



Creative Process of Creating Tran.sit Dance by Jesssica Christina at the Inspyro Moves Platform Bandung

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Abstract. The development of dance in the city of Bandung is actually comparable to other cities in Indonesia, although some people or observers think that it is not as vibrant as other cities in Indonesia. Many dance initiators and activists emerge who move from outside the dance environment scheme that has been established and start with a vision, mission, goals, as well as interesting segments. This study examines one of the contemporary dance activists, namely Jesssica Christina in the city of Bandung. Jesssica Christina created the dance by presenting a room or stage called Inspyro Moves. This study uses a qualitative paradigm with a descriptive-analytical method. Data collection techniques in the form of observation, interviews, documentation studies, and literature studies. Data analysis technique is done by triangulation. The result of this research is Jessica Christina's creative process on the Inspyro Moves platform, in the form of the process of creating works with new ideas that exist in her works. One of the works that have been presented is entitled Tran.sit. This research can be a critical reflection and scientific study on the development of contemporary dance and dance in Indonesia, especially West Java which is dynamic, constantly changing and adapting to the current contemporary situation. The main terms of reference in this paper are creative processes and outcomes.

Keywords: Contemporary Dance · Creative Process · Creation

1 Introduction

The development of contemporary dance in Bandung can be said, currently moving quite rapidly and not stagnant. This can be proven not only because of the number / quantity of enthusiasts, connoisseurs or actors in this art field, but also the quality of each actor in it (dancers or choreographers). It is undeniable that the development of dance in the city of Bandung is actually comparable to other cities in Indonesia, although some people or observers think that it is not as stretched as Jakarta, Jogja, Solo and Padang for example.

It needs to be addressed carefully and recalled that there are many factors that lead to and cause the presence of such stigma or opinion, so it cannot be blamed either. For example, it can be seen that dance activities in the city of Bandung are dominated by performances after performances which were only initiated by former art performers

(maestros), dance events that were conducted on a colossal basis, competitions, arts ordered by third parties, entertainments. Artificial, ceremonial display or 'expression' for the sake of scholarly work. In addition, there are not only special dance vocational schools such as SMK 10 Bandung, ISBI (formerly ASTI/STSI), and UPI Bandung, now many non-formal institutions, platforms or dance studios are dominantly teaching one genre, for example, the Jaipongan dance, which is a new genre in the realm of Sundanese performing arts, which emerged at the end of 1979 and early 1980. Since its presence, it has always been dominant and so popular [1].

Apart from the circumstances already mentioned, there are actually a lot of dance initiators and activists who move from outside the established dance environment scheme and start with a vision, mission, goals, as well as interesting segments. Then when talking about quality, of course, it is not only seen from the work verbally, but the initiatives that involve innovation and creativity with processes that are not easy certainly deserve to be appreciated. Likewise, the space for dance to grow in the city of Bandung is not only represented by one dance genre, because basically Bandung City is the capital city of West Java which is an urban space, acculturating various ethnicities as well as a nest for art experts, especially dance.

The author takes the middle way, which is to remember that contemporary dance is one of the most popular genres today, growing on the basis of the manifestations of changing times and becoming an option for every dance performer who wants to try to get out and be free from existing norms. Quoting Ayo Sunaryo's statement in his book states "contemporary dance means freedom of expression, a personal way to explore one's physical and mental limits and communicate with others on a deeper level [2]. The process will always involve emotions and connect the spirit with the mind and body." Leaving aside how people interpret contemporary dance, this research will focus on examining one of the choreographers and contemporary dance activists in Bandung, Jessica Christina. This research was conducted to find out how the creative process is in creating works, one of which is the work entitled *trans* in the platform or space presented, namely *Inpyro Move's* in the city of Bandung.

2 Methods

This study uses a descriptive analysis method with a qualitative approach. The location of this research was carried out at the *Inpyro Moves* studio, Jalan Kresna No. 52, Arjuna village, District. Cicendo, Bandung City, West Java province. Observations, interviews and documentation were carried out to collect data, this was carried out so that the findings obtained were in accordance with the actual conditions that occurred in the field. The research data was obtained from Jessica Christina as the founder and owner of *Inpyro Moves*. The researcher uses three stages in the data analysis process, namely data reduction is used to focus the research objectives so that things that are not related to this research can be minimized, the data presentation is carried out after the reduction process is carried out then compiled into a manuscript form to be presented and conclusions are drawn so that this research has a novelty that is expected through the implementation of a research.

3 Results and Discussion

3.1 Jessica Christina and Inspyro Move's

Jessica Christina (Jesss) is a dancer, choreographer and dance teacher, who is passionate about contemporary dance. Jess is from Jakarta and has been in the dance world since she was 10 years old. In an introduction (curatorial statement) by Transsit written by Maradita Sutianto [3], it was written that Jessica had a formal educational background in classical ballet dance from RAD (Rovel Academy of Dance), advanced II Ballet, and continued her studies at LASALLE Callege of Arts Singapore. Jesss learned a lot to hone her dancing and of course had the opportunity to dance with foreign choreographers like Kuik Swee Boon. Kim Jae Duk. Dimo Kirilov Milev, Wu Yi San, Xing Liang and Jeffrey Tan. Apart from dancing in Indonesia, he also often dances on international stages, such as in Singapore, Malaysia, China, Korea, France, Italy and Denmark.

Bringing her contemporary dance experience, which she has consistently studied for 7 (seven) years, in Singapore, then in 2014 Jesss decided to return to Indonesia, married and settled in Bandung following her husband. Based on her desire to grow the contemporary dance community in Indonesia, Jesss was moved to share the experiences she gained during her studies, especially during her career as a teacher at O School Singapore and a full-time dancer with T.H.E Dance Company Singapore, which has brought her on tour to various countries for performances. Now he has initiated a platform called Inspyro Moves.

In 2015 Inspyro Moves was presented by Jesssica. Apart from the reasons already mentioned, another reason behind this is the desire to share experiences, so that it is hoped that this platform will be able to become a forum for Indonesian dancers to broaden their horizons in the world of dance, establish introductions, network and connect with dancers between cities to inspire each other. Each other, and the main thing is to learn together with the aim of supporting the continuity of dance in Bandung and Indonesia.

Jessica hopes that the platform she established can be a space to get valuable lessons, especially for those (people) who may not have the opportunity to study dance abroad like Jesssica and hope that through Inspyro Moves Jesss can share this experience. Jesssica strives to introduce contemporary dance to more dancers and the public, so that there is interest and appreciation for the art of this field. This goal is slowly starting to be realized because until now many have participated in the creative process and studied dance with Jesssica, not only from activist circles or having passion and careers in this field, but some of them are non-artists (dancers), but through Inspyro Moves, one of them is used as a medium to relieve fatigue while working and others.

If you look at some of the parts of her journey with Inspyro Moves as a newcomer to the city of Bandung, Jess is quite good at adapting and intelligent at seeing and managing opportunities in the city she has just lived in. For him, everyone should always prefer to start small by themselves, be able to prepare carefully and do as expect so that they feel more comfortable doing it. As a result, not long after several years of being present in stages, Inspyro Moves has a fixed place, more activities, and of course bigger events. Very relevant to Ridwan's statement [4] which states that managing a show will always be related to its management. It's calculated that inspyro moves have been around for approximately 8 (eight) years now. In its development, Inspyro Moves has a core team

or now called I.M officials (consisting of teachers and dancers) who assist Jessica in brainstorming things that can be done and also carrying out any existing plans.

3.2 Creation of Tran.sit Works

In 2020 when the pandemic hit which is certainly hard to forget that it was a quite difficult year for people in the world. An uncertain 2020 due to the Covid-19 virus being among the lives. The spaces to interact and experience directly become increasingly narrow and limited, so this becomes a new challenge. On the other hand, if you look at the conditions in the current era, namely the rapid development of technology which has a very significant impact on the performing arts sector, in this case the process of creation and creation of works with various fields in it. Nowadays, everyone can easily produce and access works of performing arts without having to leave their physical territorial space.

The same thing happened to Jessica and Inspyro Moves. Regular classes became quite difficult to hold in the studio. Inspyro's activities and development strategies that were planned for that year encountered problems, not to mention the condition of each I.M official (as the instructors and dancers at Inspyro are called) who are experiencing changes and are struggling with the impact of this pandemic. In contrast to this, at the beginning of the PSBB (Large-Scale Social Restrictions) period in the city of Bandung, Inspyro Moves quite swiftly shifted its activities and classes into an online format that lasted only 2 months. Finally Jessica decided to take a break for 1 (one) month in July. "He did not use this pause to take a vacation and fell resigned to the situation. During her hiatus, Jesss took this opportunity to evaluate, train and improve the skills of I.M Officials. To reflect on the strategy to face the situation in the future" (Interview, 20 may 2022).

Quoting Endo Suanda's article [5] which states that all daily activities can become dance moves, no matter how simple, if they are meant to be danced. Like Jess who invited I.M Officials to retrace the feelings and emotions we felt when we realized that Covid-19 was around us. Fear, confusion, and anxiety in uncertainty continues to terrorize. Case after case, the number of people infected with the virus increased, until finally the virus began to enter the closest social circle. Time went unnoticed and arrived at the end of the year. Then all of that was summed up into a choreography and Jessica's solo project entitled Transit. This work Presents various dancers with diverse backgrounds and brings reflection of their different feelings. Nevertheless, transit's work has succeeded in turning it into a unique and personal composition of gestures and dance that adds to the diversity of characters regarding the interpretation of the Covid-19 pandemic situation.

Tran.sit when read thoroughly based on KBBI means "stopping". Apart from that, the presence of transit works is not only a self-reflection for temporary stops at this time, but also as a moment to place hopes on tomorrow. For Jessica Christina, transit is a moment of awakening the spirit to work hand in hand and fight together, even though we are vulnerable and filled with uncertainty. So that this work consists of several important elements or elements of them.

Division of Segments and Dancers. All the ideas and ideas of the transit work are summarized and staged in 3 (three) segments, first: "To recover, you can choose which

is Jesssica's solo dance, second: "Without discrimination, without preparation, without separation, and third: To start over. Apart from dancing solo and being the choreographer in this project, Transit also features 10 dancers who are members of I.M Officials. They are Frank Junaidy, Ryan Solomon, Richard, Ria Mawung, Michelle Vania, Devina Rahmat, Fralena Gina Giovani, Stephanus Ery, Melinda Elsa and Rachel Lucia as part of I.M officials who also collaborated to write poetry and read it in the second transit segment. Apart from dancers and movement. There are other elements in this work including music, makeup, clothing, time and place of performance.

Music. Dance music is an arrangement of songs or pieces that function to present and emphasize the sense of dance. The presence of dance music in the presentation of a dance work is very important and absolute because the presentation of dance is very closely related to the dance piece. The feeling that is about to be emitted through dance will actually become stronger with the stimulation of imagination, while the presence of dance music in dance performances will strengthen and emphasize the feeling that will be emitted [6, 7]. Accordingly, transit cannot stand alone so that music is not only an illustration but has a very important position. In their performance they bind/dominate each other, sometimes dance binds music, dance is bound by music, and dance with music binds one another. It can be said that the position of music is parallel to the dance, because it can act as accompaniment, as a binder for dance, as a dance partner, and as a dance illustration. The music in transit's work consists of two songs titled "Aria" and "Black" composed by Kim Jae Duk.

Makeup and Costumes. Costume is anything that is worn from head to toe that gives a sense of comfort and displays beauty for the wearer. Costumes in dance have four important roles, namely, to strengthen character, provide character traits, help reveal content or themes, and provide characteristics based on type [8]. It can be said that the make-up and costumes used in the transit work are very simple, intentionally not using make-up according to the characters in general, such as the traditional wayang dance, for example, which requires character strengthening. It aims to highlight the natural, natural, and human nature based on the character of each dancer. Likewise, the costumes used are not so different from everyday clothes, with nuances that are combined to strengthen the energy in the work. Apart from that, it is also important that one cannot forget that make-up and clothing must be adapted to the topic or issue that forms the ideas and ideas in this work. Another is without reducing ethical and aesthetic values, a choreographer must think about the comfort factor of each dancer wearing clothes or costumes when dancing/moving their bodies.

Time and Place of Performance. Things that cannot be overlooked are the time and place of the performance, these elements are not only related to the facilities (space) but to the media used, namely the camera. This is because this work was staged virtually (streaming) on August 9, 2020 via the Inspyro Moves YouTube channel and was held offline at the Inspyro Moves studio also in front of a small audience in October 2020. Thus, the transit can take place smoothly. More interactive and intimate. Based on the observation of the staging, Transit's works explored a lot of the space in the studio. The excuse of making many floor designs, the dancers move so freely and the distance between the dancers and the audience who are offline is short, eliminating the concept

of a performance space of a proscenium performance space and giving the impression of a specific site even though it is done indoors. This is merely an author's assessment of transit works, because viewing this work virtually will give a different impression and sensation, so the presence of a camera and the ability of a videographer to take an angle are very important.

Alma M Hawkins in his book entitled *Moving From Within A New Method For Dance Making* translated by I Wayan Dibia states that creativity is a process of searching within oneself which is full of piles of memories, thoughts and sensations down to the most basic nature of life [9]. Looking at the creative process of creating this work, it relates to Jessica's creativity as a choreographer, who of course has her own way of creating works. However, if one observes the creative process in this study, it is related to Alma M Hawkins' theory which suggests that there are several stages in the creative process, namely: Experiencing/Expressing, Seeing, Feeling, Imagining, Manifesting, Forming Yourself, Leading the Process of Experience and Evaluation.

Like Hawkins, for Jessica, dancing is an expression and communication of energy through body movements between dancers and the audience. And space without having to say a word. Jessica explores dance through understanding the freedom of movement of the body, she hears where her body wants to move, observes space and the surrounding environment, and "speaks through the composition of the dance. A judgment that is complex and requires maturity, because in this case she balances the moment between moving freely and flowing by giving definition and meaning. Likewise, contemporary dance according to Jessica is a dance that frees the movement of the body in rhythm, speed, composition that flows organically and is unpredictable. Contemporary dance as a reaction to the boundaries and structured standards of modern dance style, incorporates elements of everyday movements -hari as an element of dance compositions with unconventional shapes and freedom of creativity.

The work of transit is one of the many results of Jessica's creative process at Inpsyro Moves. Until now, Jessica is trying to move forward and develop not only for herself but for her platform, Inpsyro Moves, which is expected to have an impact on the contemporary dance ecosystem in Bandung and Indonesia. Various kinds of programs have been carried out such as regular dance classes, EXPOSure which is a monthly workshop program with deliberately invited teachers, Inpsyro Make a Move, I.M Course, and many other programs. Although it brings the body experience of contemporary dance with the western dance style, namely ballet, it is certainly different from the ethnicity and culture, especially the body of Indonesian dance. Even so, at least Jessica is able to provide new colors and enthusiasm, as a positive impact from the creative process that she goes through and gives to others.

4 Conclusion

Based on the research that has been done, it can be concluded that Jessica's creative process can have a significant impact on the contemporary dance ecosystem in the city of Bandung. This can be seen from his hard work with Inpsyro Moves to awaken the passion and enthusiasm of every actor in this field. Studying one's creative process is not only about creating works with all the novelty of ideas and ideas it offers. But it can

be realized in other ways, such as sharing experiences, transferring knowledge through learning, especially when it comes to creativity in any field. For example, Jeesica offers many training programs and events, which provide opportunities for anyone who wants to learn regardless of background. Contemporary dance can be interpreted as a freedom of expression, openness, and humanity. This statement is evidenced in the work of Transit as a result of Jessica's creativity in seeing the progress of the times/modernity along with existing social and environmental phenomena.

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