

The Dance of Fog: Rewriting Choreographies

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Abstract

This writing is dedicated to the exploration of choreography with specific emphasis on the temporal spatial and references as a historiography and is a method. It centers to memory and temporality that engage with materialism as a trace to embodiment. The objective is to glean inspiration from the story of everyday life, transforming seemingly mundane moments into a moment of creativity for dance the crafting of gestures, and the orchestration of rhythm. Through this artistic process, familiarity and patterns, technique, and emotion, are cultivated and embodied as a historiography method. I argue that embodiment is a transformative journey, leaving imprints on both the body and memory. The Dance of Fog is a choreography that delves into the interplay of value and valuelessness within the archive of embodiment. The inspiration for this exploration is drawn from the correlation between accumulation and poetic interplay of fog, a narrative unfolding to trace the choreographic vagrancy and nuances of dialectic travel memory as politics of witness in conversation with Bethari Uma and Durga the resonance of gender politics in textuality of literary tradition.

Keywords: choreography, temporality, materialism, gender

Tarian “Mega Mendung”: Gubahan dalam Koreografi

Abstrak

Tulisan ini didedasikan untuk merujuk bagaimana koreografi dituliskan dan dimaknakan dengan menekankan referensi konteks ruang dan waktu sebagai cara melihat kesejarahan dan metode dalam penulisan sejarah. Hal tersebut berfokus pada memori dan temporalitas yang terlibat pada materialisme sebagai cara merunut kebertubuhan dengan tujuan mencatat keseharian dan menggagas bagaimana hal-hal yang duniawi dengan formulasi gerak tari dan pelahiran ritme. Melalui proses kreatif ini, hal yang familiar dan pola—merujuk teknik dan rasa dalam menari, merupakan metode dalam sejarah dan gerakan tubuh menjadi arsip yang hidup. Melalui tulisan ini saya berargumen bahwa kebertubuhan adalah perjalanan yang membawa ilmu perubahan menandai makna dan nilai secara ketubuhan dan memori bukan sebagai nostalgia, akan tetapi sebuah intervensi dalam berfikir. Mega Mendung adalah karya yang merunut pada penentuan sebuah nilai dalam pengarsipan ketubuhan. Inspirasi dari poetika mega mendung (kabut, berawan diambil dari metafora keterhubungan akumulasi dan puitik ruang waktu yang tampak hampa (fog). Koreografi tersebut menggambarkan sebuah kondisi dan ingatan secara dialektika budaya perjalanan sebagai kesaksian dan berdialog dengan politik gender dalam cerita literatur lewat tokoh Dewi Uma, Durga.

Kata kunci: koreografi, temporalitas, materialisme, gender

INTRODUCTION

Drawing an inspiration from Achille Mbembe's "The Politics of Time" (2023) and Christina Sharpe's "Ordinary Note" (2023), as well as the ethnography of walking in spaces imbued with geopolitical significance, this writing retraces how the choreography marked specificity of spatial temporality and imagination as creative process. The writing is also an argument that the power of aesthetic as a form of poetic often rely in opposition but also in harmony of embodiment of spatial knowledge, clarity in critical positionality and open engagement with the imagination and its possibility is the locus objective to this process.

Prelude: The Dancing Fog¹

Embarking on a "voyage" the Emirate airplane to Cape Town, South Africa, I passed many oceans, with the expansive sky acting as a natural boundary between me, them, and countries and continents. It fascinates me how I imagine, the sky defines the limits of states and territories, symbolizing the containment of human identity, citizenship, and political alliances. The current flight spans numerous oceanic skies, inspiring the title of my dance choreography— "The Dance of Fog." This choreography encapsulates the essence of the seemingly boundless journey, capturing the fluidity and interconnectedness of the world beneath the expanse of the sky and its fog. Amidst diverse countries, people, and dances, devoid of specific timestamps and changing spatial references, I arrive at Cape Town International Airport. While passing through immigration, reflections on the historical context of the Dutch and British colonization, along with the enduring influence of settlers and the lingering occupation [empire] in Apartheid in South Africa, recalled the intricate mechanisms of (post) colonization. The post-colonial modernity reaffirms a goal and becoming similar premise as Mahmood Mamdani has argues. Post-colonial modernity reasserts a goal and adopts a similar premise (Mamdani, 2020).

The act of receiving a passport stamp and the accompanying sound signals a power of legitimation has evoked a response from within me, causing my body to instinctively pause instead of proceeding forward. The resonance of the immigration stamp transforms into a distant reaction, resembling a cautionary signal regarding the (un) familiarity of the corporeal experience. This underscores the technocratic nature of citizenship and immigration processes. Nearly an hour elapsed, as though time had seamlessly woven itself into the choreography of my journey, accentuating its significance. Following an extended taxi ride, we journeyed through the shanty town of a continuum in post-apartheid-era South Africa—miles of tent houses starkly divided both politically and economically, mirroring the settler and its genealogy within the city landscape. The taxi ride has also passed the most known Zeitz Museum of contemporary Africa. Finally, I arrived at the hotel lobby (Taj Cape Town) and made a spontaneous decision to

visit the garden—a surreal act of physical movement marking the beginning of a fresh exploration.

Wandering through a locale adjacent to the Malay and Java section of Cape Town, the experience unfolds as a composition, deftly capturing a "timeless" landscape museum moment that seamlessly connects the present with historical archives. Reflecting on a previous visit to Malaysia, the journey remarkably encapsulates the enchanting correlation between past and present. In tracing the post-colonial and community objectives, the tangible link between Malay, Java, Sumatra and Southeast Asian cultures [Bo Kaap] to Cape Town becomes evident and yet painful history. As I stroll, time arranges my emotions, summoning memories of a specific area in Bukit Bintang, Bangsar, and Perak of Malaysia. In this space, I sense a dual presence—both a vestige of colonial expansion and a preservation of the city's architectural heritage.²

I pause, I wait, I move in a dance, tracing the passage of time to a specific place in Kuala Lumpur. This encapsulates a unique manifestation of historical emergence (Ganguly, 2004). In shaping gestures and rhythms in motion, the Dance of Fog specific references are incorporated, transmuting the ostensibly commonplace into a fount of exploration. This writing seeks to unravel the intrinsic connections between the corporeal and the cognitive, inviting a profound engagement with the interplay of time, space, and personal experience within the process of dance creation. The encounter with the dynamic human form, engaging the senses of vision, listening, and “affectable” narratives within global spaces create specificity.

METHOD

Applying an archival hermeneutics of assertion, accumulation on a world scale that seemingly in opposition with aesthetic and its poetic wistfulness, I argue the embodiment of cultural reference and memory, chart “delinking” as Samir Amin has argued toward clarification of cultural abundance (Amin, 1974). In this choreography and argument of rewriting, I hold materialism as signifier of reminder. I charts few choreographies I did in the past five years. I utilize the relics in Cape Town unveiled a profound narrative of “travel,” war and forced labor, while the dance in Czech’s Charles bridge retraces post-colonial violence and international precarity in cold war politics and Germany is a new form of liberal nucleus through engineering world and Nuremberg agreement. I placed Malaysia in specificity of politics of post-colonial neighborhood (Ong, 2016) (Chen, 2010). I retrace each space in value relationality and materialism. The totality of these relation marked specific superstructure and for specificity of space as in my work is the poetic of the technique.³

Textuality of Space

Scene 1. Bookaap

In the frigid winter of 2018 in Cape Town, I stepped into the Slave Lodge Museum, greeted by a low ceiling dating back to 1769 and a receptionist managing museum hospitality and ticket monetization. Clutching my ticket, I advanced, encountering the pervasive scent of confinement's deep sweat and the lingering echoes of displacement from the Malay/Java/Southeast Asian slave ship route. The air carried the vagrancy history of Asia African enslavement, symbolized by the early slavery flag of the Koninklijke Paketvaart-Maatschappij (KPM)⁴ Applying an archival hermeneutics of assertion rather than poetic wistfulness, the relics in Cape Town unveiled a profound narrative of “travel” and forced labor. My personal encounter unfolded as a physical tremor, my legs faltering and breath laboring in the face of the historical weight of the Koninklijke Paketvaart-Maatschappij (KPM) flag. I grappled with my posture, like a thin summer river struggling to flow, as cold sweat enveloped me.

In this moment, I envisioned a distant yet inherently diverse amalgamation—a distant reading of time and its translation, encapsulating the arduous era of slavery: racialized, gendered bodily displacement, a relentless continuum of violence, and forced labor (Hong, 2015). Drawing from this corporeal embodiment, its performative aspects, and a reflection on my relationality, I undertake the written performance of weaving a genealogy. Through this act, I conjure traces—gendered, racialized, and akin to cartography—forming a memory machinery in the production of remembrance. The museum enabled me to envision a time when travel imposed and demanded strict adherence to orders. I contemplated whether the smallest details allowed the enslaved individuals, being exported, and transported, to catch glimpses of a fork, observe the sky, and ponder the vast distances. Despite the physical remoteness, there was an intimate connection within the confines of containment—a journey that Christina Sharp explores through the metaphor of good and bad “weather” (Sharpe, 2016).

Scene 2. Germany as a Castle

The subsequent spectacle unfolds as a vast negative space envelops Dillsburg Castle, with the landscape taking on distinct shapes reminiscent of horses, birds, and a slowly rolling ball against the backdrop of the azure sky. This scene evokes memories of the Mega Mendung, the Sunda West Java Motif in Batik, as well as *wayang beber* and various paintings by glass painting (lukisan kaca). These artistic influences inspire me to trace the proximity of a not-so-distant realm adjacent to Dillsburg Castle—an enclave linked to Heidelberg's cement that extends into a transnational path of exploration.

In this context, the interplay of fog, as an element, prompts reflection on the role of limestone, karst in safeguarding water resources. Concurrently, indigenous communities hold a belief in the intrinsic connection between Karst limestone, and subterranean water—a dialogue with nature demanding protection from human desires. The fog dance emerges as a mechanism, symbolizing my refusal to overlook the exploitation of natural resources and the technological insights gained through exploration.

Immersed in the imagery of Dillsburg, I find myself dancing through the vast expanse of the clear sky, [as if] among fog, this dance becomes a memory, a conversation, and a form of protest—a testament to the intricate interplay between humanity and the natural world, liberated from the need to revisit a place that connected to kendeng in central Java (Larasati, 2019).

Scene 3. Exile: Dancing in the Charles Bridge of Prague, Czech⁵

The sensation was distinctly different upon my arrival in Prague, following hours of bus travel that traversed between German cities: from Neckargemund to Nuremberg (Germany) when they marked the new city of necro politics for the immigrant. It categorizes arrival with universal paradigm; but temporal and positionalities of term, clearly racialized: a refugee center. My arrival as a dance bodily constituent marking the transition across the city border between Germany and Czechoslovakia. This journey, shifting from one mode of transportation to another, from spatial trains, cars to buses and diverse languages and nationalities, encapsulated a myriad of machinery emotions. In this travelog, the essence of various feelings, ranging from excitement to contemplation, encapsulated the essence of Prague—a city mysteriously seizing the persistence of my desires, orchestrating my journey as if choreographing the politics of time and envisaging the evolution of a guest within the spaces of exile.

Gratitude envelops me for the specific access granted, and the ordinary yet extraordinary permission to record my personal genealogy through the medium of dance on Charles Bridge. This dance, seemingly a manifestation of love, not between Rama and Sita, but a poignant portrayal, captures the historicity of time and the amnesia it brings. The composition, derived from the persistent momentum of moving forward, evokes a symphony of longing amid chaotic uncertainty. It is a dance that mirrors the construction of scars, a slow-motion portrayal of betrayal, post-colonial state in navigating the chaos while circling back to the essence of the failed promise of home. Amidst the quiet evening on Charles Bridge, I am reminded of Prague's presence in movies, novels, short stories, biographies, and tourist destinations.⁶ Yet, distancing oneself from the ordinary renders' artistic expression, as Sylvia Wynter (2015) reminded us, being human is praxis. contends, a condensed representation of ideas. I recall Angora Mata: "Salita Del Hotel"(Savigliano, 2003),

receiving its first instructions—akin to leaving the bridge with a sentence caught from Angora Mata, a tango opera, an act not so much in translation but in continuation. Moving gradually toward the bridge, I've divulged intimate, nervously calm reflections, aspiring to craft a more intricate narrative. The dance unfurls like a slow-motion recording, striving to encapsulate each fleeting moment, transmuting them into eloquent sentences of protest. Within this landscape of memories, I trace the void, establishing my presence as a diasporic guest, bridging citizens between the skies in the transient spaces of Indonesia, the United States, and Europe. The dance, akin to human love to humanness, morphs into a historicity of resilient presence and transforms into the embodiment of bodily movements, transgressing the border narrating the tale of a guest in exile space. This dance intricately sculpts a world that seems more compact, and I staunchly believe this phenomenon [exile life] deserves recognition—the intertwining of freedom between body and surroundings, the Charles Bridge evolving into a habitus, the body metamorphosing into the text. All these elements coalesce through the relationality conveyed by movement, accompanied by the absence of a sound machine, yet there exists a rhythmic dance within the human soundscape.

RESULTS

The Inquiry: Question on Humanity

The creation of dance inherently reflects a subtle inquiry, often unconsciously embedded in an abstract structural framework. It simultaneously plays and engages with the metaphors and realities of life, embodying philosophical conversations. Reconsidering the concepts of time, space, and event, my approach to composition aligns with Susan Foster's assertion (1995) that dance embodies a choreography of history. Simultaneously, Marta Elena Savigliano argues that it functions as a political economy [of passion], where the guidance of desire and the unfolding of memory intersect and engage in dialogue (1995). These theories intersect in their depiction of dance as an exploration intricately woven into the lived experience of the body that performs it. I seek to engage into the concept introduced by Silvia Winter, questioning what it truly means to be human amidst the backdrop of the colonial project challenging conventional notions of humanity and its epistemological foundations. Winter, drawing on Maturana's insights, particularly emphasizes the interconnectivity inherent in perceiving and understanding the world (2015). In this written expression, in tracing the dance choreography I present a crafted exploration of ways of knowing—examining the essence of being human in conjunction with the lives of others. In the current global political context, the reimagining of this choreography incorporates narrative elements and invokes the right to tell a story that has been marginalized. The prevailing absence in global discourse has prompted a deliberate exploration within

this choreographic piece, focusing on the lives of Indonesian exiles. This exploration involves tracing their experiences through space and time—a journey marked by the theft of their lives. I have rechoreographed this narrative, drawing inspiration from the insights of Edward Said (1984).

The language employed in this paper serves as a narrative tool, revealing the essence of dance and its environment. It transcends mere mechanical functionality, acting as a dynamic medium shaped by the interplay of the human body, nature, and machines. In choreography, each of these components possesses the capacity to capture and exert influence upon the others. In *The Dance of Fog*, retracing the ethereal movement of fog in the sky without dependence on machinery. This dance then serves as a testament to undoing technology, functioning as both a recording archive and a metaphorical expression of either calmness or chaos—a symbolic representation of the intricate workings of the human brain and psyche. This juxtaposition is heightened by the silence of the sublime, further emphasizing the nuanced interplay between nature, technology, and the human experience within the dance.

The narrative of this work also grapples with the dichotomy of absence and presence of machines. Many contemporary choreographers grapple with and embrace new technologies, such as cameras, film, and video. However, the core question remains: What does it truly mean to be human in the context of dance? This exploration seeks to rediscover the essence of the human body in dialogue with its surrounding context, understanding that humanity must be comprehended within historical and epistemological epochs that have shaped human existence, challenging dominant narratives through intangibility and intellectual critique. The art of dance inherently encapsulates an (un)conscious exploration, manifested abstractly within a structural framework, simultaneously playing with metaphoric realities and philosophical concepts.

The language employed in this work serves as a tool to unravel the nature of dance and its habitat—not as a mere mechanical construct but as a medium impacted by both nature and machines. Take, for example, the dance of fog, retracing the ethereal movement in the sky without reliance on machinery. This dance becomes a metaphorical expression of chaotic resonance, symbolizing the complexities of the human brain and psyche, juxtaposed with the sublime silence of the sun.

Moreover, the narrative of this work delves into the interplay between the absence and presence of machines. While many choreographers embrace new technologies like cameras, film, and video, the fundamental question persists: What does it truly mean to be human in the context of dance? This exploration seeks to rediscover the essence of the human body in conversation with its contextual surroundings, Coercive labor and understanding humanity within historical and

epistemological epochs that have shaped our existence, challenging dominant narratives through intangibility and intellectual critique (Young, 2017).

In following Influenced by Anjali Arondekar's "For the Record" (2009), I embark on a journey to reassess the notion of absence within Spatial and Temporal Logic. I also in conversation with Avery Gordon (2017) and in this choreography, I unveil an extensive archive to retrace the essence of scenes during the KPM (Dutch early capitalist project through colonization) and my personal journey back to Cape Town.

The Ordinary: Notes on Choreography

First scene is “Gong”, the musicality of poetry: Kali. I open the dance scene with a chant, a poetry:

Bunga di atas bunga, Berbisik seperti mimpi.

Lampu lampu malam disepanjang sungai

Ceritera ceritera pekerja perahu dari seberang

Suara angin disepanjang sungai.

Ditengah tanah Jawa, ruang bunga diatas bunga. Batik patterns in the fabric of the sky, like the fog

Soleram's echo as the day says goodbye.

Gamelan whispers, in the starry night Soleram's magic, pure and bright. Soleram carries the scent of the jasmine flower. Bunga diatas bunga di Neckar. Jauh In the heart of Java, Uma's love is in the air. Nation is occupied. So let Soleram guide you, on this lyrical flight, in the center of Kuala Lumpur, The replica of wave, the fog created with mids but was a machine. Through the cultural weaving, the core of nation, where the spirits unite.

In the silence of the [deep] ASEAN night,⁷ not in solitude but noises.

Upon revisiting the opening scene, the musical composition presenting archival representation, drawing inspiration from the works of Anjali Arondekar, Sylvia Wynter, and Christina Sharpe. The parade or archival retrace spans from slavery in Java Malay to Africa. These influences play a crucial role in defining the intersection of technology, modernity, and the introduction of sound as a transitional element, specifically through the violin. This distinctive sound is not merely treated as a musical instrument but is imbued with symbolic significance within the choreography. This particular sound not just as a musical instrument but as a symbolic element in the choreography. Additionally, the statement touches upon the temporal aspect, alluding to the significance of time in the creative process. Consequently, within this composition, the envisioned height of museums becomes an ideal new habitat for the choreography. This suggests a merging of artistic elements, acknowledging the influence of various scholars and proposing a unique space for the choreographic expression within the context of museums.

Description of Dance Movements

The sequence begins with the dancer lifting the right foot in unison with the right hand, both moving vertically in the direction of 45°. Simultaneously, the left foot remains grounded while the left hand moves gradually towards the face. The dancer's head lowers, and as the first movement unfolds, the chant commences. This choreographic sequence marks the initial dance movement, occurring immediately after the dancer enters the central stage. The composition of the body predominantly:

Right foot and right hand move vertically at 45° in the speed of each 3' moving. The music. Left hand moves towards the face.

The dance movement is little, center with gravity to the body, stationed. consisting of repeatable movements, centered in torso. Begin by keeping the left foot grounded for 3 minutes. Afterward, shift the right foot towards a 45-degree direction, elevating it approximately 30 cm above the ground. Upon completing this motion, the song commences. This sequence is repeatable and performed for a total duration of 15 minutes.

Soleram

Suliram, suliram, ram, ram

Suliram yang manis

Adu hai indung suhoorang

Bidjakla sana dipandang manis

Suliram, suliram, ram, ram

Suliram yang manis

Adu hai indung suhoorang

Bidjakla sana dipandang manis

Tingi la, tingi, si matahari

Suliram, Anakla korbau mati toortambat

Suliram, sudala lama saiya menchari

Baruse klarung sa ya mendabat

La suliram, suliram, ram, ram

Suliram yang manis

Adu hai indung suhoorang

*Bidjakla sana dipandang manis*⁸

In this composition, the initial segment is devoid of musical accompaniment then intimate to Subowo's "in Women"⁹, featuring a solo chant delivered by a vocalist. The solo is rendered in the Soprano tone. In the subsequent song, a composition unfolds, characterized by a pentatonic scale, and enriched by the inclusion of a violin solo that introduces an additional layer to the musical arrangement. In this context the dancer enters the stage.

The second and third scenes are ruins and the aesthetics along the river. In this section, my inspiration is drawn from conversations with Latif Mohidin's "Poems of the Deep Night" and "Fragment from the Depths" (Mohidin, n.d.), It delves into the interplay of spatial dimensions, time, and sound. I navigate my dance also with Yohanes Subowo agreement in making trace of Klaten river. A choreography I replicate a top the ruins of Dillsburg Castle, situated at the Neckargemund of Germany. The castle's dilapidated yet commanding structure offers a panoramic 360° view, 15 meters high facilitating a profound connection to the landscape and allowing me to trace the sound of the river. As the dance unfolds amidst a backdrop of fresh air, the expansive Odenwald forest, and the distinctive karst terrain with limestone formations, each contributing a distinct auditory backdrop. Next to the stair there is a deep well of 43 meters. The scholar I visited has shared this narrative of geopolitical context: "an approximately 80-meter-long subterranean passageway, the Brunnenstollen, lies a few meters above water level. Rediscovered in 1896 by Fritz von Briesen, the tunnel was opened in 1926. Previously thought to have been an escape route out of the besieged castle, the tunnel is now believed to be a ventilation shaft" (Lubabun Ni'am, July 2023. In conversation informally). The boundaries of conventional access also reminded me about Mohidin's poetry that depict tree and glasses.

These varied natural elements coalesce, crafting an immersive environment that shapes the habitat for my dancing feet. The rhythmic interplay between the sounds of the surroundings and my choreographed steps creates a unique space, embodying a post-colonial imaginary narrative throughout this artistic journey. The dance becomes a manifestation of historical echoes and cultural dynamics, offering a profound reflection on reroute identity and the impact of colonialism. As I traverse the ruins, a deliberate mirroring of the colonial trajectory unfolds—a reverse exploration that draws me into the embrace of the Metropole colonizing machine. This nuanced choreographic choice introduces a layer of complexity to the performance, beckoning contemplation on the intricate interplay between history, movement, and the evolving cultural landscape, a duality of site. Combining dance choreography with the historical and natural surroundings of Dillsburg Castle in Germany, I navigate a dimension that steps into (post) colonial imagery.

Not far away, the juxtaposition between Heidelberg's main cement company and its Indonesian subsidiary reveals a stark interplay between industrial and natural elements in the environment. The crisp air, the Odenwald forest, and the karst with limestone contribute to a sensory-rich atmosphere that profoundly influences my dance. The sounds of nature, intertwined with the historical resonance of the castle ruins, create a unique habitat redirecting the war predicament.¹⁰ This exploration of artistic moments delves into themes of identity, history, and the impact of modern

global participation through my dance movements. It follows the colonial path in reverse, converging toward the center, bridging distances. The technicality embodied here encompasses a multidimensional exploration, seamlessly integrating physical movement with historical, cultural, and environmental elements.

I infuse my movements and gestures with the essence of the post-colonial imaginary, channeling the spirit of "gedrug," "lendet," and "mendhak" in harmony with the cadence of the wind's whispers. I reinterpret the dance technique of East Java, blending a global perspective with a profound connection to our cultural roots. This movement is not only envisioned on a global scale but is deeply embedded in our own identity.

Prague

Amidst the quiet evening on Charles Bridge, I am reminded of Prague's presence in movies, novels, short stories, biographies, and tourist destinations. Yet, distancing oneself from the ordinary renders' artistic expression, as Sylvia Winter reminded us, being human is praxis, I move and contemplate random sound, a street performer in my position. I make this an improv, an inspiration to move, contends, a condensed representation of ideas. I recall Angora Mata: "Salita Del Hotel," (Savigliano, 2015) receiving its first instructions—akin to leaving the bridge with a sentence caught from Angora Mata, a tango opera, an act not so much in translation but in continuation; but i am moving with ordinary untranslatable times. In recent days, immersed in the rhythmic cadence of expressive words and the resonating echoes of voices, I find myself becoming a living embodiment of the collective narrative of an exile community. This profound experience not only enriches my personal understanding but also allows me to explore the intricate complexities of displacement, the forced deprivation of citizenship, and the nuances of exile life.

Inspired by the reflections of Sugeng Soejono, I also admire Rony Marton, a UGM alum and accomplished singer, for his innovative and exceptional musical style, distinctive voice, and remarkable resilience in the face of exile. The exile life in cold war time and their narrative on the invaluable gifts of time, knowledge, and the embodiment of temporality in revealing the violence imposed by the state, I contemplate these temporal dimensions. Recognizing my own limitations, I embark on journey toward a symbolic bridge, symbolically honoring the constituents of this potent narrative. Moreover, I extend my deep appreciation for a meaningful conversation I shared with Tatiana Lukman in the Netherlands, conducted by phone while I found myself in Neckargemund and Prague. Her insights into the essence of exile life and the enduring legacy of displacement, descendants of exile have added profound depth to my comprehension. Also, Svetlana Dayani and Dialita

Choirs in many conversations, informally, educate me about exile within. Also the late of Ibu Sri Muhayati's incarceration and resilience narrative in embodiment of spatial knowledge. These conversations contribute to a more understanding, drawing a political and social of knowing within the context of dance as a form of choreography.

Moving gradually towards the bridge, I've shared intimate reflections with an expression, a sensation from conversation with nervously calm demeanor, aiming to weave a more intricate narrative. The dance unfolds like a slow-motion recording, diligently capturing each fleeting moment and transforming them into eloquent sentences. Amidst this craft of memories, I navigate the void, asserting my presence as a diasporic guest, bridging individuals across the skies in the transient spaces of Indonesia, the United States, and Europe. While numerous literary works and films have explored these themes, my intention is to contribute to a different kind of archive.

CONCLUSION

In reflection to conclude, I am eager to explore the realm of dance as a profound representation of life and the dynamic human form—a living archive with a distinct historical context that imparts lessons about the very essence of our humanity. As we delve into the interplay between humanity, nature, and the connections forged between individuals, we are inevitably confronted with facets of violence. Dance, as a medium, offers us insights into comprehending and negotiating the intricate politics of humanity. The aesthetic and inspirational aspects of dance trace back to the roots of life, providing a rationale for our existence and emphasizing the imperative to cultivate kindness. Through the act of dancing and observing, we engage in a praxis that embodies these principles.

Exploring dance as a profound representation of life, my journey unfolds across three distinct locations: Cape Town (South Africa), Heidelberg and Dillsberg in Neckargemünd, Germany, and Prague in the Czech Republic. Within these unique temporal and spatial contexts, the dynamic body takes center stage, delving into its historical significance and its capacity to illuminate the core of human existence—an introspective urgency for me in transcending geographical and cultural confines to decolonizing my dance as practice in understanding human as praxis.

The interplay between humanity, nature, and human-to-human connections in dance is a rich area of exploration. The inevitable encounter with aspects of violence in this exploration of artistic time adds depth to the narrative of creation. The aesthetic and inspirational aspects of dance, retracing its roots in life, offer a profound understanding of our existence.

Through the physicality of movement, the rhythmic pulse of life, and the distinct and differences in journey of dance, I argue different value of dancing, to transcend differences. In conclusion, my exploration of dance as a lens for comprehending and navigating the intricacies of humanity is a historiography of method, a dynamic engagement with various temporal and spatial dimensions. Each encounter becomes a dream, shaped by the specificity of dedication in motion. Like the Dance of Fog, it takes on no fixed form but evolves with possibility of conversation, and continuous memory as a movement.

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¹ The initial version of this manuscript has received acceptance for publication in Routledge's "Staging the Past, 2023: Staging Difficult Pasts Transnational Memory, Theatres, and Museums," edited by Maria M. Delgado, Michal Kobińska, and Bryce Lease. Unfortunately, in the process of revision, I must withdraw for personal reasons (an illness). This version is reformatted to follow the IJCAS. Yet, I would like to express my gratitude to Michal Kobińska and Tim Heitman. Y. Subowo with his composition along the way. This research can't be done without help of Gerei Darmanto and Ni'am, and the exile community. Ibu Sukerni, S Dayani and many invisible labors and unknown ghosts in my Yogya house. Some part of my travel funded by ICGC, U of Minnesota & Imagine fund.

² I am grateful to Eddin Khoo for imparting his knowledge about Kuala Lumpur and for his father's insights on community. The works of Prof. Tan Sri Dr. Khoo Kay Kim have inspired me to approach history through different methods. Eddin's concept of Contend and "lala" land serves as a critique of entitlement and nationalistic concepts. Forever I remember the walking, Bukit Bintang and Bangsar. I trace this spatial remembering with steps of Cape town resemblance, a solitude time but a conversation.

³ I was in conversation with Jawole Willa Jo Zolar and Darell Jones at Wesleyan university: <https://www.wesleyan.edu/cfa/events/2017/04-2017/04142017novack-lecture.html>

⁴ Bosma, U. (2017). Catia Antunes and Jos Gommans, Exploring the Dutch Empire: Agents, Networks, and Institutions, 1600–2000. *European History Quarterly*, 47(4), 710–711. "...A parallel development was the creation of the extensive semi-governmental maritime transport system, the Koninklijke Paketvaart Maatschappij (KPM). In the heyday of Dutch colonial rule, this connected about 200 ports throughout the Indonesian archipelago. The KPM was a crucial vehicle in the establishment of the Pax Neerlandica both in military and economic terms...." This similar view on how the Empire operates in SEA with Locher-Scholten, E. (1994). Dutch Expansion in the Indonesian Archipelago around 1900 and the Imperialism Debate. *Journal of Southeast Asian Studies*, 25(1), 91–111. She has argued modern empire is not only economic.

⁵ Upon revisiting this piece of writing, I received distressing news about the mass shooting at the Charles Bridge. I am thankful for the opportunity to dance before the tragic incident left its mark.

⁶ Examples of films include "Klayaban" and "Surat Dari Praha," while "Metro TV" aired on January 27, 2016.

⁷ Inspired by curatorial of song at KLCC: Kuala Lumpur water wave song.

⁸ This song famous in South Africa with the prominent singer Mariam Makabe. <https://www.riseupandsing.org/songs/suliram>, she recorded after hearing the connection of Malay slave descendants of slaves brought to Africa by the Dutch several hundred years ago. Music inspired in engagement with Y. Subowo's Sekar Panalangsa Laras Pelog the part with Balungan and Rebab.

⁹ In Women by Y Subowo, <https://www.youtube.com/watch?app=desktop&v=uSZaee8D2GY>

¹⁰ The inspiration for this habitat and its natural conversation arose from discussions with Pudjo Semedi (Professor at UGM) and Ni'am in Neckargemund, Germany. Particularly noteworthy were insights into the framing of the area and the dynamic changes in forest, water and fish observed during their research.