

2008.8.7-9.14

臺北藝術節十年鉅獻

藝遊未盡

2008 · 10TH

TAF

TAIPEI ARTS FESTIVAL



I La Galigo

A visionary work for the theatre inspired by *Sureq Galigo*,
An epic poem from South Sulawesi, Indonesia

August 7-10, 2008

Taipei Metropolitan Hall

Credits

Direction, set design, lighting concept

Robert Wilson

Text adaptation and dramaturgy

Rhoda Grauer

Music

Rahayu Supanggah

Artistic coordination

Restu I Kusumaningrum

Costume designer

Joachim Herzog

Co-director

Ann Christin Rommen

Lighting designer

AJ Weissbard

Collaborator to set design

Christophe Martin

Textile design and costume coordination

Yusman Siswandi and Airlangga Komara

Dance master

Andi Ummu Tunru

Assistant director

Rama Soeprato

Cast

Abdul Murad, Amri Asrun, Ascafeony Daengtanang, B. Kristiono Soewardjo, Coppong Binti Baco, Didi Annuriansyah, Erythrina Baskorowati, Faizal Yunus, Herry Yotam, I Gede Sudiarcana, I Ketut Rina, Indrayani Djamaluddin, Indra Widaryatno, Iwan Wiyanto, Jusneni Fachruddin, Kadek Tegeh Okta WM, Kinanti Reski, Muhammad Agung, M. Gentile, Murniati, Ni Made Sumartini, Ridwan Anwar, Samsari Hatipe, Satriani Kamaluddin, Sefi Indah Prawarsari, Simson Lawari, Harlina Darni, Sri Qadariatin, Taufiq Ismail, Tenri Lebby, Wangi Indriya, Widyawati, Yusan Budiawan Nadjamuddin, Zulsafri Nurdin

Musicians

Rahayu Supanggah (music director), **Abdul Bashit, Anusirwan, Arifin Manggau, Basri Baharuddin Sila, Hamrin Samad, I Wayan Sadera, Imran Rauf, Danis Sugiyanto, Peni Candra Rini, Solihing Bin Dorahing, Sri Joko Raharjo, Zamratul Fitria and Puang Matoa Saidi**

1

www.taipeifestival.org

電話 : (02)2528-9580 #191-199

傳真 : (02)2528-9512

Email : info@taipeifestival.org

主辦單位



臺北市政府

承辦單位

台北市文化局

台北市文化基金會

Taipei Culture Foundation

贊助單位

永豐銀行

Bank SinoPac



2008.8.7-9.14

臺北藝術節十年鉅獻

藝旅未盡

2008-10TH

TAF

TAIPEI ARTS FESTIVAL



Technical Director **Amerigo Varesi**; Stage manager **Evelyn Chia**; Assistant stage manager **Tinton Prianggoro**; Assistant props designer **Djanti Soekirno**; Movement coach **B. Kristiono Soewardjo**; Company manager **Dolly Sosrowardoyo**; Master electrician **Marcello Lumaca**; Board operator **Low Wee Cheng**; Sound master **Peter Cerone**; Stage master **Daniel Keith**; Electricians **Alan Loh Hung Heng**; stage hand **Viviana Rella**; Wardrobe **Julie Putri, Lara Friio**; Hair and make up **Olivia Maria and Lucia Tan**; Mr Wilson's personal assistant **Konstantin Fritz**; production delegate **Kristine Grazioli**

Fabrics and costumes realised by **BIN House, Indonesia**

Set realised by **Globefair Florence, Altitech, Jean Francois Touzin Inc.**

Make up products kindly furnished by PAC/Martha Tilaar Indonesia

Produced by

CHANGE PERFORMING ARTS

Producers Elisabetta di Mambro and Franco Laera

in partnership with

BALI PURNATI CENTER FOR THE ARTS

Commissioned and co-produced by

ESPLANADE - THEATRES ON THE BAY SINGAPORE, LINCOLN CENTER FESTIVAL NEW YORK, HET MUZIEKTHEATER AMSTERDAM, FÒRUM UNIVERSAL DE LES CULTURES BARCELONA 2004, LES NUITS DE FOURVIÈRE, RHÔNE-FRANCE, RAVENNA FESTIVAL ITALY in collaboration with OTELO/ELSINOR BARCELONA, POLIMNIA PARIS and CRT ARTIFICIO MILAN

Under the auspices of Ministry for Culture and Tourism of the Republic of Indonesia,
Embassy of Italy in Jakarta, Italian Cultural Institute of Jakarta

2

www.taipeifestival.org

電話 : (02)2528-9580 #191-199

傳真 : (02)2528-9512

Email : info@taipeifestival.org

主辦單位



臺北市政府

承辦單位

台北市文化局

台北市文化基金會

Taipei Culture Foundation

贊助單位

永豐銀行

Bank SinoPac



Synopsis

In the cosmology of *Sureq Galigo*, there are three worlds: the Upper and Under Worlds, realms of the gods; and the Middle World, realm of ordinary beings and of the royal, white-blooded descendants of the gods. *Sureq Galigo* is the story of the filling, purging and renewal of the Middle World and the first era of the royal, white-blooded descendants of the gods.

Prologue: Ending and Beginning.

The Middle World is emptied.

I La Galigo objects: "Wait! If the Middle World comes to an end now, who will remember the legend of Sawérigading? I am his son, I La Galigo. Give me time to tell the story of my family and the gods." So begins the book of *I La Galigo*.

Scene One: Creating the Middle World

The gods of the Upper and Under Worlds agree to send their children to populate the Middle World. They are not Gods if there is no one to worship them. Patotoqué, supreme god of the Upper World, orders his son Batara Guru to descend to the Middle World. Guru ri Selleg, god of the Under World, instructs his daughter, Wé Nyiliq Timoq to ascend to the Middle World. Descendants of the gods, they become the Rulers of the Kingdom of Luwuq. As they wed, scores of their cousins and servants join them in the Middle World. The Goddess of Rice brings fertility to the land and the people. All the women on earth give birth except the Queen.

Scene Two: Birth of the Twins and the Omen

Ceremonies are ordered to help with the difficult delivery. Bissu priests insist that offerings of blood must "flow like rivers". The people battle. At last a set of Golden Twins is born. Sawérigading, destined to become a great warrior king, is born in full armour. Wé Tenriabéng, his sister, destined to become a priest, is born in Bissu regalia. An oracle warns the parents that their children are destined to fall in love. To avoid incest, which would trigger the destruction of the Kingdom, the twins are separated at birth. They must never meet! They can have everything in the world but each other.

Scene Three: Exploring the World

As the twins reach maturity, Wé Tenriabéng is hidden in a secret area of the palace and Sawérigading and his cousins are sent off to sea to explore the world. After an unhappy effort to bring to life the soul of a beautiful young woman trapped on the island of the dead, a dejected Sawérigading is told that the most beautiful woman on earth - his twin - lives in a secret part of the palace in his native land. He clandestinely returns to find her.

Scene Four: Forbidden Encounter

Arriving at the palace, Sawérigading uses his magical powers to put the court to sleep and sneak into Wé Tenriabéng's chambers. Sawérigading is overwhelmed by the extraordinary beauty of his sister and declares his love. She too is immediately struck by him but rejects him explaining the curse that would befall the Kingdom if they were to love each other. Sawérigading leaves her chambers only to encounter his father. He begs for permission to marry his sister. "Your pleasure cannot be put before the Kingdom. No."

Scene Five: Distraction and Devastation

Sawérigading goes off to distract himself with women and cockfighting but he cannot forget Wé Tenriabéng. He begs his father for permission to spend just one year with her. If not a year, a month, a day, an hour! "Not even for the blink of an eye," his father replies. "No!" Almost crazy with desire, Sawérigading decides that if he cannot have his sister, others must suffer the same pain he is feeling. He starts fighting with, punishing, and killing the people of the Kingdom. The only person who can stop him is his sister. In the midst of the chaos, Wé Tenriabéng appears. She is a priestess and very wise - the only person who can solve the problem.

Scene Six: Princess in a Thumb Nail

Wé Tenriabéng emerges from the palace. Everything disappears and the twins are alone. She asks why Sawérigading wants her when he can have anyone on earth. "It's your beauty, your face, the curve of your back, the glow of your skin," he says. "If it is just my body you desire, there is a solution. Look into the nail of my thumb and you will see the face of our cousin, Wé Cudaiq, who is my exact double. She is the princess of Cina and destined to be your bride." Wé Tenriabéng casts a magic spell in which Sawérigading dreams of making love with Wé Cudaiq. Still reluctant to leave his sister, Wé Tenriabéng vows that, should he not fall in love with Wé Cudaiq, she will take him back... no matter what the consequences. He agrees to leave but does not have a ship mighty enough to take him all the way to far off Cina.

Scene Seven: The Tree

With the help of the gods, the mighty Wélenrénngé, the largest and most sacred tree in the world, is felled, sinks to the Under World and emerges as a fleet of ships. Sawérigading begs forgiveness from the tree for having to chop it down, and vows never to return to Luwuq. He and the tree both have had their roots severed forever. The twins say their final farewells with the promise that, while they cannot be together, perhaps their children will marry. Wé Tenriabéng ascends to the Upper World, the final stage in her transformation into a Bissu priestess. Vowing never to return to Luwu, Sawérigading and his fleet set out for distant Cina. Wé Tenriabéng's tears fall from the sky as a gentle rain on Sawérigading and his fleet.



Scene Eight: Destiny Denied

In Cina, Wé Cudaiq, surrounded by her Ladies-in-Waiting, is primping and fussing over herself. Upon arriving Sawérigading sends his trusty bird to spy on Wé Cudaiq. The bird reports back. She is even more beautiful than Wé Tenriabéng. Sawérigading asks the King and Queen of Cina for her hand in marriage and starts to send an endless bride price to the palace. Wé Cudaiq's Ladies-in-Waiting mistake one of Sawérigading's cousins for him and report back to their mistress that the man she is being given to is an ugly, dirty barbarian, an uncouth slob. Though she looks exactly like her cousin, Wé Cudaiq's character is the opposite; she is selfish and vain. Afraid to look foolish marrying an ugly barbarian, she rejects the marriage. The bride price is quickly returned. Sawérigading's cousins convince him he must fight for his honour and the honour of his people. He agrees on the condition that Wé Cudaiq not be hurt. Almost everyone in the Kingdom is killed. Wé Cudaiq's father convinces her that she should marry Sawérigading or he will just take her as his concubine! She agrees on the conditions that the Kingdom is restored, all the warriors be brought back to life, that they do not have a public wedding, and that she never has to receive Sawérigading during the day or look him in the face.

Scene Nine: Strange Love

Wé Cudaiq enfolds herself in seven sarongs, locked behind seven heavily guarded gates, and refuses to meet Sawérigading. Sad and dejected, Sawérigading does not want to force himself on Wé Cudaiq, but the Wind carries a message to him from his sister who has been observing him from her home in the Upper World. "Wé Cudaiq is your destiny. You must pursue her. I will help. "Two magical cats sent by his sister from the Upper World help Sawérigading make his way into Wé Cudaiq's room. He visits her night after night. Though Wé Cudaiq comes to enjoy their nightly adventures, she still refuses to look him in the face and insists he leave her chambers at daybreak. Finally, convinced he will never win her heart, Sawérigading retires to another kingdom and does not return to her chambers. But Wé Cudaiq is already pregnant. She conceals her pregnancy, and when the child is born instructs her servants to "throw him to the river, feed him to the dogs, I never want to lay eyes on that child of the barbarian!" Sawérigading takes their son, I La Galigo, and brings him up.

Scene Ten: I La Galigo and the End of the Middle World

Years pass. Alone and lonely Wé Cudaiq learns that her son has grown into a beautiful young man and she longs to see him. A huge cockfight is arranged which all the men in the Kingdom must attend. Seeing I La Galigo and Sawérigading, Wé Cudaiq is overcome by their beauty. "Who is that child and who is the magnificent man with him?" she asks her father, "he must have been sent by the gods especially for me." "That is your son and the man is your husband, Sawérigading, whom you tormented and rejected." Wé Cudaiq lures her son and husband to the palace. Finally, standing



together, face to face in the light of day, Wé Cudaiq falls madly in love with Sawérigading. I La Galigo, an arrogant and spoiled young man, now lives alone. He is a rascal, a womanizer and a bit of a bad loser. While he is roaming from island to island, marrying many women and stealing other men's wives, the voice of Sawérigading's father is heard. All the descendants of the gods must return to Luwuq for a family reunion.

Epilogue: The End and the Beginning

Unable to forget his sister, Sawérigading breaks his vow and returns to Luwuq. The twins' plea to be allowed to see each other again is granted and Sawérigading and Wé Tenriabéng meet. Suddenly the voice of Patotoqué informs all that the Middle World will be purged. All descendants of the gods must return to the Upper and Under Worlds. Sawérigading becomes the ruler of the Under World; Wé Tenriabéng becomes the ruler of the Upper World. The Middle World lapses into chaos. After many generations, it is determined that Sawérigading's daughter and Wé Tenriabéng's son will be sent to the Middle World. They will fulfill their parents' vow, marry and become the new rulers of the Middle World. The rainbow along which the gods travelled among the three worlds is rolled up and put away. The gates connecting the Middle World with the Upper and Under Worlds are closed and bolted forever. The gods will no longer intervene directly in the affairs of man. The couple sets out on their own in a new godless world.

Director's Note

Often people ask me what my theatre is about: usually I say I do not know. My work is, in most cases, formal. It is not interpretative. To me interpretation is not the responsibility of the director, the author or the performer: interpretation is for the public.

I simply like to consider my theatre as the work of an artist. I have the same interest in the movement, the words, the light, the sound and the images.

What fascinates me about *Sureq Galigo* is its scale, the fact that this is an epic poem and yet it is a simple story. Staging it brings me back to my earlier work where I always tried to create the vision and feel of an epic rather than a literal translation. This epic poem is classical in its nature, and the avant-garde is often the rediscovery of the classics.

In the story I have been fascinated by the power of the renunciation of the love between sister and brother. The twins love each other even before they are born and their life will be shaped by their

desperate attempts to avoid behaving wrongly. Yet, love will never end. Sawérigading will always be drawn by the divine smile of his sister, We Tenriabéng, who will send him away.

Maybe it is the same smile I see on the faces of the performers I am working with. They are all Indonesian, from Sulawesi, Java, Bali, Sumatra and Irian Jaya. Over 50 people. I only create a frame: they have to fill it with energy and creativity.

I like working with an epic of this scale because the memory of the heroes is still present in the people of the village. It is a surreal world but yet it is real. The eyes and the hands of the performers become a concrete translation - with the colours, the sounds, the whispers, the perfumes - of the mystery and the divine. It is sensuality and beauty. There are very modern themes in the myth but the spectacle is mainly about the explosion of creativity. It is images, dance and music. The words are few: they are in the chant of the Bissu priest, the one who holds the secrets of the oral tradition of *Sureq Galigo* which guides the events between the sky and the earth.

-- Robert Wilson, Singapore, 3 March 2004

Manuscripts

Sureq Galigo is the written version of a centuries-old epic believed to have developed as an oral tradition throughout Sulawesi, Indonesia. The Bugis people of South Sulawesi were the only cultural group to commit the epic to writing. For many, the events in *Sureq Galigo* are considered actual history and today's noble families still trace their ancestors to the white-blooded royalty of the *Sureq Galigo* period - ideally to its central cultural hero, Sawérigading.

The narration takes place in a period before the majority of their people converted to Islam, yet the *Sureq Galigo* manuscripts are still considered sacred by some Bugis. Manuscripts are traditionally chanted on significant ceremonial occasions - rites of passage, prior to the planting and harvesting of crops, and so on. A recitation is sometimes accompanied by rituals involving offerings, the burning of incense and other spirit-invoking ceremonies. It is believed that the spirits of the characters in the story reside in the physical manuscripts; when a manuscript is opened, these spirits are present and can be approached to ask for help in curing illnesses, solving problems and bringing good fortune, and so forth.

While *Sureq Galigo* is referred to as the creation myth of the Bugis people, it has historically served as

an example for noble behaviour, daily etiquette, as a guide for architectural construction, determining the best days to set sail, plant and harvest, and as a resource for organising ceremonies such as those accompanying birth and marriage. Although fewer than 100 people today can read and understand the original Sureq Galigo language, the epic itself and its heroes are still a part of the living culture of the Bugis people.

At more than 6,000 folio pages in length, the *Sureq Galigo* is among the most voluminous works in world literature. Written in metred verse, employing a highly literary idiom, the *Sureq Galigo* manuscripts have never been put together in one formal, generally accepted version; nor has the epic been extensively studied for its philosophical meanings. In the 1990s three manuscripts were transliterated into the Roman alphabet and translated into Indonesian. A summary of the full cycle, more than 1,200 pages in length, was published in Dutch in the early 20th century, and translated, edited and published in Indonesian in 1989. To date, no complete texts have been published in any Western language. Today, manuscripts of *Sureq Galigo* can be found in private homes throughout South Sulawesi, and in public collections in Indonesia, The Netherlands, Germany, the UK and USA.

Adaptation

The Galigo manuscripts (*Sureq Galigo*), which make up a narrative of more than 6,000 known folio pages, contain scores of episodes, numerous locations and hundreds of characters. Each episode is full of fabulous figures, amazingly inventive, humorous and touching relationships and situations, heroic antics, great love scenes, acts of daring and magic. Any one of them could be adapted into a thrilling piece of theatre.

However, although the stories are many, all relate to the adventures of one or more of a group of central characters and take place within a finite period of time, which starts with the shaping of the Middle World and ends with its purging and renewal. Rather than adapting any one of these episodes for this production, I chose to trace a 'through line' - a rather simple story - starting at the beginning of the myth and finishing at the end. The characters and situations I focus on are those I understand to be at the heart of the story, and most known and loved by the people of South Sulawesi. Specific elements of my narrative have been borrowed from different volumes of the *Sureq Galigo* manuscripts; scores of characters and entire generations have been omitted. My aim has been to offer Mr Wilson and our audiences a moving story involving the main characters and most significant scenes of the epic in a form that offers a sense of the grand sweep of the whole tale from beginning to end.

I worked on my adaptation, conferring with many *Sureq Galigo* authorities, I came to understand that what I was doing was very much in keeping with the dynamic that has resulted in the scores of volumes of *Sureq Galigo* found today. The adventures of Batara Guru, Wé Nyiliq Timoq, Batara Lattuq, Sawérigading, the Bissu priests, Wé Tenriabéng, Wé Cudaiq, the gods of the Upper and Under Worlds, I La Galigo, and all their extended family, have been told and retold, interpreted and reinterpreted, abbreviated and expanded according to the sensitivities and demands of the many artists who have chanted the story and written the texts throughout the ages. While basic elements of the narrative remain the same from manuscript to manuscript, there is neither one universally accepted version nor one interpretation of the epic.

So, reader beware, this is not the definitive *Sureq Galigo*. It is a version of the legend shaped by me specifically for a theatrical staging by Robert Wilson. I have taken inspiration from three years of exploration into the astonishing riches of this grand epic, from anecdotes and ideas offered by scholars and laymen, and from my own passion for certain characters and facets of the story. It is my hope that this adaptation and production will inspire others to mine the infinite treasures of *Sureq Galigo*.

-- Rhoda Grauer, Bali, 5 February 2004

MUSIC

The music created for *I LA GALIGO* is inspired by and, to some extent, borrows from the melodies and traditional musical elements of the people of South Sulawesi, primarily the Bugis. However, this musical foundation, while very strong, is just the point of departure in the complex process of creating and arranging the score for this contemporary music-theatre production.

Sulawesi, which is situated in the heart of the Indonesian archipelago, has been a crossroad of international travel and commerce for centuries. The four major ethnic groups that make up the region (Bugis, Makassar, Mandar and Toraja) have developed their own unique cultural expressions, with the arts being influenced over the ages by the harmonious interaction and co-existence of many religions' and cultures' belief systems, including Animism, Hindu-Buddhism, Christianity and Islam.

Though committed to text by the Bugis people, all the ethnicities of Sulawesi share elements of the epic story and claim ownership of many of the central characters. So, their musical styles and instruments have been included in the *I LA GALIGO* ensemble.

Then there is the *Sureq Galigo* story itself. While the heart of the epic's universe is clearly based in Luwuq, the ancient court capital of the Bugis people, the characters travel to and from all areas of what is now known as Southeast Asia. Therefore, reaching beyond the musical bounds of the Bugis people and South Sulawesi itself seemed very much in keeping with the far-flung travelling spirit of the epic.

A primary consideration in putting together the instruments of the *LA GALIGO* ensemble has been to work with traditional instruments, augmented by specially made 'new' instruments.

The production's music is produced by the striking of a membrane (membranophone, drum) such as *ganrang* or *gendang pakarena* (which are various types of mosque drums from Bugis, Makassar, Soppeng) and the *gendang Toraja*; idiophones - percussion instruments - such as the *kato-kato* (slit drum), *canang* (horizontal gongs) and *gong* (vertical bosed gong); aerophones, including the *pui-pui* (shawm, a kind of trumpet which uses the tongue or a reed to produce sound), the *basing*, *suling dengkong-dengkong*, and vertical flutes of various sizes and forms that originate from different areas (Bugis, Makassar and Selayar and so on); bowed instruments like the *kesok-kesok* (two-stringed fiddles) from the people of Bugis and Makassar; and plucked instruments, or *kacapi* (a two-stringed plucked lute) which are in existence all over Southern Sulawesi.

Vocal music also has an important role in this work, not only in the form of song and melody, but also in the form of recitation or mantra (chanting). In the *Sureq Galigo* story, the character of the Bissu (priest/shaman) possesses a status which is very important to the Bugis people. In addition to functioning as an intermediary among the three worlds (the Middle World, Under World and the Upper World) and between humans and the gods, the Bissu functions as a spiritual advisor to the king. He leads various rituals and ceremonies, accompanied by his prayers and mantras.

Much of the equipment used in the Bissu traditional rituals is also laden with musical elements. Among these tools are: *lae-lae* (sometimes referred to as *lea-lea*), a percussion instrument made from fragments of bamboo smoothed at the tip into a point; *kancing*, a pair of bronze cymbals; *pui-pui*, a shawm; *ana backing*, a pair of percussion instruments made from metal bars; a pair of *ganrang* (drum); and *gong*, sets of small porcelain bowls and cups.

The story of *Sureq Galigo* is sometimes still shown to the people in many areas of Sulawesi in the form of a *masurek* - a presentation/reading of the *Sureq Galigo* texts with a special manner of vocal presentation. During this presentation the text is cut up or fragmented and these pieces are arranged into poetic lines, each consisting of five syllables, which are read aloud in a musical manner.

In the original *Sureq Galigo* manuscript, there is sometimes mention of other rituals or events involving sounds/noise, music or tools which have the potential to become musical tools or to hold musical properties. On the one hand these references are restrictive, yet on the other hand they guide, giving direction as well as inspiration to the musicians of this contemporary production.

The setting or period in time is also used as inspiration in creating the music. This is not an easy task because music from the areas that are thought to constitute the places of origin of *Sureq Galigo*, are no longer practiced, either for entertainment or to serve social ceremonies or rites. Nowadays, music with Islamic or pop nuances, and even dance music (new compositions), form the basis of mediums of entertainment used for family, public and government festivities, and this is increasingly dominating the musical and artistic life of South Sulawesi.

The hero's journeys to various corners of the World, including the underworld and fantastic places, are also full of information concerning the journey itself and various locations. This information fuels the imagination and gives a broader scope for the treatment and arrangement of this music-theatre work. The musical equipment and instrumentation for *I LA GALIGO* was put together in an open and flexible manner in order to accommodate both musical and theatrical needs. In fact, a fusion of non-Sulawesi musical material was also incorporated to spice up these original musical compositions. This increases richness of colour and musical sensibility, along with the drama of the theatrical performance.

In addition to this, several instruments originating from other areas of Indonesia have been incorporated, like kendang, rebab, suling (from Central Java), kendang, genggong, rebab, suling gambuh (from Bali), and saluang, sarompak, sampelong, dol, and rebab pasisi (from Minangkabau). New musical instruments, or sound tools, were also made and used deliberately for these needs.

All of the musical instruments in *I LA GALIGO* are acoustic. The choice to use musical elements which did not involve electronic or Western elements, was made for no other reason than to reflect the colour of, and reinforce nuances from, the Bugis culture, and in no way reflects an anti-modern or anti-Western sentiment.

As for the performers' group, the musicians who are working for this production are not all from South Sulawesi. Apart from the seven members from South Sulawesi that make up the core musical ensemble, there are also two musicians from West Sumatra or Minangkabau, two musicians from Java (Central and East) and one musician from Bali.

-- *Rahayu Supanggah, Solo, 20 January 2004*



Musicians And Instruments Played

Rahayu Supanggah (composer and music director)

Abdi Bashit: voice, kecap, suling, puik-puik, percussion

Anusirwan: large rebi, small rebi, sampelong, percussion

Arifin Manggau: gong, gendahng Toraja, percussion

Basri Baharuddin Sila: suling, kecap, ganrang, large gendhang, kesok-kesok

Hamrin Samad : voice, decapi, puik-puik, basing, percussion

I Wayan Sadara: kendhang, cengceng, bell

Imran Rauf: ganrang, percussion

Danis Sugiyanto: pasisi fiddle, saluang, gendhang jin, percussion

Peni Candra Rini: voice, rebab, percussion, rain stick

Solihing Bin Dorahing: ganrang, voice (sinrilik), percussion

Sri Joko Raharjo: rebab, kendhang, percussion, whistle

Zamratul Fitria: voice, percussion

Puang Matoa Saidi: voice, Bissu chant

About the Artists**Robert Wilson / Direction, Set Design, and Lighting Concept**

Robert Wilson's works integrate a wide variety of artistic media, combining movement, dance, painting, lighting, furniture design, sculpture, music, and text into a unified whole. His visual images are both aesthetically striking and emotionally charged, and his productions have earned the acclaim of audiences and critics worldwide. His awards and honors include First Prize at the San Sebastian Film and Video Festival (1984), nomination for the Pulitzer Prize (1986), two Guggenheim Fellowship awards (1971, '80), the Rockefeller Foundation Fellowship award (1975), the German Theater Critics award for Best Production of the Year (1990), the Golden Lion for sculpture from the Venice Biennale (1993), the Dorothy and Lillian Gish Prize for lifetime achievement (1996), the Premio Europa award, from Taormina Arte (1997), membership in the American Academy of Arts and Letters (2000), and the National Design Award for lifetime achievement (2001), which was presented at the White House in 2002. Wilson was awarded the title Commandeur of the Ordre des arts et des lettres from the French government.

A native of Waco, Texas, Wilson was educated at the University of Texas and Brooklyn's Pratt Institute. By the late 1960s he was acknowledged as one of the leading figures in Manhattan's avant-garde theater scene. Working with his Byrd Hoffman School of Byrds, he developed widely acclaimed pieces such as *Deafman Glance* (1970) and *The Life and Times of Joseph Stalin* (1973). His opera *Einstein on*

the Beach (1976), written with composer Philip Glass, achieved worldwide acclaim and altered conventional perceptions of opera as an art form. Throughout the world, Wilson has staged both original works and productions from the traditional repertoire, including his multinational epic the *CIVIL warS*, performed on three continents from 1983 to 1985; his version of Strauss' *Salome* at La Scala in Milan (1987); and the operas *Parsifal* in Hamburg (1991) and Houston (1992), *The Magic Flute* (1991) and *Madama Butterfly* (1993) at the Paris Opera, and *Lohengrin* at New York's Metropolitan Opera (1998). He completed Wagner's *Ring cycle* for the Zurich Opera (2002), which is also planned for 2005 and 2006 in Paris.

Wilson's art works have been shown in museums and galleries internationally. Extensive retrospectives have been presented at the Centre Georges Pompidou in Paris and the Boston Museum of Fine Arts. He has mounted installations at the Stedelijk Museum in Amsterdam, London's Clink Street Vaults, and the Guggenheim Museums in New York and Bilbao. In 2004 his acclaimed installations of the works of Isamu Noguchi and Giorgio Armani moved to the Noguchi Garden Museum in Queens and to Rome, respectively. Wilson's recent theater works have included *Les Fables* by la Fontaine at the Comedie Francaise; revivals of several of his most lauded productions, including *Madama Butterfly* in Los Angeles and *The Magic Flute* and *Pelleas and Melisande* in Paris; and a new production of *The Black Rider* at the Barbican Centre in London. Each summer Wilson develops new work at the Watermill Center in eastern Long Island.

Rhoda Grauer / Text Adaptation and Dramaturgy

Rhoda Grauer produces, directs, and writes for theater, television, and radio. Her programs, featuring Mikhail Baryshnikov, Savion Glover, Gregory Hines, Jerome Robbins, Malavika Sarukkal, Twyla Tharp, Bando Tomasburo, and others, have been broadcast nationally and internationally. Dancing, an eight-hour documentary series on world dance produced for PBS and the BBC, has become the basis for university courses on world culture. Grauer's work has received support from the National Endowments for the Humanities and the Arts; the Freeman, Ford, Rockefeller, Japan, and Hosono Bunka Foundations; the Corporation for Public Broadcasting; Public Radio International; and the Asian Cultural Council, among others. Awards for her work include the Emmy, the Ohio State Award, and the Golden Globe of Montreux. Working with the Asian Cultural Council and the Ford Foundation in Jakarta, Grauer co-founded Yayasan Kelola, a national foundation for Indonesian art and culture. Since relocating to Indonesia in 1999, in addition to her work with *Sureq Galigo*, Grauer has directed two documentary films, *Rasimah*, *The Enchanted Mask* and *The Last Bissu: Sacred Transvestites of Sureq Galigo*, which tells the life story of Puang Matoa Saidi, leader of the ancient sect of priests, known as Bissu, who preside over the pre-islamic religion associated with *Sureq Galigo*. Puang Matoa Saidi is a member of the *I La Galigo* cast. Grauer resides in Bali and in New York.



Rahayu Supanggah / Composer and Music Director

Rahayu Supanggah is an internationally acclaimed Indonesian composer who is a leading pioneer of new music in Indonesia. Born in 1949 into a family of dalangs (puppeteers), Supanggah chose at an early age to immerse himself in the arts and initially pursued his formal education at the Konservatori Karawitan Indonesia (KOKAR), Surakarta. He continued his studies in the field of karawitan (the arts) at ASKI (now STSI), and in 1985 he completed his Ph.D. at the Universite Paris VII, France, in ethnomusicology. Although devoted to traditional arts, Supanggah has always explored experimental and unconventional sounds and has been labeled a "rebel pioneer" within the establishment of the traditional Javanese arts in Indonesia. Supanggah has been active as a performer, composer, artistic director, and group leader and has collaborated with and assisted other renowned artists in music, film, and dance, including Warner Kaegi, Peter Brook, Serglo Leone, Alec Roth, Neill Sorrel, Alain Recoing, Robert Wilson, Vincent McDermott, Barbara Benary, Jody Diamond, Phillp Corner, Toshi Tsuchitori, and Katsura Kan, among others. His work has taken him to over 40 countries, and to date he has written over 100 compositions. Supanggah is currently teaching at his alma mater, STSI Surakarta, where he served as director from July 1997 to May 2002. He has also taught at several universities and institutions abroad, including San Diego State University, University of Cambridge, several schools in Canberra, and a number of private institutions in Holland, Switzerland, France, the U.K., and the U.S.

Ann-Christin Rommen / Co-director

After studying theater, film, and television at Koln University, Ann-Christin Rommen worked as an assistant director at the Schauspielhaus Koln, where she met Robert Wilson in 1983. She began collaborating with him on the *CIVIL warS* and since then has worked on more than 30 productions, including numerous projects as co-director. Her own company, Condanza, combines early music and contemporary dance and has appeared in festivals in Europe, Australia, and Asia.

A. J. Weissbard / Lighting Design

A. J. Weissbard has designed for over ten years for many theater, opera, and installation projects with Robert Wilson, including *The Days Before* at Lincoln Center, *Woyzeck*, and *St. Anthony* at Brooklyn Academy of Music. His installation credits include Giorgio Armani at the Guggenheim Museum and recently for the Aichi World Expo. He has also collaborated with Peter Stein, Moni Ovadia, Karole Armitage, Daniele Abbado, William Kentridge, Bernard Sobel, and Peter Greenaway. He is currently working on projects with Derek Walcott and William Friedkin.

The Watermill Center

The Watermill Center, located in Southampton, Long Island, was founded in 1992 by artistic director Robert Wilson to support interdisciplinary approaches to the arts and provide emerging artists with unprecedented opportunities for professional research and practice. Almost 14 years later, the Center has established a worldwide reputation as a one-of-a-kind center where young artists – regardless of their cultural, social and religious backgrounds – can live and work together in a stimulating community, exploring their own interests while collaborating with internationally renowned performers.

Many of the world's most celebrated artists have participated in Watermill programs including Trisha Brown, David Byrne, Lucinda Childs, Philip Glass, Isabelle Huppert, Jeanne Moreau, Lou Reed, Miranda Richardson, Dominique Sanda, Susan Sontag and Robert Wilson himself. Theaters and museums around the world have mounted dozens of projects that were originally developed at the Watermill Center.

In the words of Jessye Norman, "Watermill is the best idea to find a place in the world of arts since Pierre Boulez created IRCAM in Paris. Robert Wilson's unique gifts and spirit provide the strong basis of a new vision of the creation and presentation of all that we think of as theatre in particular, combining all of the arts in a fresh perspective."

The Byrd Hoffman Water Mill Foundation operates the Center and coordinates its artistic programs. In addition, the Center has established collaborative networks with local schools and neighboring as well as international cultural and educational institutions.

The Watermill Center's new facilities were inaugurated in July 2006. Its expanding artistic programs are financed through the generous support of individuals, foundations, corporations and state institutions.

The Byrd Hoffman Water Mill Foundation thanks: Aventis Foundation, The Brown Foundation, LVMH/Moët Hennessy, Louis Vuitton, Robert W. Wilson, Laura Lee W. Woods, Luciano & Giancarla Berti, The Peter J. Sharp Foundation, The Dorothy & Lewis B. Cullman Foundation, Pierre Bergé, The Giorgio Armani Corporation, The Karan Weiss Foundation, Louise T. Blouin MacBain, Richard & Lisa Perry, Gabriele Henkel, Maja Hoffmann & Stanley Buchthal, Montres Rolex S.A., Katharine Rayner, Philippine de Rothschild, The Scaler Foundation, Betty Freeman, The Guttman Family, Agnes Gund, Joël-André &

2008.8.7-9.14

臺北藝術節十年鉅獻

藝旅未盡

2008·10TH

TAF

TAIPEI ARTS FESTIVAL



Gabriella Ornstein, Zora Danon, William & Christine Campbell, Asher Edelman, The Annenberg Foundation, The Rudkin Family Foundation, Marina Eliades, Earle & Carol Mack, Richard D. and Lisa Colburn, The Rudin-DeWoody Family, Bacardi USA, Inc., Elaine Turner Cooper (in memoriam), Robert Louis Dreyfus, Nancy Negley, Leslie Negley, Maren Otto, The New York State Urban Development Corporation, Hélène David-Weill, The Barbara L. Goldsmith Foundation, Irving Benson, William Kornreich, Dianne Benson, Margherita di Niscemi, Louisa Stude Sarofim, Katharina Otto & Nathan Bernstein, Bettina & Raoul Witteveen, Dr. Johann Borwin Lueth, The Alexander C. & Tillie S. Speyer Foundation, Robert Wilson Stiftung, Deutsche Bank NA, The Martin Bucksbaum Family Foundation, Lyndon L. Olson Jr., Neda Young, Ethel de Croisset (in memoriam), Laura Pels, The Cowles Charitable Trust, The Park Avenue Charitable Fund, American Friends of the Paris Opera and Ballet, Anne Randolph Hearst, Richard & Marcia Mishaan, Stanley Stairs, Simon de Pury, The Felix & Elizabeth Rohatyn Foundation, André Bernheim, Christian Eisenbeiss, The Overbrook Foundation, The Soros

Family, Giovanna Mazzocchi, Richard & Eileen Ekstract, Melville & Leila Straus, Yves-André Istel, The Simonds Foundation, Kimihiro Sato, Alfred Richterich, and many other esteemed donors.

Special Thanks



駐台北印尼經濟貿易代表

Indonesian Economic and Trade Office to Taipei

International Air ticket Sponsored by

