

**PLAYING BARABAH
A DOCUMENTARY FILM AS PART OF
RETROSPECTIVE HOERIJAH ADAM: TRACING THE TRACES**

Main Actor-Dancer: Sentot Sudiharto
Director-Editor: Katia Engel
Co-Director and Cameraman: Faozan Rizal
Script Development: MN. Qomaruddin

Hoerijah Adam (1936-1971) is a central figure of the 1960s whose ends was marked by experimentation of Indonesian dance that took place here, at Taman Ismail Marzuki (TIM), the Jakarta Arts Center. It was a high time of modernity, when a group of Indonesian dancers of various backgrounds - from Javanese, Balinese to Russian ballet and Grahamesque - met and engaged in close collaboration.

Of Minangkabau origin, the main ethnicity of West Sumatra, Hoerijah was the first to critically look into the core of the Minang dances, e.g the *pencak-silat* (martial art) element. She brought this insight along when she moved to Jakarta in 1968 where she joined the above group, enriching the artistic encounters with her Minang dance vocabulary. Together these artists created a diverse body of choreographies that set the direction of Indonesian contemporary dance as known today.

Hoerijah had lived an extraordinary- albeit a short life. Her unique upbringing made her an all round artist ahead of her time. Her sudden death in 1971 at the age of 35 - at the prime time of her artistic exploration - left a void of what she would become. With no moving images survives, her legacy is embodied in her dancers/collaborators, through which this Retrospective attempts to trace.

The documentary film *Playing Barabah* is framed around Sentot Sudiharto, Hoerijah's dancing collaborator in Jakarta, who is sent off to Hoerijah's hometown Padangpanjang. Accompanied by filmmaker Faozan Rizal, choreographer Katia Engel and theater actor MN Qomaruddin, Sentot paid homage to Hoerijah's home and other sites; talked to Hoerijah's once closest circle - from her youngest son to her students.

Playing Barabah is part of the retrospective *Hoerijah Adam: Tracing the Traces*, the first edition of Retrospective of IDF, a new program that hopefully will continue in the future. It aims to document a part of Indonesian dance history that not only glorifies but critically dissects a choreographer's legacy or discuss a historical time that somehow informs and co-shapes today's Indonesian dance.