, and Judges are with use effort restorative justice approach. Fundamental to the Act System Justice Child Criminal, giving facility with method bring the parties together or give meeting between party

For consult existing cases _ it and solved together, outside settlement in court. In matter use the concept of restorative justice, carried out with method give effort recovery to second split party, fine For recovery the victim above deed or action perpetrators, as well recovery party perpetrator on burden socio-economic. Targeted recovery _ to the victim is for the victim not to disturbed his soul, which can caused by upper trauma action party perpetrator. For party doer, necessary get education or more coaching so that actors No do return or repeat his deeds.

REFERENCES

- Derik, E. (2019). Perubahan Perladangan menjadi Perkebunan dan Dampaknya terhadap Kebakaran Hutan dan Lahan di Provinsi Riau. *Jurnal Pengelolaan Sumberdaya Alam Dan Lingkungan (Journal of Natural Resources and Environmental Management)*, 9(2), 314–325.
- Edensor, T., & Bowdler, C. (2015). Site-specific dance: revealing and contesting the ludic qualities, everyday rhythms, and embodied habits of place. *Environment and Planning A*, 47(3), 709–726.
- Larasati, W. (2020). *Nilai Estetika Tari Air Janggi-menitih Langkah Karya Iwan Irawan Permadi Di Pusat Latihan Tari Laksemana Pekanbaru Provinsi Riau*. Universitas Islam Riau.
- Nugroho, M. N., & Yulianto, A. (2015). Pengaruh Profitabilitas Dan Mekanisme Corporate Governance Terhadap Pengungkapan Csr Perusahaan Terdaftar Jii 2011-2013. *Accounting Analysis Journal*, 4(1).
- R Aj Siti Nurchairani, K. (n.d.). Karya Tari Baru Indonesia: Pengaruh Kebudayaan pada Karya Sardono W. Kusumo. *BERANDA*.
- Santika, V. (2022). Konflik Tanah Adat Sakai Di Kampung Mandiingin Kecamatan Minas Kabupaten Siak. *Jurnal Cakrawala Ilmiah*, 1(7), 1821–1828.
- Schorn, U., Land, R., & Wittmann, G. (2014). *Anna Halprin: Dance-Process-Form*. Jessica Kingsley Publishers.
- Silvana, H., & Setiani, S. (2016). Peran Teacher Library dalam Program Literasi Informasi di Sekolah. *Prosiding Seminar Nasional*, 148.
- Suandi, E. (2023). *Strategy Keunggulan Bersaing untuk Menciptakan Kinerja Bank Syariah yang Kompetitif*.
- Supendi, E., & Isnanta, S. D. (2019). *Metode Penciptaan Seni Site Specific Dance*.
- Supendi, E., & Isnanta, S. D. (2020). Studi Penciptaan Karya Site Specific Dance “Helai Kertas.” *Acintya*, 12(1), 33–43.
- Supriyanto, E. (2021). Arsitektur penciptaan dan kompleksitas strategi penciptaan tari. *Senakreasi: Seminar Nasional Kreativitas Dan Studi Seni*, 3, 12–17.
- Suroto, S. (2016). *Hutan Pasir Sunyi: Dedy Lutan's Perspective On Dayak*.
- Utari, S. R., Zubir, Z., & Lindayanti, L. (2021). Analisa Konflik Perkebunan Kelapa Sawit Di Provinsi Riau Antara Masyarakat Dengan Perusahaan (Studi Tentang PTPN V, PT SRK 1980-2019). *NUSANTARA: Jurnal Ilmu Pengetahuan Sosial*, 8(2), 310–330.