

The Ultimate Balinese Workshop for Actors, Dancers, Directors and Musicians.

August 2, 2010 to August 21, 2010.

(Check in August 1st and check out August
22nd)

\$2,600 USD

Does not cover Airfare.

Produced by
STUDIO 5, NEW YORK. USA

BALI PURNATI CENTRE FOR THE ARTS,
INDONESIA.

&

BALERUNG

Mandera Srinertya Waditra:
the world renown Balinese dance troupe
who performed for Antonin Artaud in 1931.

TEACHERS

ANAK AGUNG GDE OKA DALEM, Balerung Dance Company. MAESTRO

ANAK AGUNG RAKA ASTUTI, Balerung Dance Company. MAESTRO

ANAK AGUNG SRI UTARI, Balerung Dance Company. MAESTRO

RAHAYU SUPANGGAH, Indonesian Composer

IDA BAGUS ANOM, Mask Maker

IDA BAGUS ALIT, Mask Maker

MICHAEL AKIL DAVIS, Mask Teacher (USA)

PER BRAHE, Theatre Director & Master Teacher

The Power of Balinese Music and Dance

The Power of Balinese Mythology and Imagination

The Power of Per Brahe Masks and Michael Chekhov

The Power of You.

Acting Classes: East/West. Balinese Dance, Balinese Music. Kecak Fire Dance, Voice training, Masks, Michael Chekhov, Lectures and Image work, performances.

Mythology, Culture, Art:

For hundreds of years Mythology has created music and dance in Bali, forming it into one of the most creative and imaginative art forms in the world. Since the arrival of the first foreign artist in the beginning of the last century, Bali has become a sanctuary for art travelers of all kinds. That which for many years was Spiritual, Cultural, and Art that generated from the Mythology has now spread out to serve the tourist culture that overpowered a huge part of the dance, music, and mask tradition for decades.

ANTONIN ARTAUD

One artist from the West to successfully adopt and record the magic of Balinese Dance was the French Actor and Director, Antonin Artaud. In his book "The Theatre and Its Double" he expresses, with great sensitivity, his impression of the Balinese Ensemble; the same Ensemble that visited the Dutch Exhibition Hall at the World Exhibition in Paris, August 1931. His Text, though difficult to understand unless it is "put inside the frame of Bali", is today a document that the Balinese themselves can use to maintain an ages old tradition. For our Ultimate Balinese workshop in Bali in August 2010 the essay will be translated into Indonesia, for the very first time.

The Dance Ensemble Antonin Artaud saw in Paris came from Peliatan, a Village near

Ubud in central Bali. The leader of that Ensemble Dance Troupe was Anak Agung Gde Mandera.

In this program in August you will have the incredible opportunity of working and studying with the Sons of Mandera; Maestro Anak Agung Gde Bagus Mandera Erawan, and AA Gde Oka Dalem. They are the principal leaders and artistic force behind the Balerung Dance Ensemble in Peliatan.

Along with the dance training you will witness three performances that will incorporate the same instruments that riveted Antonin Artaud in 1931. These instruments are still housed and maintained in the Village of Teges, next to Peliatan. The more than 300 year old instruments are considered the finest instruments in Bali with a higher crisp tuning than any other known instruments.

The three performances are created for the sole purpose of a gift to the participants in the workshop.

The goal is *)TAKSU, the ultimate power that every artist in Bali strives for. It was that word, TAKSU, that opened a collaboration between Oka Dalem and Per Brahe in 2008 because of the concern for the future of Balinese dance and music, which was under attack by the local tourist

dealers. That was "the go between" between bored tourists and the dancers who tried to satisfy the guests more than to maintain the tradition.

Master Teacher, Per Brahe, has developed special Taksu Masks- a mark of 22 years of study in Masks, Music, Dance, and Taksu in Bali. The Balinese Dancers at Peliatan themselves are quite proud of the memorable TAKSU Power they were able to reach during Per Brahe's Antonin Artaud Festival in 2008.

As a Master Teacher of Michael Chekhov's Acting Technique, Per Brahe has discovered the strong connection from Michael Chekhov's material to Mask work and Balinese Dance. The Chekhov material, which is rooted in Hinduism not Buddhism as some teachers dare to say, will gradually be worked through and its real origin unveiled during this workshop in Bali.

Thusly, and also as an introduction to the Balerung Group, the first week of work is dedicated to participants' experiences and opening the body in preparation for the amazing work.

As another wonderful gift to our work, Indonesia's greatest international composer Rahayu Supanggah (please check out his impressive bio further down the page) will be teaching and working with us during the first week. Supanggah is a master of traditional forms, but is also considered to

be a pioneer in innovative contemporary music in Indonesia; and he will be our guide as we take part in playing, composing, and experiencing the magic behind the Balinese instruments.

Rahayu Supanggah collaborates with the famous American musicians KRONOS QUARTET at PURNATI ARTS CENTER, where Per Brahe has held and managed many workshops since 2002.

Special instruments will also be created inspired by the famous KECAK DANCE to be used the first week in collaboration with Ida Bagus Anom, with whom Per Brahe has worked since 1988 and created over 400 masks solely dedicated to actors and singers.

The second week introduces the ensemble to Taksu in Puri Gunung Sari, a special temple in Peliatan which is dedicated for the power of Taksu. Musicians, dancers, and teachers will participate in this important beginning of the 2nd part of the workshop.

It will give the participants a view into how the Balinese ceremonies are conducted daily. The atmosphere itself is amazing.

3 performances to be performed for the participants:

1st performance: By the Gamelan Orchestra Tirtasari group of Gamelan Semara Pegulingan.

Sekar Gendot (Instrumental)

Puspa Mekar (Welcome Dance)

Legong Lasem (A classic dance telling the story of King Lasem. It will be danced in its full traditional form).

2nd performance: By Genta Bhuana Sari: Group of Gamelan Gong Kebyar.

Kebyar Susun (Instrumental)

Oleg Tamulilingan (Bumblebee Sips Honey)

Special Created for Gusti Ayu Raka of the great dancer and choreographer Mario.

Female Dancer Gusti Ayu Raka/ Cok Ratih.

Male Dancer: AA Gde Oka Dalem (Son of Anak Agung Gde Mandera)

Kebyar Duduk Danced by Maestro Anak Agung Gde Bagus Mandera Erawan. (Son of Anak Agung Gde Mandera)

3rd Performance: Presenting two groups of Peliatan Gamelan Semara Pegulingen.

Tabuh Nussantara (Instrumental)

Tabuh gambang Kuta (Instrumental)

Legong Kuntir

Legong Pelayon.

Aside from these three specially created performances Gusti Ayu Raka, Anak Agung Gde Bagus, and Anak Agun Gde Oka Dalem will be our daily dance teachers.

This workshop brings us to the heart of Bali, behind the scenes of tourism, with the intention of opening the western body,

imagination, inspiration, and form. But we will work toward the two lane path of great receiving and great giving. We discovered that our presence in Bali last time supported and inspired the Balinese to rekindle and strengthen their arts to prevent the dance and music from being overtaken by tourism.

The last collaboration with Per Brahe, western artists, and the Balinese resulted in the Peliatan group's nomination for the Number One dance and music group in all of Indonesia by the President of Indonesia in August 2009.

The Training starts at 7 a.m. It is a "warm up" that in its variation gives the students a picture of what that days training will look like (a tradition Per Brahe has formed from the beginning of his workshop at Purnati Art Center). This year the warm up music will be from live music played by Balinese musicians. 7 a.m. (Bali time) is also the time that the "KUL-KUL," the wood bells, sound in the villages around us that call all Balinese to duty.

Mask Maker Ida Bagus Alit is another Mask Maker that has worked with Per Brahe for many years. Alit will create masks for the ensemble as part of an interesting experiment that Per Brahe discovered in the 2007 workshop at Purnati Art Center.

The Power of Image and Imagination. This is now the title of a book that will be out July 5th 2010 and will fully describe this stunning and often unbelievable resource that we have given up to Television.

Per Brahe's Masks:

Per Brahe came to Bali for the first time in 1988 and it was also his first visit to the House of Mask Maker Ida Bagus Anom. Since then they have collaborated, created, explored, and discovered forgotten elements belonging to the mask work and the craft itself. Per Brahe is right now working to finish his "PH.d" about the Power of Image and Imagination. The material is extracted out of the mask work Per Brahe and Ida Bagus Anom have done for the last 22 years.

The latest group of masks hold the keys to achieving Taksu for the Western artist. At Studio 5 Per Brahe and Michael Akil Davis in two workshops, as well at William Esper Studio, finally opened the first door into Taksu after 22 years of searching and creating masks to get to this point. In the spring 2010 they found the Masks and the exercises from Michael Chekhov's material that can bring human beings in the arts to achieve TAKSU.

(Painters especially, but also black smiths creating the swords "KRIS" use TAKSU}

They will be a central part of the masks brought to Bali for this event. Along with those Taksu Masks, a full group of Archetypes, Clowns, Grotesques, clown noses, and Per Brahe's powerful healing masks will be present.

The program developed through collaboration with the Balinese Dancers, Mask makers, and staff at Purnati Art Center.

Resumes:

Brief History of Antonin Artaud

Antoine Marie Joseph Artaud was born September 4, 1896, in Marseille, France. As Antonin Artaud, he became an established playwright, poet, actor, and director. His dream was to create a new form of theatre, bringing the audience closer to the actors, and to facilitate the intimate communication between them.

Artaud spent his first few creative years in Paris caught up in the competing movements of Dada, the disordered anti-art movement which had its origins in Zurich and Berlin during World War One, and the nascent Surrealists of Andre Breton who were working on developing chance poetry of the unconscious mind. Siding with the Surrealists, Artaud was quickly accused by

Breton of taking the movement in a dangerous direction with material he considered far too unsettling and precarious. After his official exclusion from the Surrealist group, Artaud applied the work he had been formulating during this time to film and theater. Along with Roger Vitrac, he ran the Alfred Jarry Theater between 1926-28 producing and directing original works by Vitrac, as well as Paul Claudel and August Strindberg. Though short-lived, the theater was attended by an enormous range of European artists, including Andre Gide, Arthur Adamov, and Paul Valery.

"Theater of Cruelty" was Artaud's leap into his new dream of theater. He began this stage of his work after witnessing a performance by the Balinese Dance theater in August of 1931, which released a great influx of imagery and formulations about theatre and created the body into his writings.

Rahayu Supanggah

In 1949, Rahayu Supanggah was born into the family of a dalang (puppeteers), but he never had any plans of becoming a dalang, because he never had any plans of being a starving artist. In the hard economic times of the sixties, however, Supanggah was forced to study at an inexpensive school

called Konservatori Karawitan Indonesia, or the Indonesian Conservatory for Gamelan Studies, in Solo.

After he finished his studies at KOLKAR (1967), he moved to ASKI (now STSI) in Surakarta and in 1978 finished his advanced studies in the Arts program. In October of 1981, Supanggah won a scholarship from the French government to get his Masters Degree at the University of Paris VII, in Ethnomusicology, which he completed in 1985. Rahayu Supanggah is a master of traditional forms, but is also considered a pioneer in innovative contemporary music in Indonesia. In his career as a musician, Rahayu Supanggah has been active as a gamelan musician, a singer, an arranger, a music director, an artistic director, an executive manager, a festival manager, a researcher, a writer, a guest speaker, a mentor, and a teacher, both within Indonesia and abroad. He has performed in over 40 countries. He often composes and works alone, but he has also collaborated with many other artists, including: Peter Brook, Vincent McDermott, Barbara Benary, Philip Corner, Jody Diamond, Neil Sorell, Alec Roth, Warner Kaegi, Alain Recoing, Sergio Leone, Toshi Tsuchitor, Katsura Kan, the Asian Fantasy Orchestra, Suka Hardjana, Sardono W. Kusomo, Retno Maruti, Suprpto Suryadarmo, Hajar Satoto, Agus Tasman, Sunaruno, Sal Murgiyanto, and many more. He himself has composed over 100 works.

Today he is still a teacher at STSI in Surakarta. Before he held this post, he taught at various Universities in Canberra, France, Geneva, Holland, at Cambridge University in England, San Diego State University in America, and others.

IDA BAGUS ANOM is known internationally for his handcraft and the strong images of his masks. The traditional masks of Ida Bagus Anom are in high demand by Topeng dancers and pantomimes all over Bali. During the fall of 2001 he received an invitation from a Japanese television program to exchange work with one of Japan's greatest mask makers and dancers. The major question of the Japanese was, "How could Anom create Japanese style masks so close to the original style without training under the great masters of Japan, or even setting foot on Japanese soil?" This meeting began transforming Anom's work. Now one can see the Japanese influence in Ida Bagus Anom's most contemporary works. As a "modern" mask maker eager to find his own artistic style and craft, Ida Bagus Anom spent most of his life as an outcast in the Balinese mask maker tradition. Now in Bali, his work is known as outstanding artistry. Today he has a major influence on Bali's new generation of woodcarvers. As a traveler and fluent in English, he has taught hundreds of students and visitors in making masks and in Hinduism. His artistic skills range from storytelling, music, and dance. He also

teaches the special use of voices in the famous Kecak trance dance.

IDA BAGUS ALIT

Alit has been dancing since 1973 and carving masks since 1967. He is most know for his contribution to Bali's spiritual community for his wood carvings of the Barong and Durga masks which are the most important images in the Balinese Hindu culture.

Alit is a very important spiritual leader in the village community conducting rituals and cleansing ceremonies. His dance troupe is one of the most popular in Bali. Traditional ceremonies must be accompanied by a canon of mask dances, in which Alit is most famous. He specializes in the Penasar or clown mask, which connects the community to the traditional stories of the dance and acts as the social voice allowing current village issues to be debated. He is also a noted teacher of Balinese dance and mask carving to overseas students. He is on the faculties of the Bali Conservatory which is sponsored by Brooklyn based acting school Studio 5, and the Bali Purnati Center for the Arts (Batuan, Bali).

Ida Bagus Alit is also a great teacher of the old Mythology that it all builds on. The triplicate of Thinking, Feeling, and Will.

Per Brahe:

Theater Director graduated from The National Theater School 1984. Copenhagen. Denmark.
Painter, Actor, Writer, Teacher. Musician.

Michael Akil Davis:
Graduated from NYU. 2006: Actor, Play
Writer, Dancer, and Poet. The first actor
and dancer to be Certificate Mask and
Michael Chekhov teacher from Studio 5. New
York City.

BALI PURNATI CENTER FOR THE ARTS

The Purnati Centre for the Arts is the international hub for prominent artists from around the world to work and is the same facility where Robert Wilson developed and rehearsed his famous production of "I La Galigo," and where the Kronos Quartet performed in May 2009 with the Indonesian composer Supanggah. Who also wrote music to "Il La Galigo." It is a securely guarded full service arts complex, with two training halls, an amphitheater, and a swimming pool, hidden away in the village of Batuan on the banks of a sacred river where the Balinese retrieve their holy water. All fresh organic meals are prepared daily by the center's executive chef. The rooms are two to three single bed dwellings that are prepared daily by the staff.

*) TAKSU

Taksu is often translated to Charisma. If so it must be understood as the old Greek understanding of the word Charisma where the word comes from.

Charisma (Greek "kharisma," meaning "gift," "of/from/favored by God/the divine") is a trait found in persons whose personalities are characterized by a personal charm and magnetism (attractiveness), along with innate and powerfully sophisticated abilities of interpersonal communication and persuasion. One who is charismatic is said to be capable of using their personal being, rather than just speech or logic alone, to interface with other human beings in a personal and direct manner, and effectively communicate an argument or concept to them.