

# **MADA[R]T PERFORMANCES**

presents

**MENARI DI MENAPI**

**TANZ AUF DEM VULKAN**

**DANCE ON THE VOLCANO**

# MADA[R]T PERFORMANCES

SITE SPECIFIC, INTERCULTURAL THEATER  
PERFORMANCES

We hammer on the typewriters.

That's exactly like playing the piano.

Who owns money, does not need to earn.

We do not have one. That's why we hammer.

- DANCE ON THE VOLCANO

## PERFORMANCE ART

.....as a mirror of society.

.....as a reflection of the here  
and now.

.....as a direct interaction with  
oneself and the other.

....as a constructive method  
for cultural interaction and  
understanding.

...as the only possible way to  
be present in the moment.

“Artists and scientists are  
activists. They look at the world  
as changeable and they look upon  
themselves as instruments for  
change. They understand that the  
slice of world they occupy is only  
a fragment but that the fragment  
is intrinsically connected to the  
whole. They know that action  
matters.”

— Anne Bogart







"Never has [...] been danced so much, so wildly."

Director: Michaela Nocker (AUT)

Choreographer: Radha Puri (IND)

Light Design: Silvia Purba (IND)

Video Art: Mandella Majid, Mughni Farhan (IND)

Design: Hanz Sinelir (IND)

Actors: Vita Zahrah Safitri, Fanny Putriningtyas, Dyah Putri Wulandari,

Ika Aditia Saputri, Rizqa Maulida, Amara Lilis, Milenia Annisa Endryana, Maria Sasmita Pasca N, Diyaani Rafi Pradhani, Mahza Yusvina, Dwi Redondo (IND)

Music: Jenny & The Roaring Four (IND)

Duration: 120 Minutes

Language: German/ Bahasa Indonesia

"Dance on the Volcano" is not just a Berlin film production from 1938. The title also describes like no other term the attitude to life and the social situation in the years from 1920, especially in the vibrant metropolis of Berlin. It was a torn time between monarchy and dictatorship, between luxury and misery, between war and peace. But spurred on by the social and political upheavals of the Weimar Republic, it was like no other epoch a time of overflowing diversity in all areas of culture.

### New literature of the 'new women'

The literature experienced a heyday from the mid-20s. The diverse cultural and literary life of the Weimar Republic also allowed writing women to develop a new self-confidence. The city's anonymity made it easier for women to distance themselves from traditional role assignment and to develop new ways of life.

Unhindered by prudery and hierarchical societal norms, such as during the Wilhelminian era, women and men were able to try largely unknown life concepts. It was new to address and discuss sexual issues. Female writers such as Vicki Baum portrayed the image of the "New Woman" as a critical and self-confident protagonist who performs the same kind of professional life as her male counterparts and is an integral part of a modern, mass urban mass culture moving at a rapid pace - driven by education modern mass media - unfolded.

Over time, however, a formative emancipation movement emerged that shaped the image of the 'new woman', who for a long time shaped the (partly stereotypical) image of the Henrik Ibsen in full gear. 'Literature has developed into a new' women's novel ', which also emancipated, sexually open-minded woman. The 'new woman' jumped out of the brains of developed into an independent contribution to the literature of the Weimar Republic. During this time, the women's movement had great success. The new women were active mainly in the feminist movement of the suffragettes, but learned a loss of importance in the 1920s by the advent of frivolous 'flapper'.



### 100 years of women's suffrage

The Weimar Republic brought the long-awaited women's suffrage. In 1919 women were finally allowed to vote. As a new task of the women's movement, the struggle for the same right "as a whole man" was tackled, which involved the "struggle for language and image."

Despite this success, however, no rosy times for the women's movements began, because the young generation stayed away and the company moved more and more towards dictatorship.

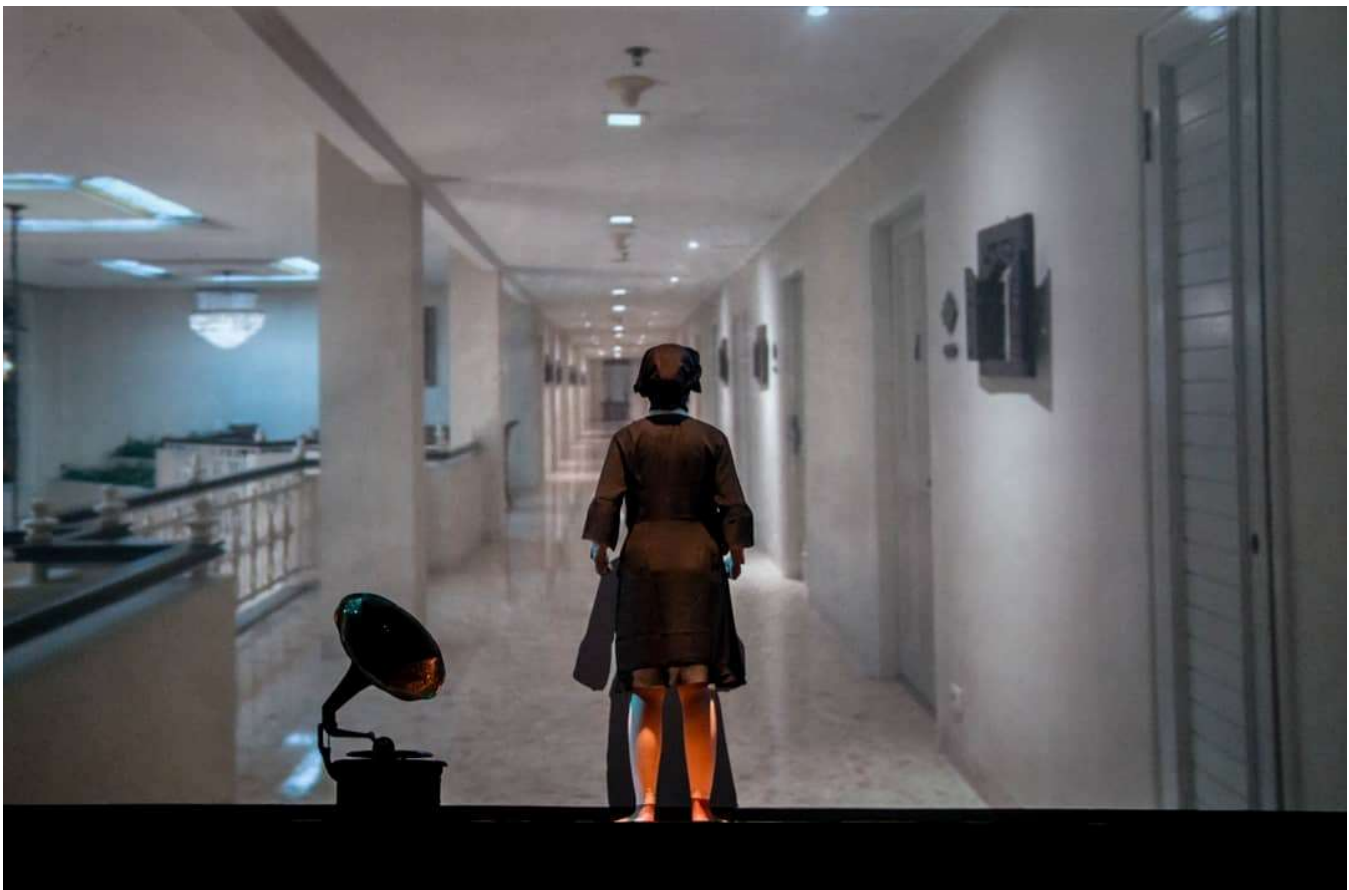
On the occasion of the 100th anniversary of women's suffrage and the achievements of World Women's Day on 8 March, young students of the Universitas Negeri Yogyakarta critically examine the role model of the woman of the 1920s. These include well-known women writers who were considered "rebellious" and the literary epoch of "New

Objectivity", such as Mascha Kaléko and Gabriele Tergit, as well as expressionist and surrealist literature that influenced the 1920s. The monologues, chansons and poems are presented in a self-interpretation by the German students of the Universitas Negeri Yogyakarta - they tell the stories of women's desperate search for independence and self-fulfillment - contemporary, self-confident and up-to-date.

The collaboration with well-known local artists from include choreographical, musical and video works that captures the poetic material from a local and current perspective.

**Artworks are based on following texts:**

**DIE NEUE FRAU, DER CHOR DER FRÄULEIN by Erich Kästner, GROSSSTADTLIEBE by Mascha Kaléko, KRANKHEIT DER JUGEND by Ferdinand Bruckner, BLÜTEN DER ZWANZIGER JAHRE by Gabriele Tergit, ALBERTINES TRAUM from Traumnovelle by Arthur Schnitzler, FRÄULEIN ELSE by Arthur Schnitzler, NORA ODER EIN PUPPENHEIM by Henrik Ibsen, JENNY DIE SEERÄUBERBRAUT from Dreigroschenoper by Bertolt Brecht**



CONTACT:

**Michaela Nocker**

*Creative Director*

MADA[r]T PERFORMANCES

Berlin – Kathmandu - Yogyakarta

madartnepal@gmail.com

+ 0062 812 4013 2509

