

WOMEN CROSSING THE STORM REFLECTION OF MINANGKABAU WOMEN IN CHOREOGRAPHY

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The practice of art creation in Indonesia tends to ignore the research aspect and is only result-oriented in the form of performances or exhibitions of works. Artistic research, part of creating a work of art, is considered unimportant and only a process that takes place behind the scenes. This paper is intended to explain a conceptual framework for creating choreography entitled "Women Crossing the Storm." The formulation of this conceptual framework uses Leavy's artistic research approach, which describes four stages of artistic research: 1) data collection, 2) analysis, 3) interpretation, and 4) representation. Meanwhile, the formulation of the choreographic framework refers to the artistic research concept of choreography from Martinus Miroto, which consists of 1) Exploration-Improvisation, 2) Composition, and 3) Evaluation. This artistic research resulted in a choreographic concept as the basis for creating works. The design of the choreography "Women Crossing the Storm" is a reflection of the role and position of Minangkabau women as personifications of the matrilineal Minangkabau traditional system. A physically strong woman but, at the same time, intelligent and wise behavior as described in the expression of " *si ganjua lalai, samuik diinjak indak mati, alue tataruang patah tigo*".

Keywords: Woman Crossing the Storm; Artistic Research; Choreography

INTRODUCTION

In the Minangkabau traditional order, women are *bundo kanduang*, the center of the net among their community. Women are the personification of matrilineal tradition itself. Women inherit the lineage that is calculated from the mother's family. Women also inherit the inheritance of the people consisting of rice fields, fields, or houses. This standard order causes women to be unable to break away from the conventional system attached to them as Minangkabau women. The matrilineal tradition order

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causes the position of women to be remarkable. As owners of heirlooms, women get guaranteed housing, life, and livelihood access. This also has an impact on the confidence of Minangkabau women. Women act not only as mothers in the nuclear family but also as mothers for their extended family and people. Therefore, the presence of a daughter becomes essential in a family because it is women who will inherit the tribal lineage (Stark, 2013; Muliati, 2019).

The position of women in the Minangkabau traditional system is very different from the position of women in Javanese tradition, where men are the ones who The position of women in the Minangkabau traditional system is very different from the position of women in the Javanese tradition where men are the dominant and privileged figures. Men inherit the lineage, and men also get the right to inheritance. Therefore, the position of women in the social system of Javanese society is fragile.

Despite having a unique position in traditional and social settings, women need space for self-actualization. So many Minangkabau women refuse to be the *limpapeh rumah nan gadang*, only as a decoration of the Rumah Gadang. Instead, they leave their comfort zone and look for space for self-actualization outside the traditional order—some rebel against the standard order that limits their freedom as women.

History records a series of Minangkabau women who became reformers of their time. Siti Manggopoh, nicknamed “The Lioness” from Lubuk Basuang, is a hero figure known for fomenting a resistance movement against Dutch colonialism in the 1880s in a war known as the *belasting* war. Furthermore, Rohana Kudus, who came from Koto Gadang, was the first female journalist in Indonesia to voice women's emancipation in the public sphere by establishing a women-only newspaper called *Sunting Melayu* in the city of Padang in 1912. This newspaper became a mouthpiece for women. in Malay land to write down their thoughts. In addition, Rohana Kudus also mobilized the independence of women by establishing *Kerajinan Amai Setia (KAS)*, which later became a well-known embroidery and embroidery center in West Sumatra (Arsa, 2017). Another Minangkabau

woman named Saadah Alim also made history that is no less fragrant. Saadah is known as the first female director as well as a writer from the Balai Pustaka class. Saadah Alim's works were published in the 1940s. One of his plays, entitled *Revenge*, was published by Balai Pustaka. Saadah was the only female playwright then, dominated by male writers such as Muhammad Yamin, Sanusi Pane, and Armin Pane. Saadah Alim often uses the pseudonym Aida S.A. His works are in the form of short stories, plays, and translations of foreign works. Saadah also founded a monthly magazine for women, *Suara Perempuan*, where she is the editor-in-chief and writer (Hanani, 2018).

Meanwhile, Rahma El-Yunusiah is a female education leader from West Sumatra. Rahmah founded the first girls' school in Indonesia, *Diniyah Putri Padangpanjang*, in 1923. At this school, she taught Minangkabau women various skills and knowledge intending to give women the opportunity to study like men (Furoidah, 2019).

Furthermore, in the world of dance, four female reformers are known for their struggles in opening up opportunities for Minangkabau women to develop their creativity in the field of dance. They are Hoerijah Adam, Sofyani Yusaf, Gusmiati Suid, and Hartati (Main 2016; Minarti 2014; Surheni 2015). Hoerijah Adam is a Minangkabau female dance figure who became a breakthrough figure because she struggled to open up opportunities for Minangkabau women to enter the world of dance, which was previously taboo for Minangkabau women.

Hoerijah spread his wings on the national stage by migrating to Jakarta in 1969, joining several artists at Taman Ismail Marzuki and becoming one of the pioneers of the establishment of the Jakarta Arts Council and the Jakarta Arts Institute. Hoerijah has become one of the national dance figures known for his works that depart from Minangkabau dance traditions, such as the *Barabah* dance, *the Umbrella dance*, and *A Pair of Fire Falls in Love*. Gusmiati Suid was a Hoerijah Adam student who continued his teacher's struggle. Gusmiati then founded the *Gumarang Sakti Dance Company* in 1983, where she developed her creativity to produce fantastic works that brought her to the world art

stage. Gusmiati Suid, who was later named the national dance maestro, is known for her unique works based on Minangkabau silat and her figure as a modern woman who is critical of the socio-political situation of her time as stated in several of her works: *Bakaba*, *Kabar Burung*, *Api Dalam Sekam*, and *Asa Diujung Tanduk*. Meanwhile, Sofyani is a choreographer known for her services in developing Malay dances combined with Minangkabau dance traditions, as found in her well-known *tari Piring* work. He founded the Sofyani Dance and Music Ensemble Group in 1953, better known as Sanggar Sofyani. Throughout her career as a dance artist, Sofyani has received various awards for her service in developing Malay arts (Minarti, 2014; Muliati, Udasmoro, and Murgiyanto, 2017).

Furthermore, Hartati is a Minangkabau female choreographer who continues the path pioneered by Hoerijah Adam and his teacher Gusmiati Suid, who performs works rooted in the Minangkabau dance tradition on national and international stages. Hartati has developed her creativity in dance since joining the Gumarang Sakti Dance Company. However, Hartati did not want to be under the shadow of the greatness of her teacher, Gusmiati Suid. In 1997, he began to create his work entitled *Suap* (Bribery), followed by other works such as *Sayap yang Patah*, *Ritus Diri*, *Serpihan Jejak Tubuh*, *In-Out*, serta *Wajah*. Traces of his teacher Gusmiati Suid has been in the dance world since 1982. Hartati's works cover a wide range of themes, such as issues of urban culture, social reflection and criticism, body philosophy in metropolis society, and gender issues. As a choreographer from Minang, Hartati is also known for her works rooted in the Minangkabau silat tradition (Muliati, Udasmoro, and Murgiyanto, 2017; Supriyanto et al., 2016).

Rows of Minangkabau women who were pioneers in their time illustrate how They can display their best abilities in the public sphere, no less than men. The dynamics of Minangkabau women tempered by the complexity of this custom are behind the idea of creating a choreography entitled "Women Crossing the Storm." This paper is intended to describe artistic research on the creation of the choreography "Women Crossing the Storm," which

reflects the journey of Minangkabau women from time to time. This paper is one way to produce knowledge about dance creation methods amid the scarcity of references to art creation methods in the academic realm.

DISCUSSION

1. Creation Method

Patricia Leavy explains the definition of artistic research or what she calls Arts-Based Research Practice (ABR) as a type of research that arises between research practice and artistic practice as a set of methodologies used by interdisciplinary researchers in social research, including data collection, analysis, interpretation, and representation. Artistic research has been carried out in literary writing, music, dance, performance, visual arts, film, and other art mediums. Not only does artistic research offer a new and different approach, but it also brings together theory and practice. If theory provides space for distance and contemplation, practice is characterized by the involvement of personal experience. Besides that, artistic research is different because art has unique characteristics in which the artist who creates the work simultaneously acts as a researcher who examines the creative process he does through experiments and experiments which emphasize on reflective and intuitive nature (Leavy, 2020; Kagan, 2015).

In a more specific perspective on artistic choreography research, Miroto in Aryani describes what is meant by artistic research, especially research on choreography. Miroto explains artistic research from several perspectives, which explains the characteristics of artistic research that distinguish it from other research. By referring to the opinions of several experts, Miroto explains several characteristics of artistic research, namely the existence of experimental and experimental artistic practices, reflective and intuitive. Meanwhile, the subject matter of artistic research is the creativity of artists and performative practices. In addition, Miroto formulates artistic research designs into several systematic work steps, namely: 1) theme formulation, 2) proposal making (artistic design), 3)

exploration-improvisation, 4) composition-evaluation, 5) presentation (Miroto, 2017).

Creating “Women Crossing the Storm” begins with research to obtain data on the whereabouts of Minangkabau women. The data was collected through observation and interviews, also collected from documents and writings. Observations or observations are made on various activities in which Minangkabau women act as actors (subjects, objects) in everyday life. Observations were also made on the lives of women in Minangkabau. This observation was carried out long before the process of this work since the author was interested in and worked on the Kaba material and its contents into new dance work such *Cindua Mato* (2003), *Tersebab Anggun atau Membangun Menara Gading* (1998), *Perempuan Dalam Kaba* (2002), *Memetik Api* (2002), *Meja Kursi dan Segelas Jus Yang Tumpah* (2004), *Ulah Padusi* (2007), and *Badantiang Di Rumah Gadang* (1987).). In this observation, the writer takes two paths: sometimes fully as an observer and sometimes involved as one of the actors (Loravianti & Hs, 2019).

In-depth interviews were conducted with Minangkabau female figures to discover their desire for contemporary Minangkabau women's existence. The figures include Puti Nilam Sari, Puti Reno Ati, and Herlina Syarif. Research on several documents reveals portraits of several female figures who wrote gold ink during their time.

The data collected is essentially qualitative data that requires interpretation. The results of that interpretation were then used as the basis for creating the choreography “Women Crossing the Storm.” The collected material sources are developed into narratives for monologues, conversations for dialogue, texts for singing, and new dancing movements. The whole process eventually culminated in the formation of the dance work “Women Crossing the Storm.”

The stages in the creation process carried out are as follows:

a. Exploration-Improvisation

Without underestimating the importance of the other stages, selecting dancers is the most significant part of this

stage because many aspects are considered. The selected dancers must meet the following requirements: (1) master dance techniques; (2) understand the functions of motion in dance; (3) can build character; (4) be able to realize the idea of work in the form of audio-visual dance performances, regarding technique, preferably dancers who have mastered Minangkabau dance movements in general and in particular mastered the movements of silek (silat).

After obtaining the selected dancers, the next stage is the workshop. The workshop materials and the traditional Minangkabau dance repertoire are some of the choreographer's previous dance works. Another material is vocal processing, singing, and poetry (monologue) so they can do it correctly. The aim is to enrich and deepen women's characteristics as described in the story. In this way, it is hoped that the dancers can read and apply their dance moves according to the performance's space, time, and place.

The actual activities of the honest exploration are exercises that involve all the dancers of "Women Crossing the Storm." The aim is to explore the ability of dancers to translate the concepts the author has outlined. The target is the realization of the dance movements used for the performance of "Women Crossing the Storm." In these dance movements, the dancers are allowed to respond to the performance space that has been chosen, namely combining or exploring the movements that exist in Minangkabau traditional dances, especially Randai Salapan, Sado dance, Mulopado dance, and Bujang Sambilan dance. The optimization of the performance space was also carried out on the Rumah Gadang and the Rumah Gadang's yard.

At this stage, with the results of the exploration above, the writer and the dancers build a plot for the performance of "Women Crossing the Storm." The content contained in "Women Crossing the Storm" is projected into the plot of the show, then linked to the space where the performance is going, the community, the environment, culture, and local institutions. The performance spaces, which are identical to Minangkabau culture, are given an artistic touch to reflect the current needs of performing arts. The main movements

of "Women Crossing the Storm" are developed at the next stage, namely improvisation. At this stage, the dancers no longer practice in the chosen performance room but in the studio. At this stage, the imagination and memory skills of the dancers are tested by developing the primary motion materials codified through the exploration stage to become more aesthetic and measurable.

Composition

The composition can be understood as the act of composing a dance work as the center of creation. The choreographer analyzes and interprets the materials to be arranged in a unified form of a complete dance work. The term composition is also often called formation. At this stage of formation, a process of selection, integrity, and unity is added to produce a form called dance. Every form of choreography must be thought out fundamentally, like the construction aspect to be achieved in the ongoing creation process. So that in the process, the structure has been structured significantly, making it easier for the choreographer to express ideas according to the structure. The improvised results are compacted and standardized at the final construction stage. The final form of the "Women Crossing the Storm" performance begins to appear at this stage. The final construction that was realized began with the activities of Minangkabau women in the yard of Rumah Gadang.

Various supporting elements of the performance are brought together at this integration stage. The most important thing, of course, is the unity between dance, music, and space. As already stated, "Women Crossing the Storm" is a dance drama or dance-theatre performance supported by music technology and multimedia visuals, which are expected to depict past events to the present reality. Various theatrical elements are also integrated into this section, including the use of dialogue in dance, which is needed to show the position of women as parties who have the right to voice, to criticize the "culture of silence" and women's fetishism, which has been the impression that has been raised. By dance culture. The involvement of various artistic

elements connected in this integration stage is also expected to reflect the needs of contemporary performances. The author realizes that in terms of contemporary performing arts (performance), the precise boundaries between various genres of art have been blurred and replaced by dotted lines, which are open to various possibilities.

A tryout or trial performance is the last stage that felt essential before entering the actual performance. At this stage, the author can give a touch to work according to the stimulus or stimulation that the author gets from the experience of performing the work in the actual performance space or recital. The author also obtained the stimulus to give the final touch through interaction with traditional artists involved in the performance of "Women Crossing the Storm." The author realizes that the media used, in general, are traditional movements combined with exploratory movements to give birth to new dance forms. Traditional dances are used as the basis for more contemporary performances. At this stage of the final touch, the concept of interculturalism in the dance world appears reflected through the work " Women Crossing the Strom."

The next stage is the stage of preparation for the show. This stage begins with processing the performance space to have an artistic appearance. In addition, the stage of preparation for the performance is a space to coordinate the various elements involved in the performance, including licensing and security of the performance location. This stage is also intended to anticipate the possibilities that can interfere with the course of the performance, including the weather and the atmosphere of the show location. The next stage is performing the work of "Women Crossing the Storm" as the estuary of a process that has been carried out for months. The show is held at night after the Isha prayer time, considering that the audience at the location of the show has free time, while in the morning until the afternoon, they work.

Evaluation

The dance work " Women Crossing the Strom " is created with a basic framework system, meaning that the

overall dance structure is formed according to parts or scenes determined through dance dramaturgy. After forming the basic framework and the division of time and atmosphere, the parts that are not as expected are evaluated. The thing that will be done is to reduce or increase the movement and pattern of each dancer's movement and space. Then accept the opinions of what was conveyed by the production team, dancers, and musicians, so that the creation of drama in the dance work "Women Crossing the Storm" is carried out at the end of the training process.

Evaluation by sitting together after practice, Loravianti began to make corrections to the overall work and appearance, quality of movement, emotions, and expressions of the dancers. The dance "Women Crossing the Storm" results from a reinterpretation of the cultivation of contemporary Minangkabau women's phenomena, history, and reality. These values are based on a reading of phenomena and history, resulting in an understanding of three things. First, today's Minangkabau women must see that the changing socio-cultural constellation has forced them to critically re-read their position in the socio-cultural order of the Minangkabau matrilineal society.

Second, various changes in the socio-cultural constellation, in principle, change the appearance pattern of Minangkabau women. However, the ideal position as a node of matrilineal life does not have to change completely but must be intelligently adjusted. Third, as an implication, the ideal position of Minangkabau women today is to return to their most basic nature, namely as mothers of their children. This means that Minangkabau women must see the task of being educators and mentors of the younger generation as their most important position in today's Minangkabau society.

DISCUSSION

1. Concept of Work

The design of the choreography "Women Crossing the Storm" was inspired by the social position of women in the matrilineal Minangkabau traditional order. One of the

literary works that become the primary reference in creating works is the novel *Negeri Perempuan* by Wisran Hadi (Hadi, 2001). Wisran Hadi is a humanist, director, and theater playwright whose works present many critical perspectives on the Minangkabau traditional system. In the novel *Negeri Perempuan*, Wisran tells about the Minangkabau traditional system with women as the center of the net. The theme of the story of *Negeri Perempuan*, which places women as a metaphor for the matrilineal Minangkabau traditional system, makes this novel interesting to be re-discussed. The Minangkabau women in this novel face a complex Minangkabau traditional system. A situation that explains the reality of Minangkabau women who cannot escape from traditional issues. Several issues, such as cultural identity, gender, and power relations, have caused Minangkabau women to become strong and confident figures.

Talking about the role and position of women in the Minangkabau cultural order is like reflecting on the author's life journey. The author was born and raised in the Minangkabau cultural setting, in the Alam Surambi River Pagu area, Muaro Labuah, South Solok district, West Sumatra. Therefore, the author has established various deposits of cultural events in Minangkabau society. Internally, the effort to build was formed because of the matrilineal Minangkabau traditional order and the family's education. Externally, the effort to establish it occurred in line with efforts to undergo formal education levels in schools, starting from elementary school to college. The whole experience of the body became an artistic motivation in the creation of the choreographic work "Women Me Lintas Storm."

The concept of "Women Crossing the Storm" is a dance drama, an arrangement of choreography and dance movements based on a story or drama. The story that is raised is about Minangkabau women in traditional settings, in family life, and as themselves. The concept of dance-drama that is raised is a dance drama that presents new movement patterns different from traditional dance vocals. The dramatic pattern in " Women Crossing the Strom " is composed of montages connecting three events from

different dimensions of space and time: story events, actual events, and events that occur in the creator's imagination.

The concept of cultivating dance movements still considers the elements of dance movements based on the nature of motion in Minangkabau traditional dance. In this way, "Women Crossing the Storm" can demonstrate new dance works with contemporary ornamentation and accentuation. On the other hand, "Women Crossing the Storm" can still show the ontological characteristics of Minangkabau traditional dance as the root of motion creation. The Minangkabau dance movements, which are generally sharp and agile, are used as the basis for the dance moves in "Women Crossing the Storm," in addition to a variety of non-traditional movements by optimizing the ability of dancers who not only dance but also sing, write poetry, and at the same time tell stories.

2. Dramaturgy Design

The design of choreographic dramaturgy "Women Crossing the Storm" is designed to describe the complexity of Minangkabau women who are constantly faced with a tug-of-war situation between traditional demands and the need for self-actualization. The dramaturgical design is organized into five parts that tell the different complexities. Minangkabau women face based on three things: events in the story, actual events, and imaginary events. The dramaturgical design is organized into five parts that tell the five different complexities Minangkabau women face.

Part one, with the theme *Unduang-unduang ka Medina, Payuang Panji ka Sarugo*. This section reflects on the process of spiritual education and knowledge of Minangkabau in the *surau* in Minangkabau society, especially for women. The development of various spiritual tradition activities in the *surau*, such as reciting the Koran, *dikia rabano*, *silek*, and so on, became the basis for creating choreographic events. Processing of space and various equipment supporting activities in the *surau* as space and performance properties.

Part two, *Amban Puruak, Collection of Keys*, reflects the daily process of women at *Rumah Gadang* as a mother, treasurers, and a woman personally. The development of

women's daily activities at Rumah Gadang became the basis for the creation of the choreographic events. The processing of space and various daily equipment within the scope of Rumah Gadang, such as cooking stoves, lasuang, imitation, and so on, becomes a space and performance property.

Part three, *Sumarak Dalam Nagari*, reflects the role and function of women in the traditional order through socio-cultural activities in the traditional hall. The development of cultural activities in the traditional hall, such as formal meetings and deliberations, as well as banquets and specific *pasambahan* communication arrangements, is the basis for creating the motion of choreographic events. The processing of space and various accessories used by *niniak mamak*, using leaders, religious scholars, and *Bundo Kanduang* as space and performance properties.

Part four, *Limpapeh Rumah Nan Gadang*, reflects the role and function of *Bundo Kanduang* as an ideal order for women in Minangkabau. Development of the image of the entity of *Bundo Kanduang* as a female figure based on the views contained in using as the basis for creating the motion of choreographic events. Processing of space and all *Bundo Kanduang* equipment is used as a space and performance property.

Part five, *Si Ganjua Lalai*, *Samuik* stepped on by *Indak Mati*, *Alue Tata Ruang Patah Tigo*, reflects the dynamics of Minangkabau women in responding to changes in every era. The term *Si Ganjua Lalai* in the Minangkabau language is used as a metaphor to describe the figure of Minangkabau women who have high adaptability and adaptability to change, the result of forging customs that always place women in complex situations. Women are figures who think about feminine maternal characters and male characters who are tough and battering. Processing of the performance space with video art featuring Minangkabau female characters who pass through storms and can become reformer figures from time to time.

3. Design Choreography

a. Theme

The theme or central idea is the basis of the story, which contains problems, opinions, and messages conveyed explicitly or implicitly to the audience through a work of art. The theme in question is about the dynamics and dialectic of the position of Minangkabau women; the embodiment of internal conflict within Minangkabau women, expressed in *garak-garik* (body movements); and an expression of the sensitivity and drive (*garak*) of a Minangkabau woman.

b. motion

As has been discussed, the movements expressed in "Women Crossing the Storm" are choreographically sourced from Minangkabau traditional dances and Minangkabau *silek* movements. The dance, which carries the theme of *Silek* and traditional Minangkabau dance, is very diverse, with movements centered on the hands and feet that step and jerk. In the traditional context, various dances with the concept of *Silek* and traditional dances prioritize singing rather than the dance itself. Contemporary meaning in this context is to utilize traditional dance movement idioms that convey Minangkabau cultural values, to be developed for the benefit of more actual dance cultivation. Other sources of choreography are the traditional *Randai Salapan* dance, *Sado* dance, *Mulopado* dance, and *Bujang Sambilan* dance in the Tanah Datar Regency area.

Several choreographic works the author has produced will also be the source of the motion design for "Women Crossing the Storm." The choreographic works in question are *Cindua Mato's* dance drama, *Terkarena Anggun* or *Building an Ivory Tower*, *Women in Kaba*, *Picking Fire*, *Table Chairs and a Glass of Spilled Juice*, *Acts Padusi*, and *Badantiang* at *Rumah Gadang*. These works were used as a reference to design the dance "Women Crossing the Storm."

c. Music

The accompaniment music used departs from various traditional repertoires, both traditional ones, including *Talempong Pacik*, *Gontong-Gontong*, *Gandang Sarunai*, as

well as those related to religious activities such as Barabano and Basalawaik Dulang. The accompaniment music in this choreography is produced through a collaborative method. The author will work closely with traditional music artists to explore the communication possibilities between motion and music.

d. Costume

The female dancers wearing the costumes "Women Crossing the Storm" will wear Kuruang clothes, Balapak cloth sarongs, and Tekuluk Tanduak. This is a traditional Minangkabau women's costume combined with contemporary costumes such as shirts, dresses, and blazers that have been modified as needed. While the costumes of musicians wear black Gadang clothes, Sarawa Jao Batiak, black Badeta, and Saruang Bugih cloth. The women in this work also wear costumes such as mukena as a supporter of dance moves.

e. Setting/ Background

The choreography of "Women Crossing the Storm" will consist of several parts. Each section is marked by a change in the performance space, namely the Rumah Gadang and the Rumah Gadang yard. This space is believed to be the setting that represents the various atmospheres and characters of interaction in the Minangkabau community in Tanah Datar Regency. Rumah Gadang, as has been discussed, is a Minangkabau matrilineal symbol with all its rules and customs. Rumah Gadang's yard represents the everyday world, where life's reality occurs.

Based on that concept, the creation process relies on space exploration, where the dancers always respond with their bodies. Through mastery of the basic movements of the Minangkabau traditional dance repertoire, as well as the previous work of the choreographer, the body response still expresses distinctive movements. The initial process was carried out in Rumah Gadang and the yard of Rumah Gadang for choreographic specifications and processing space as a venue for performances.

The female character is shown in Rumah Gadang with all its decorations and luxuries. Women accept various

problems from the outside world with grace and wisdom. Minangkabau women's daily activities are carried out in the yard of Rumah Gadang; this yard of Rumah Gadang is one of the community's accesses in daily activities. The space is converted into a performance space.

f. Property

The properties used in this dance work are divided into the needs of the events being worked on because each event presented in the performance space has a different atmosphere. In the yard of Rumah Gadang, the property used is in the form of colorful plastic umbrellas, then umbrellas made of cement paper for traders in the market. Lasuang is a mortar used by mothers in Minangkabau to pound rice or rice to make flour. For the choreography that describes the atmosphere of today's women, it is also planned to use a long chair for seating. Meanwhile, the dancers' property in the yard of the Rumah Gadang also uses dulang, a pestle for pounding, bamboo sticks, firewood, nyiru, and katidiang.

g. Cosmetic

The make-up used is collective, that is, by emphasizing the lines of the face and covering the flaws on the face. The make-up does not display the characteristics of certain characters or unique people. Make-up is used only to fulfill the aesthetic aspect, making a face look fresh, radiant, and beautiful. Some of the equipment used are the foundation, powder, eye shadow, eyeliner, blush, eyebrow pencil, mascara, and lipstick.

h. Lighting

The concept of lighting used in the choreography and performance of "Women Crossing the Storm" is to form the atmosphere. Overall, the lighting will be traditional, but some follow spotlights are given a touch of colorful flash to accompany the characters in the show. Traditional lighting will be made from used bottles or cans with a wick and kerosene, which in Minangkabau is called a togok lamp. Another lighting also uses torches and petromax lamps. The effects of lighting torches, petromax, stake lamps, and the light from a fire burning tied coconut leaves can support the desired atmosphere and event.

4. Presentation of “Women Crossing the Storm” Choreography

The venue for the performance of the work "Women Crossing the Storm" is planned at Istano Silinduang Bulan in Nagari Pagaruyung, Tanjung Emas District, Tanah Datar Regency, West Sumatra. This location was chosen with several considerations, namely: first, Tanah Datar Regency is one of the Nagari that applies Minangkabau customs strongly, which is evident from the preservation of Rumah Gadang as a traditional symbol in this area, so it is dubbed as Luhak Nan Tuo, and second, the Regency of Tanah Datar has a rich culture in the form of traditional dances and music which have not been fully utilized as an artistic vocabulary that can enrich contemporary Minangkabau performing arts. As discussed, several spaces will be processed in the dance "Women Crossing the Storm," namely Rumah Gadang and the Rumah Gadang yard. This space is a place for gathering and deliberation for every Minangkabau community. In addition to the reasons above, some technical reasons can also be put forward. First, in Tanah Datar Regency, there is a location where several traditional spaces to be worked on are located in adjacent locations, which provides an opportunity to present performances effectively. Second, this place allows reaching the target audience that is expected to come from the indigenous people, academics, traditional and modern artists, the younger generation, and the general public.

The first part, the cultivation of the room and yard of the Rumah Gadang by placing the lasuang equipment, the stove, as a symbol of the equipment of women's daily activities in the Rumah Gadang. Lighting in this section is highlighted more in the daytime atmosphere with general lights. The scene opens with the appearance of a female character from the window of Rumah Gadang, which shows the activity of a woman walking from one side of the window to another. Along with that, voices of conversation were heard in the courtyard of the house—the discussion about the Rumah Gadang with the use of lighting through lanterns. The next scene is the entry of dancers from various sides along the road. On one side of the street are a group of

men holding up several large paper umbrellas, stalls from viewing mats, and groups of people gathering in warung or lapau—the activities of women in Rumah Gadang that show the daily behavior of women in Minangkabau.

The second part describes building a Rumah Gadang with an atmosphere of anxiety about the conflicts between several groups regarding the opposition to the construction of the Rumah Gadang. A cross of opinion occurs by presenting the role of leaders from traditional leaders, the government, and the community. However, conflicts that occur between groups can accept changes to the Tower House to be built. This scene presents the anxiety of the inner conflicts of women leaders and the government. The setting used for this section is in the Rumah Gadang, and the lanterns are arranged around the yard of the Rumah Gadang. At the same time, the lighting is more dominantly directed to the architecture and roof of the Rumah Gadang building to create a majestic and majestic atmosphere of a kingdom in Minangkabau, especially Istanu Silinduang Bulan.

The third part describes the activity of changes to the function of the Rumah Gadang that has been built; the Rumah Gadang has become a tourist attraction and visits for the community. It can be seen that women's activities are influenced by the changes that occur today. The atmosphere of conflict in this scene shows the women's movement in the present, which has an influence and the anxiety that occurs to female characters in seeing the changes in the Rumah Gadang environment. Scenes also occur inside the Rumah Gadang with the presence of dancers with colorful flash lighting and women displaying women's clothing today. The presence of the dancers with colorful umbrellas seemed to depict fireflies in the yard of Rumah Gadang. The unity between Settings, Lighting, and Property is arranged to give birth to an atmosphere of grandeur and luxury from the Rumah Gadang.

CONCLUSION

Artistic Research on the creation of the choreography of “Women Crossing the Storm” is a strategic step to produce knowledge about methods of creating performing arts, especially dance, amid the scarcity of references to art creation methods in the academic realm. This paper has the potential to generate new knowledge in the form of a conceptual framework for creating choreography based on local cultural traditions.

This artistic research resulted in a choreographic concept as the basis for creating works. The design of the choreography “Women Crossing the Storm” is a reflection of the role and position of Minangkabau women as the personification of the matrilineal Minangkabau traditional system. The woman in this work is depicted as a female figure who is constantly faced with the complexities of adat but struggles to achieve her dreams in the end. An interpretation that explains the dynamics of Minangkabau women who are always clashed with cultural identity, gender, and power relations which causes Minangkabau women to become strong and confident figures. A physically strong woman but at the same time intelligent and wise behavior as described in the expression of *“si ganjua lalai, samuik diinjak indak mati, alue tataruang patah tigo”*

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