



臺北
表演
藝術
中心

TAIPEI
PERFORMING ARTS CENTER

— 2025 臺北藝術節 —

《斷片》

Melati Suryodarmo

LAPSE

麥拉蒂 · 蘇若道默



百場演出優惠

演出日期 / 時間
Date / Time

2025.9.20 Sat. 14:30
2025.9.21 Sun. 14:30

演出場地
Venue

臺北表演藝術中心 藍盒子
Blue Box,
Taipei Performing Arts Center

演出注意事項
Notice

- ◎ 節目全長約 90 分鐘，無中場休息。
- ◎ 建議 6 歲以上觀眾欣賞。
- ◎ 演出中有煙霧段落及巨大聲響。
- ◎ 遲到及中途離席的觀眾無法入場，亦無法退換票，請您特別留意。
- ◎ 演前導聆：每場演出前 30 分鐘於臺北表演藝術中心太陽廳東南角。
- ◎ 演後座談：每場演出後進行。
- ◎ 每場次演出序曲將在 14:30 於臺北表演藝術中心一樓戶外廣場（劍潭捷運站對面）進行，敬請留意觀賞。

- ◎ **Duration is 90 mins without intermission.**
- ◎ **Age guidance is above 6.**
- ◎ **It may contain smoke and loud sound. Audience discretion is advised.**
- ◎ **Latecomers or audiences who leave during the performance are not admitted to entry.**
- ◎ **The pre-show talk will be held 30 minutes before each performance at 2F Sun Hall.**
- ◎ **The post-show talk will be held after each performance.**
- ◎ **The prelude performance begins at 14:30 at the outdoor in front of the Taipei Performing Arts Center (across from Jiantan Station).**

節目介紹

3

「我相信人類狀態不斷變化。我相信宇宙與自然法則。我們都生活在一種暫時性的狀態中。」

——麥拉蒂·蘇若道默 (Melati Suryodarmo)

由印尼國寶級視覺及行為藝術家麥拉蒂·蘇若道默 (Melati Suryodarmo) 擔任導演及概念編舞，《斷片》(LAPSE) 標誌著其創作生涯的一次重要演化。麥拉蒂從她廣為人知的個人極限耐力表演，首次完全轉向編排性的群體作品。此作由新加坡濱海藝術中心、澳洲墨爾本亞太表演藝術三年展 (Asia TOPA) 及臺灣臺北表演藝術中心國際重要場館委託創作，匯集印尼、臺灣、新加坡的頂尖藝術家共同呈現。

斷片，亦即暫時的失誤、時間的間隔，期滿失效。作品以此為起點，關注當前社會中秩序走向混亂、連結逐漸消失的狀態。面對體制崩壞、社會凝聚力減弱的現實，藝術家並非描繪末日，而是探索：在混亂之中，我們如何應對？是否可能在「失敗」中找到新的連結方式，甚至發現創造的契機？這也延續了她過往作品中對「耐力」與「抵抗」的思考，只是這次，焦點從個人轉向了群體如何在失序中尋找共存之道。

演出中，您將看到來自不同文化背景的舞者們，在瀰漫的煙霧與變換的光影中，展現從極簡近乎靜止到瞬間爆發的多元身體樣貌。由印尼舞者拉贊·維若桑佐佐約 (Razan Wirjosandjojo) 飾演白色毛怪、梅克拉婷魯姆·哈普莎莉 (Mekratingrum Hapsari) 為人類女性的角色、伊·科芒·特里·雷·德萬塔拉 (I Komang Tri Ray Dewantara) 則扮演錫人，而來自臺灣的舞者賴有豐 (Lai Yu-Fong) 則擔任人類男性的角色。

編舞筆記

撰寫 | 麥拉蒂·蘇若道默

我們日常生活的風景、周遭以及所處的環境，一直是我源源不絕的沉澱養分。它們讓我的精神充沛、擁有永無止息的好奇心，一直督促我去思考：如今，人類究竟身處於何種狀態？而我們，到底是活在怎樣的世界之中？

長大後，我離開了成長的地方許多年。十四年前回到家鄉時，我開始重新探索這裡，在熟悉的事物裡找出新的意義，透過親身經歷的現實視角再一次解讀生命。文化的歷史形塑了我的觀看視野，促使我去重新檢視思想歷史本身，我看待的角度也愈來愈帶有批判性：傳統實踐中所蘊含的資源——我們的姿態、故事與儀式——究竟是如何被保存、被轉化，或是被拋棄？

《斷片》便是我獻給在萬物「之間」空隙的禮物：於裂縫、停頓、斷裂之間，時間在此顫動，意義的框架在此鬆動。我不會將這個「之間」視為空無，而是一片沃土，混亂在該處成為一道開口。由於我根植於心的爪哇文化血脈，我理解到「斷片」其實是一種生命力：不穩定的狀態邀請著轉化的到來，其中，失序甚至能成為通往尚未被想像之物的指南針。在我的作品中，混亂從來就不是毀滅，而是一種過渡，它是轉變之前的震顫、是記憶織物中鬆開的結。我對斷片的探索跨越了藝術、歷史與精神的領域，我追索殖民主義留下的糾結遺緒，凝視它在我們宇宙觀裡所留下的沈默，同時更直面當下的迫切：加速的現代生活，正逐步割裂我們與那些曾經支持我們的風景與傳統。

在《斷片》裡，我最關心的一個部分就是土地的轉化——其形象、以及它在殖民凝視下的意義。荷屬東印度公司的「Mooi Indie」（荷蘭文：美麗的印度群島）畫派，把我的故鄉描繪成一個寧靜而被動的天堂，他們販售幻象，剝奪土地的歷史、土地的勞動，以及它神聖的脈動。山林、河川成了裝飾性的表面，遙遠的目光消費著它們，掏空了曾經滋養它們的生命。作為回應，我以一座紀念碑式的雕塑構築了《斷片》的核心：一座被工業鋁箔包裹的山。它既是一座聖壇、亦是一道傷口。它曾經是活生生的存在，是人們的朝聖之地、故事的載體；然而，如今這座聖山被封存，其外殼反射出另一種秩序的冰冷光芒。這便是我揭示神聖之物被重構、被商品化、被錯置的一種方式。

我的作品亦傾聽文化傳承的神話之聲：展翅守護的神鳥迦樓羅、掃除障礙的象神甘尼薩。這些來自爪哇宇宙觀的人獸融合形象，棲居於臨界空間，它們體現形態的流動性，拒絕被固定的身分，在它們身上，我看見了消逝的本質：變形、懸置，以及不可化解。然而，殖民的擾亂切斷了大部分的口述與儀式記憶——那些曾讓這些神獸鮮活存在的記憶。如今，它們的意義僅以片段殘存，散落於文化的身體之中。

編舞筆記

在爪哇思想中，山不是征服的對象，而是旅程本身——是人類精神與無形地平線交會之所在。它並不代表攀登、丈量、佔領，相反地，山的意義在於靠近、環繞與傾聽。在《斷片》裡，我那座被包裹的山矗立在交叉口上，懸於敬畏與佔有之間。

《斷片》不是安魂曲，而是一份邀請：邀請你棲身於裂縫之中，將斷片視作覺醒而非空缺。我將傳統爪哇皮影戲裡象徵宇宙的「山」的「Gunungan」織入表演之中，藉以提醒我們：每個開始都懷抱著它自身的終結，而每個結束也庇護著一粒隱伏的種子。在爪哇的宇宙觀裡，Gunungan 承載著整個宇宙的圖像：中央矗立著山，作為連結神、靈、人三界的宇宙軸心。周圍展開生命元——盤根錯節的樹、房屋、人與動物的身影——共同象徵著世界的和諧與相互依存。

5

然而，山不只是穩定的象徵；在我們所居住的這座火山群島，它同時也提醒著我們現實裡突如其來且不可控的力量。地震的震動、火山的爆發，都能在瞬間將秩序溶化為渾沌、把生命推向生與死的微妙平衡之間。於是，山既是宇宙的靜止中心，同時也是最強烈的動盪之源。在過去與未來交錯的光影裡，我站在這不穩定之中，提問：若我們學會信任這份不安，會有怎樣的新世界因此萌生？

《斷片》的舞者來自不同背景，每個人都擁有獨特的動作品質。我特別關心舞者如何從內在完成動作，例如，身體經驗如何形塑概念、讓事件在身體之中萌發？這或許也反映了行為藝術實踐，尤其是長時間的表演，對我的創作所產生的影響。我深深地被這些問題所吸引：空間如何在空間中展開？「之間」的空間如何顯現？場所的能量如何轉變並喚醒我們的感官？最終，舞者承載的記憶化為影像，成為新經驗得以紮根的開放平台。

這次與袁志偉的合作，是一次「之間空間」與「聲音臨在」的相遇，他現場創作並演奏的聲音，讓我所想像的空間得以完整。人類的聆聽從子宮開始；有些聲音我們已遺忘、有些聲音我們已無法辨認，還有那些，被現代生活框架排除在外的古老共鳴。志偉的聲景帶著宇宙般的質地，模糊了真實與荒誕的邊界，同時也引領我們深入過去的記憶。我回到爪哇思想的「Rasa」：在這裡，Rasa 並非單純的感覺，而是經驗、感知與思想在身體化後被啟動的累積——一種由記憶形塑的內在感應能力。

《斷片》借鑑了儀式實踐與觀念性表演中的「即時事件」（Happenings）傳統，在層層疊疊的事件中展開。在生活裡，事物很少會以清晰的順序發生，它們總是彼此重疊，在時間與空間裡彼此碰撞。我們棲居在這些破碎的畫面之中——人與人連結、人與人斷裂，各自承載著相似的重量。

序文

印尼行為藝術先鋒麥拉蒂蘇若道默 Melati Suryodarmo：以身體重構世界的詩意哲學家

撰文 / 張懿文

從爪哇傳統到全球舞臺：一位跨界藝術家的養成

麥拉蒂蘇若道默（Melati Suryodarmo）於 1969 年出生於印尼文化古都梭羅，創作根植於爪哇深厚的泛靈論傳統，卻以極具當代性的身體語言，在全球藝術界掀起對人性、生態與社會結構的深刻反思，也因此被譽為當代東南亞最具影響力的行為藝術家與編舞家。

麥拉蒂的表演天份來自其豐厚的家學淵源：父母親都是舞者，而自幼習舞的她，也在長大後學習了太極與爪哇冥想，並在大學主修國際關係、還參與了反蘇哈托學運。而她的西方藝術啟蒙則始於德國布倫瑞克藝術學院（Braunschweig University of Art）（1994–2001），師從「行為藝術教母」瑪莉娜·阿布拉莫維奇（Marina Abramović）與日本舞踏大師古川杏子（Anzu Furukawa）。

這樣融合東西方的經歷，形塑了她獨特的創作方法論：將舞踏的「暗黑身體美學」與歐洲觀念藝術的批判性結合，發展出介於舞蹈、行為藝術與裝置藝術的跨域實踐。她曾在多次訪談中提及，德國經驗幫助她將爪哇儀式美學提煉為當代藝術語言，並重新定義身體在表演中的哲學維度——這與評論界歸納其「身體作為思想載體」說法相互呼應。

在 2001 年的《為什麼讓雞跑？》（Why Let the Chicken Run？）中，她於室內繞圈追逐一隻雞，以此詰問人生中那些徒勞無盡的追尋；在 2005 年的《黑球》（The Black Ball）中，她手持黑球，靜坐於高懸美術館牆面的椅子上，紋風不動地持續表演 8 小時；而 2012 年的作品《我是我房屋中的鬼魂》（I am a Ghost In My Own House）中，她身著素白長袍，置身於環繞的木炭堆間，手持重石反覆碾磨桌上的木炭直至粉碎，隨著時間推移，炭黑污漬漸漸侵染她的衣袍、肌膚與面容，整整 12 小時，她不飲不歇，任憑自身在持續的勞作中愈顯疲憊滄桑，展場中觀眾來去匆匆，有人駐足相伴，有人難忍而離，無論觀者如何反應，都成麥拉蒂演出不可或缺的部分——她透過粉碎「木炭」這種蘊含能量的物質，隱喻生命中無可避免的消逝與缺憾。

序文

而麥拉蒂另一支著名作品，是 2000 年發表於柏林赫伯劇場（HAU Hebbel am Ufer）的《奶油之舞》（Exergie–Butter Dance）——藝術家腳踏紅色高跟鞋，在巨型奶油磚上隨著印尼傳統樂音翩然起舞，起初舞姿優雅從容，待奶油逐漸融化，她便不斷滑倒、爬起、再舞、再摔，將這震撼人心的循環赤裸呈現，作品直指生命真諦：跌倒無妨，重要的是每一次重新站起的勇氣。2012 年，這段表演影片被網友配上流星巨星愛黛兒（Adele）的〈Someone Like You〉後爆紅網路，創下百萬點閱，《紐約時報》更專文盛讚她為「印尼最耀眼的藝術家之一」，這個網路混搭作品的橫空出世，也意外引起藝術界之外普羅大眾對「何謂行為藝術」之探討。

在麥拉蒂的表演中，藝術家將儀式性轉化為當代語彙，並體現在其創作生涯的兩大軸線：一是對「身體物質性」的持續探究，通過長時間的耐力表演（如經典作品《為什麼讓雞跑？》，質問肉身的極限與社會規訓；二是對印尼傳統文化的當代詮釋，如從皮影戲汲取敘事結構，或將印度教神廟中的獻祭儀式轉譯為公共空間的行為藝術。

麥拉蒂的藝術足跡也遍及世界重要當代藝術展場——從 2003 年威尼斯雙年展、2007 年威尼斯當代舞蹈雙年展、到 2016 年新加坡雙年展的當代語境。而麥拉蒂不僅是創作者，更是印尼當代藝術生態的關鍵推手：2007 年，她在梭羅創辦 PALA 和「不名領土（Undisclosed Territory）藝術節」，將家鄉轉化為實驗性表演的孵化器；自 2012 年起，她成立了 Studio Plesungan Arts Collective，持續拓展實驗藝術的邊界；而在 2017 年擔任雅加達雙年展藝術總監時，她引入“Jiwa”（靈魂）概念，廣泛探索生命力、能量，以及個體、社會、物體和自然之間的關係，挑戰以人為本的藝術史觀；而她也接掌了印尼文化部「2022/2024 印尼敘事（Indonesia Bertutur）雙年藝術節」的藝術總監，持續推動了行為藝術、舞蹈和跨文化的對話，並透過「文化行動者」身份，帶入其社會參與的精神。

超出其當前能力，表演中機器學習技術描述的視覺元素，可能遺漏了運作更深層次的人類智慧與互動。

序文

《斷片》：跨文化身體語彙實驗 / 崩壞時代的身體啟示錄

在 2023 年首演的《斷片》(LAPSE)，由印尼、臺灣、新加坡藝術家共同合作，最初以兩部實驗電影形式發展，後來成為結合現場舞蹈、聲音裝置的沉浸式表演。作品以「系統性崩壞」為核心隱喻，透過身體的失控與重組，映射當代科技社會的倫理衰退與生態危機。假如宇宙終將從秩序走向混沌，但麥拉蒂在舞蹈中提出反論——混亂可能是創造的必要條件，在作品中，舞者以扭曲的軀幹擠壓地板，用抽搐的肢體語言再現社會機制的斷裂，而另一方面，新加坡聲音藝術家袁志偉的實驗音樂，構建出聽覺上的「有序混沌」，呼應舞蹈的物理性張力。

∞

麥拉蒂在《斷片》中融入獨特的跨文化身體語彙，由印尼舞者拉贊·維若桑佐佐約 (Razan Wirjosandjojo) 飾演白色毛怪、梅克拉婷魯姆·哈普莎莉 (Mekratingrum Hapsari) 為人類女性的角色、伊·科芒·特里·雷·德萬塔拉 (I Komang Tri Ray Dewantara) 則扮演錫人，而來自臺灣的舞者賴有豐 (Lai Yu-Fong) 則擔任人類男性的角色，他們從各自的身體訓練出發，運用不同的流勢動線，與爪哇舞蹈的獨特質地交織，以近乎巫覡的儀式性能量，累積出多元身體語彙的碰撞。

對臺灣觀眾而言，《斷片》的啟發性在於其對「亞洲性」的重新定義——作品拒絕將東方身體奇觀化，轉而挖掘島嶼地理孕育的共通美學：舞者的動能以電音節奏解構線性時間、呈現科幻元素的聲景，透過編織身體與環境之間的變形關係，營造出一種懸浮於荒謬現實中的詩意氛圍，讓觀者沉浸在一種既虛幻又真實的感官體驗中。麥拉蒂表示：「希望觀眾能夠深度體驗一種獨特的感受，以及真正意義上的「Rasa」體驗」，而印尼語「Rasa」不僅指感覺和情感，也意指深層的情感或體驗緊密相連，甚至與自然法則有著深刻的聯繫，這種體驗強調觀眾與作品產生共鳴。

麥拉蒂的創作，始終徘徊在毀滅與重生、傳統與前衛、個體與群體的辯證之間，《斷片》如同當代社會的隱喻劇場，邀請我們直視系統崩解的廢墟，卻在瓦礫中瞥見重構的可能。當全球藝術界陷入科技崇拜的狂熱時，她以身體為媒介，證明最古老的表演形式，仍能尖銳叩問最迫切的當代命題。正如她在訪問中所提到的：「我們不必局限於傳統與當代這樣的虛假二分法，這也不是兩個相互競爭的問題。即使是《斷片》也以動物作為象徵，借鑒了古老的印尼信仰，比如作品中的金翅鳥形象就是我們的國家象徵和權力像徵」，而她總結道：「傳統不是異國情調或敵人，它一直伴隨著我們，我們不能被機制所束縛，而要重新與自己的傳統產生聯繫，面對文化遺產認識自己，以此發展藝術的未來。」

序文

麥拉蒂·蘇若道默《斷片》線上對談側記

撰文 / 王翊萱

2025 年的臺北藝術節《超限動》預定於九月展開，其中一件作品為《斷片》（Lapse），將於 9 月 20 日、21 日演出，主要探討的是集體概念下的當代社會混亂（chaos）狀態。表演主創為印尼視覺及行為藝術家麥拉蒂·蘇若道默（Melati Suryodarmo），她以長時間的身體表演聞名，享譽國際。《斷片》由新加坡、澳洲和臺灣的場館共同委託創作，且是蘇若道默第一個退居幕後的編舞作品，故舉辦此次對談，期望能讓觀眾對這場演出的構思及概念有更深入的理解。本場對談主持人為自由劇評人、譯者、作家白斐嵐。

首先，蘇若道默回顧了自己小時候接受的傳統舞蹈訓練。她出生在舞蹈家庭中，對社會身體及舞蹈的動作感興趣，並且也接受了多年的編舞訓練，師從瑪莉娜·阿布拉莫維奇（Marina Abramović）。她把身體做為概念性工具，用以表達藝術觀念。她在美術館及藝廊進行了多年的獨舞表演，如以身體進行長達五小時、甚至一個禮拜的演出。

2010 年，搬家回到故鄉印尼的梭羅市之後，蘇若道默深感當地藝術資源的匱乏，所以她把自已的工作室開放給年輕的編舞家使用。2011 年至今十多年，她一直在探索身體的可能性，嘗試在表演藝術脈絡中使用舞蹈技巧，並與舞者進行實驗。她在編舞時會盡量減少自己的存在感，因為她認為舞者也是人類、不是工具，需要強調雙方的共作。她以舞者的身體原創呈現自己的想法；而舞者也會開發出自己的詮釋以及對空間的感知。

《斷片》最早於 2019 年開始發展，原訂要在日本和臺灣演出，但當時因疫情取消了。2023 年，《斷片》陸續在新加坡濱海藝術中心和墨爾本亞太表演中心兩地演出。此次《斷片》來到臺灣演出，已是第三站。蘇若道默說明道，每個場館的劇場及戶外空間都有所差異，導致每次都需要對舞者和聲音藝術家進行調整，像是他們在新加坡濱海藝術中心時便採取了較接近觀眾的設計，不過這些更動不會影響到編舞的核心意圖。蘇若道默認為她和舞者處在不斷調平的狀態中，合作的舞者都像是她內在靈魂的表現，所以排練時也投入了很多心思。

蘇若道默說她喜歡和來自非藝術領域的觀眾交流，並對輿論抱持著開放的態度。在過去兩站的演出中，她盡所能地拿出最佳表現，卻也不對觀眾預設過多的期待。因為觀眾也是演出的一部分，每場演出的成效，皆取決於不同觀眾所創造出的氛圍。身處於同一個劇場空間時，觀眾來自社會、身為「人」的能量也會使表演更完整，更對應到《斷片》發想源頭就來自於對真實世界的觀察。她樂於擁抱殊異的詮釋，過去兩地的演出後，觀眾的評語令她感到驚訝與驚喜，並能以迥異的視角切入自己的作品。對於此次在臺灣的演出，她也期望能得到更多回饋。

序文

作品名稱「斷片」一詞本身包含短暫的失敗、錯誤、一段時間等多重意義，談到名稱隱含的概念時，蘇若道默提到，為了講述社會中的混亂現象，她觀察了印尼社會的諸多狀況，場所包含了街頭、市場等充斥社會大眾的開放空間。她認為混亂是缺乏組織的，也因此充滿了能量，所以作品名的「斷片」是創造混亂的潛力。

很多混亂情況其實並不如人們想像的可怕。儘管印尼的交通看似紊亂、沒有人遵守交通規則，但只要足夠小心，就能與其他用路人取得和諧。蘇若道默舉例道，當遇到一個不戴安全帽的婦女，騎摩托車抱著小孩，在雜亂的交通中穿行，其他人會自動慢下速度禮讓。這是印尼社會的保護與照顧方式。除交通外，她也觀察當地市場中殺價、交易與彼此認識的情況，這些都顯示出人們溝通與生存的策略，更關乎人們如何建立關係、或不建立關係。

通過這些觀察，蘇若道默進一步說明道，印尼的傳統文化中沒有民主制度。民主是來自西方、由亞里斯多德等人提出的概念；印尼到了二戰後才宣稱自己是民主制。可實際上，印尼一直是以王國制來運作，使得當代表面的民主之下，階級、傳統君主制的痕跡仍存在於印尼社會中。可說印尼社會正遵循著不同於自身文化的理想主義。

蘇若道默提到，她從日本文化中獲益良多，日本的世界觀、生活觀等，都成了知識啟發。但她批評道，到了現代，這些知識都漸漸被遺忘了，不只因為殖民的歷史，數位溝通造成的混亂也是原因之一。數位世界中，人們常錯以為彼此熟識、距離已被消弭，因資訊科技和社群媒體每秒都在發生變化，使我們能實時看到世界另一個角落正發生的事，像虛擬實境或演算法等。不少人已被說服，並認同這就是真實。

人類總認為自己很聰明，可追根究底，人類的力量究竟為何？通過《斷片》這件作品，蘇若道默檢視了歷史上多種層次的混亂，從人們最親近的環境開始觀察，試著深入瞭解人類的本質與自然、祖先、過往知識、更高層的祖靈建立關係的方式，這更與印尼文化中的傳統習俗與象徵符號相關。

蘇若道默認為，人類在大自然中如何移動、如何生活的漫長歷史，是最為珍貴的。自然環境有自己的循環與時間，所以人類不該把自己定位成主宰者，而該學著與自然建立連結，其中也包括地震、海嘯等天災或自然現象，因為天災隨時都可能發生，且死亡的價值與生存的慾望總是互相衝突。

序文

再者，《斷片》與來自臺灣及新加坡的藝術家進行跨國合作。新加坡的聲響藝術家袁志偉負責此次演出的現場聲音設計，打造出風暴般的自然聲響。蘇若道默說她喜歡與現場音樂合作，關注演出中的人類「失敗」或「現場性」。袁志偉身為她多年的好友，掌握了她的對身體性的看法：聲音與意識是同等重要的。聲音不只是個旋律或陪襯，而必須要能和舞者形成對話關係，就算無法完全配合也沒關係。蘇若道默舉印尼傳統舞蹈為例，這些舞蹈中，舞者與鼓手會發生對話，舞者身體的律動與鼓手的鼓聲相映襯下，使聲音蘊含了內在性、表演性，更觸動著觀眾的感官。每個人的聽覺能力都有差異，因此每位觀眾都會得到相異的聽覺經驗，這也關乎到觀眾如何去感受。蘇若道默認為《斷片》不只具娛樂性，更需注重觀賞時的感官體驗。

至於《斷片》中的四名舞者，分別來自印尼和臺灣。擔任白色毛怪角色的拉贊·維若桑佐佐約（Razan Wirjosandjojo），與蘇若道默自 2018 年便有過合作，他的背景是嘻哈與現代舞，在梭羅學習傳統舞蹈；另一位印尼表演藝術家梅克拉婷魯姆·哈普莎莉（Mekratingrum Hapsari）同樣是嘻哈背景、學習過傳統舞蹈，並在蘇若道默的工作室學習了多樣的演出方法，本次演出中出演人類女性角色；飾演錫人的加布麗艾拉·哈西安娜（Gabriela Hasianna）亦為傳統舞蹈出身，以峇里島的舞蹈為根，探討傳統舞蹈在現代的發展；擔任人類男性角色的是臺灣舞者賴有豐，蘇若道默稱讚他詮釋舞蹈、探索的方式，他旨在傳達新種移動語彙，結合身體動作，在內在下工夫。

討論身體與環境的超越性關係時，能發掘到身體是屬於大循環的一部分。這點對舞者來說相當重要，因四位舞者的生活方式、世界觀、生死觀、宇宙觀及信仰皆有著很大的落差，針對人類的身體與更高的存在間的關係，四人都有不同的看法。蘇若道默說她尊重每名舞者個別的價值觀以及詮釋方式。

《斷片》中，挪用了人面鳥身、半人半鳥的迦樓羅（Garuda）作為連結人間與神靈的中介。迦樓羅的母親過去被迫為奴，出於對母親的愛，他排除萬難去拯救母親，流傳到後世，這個神話人物就象徵了孩子對母親的愛；象頭神（Ganesha）則是智慧之神與保護者，使人們不受天災所害。蘇若道默在與舞者共同探討這些神話時，發現儘管這是源於數世紀前的身體理解，但在千禧年後世代的聯想下，會連結到化身的概念，因印尼文化中從八世紀就存在的神話和《阿凡達》中的替身有許多共通點。可見從祖先時代到當代，人們都不斷探索人與山、與自然的關係。

序文

迦樓羅的化身不單靠衣著來表現。例如哈西安娜和賴有豐扮演的角色，他們近似於半人半神的存在，象徵一種保護。這些被擬人化的神明同時也具有動物的特性，代表了高等的智慧存在，更作為印尼祖先詮釋智慧、哲學、知識的具象化方式。蘇若道默認為，回溯傳統神話便是在與知識、語言、文化傳承產生連結，印尼在被殖民後，遭殖民者灌輸了「印尼文化中的知識較落後、比不上西方」的觀念，使得往後的世代常與傳統文化發生脫節。可蘇若道默指出，印尼的傳統其實是更貼近自然與人性的，其背後有著深厚的哲學基礎。過去十年內，她也不斷試圖了解自己從祖先那邊繼承來的事物。

將《斷片》與蘇若道默過去從事的長時間行為表演進行對照，會發現後者的重點在於耐力、精神與心智的專注。蘇若道默認為多數人每天重複做同樣的事，卻時常忘記要尊重自己的時間，並忽略了我們之所以會忍耐著工作，是為了產生事物來維持我們的步調。

《斷片》的舞者在 90 分鐘的表演時間中都不能下場休息，蘇若道默認為這是很艱鉅的挑戰，關乎舞者如何在演出中分配能量。她稱讚道，這四位舞者的心智都相當堅強，並堅信自己參與的不只是一場演出，也非譁眾取寵，如同她之前從事的行為藝術，是更有象徵性地、以重複的方式來傳達時間概念，探討人們如何在生命存活。每名舞者都會以自身內在的關鍵字來度過演出的 90 分鐘。對蘇若道默來說，重要的是舞者在演出時能夠維持自己的舞蹈想像。

《斷片》的演出開場，是由舞者維若桑佐佐約扮演白色毛怪，從場館外引領觀眾走入演出場。毛怪的帶領使觀眾有機會感受到由外在至內在世界的過度，從外在的喧擾中，慢慢走進內在的專注，再進入劇場。而不是匆忙地從捷運趕到劇場內、坐下等待表演開始。

蘇若道默認為，維若桑佐佐約穿著白色表演服站在戶外，帶出的問題是：什麼是被看見？什麼是沒被看見？白色毛怪也許代表了臺灣文化中的鬼神或廟宇中的神明，蘇若道默覺得這種神明擬人化的概念相當有趣。毛怪是個介於其中（in between）的存在，觀眾可能會錯過之，或不願面對之。毛怪象徵處在靈性世界與現實世界中的介質，就像人們講話時，常會有所保留或帶有言外之意，這些並未明確表現出的事物就僅僅是存在。

談到經驗時，印尼語中有「rasa」這個詞，其意義為感覺、情感或體驗，通常與深層情感的建立有關。蘇若道默解釋道，「rasa」代表的不只是感覺，也包含對自身能力及感官認知的體驗，即人們的感官、思考能力、理性能力和對情況的理解，共同集結成分歧的感知。

序文

不過，儘管蘇若道默強調了「rasa」的重要性，但若人們無法理解《斷片》，她也不會介意，因為她尊重每個人感知的世界方式——這就是「rasa」，觀眾可能會感受到某種東西，但無法描述。也許不是每位觀眾都能在當下就能理解《斷片》這件作品，可能要過一段時間之後，觀眾才會漸漸融入作品中。蘇若道默認為，「rasa」是個慷慨的概念，畢竟先打開人們感知的門扉，才能驅動人們思考更多事情。

「看完劇場後必須理解作品的意義」是消費主義式的思維，總強迫人們要給出藝術理解。蘇若道默質問道，為何我們一定要理解自己正在做的事呢？作為創作者，在日常生活中也不會時時刻刻理解自己的行動，那為何要逼迫人們理解藝術呢？這對表演者、編舞家、音樂家、藝術家來說也會形成很大的壓力，因為每個觀者不可能有如出一徹的解釋。

此時，「rasa」一詞給出了更廣泛的可能性，使人們在看到事物、看到藝術作品的同時，不會受限於「理解全部」的壓力。蘇若道默舉例道，她也沒有完全領會畢卡索的創作，但在畢卡索死亡後一個世紀，人們開始將那些畫作解讀成帶有政治意圖的行為。蘇若道默總結道，有時就是需要時間來體會一個作品，而「rasa」給了我們一個機會，去慢下步調感受。

© Michael Pham for Asia TOPA, Arts Centre Melbourne 2025



主創者介紹

概念與編舞 | Melati Suryodarmo / 印尼

印尼國寶級行為藝術家麥拉蒂·蘇若道默，是享譽國際、極具代表性的當代藝術家與編舞家。以強烈的視覺美學、挑戰身體極限的長時間耐力表演聞名，其創作成功搭建爪哇文化與西方前衛藝術的橋樑，深刻探討身份、記憶與社會等普世議題。



© Melati Suryodarmo

早年師從日本舞蹈大師古川杏子（Anzu Furukawa），後於德國布倫瑞克造型藝術學院（Braunschweig University of Art）深造，成為「行為藝術教母」瑪莉娜·阿布拉莫維奇（Marina Abramović）的學生，並取得藝術創作碩士學位。這段經歷助她提煉出獨特的藝術語彙，其作品以強烈的身體性、對時間的獨特運用及深邃哲思，為觀眾提供沉浸式的概念空間。

代表性作品如 2000 年的《奶油之舞》（Exergie — Butter Dance），藝術家在高跟鞋與奶油磚上不斷滑倒與掙扎起身，探討文化衝擊中的失敗與抵抗；2012 年的《我是我房屋中的鬼魂》（I am a Ghost in My Own House）則為長達 12 小時的耐力之作，透過持續研磨巨量炭塊，隱喻存在的重量、耗損與轉化，展現她驚人的身體投入與創作能量。

她的藝術足跡遍及全球頂尖藝術殿堂與雙年展，包括威尼斯雙年展等，並曾擔任 2017 年雅加達雙年展藝術總監。憑藉卓越成就，她榮獲 2022 年荷蘭重要的「博尼範登當代藝術獎」（BACA）。麥拉蒂不僅是當代行為藝術的先驅與領軍人物，在印尼與東南亞扮演關鍵角色，創辦的「Plesungan 工作室」，積極培育新世代藝術家，建立重要的國際交流平台。她亦接掌印尼文化部「2022 / 2024 印尼敘事（Indonesia Bertutur）雙年藝術節」的藝術總監，持續推動行為藝術、舞蹈和跨文化的對話，以「文化行動者」的身份，實踐藝術的社會參與，其貢獻已超越個人創作，對整體藝術生態產生深遠影響。

演出製作團隊

概念與編舞 | Melati Suryodarmo

舞者 | Mekratingrum Hapsari、Razan Wirjosandjojo、賴有豐 (Lai Yu-Fong)、
I Komang Tri Ray Dewantara

現場聲響與音樂 | Yuen Chee-Wai

燈光設計 | Zureine Novara

音效工程 | Yong Rong Zhao

技術與舞台監督 | Yasmina Zulkarnain

製作單位 | Studio Plesungan

共同製作 | 新加坡濱海藝術中心、Asia TOPA、Arts Center Melbourne、
臺北表演藝術中心

© Michael Pham for Asia TOPA, Arts Centre Melbourne 2025



Introduction

16

Rooted in her Javanese heritage, Melati Suryodarmo explores 'vital lapse' as a concept of collective potential emerging from chaos. Rather than viewing chaos as disorder, she perceives it as a space of transition—a moment of instability where new meanings arise. *LAPSE*, her new stage work, delves into colonial histories, spiritual disconnections and contemporary societal shifts.

The natural landscape under colonial influence is Melati's central focus. In specific, she critiques the Mooi Indie (a Dutch term meaning 'Beautiful Indies') style which is a colonial-era genre of painting that depicted Indonesia as an idyllic and passive paradise and reinforced a detached understanding of nature by erasing prevailing socio-political realities, thus rendering the landscape as an aestheticised commodity, rather than lived and sacred spaces. A sculptural set takes centre stage in *LAPSE*—a gigantic aluminum-wrapped mountain that embodies the colonization of landscape both physically and ideologically. Here, Western and Eastern perspectives are juxtaposed: while the West frames nature as something to be conquered and extracted, Javanese philosophy regards mountains as a territory for pilgrimage and transcendence. A sacred site, once central to cultural and spiritual life, is reframed here within a colonial-capitalist narrative.

LAPSE also explores the significance of human-animal hybridity in Javanese mythology, seen in figures such as the Garuda and Ganesha, that function as liminal symbols that bridge earthly and spiritual realms. Javanese tradition, which embraces ambiguity and alterity, has however lost its potency since colonialism disrupted cosmological beliefs and vernacular practices, fragmenting the ways that people interact with nature, and also how they perceive their own heritage.

Ambivalence sits at the heart of *LAPSE*, where disorientation creates new possibilities in our contemporary society that is undergoing rapid urbanization, digital acceleration and ecological crises that contribute to a growing sense of alienation. In creating the performance, Melati does not propose to resolve the fractures of the past but instead makes space for them—transforming 'lapse' from an absence into a presence, from chaos into a force of vitalism.

Choreographer's Notes

LAPSE

Choreographer's Note

Written by Melati Suryodarmo

The landscapes of our daily life, our surroundings, our environment, are inexhaustible sources of reflection for me. They keep my spirit alive, my curiosity restless, compelling me to ask: in what state does humanity find itself today, and what kind of world are we truly inhabiting?

17

I grew up in a place I left for many years. When I returned, fourteen years ago, I began to rediscover it, unearthing new meanings in the familiar, reading life again through the lens of lived reality.

The history of culture has shaped my perspective, urging me to reconsider the history of thought itself. I have become increasingly critical of how the resources of traditional practices, our gestures, stories, and rituals are preserved, transformed, or abandoned.

LAPSE is my offering to the space between things: the fracture, the pause, the rupture where time trembles and meaning loosens its frame. I see this in-between not as emptiness but as fertile ground, where chaos becomes a threshold. Rooted in my Javanese heritage, I understand lapse as a living force, a state in which instability invites transformation, where disorder may serve as a compass toward what has not yet been imagined.

In my work, chaos is never destruction; it is transition. It is the tremor before change, the loosened knot in the weave of memory. My exploration of lapse moves across artistic, historical, and spiritual terrains. I reach back into the tangled legacies of colonialism, into the silences it left in our cosmologies, and into the urgency of the present, where the acceleration of modern life threatens to sever us from the landscapes and traditions that once grounded us.

Choreographer's Notes

18

One of my deepest concerns in *LAPSE* is the transformation of land, its image, its meaning under the colonial gaze. The Mooi Indie paintings of the Dutch East Indies portrayed my homeland as a serene, passive paradise. They sold an illusion, stripping the land of its histories, its labour, its sacred pulse. Mountains, forests, and rivers became decorative surfaces, consumed by distant eyes, emptied of the lives that sustained them.

In response, I built the heart of *LAPSE* around a monumental sculpture: a mountain wrapped in sheets of industrial aluminum. It is both altar and wound. Once a living being, a site of pilgrimage, a keeper of stories, the mountain is now sealed, its skin reflecting the cold light of another order. I think it is a way of revealing how the sacred has been reframed, commodified, and displaced.

My work also listens to the mythic voices of my heritage: Garuda, the winged guardian; Ganesha, the remover of obstacles. These human-animal hybrids of Javanese cosmology inhabit liminal spaces, embodying the fluidity of forms and the refusal of fixed identities. In them, I see the essence of lapse: the shapeshift, the suspension, the unresolvable. Yet colonial disruption severed much of the oral and ritual memory that once gave these figures their living presence. Today their meanings survive only in fragments, scattered across the cultural body.

In Javanese thought, the mountain is not a conquest but a journey, a place where the human spirit meets the horizon of the unseen. It is not an urgency to climb, measure, and claim but in contrast it is about approaching, circling, and listening. In *LAPSE*, my wrapped mountain stands at this intersection, caught between reverence and possession.

Choreographer's Notes

19

LAPSE is not a requiem. It is an invitation to dwell inside the fracture, to see lapse not as an absence but as an awakening. I weave the Gunungan, which is the symbolic “mountain” from wayang kulit, the traditional Javanese shadow play, into my performance as a reminder that every beginning carries its own ending, and every ending shelters a hidden seed. In Javanese cosmology, the Gunungan holds the image of the universe itself: at its center rises the mountain, a cosmic axis connecting the realms of gods, spirits, and humans. Around it unfold the elements of life, trees with branching roots, houses, figures of humans and animals, each representing the harmony and interdependence of the world.

Yet the mountain is not only a symbol of stability; in our lived reality on this volcanic archipelago, it is also a reminder of sudden and uncontrollable force. The tremor of tectonic shifts or the eruption of a volcano can, in an instant, dissolve order into chaos, placing life in the delicate balance between survival and loss. In this way, the mountain is both the still center of the cosmos and the source of its most profound disruptions. In the shifting light between past and future, I stand within this instability, asking: what new worlds might emerge if we learn to trust the disquiet?

The dancers in *LAPSE* come from diverse backgrounds, each bringing a distinct quality of movement. I am deeply interested in how dancers complete movement through their own interiority, like how embodied experience shapes the concept, allowing an event to arise within the body itself. This may reflect the influence of my performance art practice, particularly in long-durational works. I am drawn to the ways space is created within space, how the “in-between” spaces become visible, how the energy of a place shifts and awakens our senses. The memories each dancer carries become images, open platforms for new experiences to take root.

Choreographer's Notes

Working with Yuen Chee-Wai has been a meeting of “in-between spaces” and an “audial presence.” The sound he composes and performs live completes the space I imagine. Human listening begins in the womb; there are sounds we have forgotten, sounds we no longer recognize, archaic resonances excluded from the structures of modern life. The cosmic textures of Chee-Wai’s soundscapes blur the border between the real and the absurd, while carrying us deep into the memory of the past.

I turn to the Javanese concept of *Rasa*. In this understanding, *Rasa* is not merely feeling, but the activated accumulation of embodied experience, perception, and thought, an inner capacity for sensing shaped by memory.

20

Drawing on the tradition of “happenings” in both ritual practice and in conceptual performance, *LAPSE* unfolds in layered events. In life, things rarely occur in clean sequence; they overlap, colliding in time and space. We live inside these fragmented pictures, people connected, people unconnected, each bearing similar weight.

© Michael Pham for Asia TOPA, Arts Centre Melbourne 2025



Intro

Melati Suryodarmo, Indonesian Performance Art Pioneer: A Poetic Mind Reconstructing the World through the Body

Text by Zhang Yi-Wen

From Java tradition to the global Stage — the making of a cross-disciplinary artist

21

Melati Suryodarmo was born in 1969 in Solo, Indonesia, a historic city known for its rich cultural traditions. Her practice is rooted in Java's deep animist heritage, yet she expresses it through a highly contemporary body language that has sparked profound reflection on humanity, ecology, and social structures within the global art world. This has earned her recognition as one of the most influential contemporary performance artists and choreographers from Southeast Asia.

Melati's talent in performance stems from a strong family background: both of her parents were dancers, and she herself trained in dance from a young age. Later, she also studied Taichi and Javanese meditation. In university, she majored in International Relations and was active in the anti-Suharto student movement. Her exposure to Western art began when she studied at Braunschweig University of Art in Germany (1994–2001), where she trained under performance art pioneer Marina Abramović and Butoh master Anzu Furukawa.

This cross-cultural experience helped shape her distinctive creative methodology: she blends Butoh's "dark bodily aesthetics" with the critical lens of European conceptual art, developing a cross-disciplinary practice situated between dance, performance art, and installation. In several interviews, she reflected on how her time in Germany helped her distill Java's ritual aestheticism into a contemporary artistic language, while also reshaping the philosophical role of the body in performance —an approach art critics often describe as using the "body as a carrier of thought."

Intro

In her 2001 piece *Why Let the Chicken Run?*, she chased a live chicken around a room in circles, questioning life's endless pursuits. In *The Black Ball* (2005), she sat motionlessly for eight hours on a chair mounted high on a gallery wall, holding a black ball in her hands. And in her 2012 work *I am a Ghost In My Own House*, she wore a plain white robe and stood amid piles of charcoal, using a heavy stone to grind it on a table until it turned to powder. Over twelve hours—without food or rest—the black dust slowly stained her clothes, skin, and face. As she grew visibly more exhausted, audience members came and went. Some stayed with her; others left, unable to bear the intensity. Regardless of their reactions, each viewer became an integral part of the work. Through the act of crushing charcoal—a substance that holds energy—she metaphorically addressed the unavoidable losses and regrets in life.

Another of Melati's most iconic works is *Exergie-Butter Dance* (2000), premiered at Berlin's HAU Hebbel am Ufer. In the piece, the artist wears red high heels and dances gracefully atop a giant block of butter to traditional Indonesian music. At first, her movements are elegant and composed, but as the butter begins to melt, she repeatedly slips, falls, rises, dances again, and falls once more—laying bare this raw, visceral cycle. The work speaks to a deeper truth in life: falling is inevitable, but what truly matters is the courage to stand up again. In 2012, this performance video went viral after being remixed online with Adele's *Someone Like You*, gaining millions of views. The New York Times featured her as "one of Indonesia's brightest artistic stars." This unexpected viral fame brought performance art into public discourse, prompting broader conversation around what defines the genre.

In Melati's performances, ritual is transformed into a contemporary language and manifested through two central threads of her creative journey: first, a continuous exploration of the body's physicality, often through long-duration endurance performances—such as *Why Let the Chicken Run?*, which questions the limits of the body and societal discipline; second, a contemporary interpretation of traditional Indonesian culture, drawing on narrative structures from shadow play and translating Hindu temple sacrificial rituals into performance art in public spaces.

Intro

Melati's artistic footprint spans major contemporary art platforms around the world—from the Venice Biennale in 2003 and the Venice Contemporary Dance Biennale in 2007, to the Singapore Biennale in 2016. But she is more than a creator; she is also a key advocate within Indonesia's contemporary art ecology. In 2007, she founded PALA and the Undisclosed Territory Festival in Solo, transforming her hometown into an incubator for experimental performance. In 2012, she launched the Studio Plesungan Arts Collective, continually pushing the boundaries of experimental art. As Artistic Director of the 2017 Jakarta Biennale, she introduced the concept of jiwa ("soul"), exploring life force, energy, and the interrelations among individuals, society, objects, and nature—challenging human-centric narratives in art history. From 2022 to 2024, she led Indonesia Bertutur, a state-supported narrative arts biennale, where she continued to foster dialogue across performance, dance, and cross-cultural practices—bringing the spirit of social participation to the forefront as a cultural activist.

23

***LAPSE*: Experiment of cross-cultural body languages / the apocalypse of the body in the collapse era**

Premiered in 2023, *LAPSE* is a collaborative work between artists from Indonesia, Taiwan, and Singapore. It began as two experimental films before evolving into an immersive performance combining live dance and acoustic installations. At its core is a metaphor of systemic collapse: through the body's loss of control and subsequent reformation, the piece illuminates the moral decay and ecological crisis of the technological age. If the universe is destined to move from order to chaos, Melati counters this with a refutation—chaos might be a necessary condition for creation. Dancers, with twisted torsos and twitching limbs, press themselves into the floor and represent the fractures of social mechanisms. Meanwhile, Singaporean sound artist Yuen Chee Wai constructs an auditory "orderly chaos" that echoes with the physical tension of the dance.

In *LAPSE*, Melati weaves a distinctive cross-cultural body language. Indonesian dancer Razan Wirjosandjojo plays a white-furred beast; Mekratingrum Hapsari embodies a human woman; I Komang Tri Ray Dewantara portrays Tin Man, while Taiwan's Lai You-Fong performs as the human male. Each dancer brings their unique bodily practice and flow, intertwining with the unique texture of Java dance. Together, they create collisions of multicultural body languages through the shamanic ritualistic energy.

Intro

For Taiwanese audiences, the inspiration of *LAPSE* lies in its re-definition of “Asianism.” It refuses to orientalize Eastern bodies and instead explores a shared aesthetic nurtured by island geographies. Dancers deconstruct linear time with electronic rhythms, presenting sci-fi soundscapes and weaving shape-shifting relationships between body and environment. The result is a poetic atmosphere suspended within an absurd reality, immersing the viewer in an experience that feels both virtual and tangible. Melati notes, “I want audiences to deeply experience something unique—a true sense of Rasa.” In Indonesian, Rasa encompasses not only feeling and emotion, but also a profound connection between lived experience and the natural order, highlighting the resonance between the audience and the work.

Melati’s work always lingers between the dialectics of destruction and rebirth, tradition and pioneering, the individual and the collective. *LAPSE*, as a metaphorical theater of contemporary society, invites us to confront the ruins of collapsed systems while offering a glimpse of potential reconstruction. As the global art scene falls into the frenzy of technology worship, Melati uses the body as the medium to prove that the oldest form of performance can still sharply question the most urgent contemporary issues. As she said in an interview: “We don’t need to restrict ourselves to the false dichotomy between tradition and contemporary—the issue is not about two competing parties.” Even *LAPSE*, she explains, uses animals as symbols rooted in ancient Indonesian cosmology. For instance, the Garuda—a key image in the performance—is both a national and power symbol in Indonesia. She concludes: “Tradition is not exotic, nor is it the enemy. It has always been with us. We should not be restrained by mechanisms—we must reconnect to our tradition, understand ourselves through our cultural heritage, and from there, develop the future of art.”

Intro

Notes from the Online Discussion on Melati Suryodarmo's *Lapse*

Text by Wang Yi-Xuan

25

Reeling Hypereality, the 2025 Taipei Arts Festival, will launch in September. One of its featured works, *Lapse*, will be performed on September 20th and 21st. The piece explores the state of contemporary social chaos through the lens of collective experience. Its creator, Indonesian visual and performance artist Melati Suryodarmo, is internationally renowned for her long-duration body-based performances. *Lapse* is a co-commission by venues in Singapore, Australia, and Taiwan, and marks Suryodarmo's first choreographic work in which she steps into a behind-the-scenes role. This talk was held to offer audiences a deeper understanding of the work's concept and creative process, and was moderated by Bai Feilan, a freelance theatre critic, translator, and writer.

Suryodarmo began by reflecting on her early training in traditional dance. Born into a family of dancers, she developed a deep interest in the idea of a social body and the movements of Butoh. She later studied under Marina Abramović, receiving years of choreographic training and learning to use her body as a conceptual tool for expressing artistic ideas. Her solo performances—some lasting five hours or even an entire week—were presented in museums and galleries around the world.

Upon returning to her hometown of Solo, Indonesia, in 2010, Suryodarmo recognized the lack of local arts infrastructure and decided to open her studio to emerging choreographers. For more than a decade, she was exploring the potential of the body, experimenting with Butoh techniques in the context of performance art with dancers. In her choreographic process, she intentionally minimized her own presence, believing that dancers were not tools but human collaborators. She expressed her ideas through the originality of the dancers' bodies, while the dancers, in turn, developed their own interpretations and spatial awareness.

Intro

Lapse first began development in 2019 and was originally scheduled for performances in Japan and Taiwan, but these plans were canceled due to the COVID-19 pandemic. The work eventually premiered in 2023, with performances at Singapore's Esplanade and Melbourne's Asia TOPA Festival—Taiwan marks its third stop. Suryodarmo noted that each venue, whether indoor or outdoor, presented distinct spatial conditions, which required adjustments for both the dancers and the sound artist. For example, at the Esplanade in Singapore, the staging brought the performers closer to the audience. However, these changes did not alter the core choreographic intention. Suryodarmo described her collaboration with the dancers as a process of an ongoing calibration, emphasizing that each performer embodied an expression of her inner soul. As such, she invested considerable care and attention during rehearsals.

Suryodarmo enjoyed engaging with audiences beyond the art world and had maintained an open attitude toward public interpretation. At the previous two stops, she gave her best in each performance but held no fixed expectations for the audience. She believed that the audience was an integral part of the performance, and that the outcome of each performance depended on the atmosphere created by those present. Sharing the same theatrical space, the audience brought social and human energy that helped complete the work—resonating with *Lapse*'s conceptual origin in observing the real world. She welcomed divergent interpretations and was both surprised and delighted by the responses from earlier audiences, which allowed her to reconsider her own work from entirely new perspectives. For the upcoming performance in Taiwan, she likewise hoped to receive more feedback.

The title *Lapse* carried multiple meanings—brief failure, mistake, and a short passage of time. Discussing the concept embedded in the title, Suryodarmo explained that, in exploring social chaos, she observed various conditions in public spaces across Indonesian society, including streets and markets. She found that while chaos lacks structure, it was also charged with energy. In this sense, *Lapse* embodied the potential for generating chaos.

Intro

Many chaotic situations, in fact, were not as frightening as people might have imagined. While traffic in Indonesia may appear disorderly—with few following official rules—harmony could still be found, as long as one remained attentive. Suryodarmo shared an example: when a woman without a helmet was seen riding a motorbike with a child through dense traffic, other drivers instinctively slowed down and gave way. This, she explains, was how care and protection manifested in Indonesian society. Beyond traffic, she also observed interactions in local markets, where bargaining, exchanging goods, and familiarity among vendors and customers reflected the strategies people used to communicate and survive. These practices spoke to how relationships were formed—or, in some cases, intentionally not formed.

Through these observations, Suryodarmo further noted that traditional Indonesian culture did not historically include a concept of democracy. Democracy, she explained, was a Western construct introduced by thinkers like Aristotle, and Indonesia only adopted a democratic system after World War II. In practice, however, Indonesia had long functioned under a monarchical structure. As a result, remnants of hierarchy and royal traditions continued to shape Indonesian society beneath the surface of modern democracy. In this sense, she suggested, the country was navigating an idealism that did not fully align with its cultural foundations.

Suryodarmo noted that she had gained much from Japanese culture—its worldview and philosophy of life had served as important sources of intellectual inspiration. At the same time, she expressed concern that such knowledge was gradually being forgotten—not only due to the legacy of colonialism, but also because of the disorientation brought about by digital communication. In today's digital world, people often mistakenly believed they knew each other deeply and that distance had been erased. Information technology and social media shifted by the second, allowing us to witness events on the other side of the world in real time through virtual reality, algorithms, and other tools. Many had come to accept this mediated experience as reality itself.

Intro

Humans often assumed themselves to be highly intelligent, but at the core, what was the true nature of human power? In *Lapse*, Suryodarmo explored multiple layers of historical chaos. Beginning with observations of one's immediate surroundings, she sought to understand how human beings related to nature, ancestors, inherited knowledge, and higher ancestral spirits. Her inquiry was deeply rooted in the traditional customs and symbolic practices of Indonesian culture.

28

Suryodarmo believed that the most valuable aspect of humanity lay in its long history of movement and survival within nature. The natural world followed its own cycles and sense of time, and humans should not see themselves as its masters. Instead, they must learn to reconnect with nature—including natural phenomena such as earthquakes and tsunamis. Disasters could strike at any moment, and the value of death was always in tension with the desire to survive.

Lapse is an international collaboration involving artists from Taiwan and Singapore. Singaporean sound artist Yuen Chee Wai is responsible for the live sound design, crafting an acoustic environment that evokes a storm-like force of nature. Suryodarmo noted that she enjoyed working with live sound, particularly because of her interest in human “failure” and the unpredictability of liveness in performance. A longtime friend, Yuen understood her perspective on corporeality: that sound and consciousness held equal weight. For Suryodarmo, sound was not merely rhythm or background—it needed to enter into dialogue with the dancers, even if it could not perfectly synchronize with their movements. She cited traditional Indonesian dance, in which dancers and drummers engaged in a form of conversation—the rhythms of the drum resonating with the body's movement. In this interplay, sound became not only performative but also affective, activating the audience's senses. Since each person hears differently, every audience member experiences a unique auditory journey. Suryodarmo believed that *Lapse* was not only entertaining, but also a deeply sensory experience.

Intro

The four dancers in *Lapse* come from both Indonesia and Taiwan. Razan Wirjosandjojo, who plays the white-furred beast, has collaborated with Suryodarmo since 2018. Trained in hip-hop and modern dance, he also studied traditional dance in Solo. Mekratingrum Hapsari, another Indonesian performer, shares a similar background in hip-hop and traditional dance. She studied various performance techniques at Suryodarmo's studio and appears in this work as the human woman. Gabriela Hasianna, who portrays the Tin Man, also comes from a traditional dance background. Rooted in Balinese dance, her current focus lies in exploring how traditional forms can evolve in a contemporary context. Taiwanese dancer Lai You-Fong plays the human man. Suryodarmo praised his approach to movement and exploration, noting his commitment to developing a new physical language grounded in inner awareness and bodily expression.

While discussing the body's transcendental relationship with the environment, they came to understand that the body was part of a larger cycle—a realization especially significant for the dancers. Each of the four dancers had distinct lifestyles, worldviews, beliefs about life and death, cosmologies, and spiritual perspectives. Their understandings of the relationship between the human body and higher existence varied greatly. Suryodarmo emphasized her respect for each dancer's individual values and interpretations.

In *Lapse*, the half-human, half-bird figure of Garuda is reimagined as a mediator between the human and spiritual worlds. According to mythology, Garuda's mother was once enslaved, and out of deep love for her, he overcame countless obstacles to rescue her. Over time, Garuda came to symbolize a child's devotion to their mother. Ganesha, the elephant-headed god, represents wisdom and protection, shielding people from natural disasters. While exploring these myths with the dancers, Suryodarmo observed that although such stories emerged from premodern understandings of the body, contemporary audiences—particularly post-millennial generations—often related them to the concept of embodiment or avatars. Indeed, myths that have existed in Indonesian culture since the 8th century share striking similarities with the surrogate bodies in movie *Avatar*. From ancient times to the present, humanity has persistently sought to understand its relationship with mountains and the natural world.

Intro

The embodiment of Garuda is not conveyed solely through costume. For instance, the characters portrayed by Hasianna and Lai Youfong represent beings that are half-human, half-divine—figures that symbolize protection. These anthropomorphic deities also possess animal traits, signifying higher forms of wisdom. In fact, they serve as personifications of wisdom, philosophy, and knowledge as interpreted by Indonesia’s ancestors. Suryodarmo believed that revisiting traditional mythology was a way of reconnecting with knowledge, language, and cultural heritage. After colonization, Indonesians were taught to see their culture as backward and inferior to that of the West, leading to a disconnection between younger generations and their cultural roots. However, Suryodarmo argued that Indonesian traditions—grounded in a profound philosophical foundation—were in fact deeply attuned to nature and human experience. Over the past decade, she had continued to explore the ancestral legacies she had inherited.

When compared with Suryodarmo’s earlier long-duration performance works, *Lapse* reveals a shift in focus. Her previous pieces emphasized endurance, spirit, and mental concentration. Suryodarmo observed that most people repeated the same tasks day after day, yet often forgot to respect their own time. We endured the monotony of work, she suggested, because production was necessary to sustain the rhythm of our lives.

The dancers in *Lapse* were required to remain onstage for the entire 90-minute performance, without rest. Suryodarmo considered this an immense challenge, as it demanded careful management of energy throughout the piece. She praised the dancers for their mental resilience, noting that they fully believed they were engaged in more than just a performance or spectacle. Like her earlier performance art, *Lapse* conveyed the concept of time through symbolic repetition, probing how human beings endured and survived. Each dancer carried a personal internal “keyword” to guide them through the 90 minutes. For Suryodarmo, the most important thing was that the dancers sustained their own imaginative relationship with movement throughout the work.

Intro

Lapse began with Razan Wirjosandjojo, in the role of the white-furred beast, guiding the audience from outside the venue into the performance space. This act of leading offered the audience a chance to experience a transition—from the external world into an interior one. Moving gradually from the noise of the street into a state of focused attention, they entered the theater not in a rush from the MRT, hurriedly finding their seats, but through a mindful passage into the performance itself.

To Suryodarmo, Razan Wirjosandjojo's appearance in a white costume outside the venue raised essential questions: What is seen? What remains unseen? The white-furred beast might evoke the spirits of Taiwanese folk culture or deities found in temples. Suryodarmo found the notion of personified divinity particularly compelling. The beast existed in between—a liminal presence that audiences might overlook or choose not to confront. It served as a medium between the spiritual and physical realms, much like the unspoken or implied meanings in everyday conversation: things not explicitly expressed, yet undeniably present.

Speaking of experience, Suryodarmo referenced the Indonesian term *rasa*, which encompasses meanings such as feeling, emotion, and experience, often associated with the cultivation of deeper emotional connections. She explained that *rasa* went beyond mere sensation—it also involved one's awareness of their own capacities and sensory perception. *Rasa* reflected the convergence of sensory, cognitive, and rational faculties, along with situational understanding, into a multifaceted and divergent mode of perception.

Although Suryodarmo emphasized the importance of *rasa*, she expressed no concern if audiences did not immediately understand *Lapse*. She respected the diverse ways people perceived the world—this, too, is *rasa*. Viewers might sense something but be unable to articulate it. Not every audience member would grasp the work in the moment; understanding may only emerge over time, as they gradually immerse themselves in the experience. For Suryodarmo, *rasa* was a generous concept: only by first opening the door to perception could one begin to think more deeply.

Intro

The idea that “audiences must understand the meaning of a performance after watching it” reflected a consumerist mindset—one that demands people produce a clear interpretation of art. Suryodarmo challenged this notion, asking: “Why must we always understand what we are doing? As an artist, I don’t constantly analyze my actions in daily life. So why should people be expected to fully understand art?” This expectation, she noted, placed undue pressure on performers, choreographers, musicians, and artists alike, as it was unrealistic to assume that every audience member would arrive at the same interpretation.

At such moments, the concept of *rasa* opened up broader possibilities, freeing people from the pressure to “fully understand” what they saw—whether in art or in life. Suryodarmo noted that she herself never fully grasped Picasso’s work, yet a century after his death, people began to interpret his paintings as politically charged. She concluded that sometimes it simply took time to connect with a piece of art—and *rasa* gave us permission to slow down and feel.

© Michael Pham for Asia TOPA, Arts Centre Melbourne 2025



Artist

33

Concept and Choreography: Melati Suryodarmo /Indonesia

Born 1969 in Solo, Indonesia, Melati Suryodarmo resides in Surakarta. Her art, influenced by Butoh, dance, and history, stems from researching body movements and their connections to the self and the world. Photography, choreography, videos, and live performances encapsulate her work.

Suryodarmo delves into psychological and physical agitations, fostering lasting individual change from self or external influences. Her belief in growth through bodily action echoes her meditation practice. She regards the body as the home for memories and self, rather than the individual. Compiling, conceptualizing, and translating presence factors in her works, she blurs the body-environment boundary, akin to poets crafting verse.

Suryodarmo holds a fine art degree and MFA in performance art from Braunschweig University in Germany. Exhibiting globally, she has earned acclaim at renowned venues and secured the 2021 Bonnefanten Award. In 2012, she founded "Studio Plesungan," an experimental performance art hub. She directed the Jakarta Biennale 2017 and has been appointed as the Artistic Director of the Indonesia Bertutur, an Indonesia's mega festival of Arts and Culture for 2022 and 2024 dance-making.



© Melati Suryodarmo

Production Team

Concept and Choreography: Melati Suryodarmo
Dancers: Mekratingrum Hapsari, Razan Wirjosandjojo, Lai Yu-Fong,
I Komang Tri Ray Dewantara
Live Sound and Music: Yuen Chee-Wai
Set and Costume Design : Melati Suryodarmo
Light Design: Zureine Novara
Sound Engineering: Yong Rong Zhao
Technical and Stage Manager: Yasmina Zulkarnain
Production: Studio Plesungan

Co-production: Esplanade Theatre on the Bay Singapore, Asia TOPA Melbourne,
Taipei Performing Arts Center Taipei



共同主辦
Co-organizer



臺北表演藝術中心
TAIPEI PERFORMING ARTS CENTER

主辦單位保留節目內容異動之權利。若有任何異動，將在臺北表演藝術中心網站公告。所有照片均由演出單位授權使用。

The organizer reserves the right to make changes to the event program. Changes will be announced on the website of Taipei Performing Arts Center. All photos are authorized by the artists.

www.tpac-taipei.org