



Devanka Diaz's Creative Process of the Pas Ma Responsabilit  Dance Work

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Abstract

This research reveals the creative process of creating Pas Ma Responsabilit  dance work, starting from the discovery of ideas and concepts to the forms of presentation with a creative background in contemporary works. The research method used is qualitative with descriptive analysis using the practice-led approach where the practice of writing goes concurrently with data collection techniques through field studies and literature studies. This research produces a description of the creative process of creating the Pas Ma Responsabilit  dance work which is revealed based on the existing theory and the processes that occur directly in the field. The creative process consists of preparation, in the form of data collection and an exploratory process with creative and divergent thinking; incubation, the process of settling and understanding data until appearing inspiration; illumination, the exploration stage of movement, expression, potential, technique, and character; verification, the stage when the idea or new creation must be tested against reality. This research can be used as a critical reference for discussing novelty in today's contemporary dance. The main framework in this paper used as a reference is the creative processes and the results of the field practice process.

INTRODUCTION

Soedarso Sp in Mikke Susanto argues that art is a work of human thought that aims to communicate the inner experiences of the creator beautifully or to stimulate the inner experiences of other people who enjoy them (Susanto, 2002). S. Handyaningrat states that the process is a series of stages of activity, starting from setting targets and planning until the goals are achieved (Soewarno, 1988). Creativity means the ability to create something new. It means that the creative process is an activity to create something new through a series of events that are continuously updated in each process.

The creative process is an important activity in making something new based on a particular discipline by carrying out various events, which become a series of activities to make changes and updates. The creative process is the personal kitchen of an author so everyone has their subjective creative process (Pamusuk Eneste, 2009). *Pas Ma Responsabilité* is performed on January 18th, 2023, at the Teater Besar Gendhon Humardani Building, ISI Surakarta. Devanka Diaz's *Pas Ma Responsabilité* is a dance work created out of self-doubt about the public's view of the boundaries of being a woman and a human being. In several interviews that the author conducted with several women, they also feel that being a woman is restrained by limitations such as restrictions on clothing, hairstyles, actions, hobbies, and other restrictions (Interview: Puspita Putri Mahanani September 12, 2022).

In this work, the author wants to convey the dancers' responses so that the dancers' reactions to their body image and how they deal with this criticism. However, in this work, the author also wants to tell that behind their imperfect bodies, they have advantages because this

work talks about self-acceptance applied to self-focus that they are indifferent and they don't care about public opinion. The author wants to convey that we as women must focus on developing the things we have rather than developing things that other people feel, it is more suitable for us because we are the ones who know our abilities and strengths. Therefore, the author thinks listening to public opinion is not important and less acceptable to oneself because sometimes the public's will is too coercive and tends to contradict our personality.

Based on the background of the problems above, the research problem is how the creative process of creating the *Pas Ma Responsabilité* dance work and the presented form of performance.

METHODS

The work method is a way of working towards the creation of works. The research method used is qualitative with descriptive analysis using the practice-led research approach where the practice of writing runs concurrently with data collection techniques through field studies and literature studies.

According to Strauss and Corbin, this qualitative research is research that can be used to reveal social facts such as people's lives, history, behavior, organizational functionalization, social movements, or kinship (Strauss & Corbin, 2007). Meanwhile, according to Bogdan and Taylor in Moleong, qualitative research is a method that can produce descriptive data in the form of writing, speech, attitudes, and behavior of the subjects studied. From this explanation, it can be concluded that the author chose qualitative research because the author wanted to reveal facts based on the data of work planning and the process of creating work until the work results in the form of

work performances that are analyzed (Moleong, 2007).

Carole Gray is the founder of the principles and definitions of practice-led research, which explains all the answers to the questions. Research and challenges are identified and shaped through practical activities and practitioners who then use the domination of methodologies and specific methods known to practitioners (Carole Gray, 1996). Therefore, practice-led research is the right approach to arrange practice-based analysis and writing in the scope of the art. In this study, the author's position, apart from being a researcher, is also a participant observation who also plays a direct role as a choreographer and dancer of the *Pas Ma Responsabilité* dance work.

RESULTS AND DISCUSSION

The Creative Process of Creating Pas Ma Responsabilité Dance Work

The *Pas Ma Responsabilité* work was composed in June 2021 and performed on January 18th, 2023, at the Teater Besar Gendhon Humardani Building, Institut Seni Indonesia Surakarta. The creative process in composing the *Pas Ma Responsabilité* dance work is related to the writer's creativity as a choreographer in this work. Wallas in Munandar says that the creative processes are divided into four stages, namely: preparation, incubation, illumination, and verification (Munandar, 1999).

Preparation Stage

The preparation stage is collecting information or data needed to solve problems. Individuals' knowledge and experience become provisions in trying various possibilities to solve problems. At this stage, there is no definite or fixed direction of thinking because they are still exploring exploratory, creative,

and divergent natural thinking to look for various alternatives to solve problems. The initial stage in the process of creating the *Pas Ma Responsabilité* dance work is observation.

During the research stage, the author observed about American Short Film by Billie Eilish entitled "*Not My Responsibility*". It is the primary source of inspiration in this work by reading several articles and taking the core insight by studying the image of the female body. In addition, the author also used people's perceptions about the freedom to be a woman today to discover the impacts that appear. It makes the concept of creating works. The author conducted library research with various disciplines such as Psychology; Choreography; Dance; Health; Sociology; and Semiotics. Therefore, the author has many views and references in the cultivation of this work. With this library research, the authors hope that the work created can be studied through various disciplines. The author also conducted field research through interviews with the dancers regarding the issues to be discussed in this work and the author examined them. Then, the author chose nine people as dancers based on different body backgrounds, dancing styles, hairstyles, heights, and weights. These dancers have different proportions of body shapes so it is a challenge in creating this work.

Furthermore, the dancers carried out physical and psychological preparations by unifying the feelings and interpretations of this work to create the same goal between the nine dancers. The physical preparation carried out is in the form of body exercises to flex the muscles and the physical readiness of the dancers, as well as performing vocal exercises from each dancer to find ideas that might come up while composing the work.

Incubation Stage

The incubation or deposition stage is when an individual tries to understand the data collected and then tries to minimize desire until appearing something that becomes an inspiration. This stage is crucial for an artist because at this stage, it becomes one of the processes of imagination to present the concept of creating a work and it is the starting point for the presence of a new invention or creation in the artist's figure. This stage lasts long, either in hours, days, or even years. At this stage, the author tries to provide an understanding of the work's concept and the work's primary purpose. Therefore, the nine dancers have the same vision and mission both choreographically and in the character of each dancer presented. Furthermore, the dancers had incubation time to reflect and think about the problems that would arise in this dance work and then the dancers gave their interpretation. The correlation between the choreographer and the dancers creates the same understanding of the content of the work. Therefore, when it is presented, it will be adequately conveyed.

After making observations during the preparation phase, the author determined the material selection in the form of things that will become the roots of the dance work, what does the author want to convey, how to package it in the performance, and what is needed to support the work.

After researching, the writer narrowed down the concept, initially about women, and then became a woman's freedom towards her body. Then, the author named this work, *Pas Ma Responsabilité* (French). When translated into Indonesian, it means "*Bukan tanggung jawabku*". The aim is that public opinion about a woman's body is not the responsibility of the woman because

everyone is free to have an idea and any woman is free to express through her body. The author wants a reciprocal response that occurs behind the stage and occurs on stage so that there was a correlation between the choreographer, the dancers, and the audience. The author wants to package this dance work in the form of storytelling. Through the rope that is the property of introducing concepts and stories, the intent and purpose of the work reveal without reducing the audience's imagination.

French was chosen as the title because the writer considered that French is a romantic literary language. First, we have to know what "romantic" literally means. Some people interpret it as something related to "love or making out."

However, in essence why the French language is considered romantic because the word romantic means "the language of the people," as opposed to Latin. Therefore eventually, the term "romantic," which means "in Romance," became associated with love and romance. In France, this Romance language is French. Because of the significant influence of French culture on other European countries, including the spread of Roman Courtois (polite romantic) genre literature, French became synonymous with this "romantic literature" and in the end, it is considered "romantic." France also creates many famous writers such as Victor Hugo, Balzac, Voltaire, etc.

Illumination Stage

The illumination or processing stage is the emergence of insight (perception) which occurs when we get specific ideas and concepts accompanied by psychological processes that initiate and follow the emergence of inspiration or new ideas. The Illumination stage is the

stage of searching for various things, including form, technique, potential, expression, and character. Then, this stage tries to respond that things in music, movement, and atmosphere. Exploring the body and the motivation of the movement is the author's choice to find a form of presentation that fits the concept of the work to be displayed. We can learn through body control, body recognition, and the process of finding movements.

At this stage, the author used the demonstration method. According to Shah, it is a teaching method by demonstrating items, events, rules, and sequences of carrying out activities directly or through the use of relevant teaching media to the subject or material being present (Syah, 2000). The artist teaches the movements to be presented and then adds experimental methods to the dancers to find the uniqueness and aesthetics of movement. According to Hamdayana, the experimental method provides individual or group students opportunities to be trained in a process or experiment. In this method, there is an exploration of body movements (Hamdayama, 2016). The dancers also have a role in providing input in the form of expressive movements following the concept of artistry so an interpretation is created between the dancers and the choreographer. Supriyanto in Kristanto argues that it aims to give dancers a sense of trust and freedom to provide sensitivity to new interpretations and explorations so the work is rich in vocabulary and movement material according to their needs without changing the contained values in work (Kristianto, 2019). The dancers found the interpretation of this work interesting because the nine dancers had different interpretations. Then, it was unified and searched what movements were following the dynamics of the

concept (Interview: Riesti Ilma Hani Effa 26 January 2023).

Verification Stage

The verification stage is the stage of proving or testing or the evaluation stage. This stage is when the new idea or creation must be tested against reality and then, it produces facts. In this process, it requires critical thinking. A process of creative thinking must be followed by the process of creative thinking. Spontaneous thoughts and attitudes must be followed by selective thinking. Acceptance must be followed by criticism. Imagination must be followed by reality and facts. At this stage, the author presented the process carried out to Supendi as the supervisor. Therefore, it can be seen how far the work was ready to be performed. This stage aims to get relevant input to the work in the form of the advantages and disadvantages of the work. Then, they are used as evaluation material for the choreographer and the dancers. The things that become evaluation materials include: (1) The readiness of the stage property in the form of a rope tied to the dancer's body must be strong and clear so that it does not come off quickly; (2) Dramaturgy in this work must be clarified; (3) The selection of movements with differences in the dancer's body must be considered more; (4) The stabilization from the acapella technique and the character of each dancer must be achieved by having exercises outside of the work's choreography practice.

Ikhsanuddin Wahid, a spectator with no background in art, stated that the first time, he watched contemporary dance works. While watching the show, he said that this show succeeded in making him, as an ordinary viewer like himself, imagined someone who wanted to be himself so he had to let go of a

problem in his life. Ikhsanuddin also argued that several improvements must be made related to the body of the dancers (Personal interview, 3 February 2023). Meanwhile, Windi Saputra, as a spectator with an arts background, said that during the performance, he was satisfied with the form of the *Pas Ma Responsabilité* dance presentation with several exciting things. They are costumes that can be camouflaged according to the color of the lighting; quite attractive makeup as artistic support and maximizing the concept; the floor pattern that is not only clustered so that the mastery of the stage is sufficiently fulfilled; the entry and exit of the dancers from either side of the stage which was quite surprising; the dancers' expressions that are visualized followed by the body movements from each different dancer's body shape making the dynamics are conveyed to the audience; the audience is left to imagine what has been visualized so that the work is considered successful because the imagination is only conducted by the choreographer. Widi also mentioned that the need and readiness of the dancers can be maximized more (Personal interview, 2 February 2023).

Forms of the *Pas Ma Responsabilité* Dance Performance

Soedarsono explains in his writing that the presentation forms include interrelated elements, including dancers, movements, floor patterns, makeup and costume, property, place, and performance time (Soedarsono, 1978). Essential elements such as dancers, movement, property, lighting, music, makeup, costume, time, and place of performance, the work's dramaturgy that becomes a complementary element to the *Pas Ma Responsabilité* dance work are related each other.

Dancer

The dancers in the *Pas Ma Responsabilité* dance work were selected based on specific aspects such as body shape; uniqueness; facial features; body habits; ability to move or exercise the body; and how to communicate. In this work, the author wants to present various kinds of women with the aspects mentioned above so in the performance, it is not always emphasized that the dancer must have a slim, tall body shape, or even olive skin because the author wants to close the stigma by highlighting the unique features of the body that exist in the characters that the choreographer builds on the dancers.

Based on the aspects that have been written before, the author then chose nine dancers in the *Pas Ma Responsabilité* dance work consisting of Angelika Liana Putri, Astrid Meisha Puspitasari, Devanka Diaz Ayu Pitaloka, Naila Salsyabhila Adini, Natalia, Puspita Putri Mahanani, Riesti Ilma Hani Effa, Shannaz Rizkyawan, and Wintang Murti Nareswari. All dancers are registered as students from the Dance Arts Study Program, Department of Dance Arts, Faculty of Performing Arts of Institut Seni Indonesia Surakarta.

The body features that are considered suitable to be presented included Natalia and Riesti's petite bodies; the short body owned by Natalia, Astrid, Riesti, and Wintang; the fat body owned by Astrid, Shannaz, Puspita, and Devanka; the tall body owned by Naila and Angelika; and the dark skin owned by Devanka, Puspita, and Shannaz. Puspita has curly hair and an Eastern stature. In

addition, the facial character with Arabic stature owned by Naila.



Figure 1. The dancers in the *Pas Ma Responsabilité* dance work
(Source: Huans, 18 January 2023)

Movement

In its movement structure, this work consists of small and straightforward movements arranged in such a way. The dancer's spontaneous exploratory movement is a variation of the movement that can be considered unique because it occurs when there is a response on stage. This exploratory movement is divided into exploring the body, exploring rope properties, and exploratory movements of acapella. In addition, some movements refer to modern dance movements that become the tradition of the choreographer's body. The movements that appeared include movements from the choreographer's exploration that produce the motifs of unison or group movements; movements of deepening characters from the dancer that are in the form of pair movements to highlight the sides of filling each other's feelings, trio (groups of three people) and quartet (groups of four people) concerning the body shape of each dancer. These movements visualize through dancers performing the same movements but having different interpretations according to their respective body shapes and sizes, movements that support the vocal performance while performing acapella.



Figure 2. The exploratory movement of the rope property
(Source: Huans, 18 January 2023)



Figure 3. The exploratory movement of the rope property and the dancer's characters
(Source: Huans, 18 January 2023)



Figure 4. The dynamic movement of dramaturgy
(Source: Huans, 18 January 2023)



Figure 5. The movement of the choreographer's exploration
(Source: Huans, 18 January 2023)



Figure 6. The duo characters movement (pair) with a small, tall, slim, and stocky body
(Source: Huans, 18 January 2023)



Figure 7. The movement of the dancer character with a stocky body
(Source: Huans, 18 January 2023)



Figure 8. The dynamic movement of dramaturgy with paired dancers.
(Source: Huans, 18 January 2023)



Figure 9. The gesture while doing acapella.

(Source: Huans, 18 January 2023)

Property

This work uses the property of the rope at the beginning of the performance as art and it also builds a tense and helpless situation following the plot of the work. There are nine ropes and they are hung soaring upwards without showing the ends of the ropes. It intends as if many people controlled the ropes. It is likened that the ropes are the public opinion that seems to ensnare women in expressions with their bodies. The color of the ropes is red. It intends positively that red color means love, passion, courage, strength, aggression, independence, freedom, and warmth. The negatives represent danger, war, blood, anarchy, and pressure.

The rope becomes an introductory property to the concept and flow of this work. The red rope tied around the dancer's body means that we are bound by a society that judges women based on their appearance, whereas, according to the author, the values presented should be seen more than their outward appearance. Public opinion regarding the image of a woman's body reflected through her appearance is very binding on us as women so we tend to just go with the flow without thinking about our comfort. This rope provides a visual in the form of bad bondage. It must be released. The author assumes that we understand ourselves so we should respect our own decisions about our appearance. Some women may feel comfortable following the flow of society. However, some women feel that society's opinion of their bodies makes them not move. When we follow society's opinion, we will never

know that our value is more significant than public opinion.

Lighting

The *Pas Ma Responsabilité* dance work is dominated by dim lighting with a combination of red, white, blue, and yellow. In the first act, the lighting is dominated by red to make an angry, confused, and dark atmosphere. In the second act, lots of blue and yellow lighting creates an indecisive atmosphere. In the third act, lots of white with highlights from the right-left-up side and clarify the confident dynamics and build an atmosphere of clarity between the dancer's body shapes. Then, in the fourth act, the light is dominated by white and yellow to produce a situation indicating that the dancer is experiencing victory over the journey to find an identity.

Music

The music uses illustration music inspiring how noisy a woman's mind is when she is overthinking in accepting many public opinions regarding her body image. In choosing musical ornamentation, it is inspired by Björk Guðmundsdóttir, a singer and songwriter from Iceland, who is famous for his musical style. His musical style mixes the influences of various types of music, such as pop, alternative, jazz, ambient, electronica, folk, trip-hop, and classical. In the first act, the music depicts anxiety with percussion transitions which then goes into the second act with an image of injustice through the transition of electro music towards the third act. The third act describes the search for identity with electro-percussion transitions which then goes to the fourth act. The fourth act depicts victory by using lots of electro-percussion to support singing at the end of the work.

Then, there are songs using the bel canto singing technique in this music. The bel canto singing technique is a singing style that is commonly used in the 18th century. Bel canto means beautiful singing. According to James in Brian J. Winnie, the bel canto singing technique

has the main characteristics as follows: long legato that does not break, and it is sung with the consistent vocal columns (Winnie, 2014). Bel canto singers must be able to sing without interruption either from taking a breath or from vocal problems such as differences in pitch when changing vocal registers and others; Intricate and fast vocal ornamentation; Vocal agility; Rubato (tempo that can be adjusted according to the singer's wishes); Portamento (singing starting from the notes below the actual letters); Falsetto (a mixture of throat and head registers).

Lyrics:

*Alors pendant que je sens tes regards
Votre désapprobation
Ou ton soupir de soulagement
Si je vivais par eux
Je ne pourrais jamais bouger*

*Même si tu n'as jamais vu mon corps
Tu le juges encore*

*Ma valeur est-elle basée uniquement sur
votre perception?
Ce n'est pas ma responsabilité
(Using French)*

Indonesian meaning:

*Aku merasakan tatapanmu padaku
Rasa penolakanmu
Atau desahan legamu
Jika aku hidup dengan itu
Aku tidak akan pernah bisa bergerak
bebas*

*Meskipun kamu tidak pernah melihat
tubuhku
Kamu tetap menghakiminya*

*Apakah nilai diriku tergantung dengan
penilaian persepsimu?
Itu bukan tanggungjawabku*

Makeup and Fashion

The author experienced many considerations with the costumes to be used because she had to consider the dancer's movements and aesthetics in the work. At first, the author wanted to wear costumes using pants but it did not support

the aesthetics of movement, which mainly used lady's style movements (women's style). Then, the author found a style of dress with the concept of nightgown pajamas (night dresses) because these clothes shape the upper body and also show the lower body. Therefore, the dancer's body is visible and can emphasize the dancer's body movements. The costume used is in the form of a bone-white mini dress with red tile accents for aesthetic needs and it also uses gloves on the left hand, short pants, and a knee brace (knee protector) on the right knee. The makeup used is beautiful and flawless (perfect) by highlighting the naturalness of the dancers' faces to show that all women are beautiful with their unique faces. Hair with a wet hairstyle is the writer's choice to emphasize the uniqueness of the dancers' hair features.

Time and Place of Performance

The *Pas Ma Responsabilité* dance work is performed at 11.50 WIB. The performance time can be moved forward or delayed depending on the agenda, with a duration between 12 and 14 minutes. This work uses a property in the form of a long and large rope so the art and staging venue must be carefully considered. The author chose a proscenium stage, such as the Teater Besar Gendhon Humardani building at Institut Seni Indonesia Surakarta to perform the *Pas Ma Responsabilité* dance work.

Dramaturgy

Bausch in Miroto says that dramaturgy assists the choreographer in composing choreography, presentation structure, and composition of movement material (Miroto, 2022). The flow of the *Pas Ma Responsabilité* dance work is presented in 4 rounds as follows:

Table 1. The dance workflow of the *Pas Ma Responsabilité*

Act	Explanation
Act 1 - Exposition	The dance shows visuals of following or even being entangled with public opinion regarding their body image. It is explained by the ropes tied to them. It

	intends the audience can assume that we are in a world that judges a woman from her physical form, the things she likes, and her outer appearance.
Act 2 – Scene Development	It presents feelings of repression about things that bind them to their current body image. Then, it shows body expressions that represent confusion in facing public opinion.
Act 3 – Peak point	Then, it presents a sense of awareness that women did not have to comply with public opinion regarding the body image that binds them. Hence, feelings of anger and rebellion are present. In the end, these women's bodies fight, responds, and makes peace with their own body and soul that is created. They choose to have that body.
Act 4 - Resolution	The dance presents self-defense and standing among women who have the same feelings. Therefore, there is proof that the body considered by the public as a deficiency has advantages in the goodness of a pure soul. They present with a woman's body and the public doesn't even realize. Then, it is visualized with emotion because it has succeeded in winning the battle between following public opinion or making peace with the body that is born with the soul.

CONCLUSION

The *Pas Ma Responsabilité* dance work is one of the performing arts works in the field of dance that is created in a long process. The process starts with finding ideas and concepts and working on choreographic movements that experience continuous changes and improvements. Many of the movements used to reflect the intent and dynamics of the work to create an awareness in a woman and in humans to respect decisions and one's worth. The use of freedom-oriented movement vocabulary makes the choreographer feel freedom in creativity based on critical thinking

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