



CHARCOAL FOR CHILDREN 2017/2018

LayLay Charity Performance

2 Weekends @ CushCush Gallery

Jl Teuku Umar, Gg Rajawali no.1A Denpasar, Bali

FEB 2018 FRI 02 | SAT 03 | SUN 04
FRI 23 | SAT 24 | SUN 25

The White World of Siwa & Malini
Dunia Putih Siwa & Malini
PAPERMOON PUPPET (YOGYAKARTA)

The Search of New island, Nishioka the monkey
Monyet Nishioka Mencari Pulau Baru
KAWAMURA KOHEISAI (TOKYO)

Sangkala
Sangkala
MONEZ & NINUS (BALI)

artwork illustration by Kamoko Tokaya

3 family friendly shows inspired by 3 CFC workshops with children

3 invited performing artists from 3 cities

3 heartwarming stories celebrating creativity, curiosity and myths

Dunia Putih Siwa & Malini

Papermoon Puppet Theater (YOGYAKARTA)

Ini adalah cerita tentang sebuah tempat, dimana semuanya dipaksa untuk menjadi berwarna putih. Sebuah cerita tentang seorang kakek tua bernama Siwa, yang berusaha menjadikan segala sesuatu sesuai dengan aturan, Tentang anak kecil bernama Malini, yang menyukai keindahan ragam warna.. Dan seekor burung kecil yang melambangkan kebebasan.

Dunia Putih Siwa & Malini adalah sebuah pertunjukan interaktif, dimana penonton akan turut serta menjadi bagian dalam cerita.

Pertunjukan ini akan menggabungkan seni boneka, permainan bayangan, musik dan theatre. Ini adalah cerita yang akan mendorong penonton untuk menghargai perbedaan, bahwa perbedaan warna akan membawa kita merasa lebih kaya dari dalam hati dan tentunya... kebahagiaan.



Credit - Lulu Lutfi Labibi

Papermoon Puppet Theatre adalah kelompok teater pertunjukan yang pertama kali didirikan oleh Maria Tri Sulistyani (seorang penulis dan dalang cerita) dan Iwan Effendi (visual artist) pada tahun 2006. Semula Papermoon Puppet merupakan sebuah sanggar anak-anak dengan perpustakaan kecil yang terkadang mengadakan acara pentas boneka.

Seiring dengan berjalannya waktu, Papermoon Puppet berkembang menjadi kelompok pertunjukan yang unik, dipadu dengan setting, perlengkapan, serta jalan cerita yang menyentuh hati penonton. Lebih dari sekedar pertunjukan, karya-karya yang ditampilkan pun dilengkapi dengan riset, penggalan serta pendalaman ide. Pertunjukan boneka Papermoon Puppet juga menjadi sarana komunikasi dan perantara pesan kepada penonton, termasuk banyak mengenai isu sosial dan lingkungan.

Monyet Nishioka Mencari Pulau Baru

Kawamura Koheisai (TOKYO)

Monyet si Nishioka dan Kodok si Yamada naik kapal untuk mencari pulau baru, tetapi badai datang dan menyebabkan kapal tersebut rusak. Nishioka dan Yamada jatuh ke laut, kemudian seseorang membantu mereka.

Kawamura Koheisai adalah seorang musisi, pelukis, serta dalang pertunjukan wayang kontemporer yang berasal dari Jepang. Dalam pertunjukannya, Kohe (nama panggilan) gemar menggunakan permainan bayang-bayang dalam wujud imaginative (shadow puppet). Selain wayang dan bayangan, Kohe juga memadukan musik unik serta interaktif dialog dengan penonton, membuat siapapun yang melihat pertunjukannya seolah masuk ke dalam dunia imajinasi.



Sangkala

MONEZ & NINUS (BALI)

Bercerita mengenai Sang Kala (Sang Waktu). Bali dibagi menjadi 3 bagian waktu: pagi (subuh), siang (jam 12 siang) dan sandya kala (jam 6 sore). Pada waktu-waktu tersebut dipercaya bahwa masyarakat Bali (anak-anak) tidak boleh keliaran atau mengunjungi tempat asing. Ada mitos yang mempercayai bahwa akan ada memedi (hantu) yang menculik ke dimensi lain jika bangkang/bandel dengan aturan tersebut.

Menceritakan tentang seorang tokoh (anak) yang lupa waktu dan 'diculik' masuk ke dimensi monster. Dalam dimensi monster dia tidak hanya diingatkan mengenai pentingnya menghargai waktu namun ia juga belajar banyak hal untuk memperbaiki kebiasaan buruknya. Karena ia sadar akan kesalahannya, ia diperbolehkan kembali ke dimensi manusia.

Monez adalah seorang seniman asal Bali yang dikenal dengan karya-karya ilustrasi dan karakter, salah satunya adalah karakter 'Monster' dan juga karya Fabel (cerita fiksi mengenai kehidupan dalam dunia hewan). Monez lulus sebagai seorang grafis desainer dari ISI Denpasar. Selain sebagai seniman, Monez juga kerap memberikan workshop untuk berbagi ilmu dengan teman-teman mahasiswa. Dalam karya-karyanya, Monez kerap mengkombinasikan teknik digital art dengan manual drawing.

Adhika Annissa atau yang lebih dikenal dengan 'Ninus' lahir di Jakarta. Lulus dari jurusan arsitektur di Universitas Katolik Parahyangan Bandung, saat ini Ninus berbasis di Bali. Ninus tak hanya dikenal sebagai seorang arsitek, namun juga aktif di dunia performance art, sebagai penari, guru, membuat kolaborasi dengan seniman maupun komunitas teater. Ketertarikan Ninus dalam eksplorasi ruang, gerak dan musik, membuat seni tari bagian yang penting dalam kehidupannya.



The White World of Siwa & Malini

Papermoon Puppet Theater
(YOGYAKARTA)

This is a story of a place, where everything is forced to be in white color. A story of an old man named Siwa, who tries to keep everything in order, About a little girl named Malini, who loves to celebrate the beauty of colors.. And about a little bird that brings the symbol of freedom.

The White World of Siwa and Malini is an interactive performance, where audiences will be involved in the story.

It is a performance that combines puppetry, shadow play, music, and acts. This is a story that will bring people to embrace diversity, that different colors will bring richness in the heart and of course.... Happiness.



Papermoon Puppet Theater is a group of theater performers first founded by Maria Tri Sulistyani (an author and puppeteer) and Iwan Effendi (visual artist) in 2006. Papermoon Puppet was originally a children's studio with a small library that sometimes hold a doll performance.

As time goes by, Papermoon Puppet evolves into a unique group, combining puppets, setting, equipment, and storyline that touches the hearts of the audience. More than just a show, the works displayed are also equipped with research, exploration and deepening of ideas. Papermoon Puppet's puppet shows are also a means of communication and intermediary messages to the audience, including many on social and environmental issues.

The Search of New island, Nishioka the monkey

Kawamura Koheisai
(TOKYO)

Nishioka the monkey and Yamada the frog are sailing on a boat to search for a new island, but the storm comes and damages their boat. Nishioka and Yamada fall into the sea, ... then someone comes to their rescue.

Kohe is a Japanese musician, painter, and contemporary puppet artist. In his shadow puppet shows, Kohe (nickname) likes to use shadows in imaginative ways. In addition to shadow puppets and shadow, Kohe also combines unique music and interactive dialogue with the audience, bringing everyone in his show into a world of imagination.



SangKala

MONEZ & NINUS
(BALI)

Talking about Sang Kala (The Time). Bali is divided into 3 sessions of time: morning (at dawn), noon (12 P.M.) and *sandya kala* (at 6 P.M.). At these times, it is believed that the Balinese (children) should not go out or wander to unfamiliar places. There is a myth that believes there will be a *Memedi* (ghost) who would kidnap and bring them to another dimension if they stubborn and act against the rules.

Telling about a character (child) who forgot his time and was 'kidnapped' into the dimension of the monster. In the dimension of the monster he is not only reminded of this, he also learns many things to correct his bad habits. Because he is aware of his mistakes, he is allowed to return to the human dimension.

Monez is a Balinese artist known for his illustration works and character, amongst them the illustrations of Monster character and fable stories. He graduated as a graphic designer from ISI Denpasar. Apart from being an artist, he also often provides workshops to share knowledge with students of his ex-college. In his artworks Monez often combines digital art techniques with manual drawing.

Adhika Annisa or better known as 'Ninus' was born in Jakarta. Ninus graduated from Architecture Department at Parahyangan Catholic University- Bandung, and is currently based in Bali. Ninus is not only known as an architect, she is also active in the world of performing arts as dancer, teacher, and she often collaborates with artists and different theater communities. Her interest in spatial exploration, motion and music makes dancing an important part in her life.



SangKala
By Monez&Ninus (Bali)
6 PM - 7 PM **PREMIER**

2 FEB
friday

The White World of Siwa & Malini
By Papermoon Puppet (Yogyakarta)
8.30 PM - 9.30 PM **PREMIER**

The White World of Siwa & Malini
By Papermoon Puppet (Yogyakarta)
6 PM - 7 PM

3 FEB
saturday

SangKala
By Monez&Ninus (Bali)
8.30 PM - 9.30 PM

The White World of Siwa & Malini
By Papermoon Puppet (Yogyakarta)
6 PM - 7 PM 8.30 PM - 9.30 PM

4 FEB
sunday

SangKala
By Monez&ninus (Bali)
6 PM - 7 PM

23 FEB
friday

The Search of New island, Nishioka the monkey
By Kawamura Koheisai (Tokyo)
8.30 PM - 9.30 PM **PREMIER**

The Search of New island, Nishioka the monkey
By Kawamura Koheisai (Tokyo)
6 PM - 7 PM

24 FEB
saturday

SangKala
By Monez&ninus (Bali)
8.30 PM - 9.30 PM

The Search of New island, Nishioka the monkey
By Kawamura Koheisai (Tokyo)
6 PM - 7 PM 8.30 PM - 9.30 PM

25 FEB
sunday

LET'S PLAYPLAY TOGETHER !

* 50% proceeds of ticket sales goes to supporting "Charcoal For Children" creative program

ARTIST INTERVIEW

Dalam paragraf singkat, tolong jelaskan mengenai diri anda !

Papermoon Puppet : Kami adalah kelompok teater boneka yang didirikan tahun 2006, jadi tahun 2017 ini adalah tahun kesebelas kami. Ada 5 orang yang terlibat, kami berempat (Maria tri Sulistyani aka Ria, Anton Fajri, Beni Sanjaya, Pambo Priyotati Ranuhandoko) dan satu orang lagi bernama Yohan Efendi. Kegiatan kami yaitu membuat pementasan, project visual art, mengadakan workshop, dan setiap 2 tahun sekali kami punya project festival puppet internasional namanya Pesta Boneka. Kerjanya melakukan eksperimen dengan medium seni teater boneka.

Kawamura Koheisai : Saya seniman wayang kontemporer dan musik. Dari dulu saya belajar seni tradisi Bali.

Monez : Saya adalah seorang ilustrator, saya mengerjakan project-project yang berhubungan dengan ilustrasi seperti packaging, mural, poster event, maskot, dll. Saya menjalani profesi ini selama kurang lebih 11 tahun.

Ninus : Saya lulusan jurusan arsitektur yang suka menari.

Kapan pertama kali anda mengenal / menggunakan charcoal ?

Papermoon Puppet : Pertama kali menggunakan charcoal pada waktu SMA. Saat itu guru saya memberi tugas menggambar menggunakan charcoal. Tapi saat itu saya tidak terbiasa menggunakan charcoal, baru-baru ini saja sering. (Beni) Saya menggunakan charcoal di residensi di Australia di tahun 2015. Saat itu saya ikut kelas Half Drawing di suatu kelas, disitu saya menggunakan charcoal.

(Anton) Kalau saya waktu bakar sate tapi tidak digunakan untuk menggambar. Kalau digunakan untuk menggambar ya baru saat ini. (Pambo) Saya mengenal charcoal dari beberapa karya seniman Jogja sejak 2004, tapi menggunakan charcoal secara aktif baru di Charcoal for Children. (Ria)

Kawamura Koheisai : Waktu saya di SD. Semua murid SD di Jepang belajar kaligrafi. Waktu tulis kaligrafi, kita pakai tinta arang.

Monez : Saya lupa tepatnya kapan, mungkin SMA, tapi saat itu saya belum menemukan cara menggunakan charcoal yg cocok dengan saya, sempat saya pikir kalo tool ini tidak cocok saya, sampai akhirnya saya mendapat charcoal dari Cush Cush, dan mencoba

di rumah dengan metode yang berbeda, akhirnya saya jatuh cinta dengan charcoal.

Ninus : Waktu umur saya kurang lebih 12 tahun, ada teman pelukis yang menggunakan charcoal di atas kanvas sebagai medianya.



"Kids who play, play well as adults"

Apakah ada kejadian / faktor tertentu dimasa kecil anda yang mengarahkan anda ke dunia seni ?

Papermoon Puppet : Karena ibu saya adalah dosen seni pertunjukan, sejak kecil saya sudah dikenalkan dengan dunia seni pertunjukan, baik yang aneh maupun yang tradisional. Mungkin dari situ banyak rangsangan yang membuat saya berada di dunia seni. (Pambo) Kalau saya karena dulu tinggal di desa, banyak sekali acara yang mengundang wayang, ketoprak. Dari situlah saya mengenal seni pertunjukan. (Anton) Kalau saya saat kecil nenek dan kakek saya selalu membacakan dongeng sebelum tidur, dan menurut saya itu sangat "seni". (Beni) Kalau saya dari keluarga. Kakek, ayah dan kakak saya suka mendongeng, kemudian kami rajin menonton wayang, si unyil dan sesame street di televisi. Dan juga sejak kecil saya suka menggambar. Mungkin itu yang mengantarkan saya ke dunia seni. (Ria)

Kawamura Koheisai : Kartun Jepang. Dari kecil saya banyak membaca buku kartun.

Monez : Kakek saya (almarhum) adalah seorang seniman lukis tradisional, beliau biasa menggambar wayang di media kaca, yang akan ditempatkan di pura. Kakek sering mengajari saya gambar, walaupun saat kecil saya kurang suka gambar, bisa gambar tapi sy tidak berfikir itu akan menjadi profesi saya ke depan nya. Selain dari kakek, kecintaan saya terhadap seni gambar mulai muncul saat SMP, waktu itu ayah saya bekerja sebagai pegawai tata usaha disebuah SMP, dia pegang kunci perpustakaan, dan saya bebas membaca dan meminjam buku2 di perpustakaan itu. Saya masih ingat bagaimana serunya buku Goosebumps, Deni manusia ikan, petualangan 5 sekawan, Tintin, Smurf, donal bebek, dll.

Buku2 itu menumbuhkan kecintaan saya akan seni gambar/ilustrasi yang lebih modern.

Ninus : Papa dulu musisi dan membangun studio musik di lantai 2 rumah kami, jadi setiap hari pasti dengar musik. Beliau juga arsitek, kadang menggambar dan membuat puisi, di situ saya belajar sensitivitas terhadap rasa, terhadap sekitar. Mama balerina yang suka nyanyi dan main musik juga. Jadi saya mulai menari juga terinspirasi dari mama. Dari dulu papa selalu support anak-anaknya untuk eksplor apapun yang kami mau, selalu dimodalin (alat) walaupun mungkin keuangan lagi susah haha.

Terima kasih telah berpartisipasi dalam acara CHARCOAL FOR CHILDREN, kami sangat senang melihat seniman dan anak-anak dapat berinteraksi bersama. Mengapa anda memutuskan untuk berpartisipasi dan mendukung program ini ?

Papermoon Puppet : Yang menarik adalah ketika kami ditawarkan untuk menggunakan media yang jarang kami gunakan dalam eksperimen. Terutama charcoal yang sama sekali belum pernah kita gunakan. Dan melihat CushCush yang merupakan perusahaan yang profit-oriented namun punya aktivitas lain yang sangat social, itu juga yang membuat kami tertarik untuk terlibat dalam Charcoal for Children. Dan hal lain yang membuat kami tertarik adalah karena tawarannya residensi, karena selama ini kami berkunjung ke Bali hanya untuk piknik. Dalam kesempatan kali ini kami dapat bertemu dengan seniman-seniman tradisional yang membuat saya jadi mengenal Bali dari sisi yang lain. Ini pengalaman yang sangat berharga untuk kami.

Kawamura Koheisai : Karena kesempatan dapat workshop di luar negara itu sangat jarang dan susah. Saya pikir jadi kesempatan yang bagus, dan nanti bisa berguna untuk menjadi inspirasi saya dalam berkarya.

Monez : Saya pikir anak-anak adalah golongan umur yang penuh kejujuran, baik dalam sikap, maupun pola pikirnya. Berkarya dengan melibatkan anak-anak selalu menarik, imajinasi mereka polos dan liar. Seringkali saya belajar dari cara berfikir anak-anak, apalagi karya-karya saya banyak yang bersifat imajinatif.

Ninus : Sejak dapat pengalaman jadi asisten guru nari balet, saya enjoy untuk kerja bareng anak-anak karena banyak hal-hal yang tidak terduga dalam prosesnya. Dan anak-anak selalu bawa energi mereka and it's contagious in a good way. Dan saya bisa belajar banyak hal dari mereka. Makanya saya tertarik begitu tau bahwa program ini menyasar anak-anak sebagai partisipan, apalagi diajak kolaborasi dengan Mas Monez

yang beda bidang dengan saya. Challenging.

Dalam acara CHARCOAL FOR CHILDREN ini, bagaimana anda menggunakan charcoal untuk menginspirasi kreativitas anak-anak ?

Papermoon Puppet : Sebenarnya charcoal kita hanya memakai dua medium, charcoal stick untuk menggambar dan charcoal ink untuk mencetak. Ketertarikan kami sebenarnya adalah mengolah kayu/pohon yang ada di Bali, bagaimana pohon itu bukan hanya sumber kehidupan makhluk hidup, namun juga sebagai makhluk tak kasat mata. Metodenya banyak, mulai dari theater games, drawing exercise, dan juga kita minta mereka (anak-anak) untuk menggambar cerita pohon yang mereka tahu. Kita juga membuat cetakan dari daun untuk dicetak menggunakan charcoal ink dan kertas. Dan ada satu sesi Puppet-Making, yaitu membuat boneka karakter yang hidup di pohon.

Kawamura Koheisai : Charcoal di pakai anak-anak untuk menggambar wayang. Warna charcoal itu hitam. Wayang juga hitam. Saya rasa mirip antara charcoal dan wayang.

Monez : Beberapa kali kami (Saya dan Ninus) membahas mengenai project ini sebelum acara berlangsung, kami berfikir bahwa project ini harus menyenangkan, harus ringan, tapi dilain sisi harus menimbulkan efek "Wow", baik bagi anak-anak sebagai pelaku, dan juga "wow" untuk hasilnya. Dan ternyata berhasil, bahkan melebihi ekspektasi kami. "Find your own monster" menjadi sesi yang sangat menarik, dimana mereka berusaha menemukan wujud monster mereka sendiri dari coretan-coretan charcoal, ini sangat membantu melatih imajinasi mereka.

Ninus : Saya sempat diskusi dengan mas Monez menanyakan kesannya menggunakan charcoal sebagai ilustrator dan berusaha menarik relasinya, pengaruhnya dan potensinya terhadap eksplorasi gerak. Mas Monez menjelaskan kalau charcoal itu cenderung menghasilkan goresan berbentuk garis dan juga bidang. Kecenderungan pendekatannya dalam menggambar juga dimulai dengan membuat goresan random dan ekspresif yang selanjutnya mulai membentuk sesuatu. Dari sini saya terinspirasi untuk membuat metode "finding your monsters within the chaos lines".

Apa saja yang dapat anda amati selama sesi tersebut ?

Papermoon Puppet : Selain mengamati bagaimana proses anak-anak menggunakan charcoal ke dalam medium yang kami sediakan, ternyata para orang dewasa (volunteer)nya juga

asik, tampaknya mereka butuh ruang untuk berekspresi. (Beni) Kalau saya mengamati bagaimana goresan anak-anak ketika menggambar menggunakan charcoal. (Anton) Menurut saya kemarin lebih ke "Charcoal for All-ages" karena jumlah volunteernya hampir sama dengan jumlah anak-anaknya dan excitementnya sama besarnya dengan anak-anak. Menurut saya itu asik ketika tidak ada gap usia antara anak-anak dan orang dewasa dan mereka semua terlibat dalam games yang kami berikan. Dalam residensi kali ini, kami bukan hanya di CushCush Gallery saja. Kami juga membuat workshop di SD Singapura dan Sanggar Anak Tangguh, dan di rumah kecil di Sanur. Menurut kami empat workshop yang berbeda ini sangat kaya akan pengalaman, mulai dari range usia yang berbeda, kondisi ekonomi yang berbeda, juga yang saling mengenal dan saling tidak mengenal. Malah beberapa kali jumlah pesertanya melebihi yang kami minta sehingga membuat chaos. Tapi senang banget kami bisa bertemu dengan teman-teman lokal di SD dan sanggar. (Ria)

Kawamura Koheisai : Anak yang ikut workshop sangat terbuka. Karena sebelumnya saya berikan pekerjaan rumah untuk mencari tahu leluhurnya dan nanti mereka akan membuat wayang leluhur. Tetapi ternyata beberapa anak membuat wayang ikan, gajah, rakasa hutan, dan lain-lain. Sebenarnya tidak salah, dan ternyata setelah saya lihat lagi, kemudian saya berpikir bahwa sebelumnya bisa saja kita bukan berbentuk manusia. Bisa jadi ikan atau gajah atau sesuatu yang lainnya. Itu membuat saya kagum.

Monez : Wah banyak, terutama keterlibatan anak-anak dari Pegunungan Bintang, Papua... berbauanya anak-anak dengan latar yang berbeda-beda dalam sebuah project bersama adalah sesuatu yang luar biasa. Melihat mereka menikmati acara ini, berbaur, dan berkarya, adalah moment yang sangat menarik.

Ninus : Things went beyond expectation. Yang selalu saya notice ketika bekerja sama anak2 itu kita harus kreatif, grafik mereka fluktuatif dan cepat sekali berubah. Kalau kita ga fleksibel dan kreatif, atensi mereka bisa lepas dengan mudahnya. Pemilihan bahasa dan metode pendekatan juga harus dirancang plan A, B, C, D nya. At the end sebenarnya mereka juga yang membentuk (alur) workshop ini. Jadi ini memang proses yang sangat kolaboratif ya jadinya.

Apakah ada judul dari karya kolaborasi yang anda buat? dan bisa ceritakan sedikit untuk latar belakangibalik karya tersebut ? (ini untuk karya2 yang di hasilkan dalam CFC workshop)

Papermoon Puppet : Rencananya kalau tidak berubah judulnya "Punyan". Punyan dalam bahasa Bali artinya pohon, tapi jujur kami belum tahu akan jadi seperti apa. Tapi tentu saja ceritanya tidak akan jauh dari kisah-kisah yang kami dengar saat proses residensi sekarang. Mulai dari proses ketika kami menemui anak-anak hingga saat kami melakukan riset dengan seniman lokal.

Kawamura Koheisai : Pada workshop ini, anak-anak membuat wayang leluhur mereka. Dan di dalam cerita yang akan datang, saya akan buat wayang dengan karakter monyet dan kodok yang sedang jalan-jalan keliling dunia, kemudian bertemu dengan wayang-wayang leluhur buatan anak-anak tersebut.

Ninus : Karya yang kami bawakan judulnya Sang Kala. Pertunjukan ini menceritakan tentang perjalanan lintas-dimensi seorang anak karena ia lupa waktu sehingga diculik oleh penguasa waktu (Memedi) ke dimensinya. Ide ini terinspirasi dari mitos Bali mengenai Sang Kala (penguasa waktu) dimana sosok / karakter penguasa waktu ini diperkenalkan ke anak-anak agar mereka tidak berkeliaran pada jam-jam tertentu (6 pagi, 12 siang, 6 sore) jika mereka tidak mau 'diculik' atau bahkan beberapa referensi menyebut agar tidak 'dimakan' oleh si penguasa waktu / memedi. Ide ini menjadi titik temu antara Mas Monez dan saya.

Bagaimana sesi CFC dan kolaborasi dengan anak2 menginspirasi performance untuk CFC charity performance di February 2018 nanti?

Papermoon Puppet : Kisahnya bukan hanya yang kami dengar dari anak-anak yang mengikuti workshop kemarin, namun juga kisah-kisah yang kami dengar dari orang-orang dewasa saat residensi kami akan menjadi sumbangsih terbesar dalam proses penulisan naskah dan pembuatan pertunjukan di bulan Februari nanti.

Kawamura Koheisai : Wayang yang dibuat oleh anak-anak bervariasi, dan dalam cerita yang akan datang akan banyak bercerita tentang wayang-wayang tersebut

Monez : Sangat menginspirasi, banyak hal yang menjadi bahan yang sangat menarik untuk kami gunakan saat CFC PlayPlay charity performance nanti, kami tidak sabar untuk Februari :D

Ninus : Secara visual sangat menginspirasi, dan juga cara mereka berimajinasi tentang karakter monster yang mereka buat sangat bisa jadi trigger untuk pengembangan ide performance mendatang.

ARTIST INTERVIEW

In a short paragraph, please explain about yourself!

Papermoon Puppet : We are a puppet theater group that is established in 2006, so 2017 is our eleventh year. There are 5 of us, the four of us who are here (Maria tri Sulistyani aka Ria, Anton Fajri, Beni Sanjaya, Pambo Priyotati Ranuhandoko) and Yohan Efendi. We do performances, visual art projects, workshops, and every 2 years we host an international puppet festival called *Pesta Boneka*. Our work involves doing experiments using the medium of puppetry and theater work.

Kawamura Koheisai : I am a contemporary puppet artist and musician. I have been learning about Balinese traditional arts since a long time.

Monez : I am an illustrator, I work on projects that relates to illustrations such as packaging, mural, event posters, mascot, etc. I have been in this profession for about 11 years.

Ninus : I am a graduate of architecture who likes to dance.

When did you first recognize / use charcoal?

Papermoon Puppet : First time using charcoal was during my high school. At that time my teacher gave a task to draw by using charcoal. But at that time I did not keep on using charcoal, just recently I use it often. **(Beni)** I used charcoal at a residency in Australia in 2015. At that time I joined 'Half Drawing' class, that was where I used charcoal. **(Anton)** For me, when I grilled satay! but not using it for drawing. For drawing, I just use it now. **(Pambo)** I have known charcoal from several works of Jogja artists since 2004, but personally using charcoal actively is during Charcoal for Children program. **(Ria)**

Kawamura Koheisai : When I was in elementary school. All elementary school students in Japan are learning calligraphy. In calligraphy class, we use charcoal ink.

Monez : I forgot exactly when, maybe high school, but at that time I had not found out how to use the charcoal that suits me, I thought that this tool did not match me, until finally I got charcoal from CushCush, and tried them at home with different methods, I finally fall in love with charcoal.

Ninus : When I was 12 years old, there was a painter friend who used charcoal on canvas as his medium.

Are there certain events / factors in your childhood that lead you to the art world?

Papermoon Puppet : Because my mother is a performing arts lecturer, since childhood I have been introduced to the world of performing arts, be it the strange or the traditional forms. Maybe from there, there were a lot of stimulations that makes me be in the art world. **(Pambo)** For me, because I used to live in a village. There were many events that invite *wayang* (shadow puppet performance), *ketoprak* (drama). That was when I get to know about performing arts. **(Anton)** My grandparents used to always read me a fairy tale before going to bed, and I think it was very "art". **(Beni)** For me, it was from the family. My grandfather, my father and my brother like storytelling, and we love to watch puppet shows, Si Unyil and Sesame Street on television. And also since childhood, I like to draw. Maybe that brings me to the art world. **(Ria)**

Kawamura Koheisai : Japanese cartoon. From childhood I read a lot of comics.

Monez : My grandfather (deceased) was a traditional art painter, he used to draw wayang on glass as a media, which will be placed at temples. He often taught me how to draw, although as a child I did not like to draw. I could draw but then I did not think it would be my profession in the future. Besides my grandfather, my passion for the art of drawing began to appear in junior high school, when my father worked as a clerk in a junior high school, and he had the key of the library, and I could freely read and borrow books from the library. I still remembered the books *Goosebumps*, *Fishboy: Denizen of the Deep*, *The Famous 5*, *Tintin*, *Smurf*, *Donald Duck*, etc. The books fostered my passion for the more modern art of drawing / illustration.

Ninus : My Father used to be a musician and built a music studio on the 2nd floor of our house, so every day there was always music. He is also an architect, sometimes drawing and making poetry. That is where I learned sensitivity towards feelings, towards my surroundings. My mother is a ballerina who likes to sing and play music instrument too. So I started dance also because I was inspired by my mother. Since the beginning, my father always supports his children to explore anything we want, always

supporting (for the tools) although maybe we were having financial difficulties... haha.

Thank you for participating in the CHARCOAL FOR CHILDREN show, we are excited to see artists and children interacting together. Why did you decide to participate and support this program?

Papermoon Puppet : What interest us was when we were offered to use a medium (charcoal) that we rarely used in experiments. Especially charcoal as we have never used before. And looking at CushCush which is a profit-oriented company but also has very social initiatives. That also makes us interested to get involved in Charcoal For Children. And the other thing that interests us is the offer of residency program in Bali, because before this, we visited Bali only for 'picnic'. In this opportunity we get to meet with (Balinese) traditional artists who let me get to know Bali from another perspective. This is a very valuable experience for us.

Kawamura Koheisai : Because the opportunity to hold workshops outside of my country is very rare and difficult. I think it's a good opportunity, and it can be useful as my inspirations in my work.

Monez : I think children are at the age that are full of honesty, goodness and positive thoughts, whether in their attitude or their mindset. Working with children is always interesting, their imagination is naive and wild. Often I learn from the way children think, especially my work is often imaginative in nature.

Ninus : Since I experienced being an assistant ballet teacher, I enjoyed working with children because of many unexpected things in the process. And children always bring with them their energy and it's contagious in a good way. I can learn many things from them. So I am interested when I found out that this program targets children as participants, moreover I am invited to collaborate with Monez who is from a different field from me. Challenging.

In this CHARCOAL FOR CHILDREN show, how do you use charcoal to inspire children's creativity?

Papermoon Puppet : Actually we only use charcoal in two forms, charcoal stick to draw and charcoal ink to print. Our interest is actually to explore the idea of wood / tree in Bali, how the tree is not only the source of life for living creatures, but also as something that is mythical. We achieve this through many methods, ranging from theater games, drawing exercises, and also we ask them (children) to create prints from leaves

using charcoal ink and paper. On top of that, there is one session of Puppet-Making, which is to make a puppet character that lives in the tree.

Kawamura Koheisai : Charcoal is used by children to draw puppets. The charcoal color is black. (Shadow) Puppet is also black. I think there are similarity between charcoal and wayang (shadow puppet).

Monez : We (Me and Ninus) discussed about this project several times before the event, and we thought that this project should be fun, it should be light, but on the other side must have a 'Wow' effect, for the children as the makers, and also 'Wow' as the result. And it worked, it even went beyond our expectations. 'Find your own monsters' became a very interesting session, where they tried to find their own monster forms from the charcoal lines, which helped to train their imaginations.

Ninus : I had a discussion with Monez talking about his impression of using charcoal as an illustrator and trying to link the relationship, its influence and its potential towards explorations in the form of movements. Monez explains that charcoal tends to produce a line-shaped streak and also area. The tendency of his approach in drawing also begins with making random and expressive scratches which then begin to form something. From here I was inspired to make a method of finding your monsters within the chaotic lines.



“Play is the highest form of research”
Albert Einstein

What can you observe during the session?

Papermoon Puppet : In addition to observing the process of how children are using charcoal as the medium that we provide, it turns out the adults (volunteers) are also having fun, it seems they need the space for expression. **(Beni)** For me, I was observing how the children sketch their drawing using charcoal. **(Anton)** I think yesterday's session was more of "Charcoal For All Ages" because the number of volunteers was almost equal to the number of children

and their excitement was as big as the children's. I think it's cool when there is no age-gap between children and adults and they are all involved in the games we played. During this residency, we are not only at CushCush Gallery. We also did workshops at SDN 1 Singapadu and Sanggar Anak Tangguh, and at Rumah Kecil in Sanur. In our opinion, the four different workshops are very enriching experience, from different ages, different economic conditions, as well as people who know each other and people who are strangers. In fact, several times the number of participants gets more than what we asked for, so it made it chaotic. But we are very happy we can meet with local friends in the elementary and art studios. **(Ria)**

Kawamura Koheisai : The children who participated in the workshop were very open. Beforehand I gave homework for them to find out about their ancestors and later they are supposed to make wayang of their ancestors. But it turned out some children made puppets, elephants, forest giants, etc. Actually come to think of it, it is not wrong, and when I see it again, it may be that long before, we are not human. It might be that long before, we were fish, or elephants, or something else. That amazes me.

Monez : Wow so many, especially the involvement of children from Pegunungan Bintang, Papua ... the mixing of children with different backgrounds in a project is something extraordinary. Seeing them enjoying the event, mingle, and work, is a very interesting moment.

Ninus : Things went beyond expectation. What I always notice when working together with the children, is we must be creative, their graphs are fluctuating and quickly change. If we are not flexible and creative, we can lose their attention very quickly. Selection of language and approach method should also be designed with plan A, B, C, D. At the end they are also the ones who actually formed the flow of the workshop. So this was a very collaborative process.

Is there a title of the collaborative work you created? and please tell us a bit for the background behind the work? (this is for the works produced in the CFC workshop)

Papermoon Puppet : If the plan does not change, it will be titled "Punyan". Punyan in Balinese means tree, but honestly we do not know what it will be. But of course the story will not be far from the stories we heard during the residency process here. Starting from the process when we met the children and when we did research with local artists.

**“The body heals with play
The mind heals with laughter
And the spirit heals with joy”**



Kawamura Koheisai : In this workshop, the children made their ancestral shadow puppets. And in the upcoming story, I will make a puppet with the characters of monkey and frog who are traveling the world, then meet the puppets of the children's ancestors.

Ninus : The work that we are presenting is titled 'Sang Kala'. The show tells the story of a child's cross-dimensional journey as he forgot the time and was kidnapped by the time ruler (*Memedi*) to his dimension. This idea is inspired by the Balinese myth of Sang Kala (time ruler) whose character is introduced to children so that they do not run about at certain hours (6 am, 12 noon, 6 pm) if they do not want to be 'kidnapped', in some references it even mentioned if they do not want to be 'eaten' by the time ruler / *Memedi*. This idea became the meeting point between Monez and me.

How will CFC sessions and collaborations with children inspire performance for CFC charity performance in February 2018?

Papermoon Puppet : The story will not be just what we heard from the children who attended the workshop yesterday, but also the stories we heard from adults during our residency that will be the biggest contribution in the process of scriptwriting and performance-making in the coming February show.

Kawamura Koheisai : The puppets that were made by children were of many varieties, and in the upcoming performance, we will tell many stories about the puppets.

Monez : Very inspiring, many things will become very interesting material for us to use for CFC PlayPlay Charity Performance later, we cannot wait for February :D

Ninus : Visually very inspiring, and also the way they imagined the monster characters that they created can be a trigger for the development of upcoming performance.

PlayPlay: Charcoal For Children 2017/18 bringing joy to communities through creativity and play

"Children learn as they play. Most importantly, in play children learn how to learn" - O. Fred Donaldson

Play matters tremendously for a child's physical, emotional, cognitive, creative, and social development! We should all know that, as we were all children once before. Yet many of us tend to forget this as we become 'responsible adults' in today's fast changing society. In a high-tech world where playing often means hand-held games that involve mobile phones and computers / gadgets and private individual action, more and more children are no longer playing actively with peers at the field. The importance of play needs to be much more spoken about and encouraged.

Being born in Indonesia in the 70s, playing was very much a part of my childhood. Living in a small village, the whole village was my playground. I remembered vividly the sheer delight of running through its many small lanes together with other villagers' children, climbing the mango tree to retrieve a kite whose line was cut off and had made its way to the branch of the tree. My siblings and I spent many afternoons after school playing marbles, climbing trees, chasing each other, and playing games with our neighbors' children. When we were a little bigger, my father taught us how to cycle, play Badminton, and we played many games together. It is during those moments of play, that we learn about many important values, such as: good sportsmanship, fairness, healthy competition, honesty, discipline, caring for the environment, working hard, good communication, tolerance, social skills and many others.

After the success of Charcoal For Children (CFC) 2016/17 workshops and Drawing Future exhibition, 'PlayPlay' was chosen as the theme for CFC 2017/18 program, to reflect the fun and playful aspects of CFC workshops that is an integral part of creative learning in children. We had planned to invite performing artists for the next CFC to collaborate with children, and come up with original plays that would be presented as a Charity Performance event for everyone to participate, support and experience. We wanted to embrace the community and get the community to support good causes, in this case: fostering creative education since early age in children, while at the same time making children more aware of our surrounding environment. Through their CFC workshops, both artists and children would learn from each other, and artists would get their inspirations and ideas to create meaningful plays to share with our communities.

In the following months, we were very blessed to welcome Papermoon Puppet (Yogyakarta), Kawamura Koheisai (Tokyo) and Monez&Ninus (Bali) as the 3 invited artists for CFC 2017/18 PlayPlay. A delay in the flight schedule back to Yogyakarta for Ria (Papermoon) and family led into a meeting between Ria and Alam Taslim (acting CCG program manager at the time), that would become the foundation of Papermoon's residency in Bali, together with LagiLagi and CushCush Gallery, as well as their involvement in CFC 2017/18. Kawamura Koheisai was pure luck, as he was staying in Bali for his one year residency program at that time to learn about Indonesia's Wayang Kulit (shadow puppet performance) from the famed master of Sukawati village. Monez and Ninus were both attending the closing night of DenPasar2017 at CushCush Gallery (CCG), when we started to talk about their collaboration to form the 3rd artist group for CFC 2017/18. They are all renowned artists in their own rights, all excited to be part of CFC 2017/18 to share their creative spirits with children.

From September to November 2017, the artists held fun filled, CFC creative workshops using LagiLagi DIY charcoal, and they were amazing experiences for

all. Besides the 3 CFC workshops held at CCG, Papermoon also visited and held workshops at local schools and organisations during their residency hosted by CCG. All in all, a total of 7 artists, 50 volunteers, and 183 children were involved throughout the CFC workshops and residency program.

Through Sarita Newson we were introduced to Made Taro, a renowned Balinese figure who believed in the 'power' of play in children. In 1973 Made Taro founded the House of Dongeng (later developed into Kukuruyuk community), that became the beginning of his journey in the world of children and traditional games. In this 44 years, he observed that playing has many benefits for children that may not be obtainable at school. Made Taro shared: 'There are many benefits of playing, especially in the case of traditional games, as they are recreational cultural activities that integrate movement, art, social and cultural aspects that have developed from generation to generation, from community to community. These traditional games are usually shared through words of mouth, so they tend to be dynamic and in accordance with the local context of a place and time (Desa, Kala, Patra). During playing, children can learn about good values, about the natural environment and their culture that they are living in.'

I once read that free play gives children an outlet to express their emotions and feelings, and helps them to develop a sense of who they are. In fact, playing is not only important for children. Adults also benefit from playing as it contains positive psychological aspects for humans. Activities such as shouting, laughing, and running around while playing are proven to release stress level, and break down barriers between people.

Charcoal for Children 2017/18 program believes that "play" is very important for every human being. By inviting children to engage in creative workshops together with invited artists and providing a platform for them to play and socialize with different people, CFC workshop inspires children to learn in a fun way, encouraging them to be brave and confident individuals.

What our children experience while playing during their childhood becomes one of the determinants of their character and how they behave as adults. With PlayPlay, CFC 2017/18 extends invitations for both children and their parents to "play" together!

While putting together PlayPlay Charity Performance, we have been embraced by many individuals and creative communities that shared with us their experiences and expertise, and lend us their helping hands to make PlayPlay a wonderful experience for all. We are sincerely grateful for the love and support from each and everyone involved. Thank you!

Welcome to our PlayPlay! And enjoy the three heart-warming performances that our invited artists are sharing with our community. Let's Play!

PlayPlay Workshop

Charcoal For Children (CFC) is a free program for children. It is an annual program that uses LagiLagi DIY charcoal as a starting point, to respond to different theme each year. For Charcoal For Children 2017/18, the theme is 'PlayPlay'.

3 artist groups, with the help of volunteers from local communities, worked together with children of different backgrounds to create collaborative artworks and inspire the conception of 3 original plays.

This is done in 3 separate workshop sessions at CushCush Gallery (CCG). This year, it also includes 3 other sessions at local schools and community space as part of residency program hosted by CCG with Papermoon Puppet Theater who is one of the invited artists involved.

Invited artists: Papermoon Puppet Theatre (Yogyakarta), Kawamura Koheisai (Tokyo), Monez&Ninus (Bali). The 3 plays are presented as PlayPlay: CFC 2017/18 Charity Performance in February 2018 at CushCush Gallery, Bali.



Mohon kegiatan ini disebarluaskan lagi ke sekolah & lokal. Karena sangat bagus utk mengekspresikan ide & menela



Kesan sangat impresif dari ambulan sampai akhir kegiatan

Well done program!



sangat menarik & sli memberikan
baru bagi anak-anak



Great Program! Amazing really. As a parent
I really appreciate children program like
this. Thank You!



ABOUT LAGILAGI

LagiLagi is an initiative born out of our consciousness, to respond and create awareness to our natural environment by combining creativity, art + design, and fostering early creative education in our social environment. Our mother nature has given much goodness into our lives, and now it is time for us to rethink how we can contribute and give back, to create a chain of never-ending cycle of goodness through creativity!

We started looking within ourselves. What we can process and turn into goodness, again and again. How we can re-think about reduce, reuse, recycle and make it part of our lifestyle. To remind us about what is happening around us, our society and our environment. Starting with CushCush Teakwood off-cuts, and through the process of designing and making, we give value to the pieces of off-cuts, by turning them into beautiful utensils that we can use in our everyday living again and again.

Spoons, forks, knives, saucers, and chopsticks are a few simple things that we use in our everyday lives; things that we are familiar with when we eat in restaurants, "Warungs", and also in our own kitchen. These familiar things make up LagiLagi collection of utensils.

The success of exploration for the making of LagiLagi DIY charcoal led us to create MAKE YOUR OWN CHARCOAL workshop, as one of our fundraising efforts by sharing experiences in making charcoal from production off-cuts and twigs around us.

CHARCOAL FOR CHILDREN (CFC) is an important part of LagiLagi's journey, as it is one of the manifestations of LagiLagi's participation in supporting the creativity of children in Bali. CFC program uses LagiLagi DIY charcoal as a medium for expression and creation of different forms of creative works together with our invited artists and creative communities. For CFC 2016/17, the workshop consisted of 3 sessions involving 6 artists and 35 volunteers from various backgrounds as well as 103 children who collaborated and worked together by using LagiLagi DIY charcoal that we made. At the end of the three sessions we held DRAWING FUTURE: CHARCOAL FOR CHILDREN Charity Exhibition 2016/17, as a celebration and a form of our appreciation for all who had supported our program.

In accordance with LagiLagi's vision and mission, we want to share again and again. This time, we are continuing our journey by presenting PLAYPLAY: CHARCOAL FOR CHILDREN 2017/18, which brings the performing arts, puppetry, shadow play, stories, myths, dance and music to children and our community.

Every support and participation is an inspiration for us to keep on continuing the good that has been given by nature and our environment, again and again. Enjoy PlayPlay, as much as we have enjoyed presenting these fascinating plays and performances created by our amazing CFC 2017/18 artists, inspired by our children and Bali!

ABOUT CUSHCUSH GALLERY (CCG)

CushCush Gallery (CCG), an addition to CushCush family, is conceived as a platform for creative collaborations in contemporary art + design. It is an alternative gallery that embraces interactions and celebrates multi-disciplinary creativity through explorations of intersections of art, design, materiality, techniques and crafts.

Architect/designer Jindee Chua and Suriawati Qiu, founders of CushCush, had envisioned CCG as a little oasis within the hectic Denpasar city of Bali. Accessed through a small lane, CCG sits within CushCush studio, a sprawling space that used to be a disused garment factory before CushCush turned it into its home. CCG has its own separate entrance and consists of a main gallery space with 3 smaller studio spaces that can support a wide variety of creative and art programs, as well as a space for showcasing artworks and limited-edition design objects and furniture.

When LagiLagi successfully up-cycled smaller timber off-cuts into drawing charcoal, it became apparent that the DIY charcoal is a potential medium to realise LagiLagi's mission of fueling creativity amongst children. In line with CCG's vision and as a way of engaging and giving back to the community, CCG is thrilled to collaborate with LagiLagi and initiated the CHARCOAL FOR CHILDREN program.

CCG will host CHARCOAL FOR CHILDREN as one of its annual programs. Besides CHARCOAL FOR CHILDREN program, CCG will host local and international uprising and established artists and creatives to present quality, contemporary design + art programs, to enrich the Bali experience. Through its year-round program of curated exhibitions, residency and collaborations, CushCush Gallery facilitates exchanges between an international community of artists and creatives and Bali.

Adhika Annissa (Ninus)

Adhithana Bodhi Wijaya
Alberto
Alberto Kasipmabin
Alexandra Aurielle Sanny
Alisha Cambari Saka
An Nabyal
Anak Agung Sagung Karina Wijaya
Anak Agung Sagung Kirana Wijaya
Andrea Tjan
Andrew Michael Lim
Angel Manuela Teja
Antium Clarita J. Otemka
Antoni Tapyor
Anzea Wirasasmita
Bani Nawalapatra
Bintang Setyawan
Cindy Clara Lerrick
Cittavara Saraswati Wijaya
Derrell Kenaz Waworuntu
Dewa Ayu Kirani Saraswati
Edgar Wirasasmita
Edmondus Gebze
Eky Gebze
Elisa Taplo
Ella Sofia Gehlen
Elpis Dipur
Etmondus Ningmabin
Fajar Suryaebiola Sasaka
Ferrell Feivel Waworuntu
Freya Malaika Samantha Lumunon
Gabriel Oktemka
Gabriella Karnadi
Gede Mardawa Dharma Sedana Putra
Hari Crandall
I Gusti Ayu Kanaya Yulia Permatasari
I Gusti Bagus Arta Kusumajaya
I Gusti Bagus Ngurah Hakuna Matata Ranuh
I Gusti Bagus Parasara
I Gusti Made Harta Wijaya Kusuma

Ida Bagus Putu Bamanara Putra

James Uropmabin
Jennifer Frederica Williams
Jerrell Emanuel Waworuntu
Kaela Dian Vanessa
Kawamura Koheysai
Kaylin Aurelia Pangestu
Keona Chriselda Mamangdean
Lewi Asemki
Lucas Benjamin Gehlen
Luh Mas Adisty Amberley Kirania
Lutera S. Kasipmabin
Made Jasmine Jane
Maya Alund
Mesa Uopmabin
Monez
Nason Ningdana
Nathanael Serafino Teja
Nicholas Matthew
Noah R. Louis
Norbet Wisal
Okbon Kakyarmabin
Ortison Mul
Paleri Yongunip Ningmabin
Papermoon Puppet Theater
Praishe I. Louis
Priscilla Aurelya Santoso
Sany Ngep
Satori Nawalapatra
Sem Apintamon
Shallom Rizky Natalia
Sherrene Chua Shi En
Sherrie Chua Shi Hui
Sikmondus Ningdana
Vionita Opki
Yanuaricus Asemki
Yosua Meku
Yusman Mul
Children from Rumah Kecil Sanur
Children from Sanggar Anak Tangguh
Children from SDN 1 Singapadu

PlayPlay: Charcoal For Children 2017/18
membawa sukacita bagi komunitas melalui kreativitas
dan permainan / pementasan

"Children learn as they play. Most importantly, in play children learn how to learn" - O. Fred Donaldson

Bermain sangat penting untuk perkembangan fisik, emosional, kognitif, kreatif, dan sosial bagi anak-anak! Kita semua seharusnya tahu itu, karena kita semua pernah menjadi anak-anak. Namun banyak di antara kita cenderung melupakan hal ini saat kita menjadi 'orang dewasa yang bertanggung jawab' di masa yang penuh perubahan saat ini. Di dunia berteknologi tinggi dimana bermain sering kali sama dengan permainan genggam yang melibatkan ponsel dan komputer / gadget dengan tindakan individu, semakin banyak anak-anak tidak lagi bermain aktif dengan teman sebayanya di lapangan. Pentingnya bermain perlu lebih banyak dibicarakan dan kita dorong.

Lahir di Indonesia pada tahun 70an, bermain merupakan bagian dari masa kecil saya. Tinggal di sebuah desa kecil, seluruh desa adalah tempat bermain. Saya ingat betul bagaimana girangnya berlari menyusuri jalan-jalan setapak kecil bersama anak-anak desa lainnya, memanjat pohon mangga untuk mengambil layangan yang tersangkut dicabang pohon. Saudara-saudara saya dan saya menghabiskan sore hari setelah pulang sekolah bermain kelereng, memanjat pohon, kejar-kejaran, dan bermain dengan anak-anak tetangga. Ketika kami sedikit lebih besar, ayah saya mengajari kami cara bersepeda, bermain bulutangkis, dan kami memainkan banyak pertandingan bersama di depan rumah. Pada saat-saat bermain, kita belajar tentang banyak nilai penting, seperti: sportivitas yang baik, keadilan, persaingan sehat, kejujuran, disiplin, kepedulian terhadap lingkungan, kerja keras, komunikasi yang baik, toleransi, keterampilan sosial dan banyak lainnya.

Setelah suksesnya workshop Charcoal For Children (CFC) 2016/17 dan pameran Drawing Future, 'PlayPlay' dipilih sebagai tema untuk program CFC 2017/18, untuk mencerminkan aspek kesenangan dan keceriaan dari lokakarya CFC yang merupakan bagian penting dari pendidikan kreatif anak-anak. Kami telah berencana untuk mengundang seniman pementasan di CFC berikutnya untuk berkolaborasi dengan anak-anak, dan membuat pementasan orisinal yang akan dipentaskan sebagai acara pementasan amal bagi partisipasi, dukungan dan pengalaman masyarakat. Kami ingin merangkul masyarakat dan mengajak masyarakat untuk mendukung hal-hal baik, dalam hal ini: membina pendidikan kreatif sejak dini pada anak-anak, dan pada saat yang sama membuat anak-anak lebih sadar akan lingkungan sekitar kita. Melalui lokakarya CFC mereka, baik seniman maupun anak-anak bisa saling belajar, dan para seniman akan mendapatkan inspirasi dan ide untuk menciptakan pementasan yang penuh makna untuk berbagi dengan komunitas-komunitas.

Pada bulan-bulan berikutnya, kami sangat bersyukur untuk menyambut Papermoon Puppet Theatre (Yogyakarta), Kawamura Koheisai (Tokyo) dan Monez & Ninus (Bali) sebagai 3 seniman yang dilibatkan untuk CFC 2017/18 PlayPlay. Keterlambatan dalam jadwal penerbangan kembali ke Yogyakarta untuk Ria (Papermoon) dan keluarga menjadikan sebuah pertemuan diantara Ria dan Alam Taslim (manajer program CushCush Gallery (CCG) saat itu), yang menjadi dasar dari terjadinya residensi Papermoon di Bali bersama dengan LagiLagi dan CCG, serta keterlibatan mereka di CFC 2017/18. Kawamura Koheisai adalah keberuntungan murni, karena pada saat itu Kohey tinggal di Bali untuk program residensi satu tahun untuk belajar tentang wayang kulit Indonesia dari master terkenal yang tinggal di Desa Sukawati. Monez dan Ninus sama-sama menghadiri malam penutupan DenPasar2017 di CCG, saat kami mulai membicarakan kolaborasi mereka untuk membentuk kelompok artis ke-3 untuk CFC 2017/18. Masing-masing seniman adalah seniman yang ternama dan ahli di bidangnya, dan semua bersemangat menjadi bagian dari CFC 2017/18 untuk berbagi semangat kreatif dengan anak-anak.

Dari bulan September sampai November 2017, para seniman mengadakan lokakarya CFC yang penuh dengan sukacita, menggunakan arang gambar buatan LagiLagi, dan merupakan pengalaman hebat bagi semua orang. Selain 3 lokakarya CFC yang diadakan di CCG, Papermoon juga mengunjungi dan mengadakan lokakarya di sekolah dan organisasi lokal selama residensi mereka yang diselenggarakan oleh CCG. Secara keseluruhan, sebanyak 7 seniman, 50 sukarelawan, dan 183 anak terlibat di seluruh lokakarya CFC dan program residensi tersebut.

Melalui Sarita Newson kami diperkenalkan dengan Made Taro, tokoh Bali terkenal yang percaya dengan 'kekuatan' bermain untuk anak-anak. Pada tahun 1973 Made Taro mendirikan House of Dongeng (kemudian berkembang menjadi komunitas Kukuruyuk), yang menjadi awal perjalanannya di dunia anak-anak dan permainan tradisional. Dalam 44 tahun ini, ia mengamati bahwa bermain memiliki banyak manfaat bagi anak-anak yang tidak dapat diperoleh di sekolah. Made Taro menyatakan: 'Ada banyak manfaat bermain, terutama dalam permainan tradisional, karena ini adalah kegiatan budaya rekreasi yang mengintegrasikan aspek gerakan, seni, sosial dan budaya yang telah berkembang dari generasi ke generasi, dari masyarakat ke masyarakat. Permainan tradisional ini biasanya disebar melalui mulut ke mulut, sehingga cenderung dinamis dan sesuai dengan konteks lokal tempat dan waktu (Desa, Kala, Patra). Saat bermain, anak-anak dapat belajar tentang nilai-nilai yang baik, tentang lingkungan alam dan budaya tempat mereka tinggal. "

Saya pernah membaca bahwa permainan bebas memberi anak-anak 'ruang' untuk mengekspresikan emosi dan perasaan mereka, dan membantu mereka untuk mengembangkan sosok diri mereka sendiri. Sebenarnya, bermain tidak hanya penting bagi anak-anak. Orang dewasa juga mendapat manfaat dari bermain karena mengandung aspek psikologis positif bagi manusia. Kegiatan seperti berteriak, tertawa, dan berlarian sambil bermain terbukti bisa melepaskan tingkat stres, dan menyatukan sesama manusia.

Program Charcoal For Children 2017/18 percaya bahwa "bermain" sangat penting bagi setiap manusia. Dengan mengundang anak-anak untuk terlibat dalam lokakarya kreatif bersama dengan para seniman yang terlibat dan menyediakan sebuah platform bagi mereka untuk bermain dan bersosialisasi dengan orang yang berbeda, lokakarya CFC mengilhami anak-anak untuk belajar dengan cara yang menyenangkan, mendorong mereka untuk menjadi individu yang berani dan percaya diri.

Apa yang dialami anak-anak kita saat bermain selama masa kanak-kanak mereka menjadi salah satu faktor penentu karakter mereka dan bagaimana mereka berperilaku sebagai orang dewasa. Dengan PlayPlay, CFC 2017/18 ingin mengundang semua anak-anak dan orang tua mereka, serta seluruh masyarakat untuk "bermain" bersama!

Sepanjang perjalanan menuju pementasan amal PlayPlay, kami telah di bantu oleh banyak pihak dan komunitas kreatif yang berbagi pengalaman dan keahlian dengan kami, serta mengulurkan tangan kepada kami untuk membuat PlayPlay menjadi pengalaman yang indah untuk semua. Kami sangat berterima kasih atas kasih sayang dan dukungannya untuk setiap orang yang terlibat. Terima kasih!

Selamat datang di PlayPlay! Dan selamat menikmati tiga pementasan yang menghangatkan hati persembahan dari para seniman PlayPlay kami kepada masyarakat. Let's Play!

Bagus, krn anak-anak bisa berexpresi

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A collaboration with LagiLagi

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Terimakasih yang tak terhingga kepada seluruh presenter
Bagi kami, kesempatan ini sangat
atas sharing nya. luar biasa.

TENTANG LAGILAGI

LagiLagi adalah sebuah gagasan yang lahir dari kesadaran kami, untuk memberi respon dan menciptakan kesadaran akan lingkungan alam kita dengan menggabungkan kreativitas, desain + seni, dan mendorong pendidikan kreatif sejak dini di lingkungan social kita. Kami menyadari betapa lingkungan dan alam telah memberikan banyak kebaikan dalam kehidupan kami, dan sekarang adalah saatnya bagi kami untuk berpikir kembali mengenai apa yang bisa kami kontribusi, sehingga menjadi suatu rangkaian siklus kebaikan yang tidak terputus melalui kreativitas!

Kami pun memulai untuk melihat ke diri kami masing-masing, apa yang bisa kami olah agar dapat menjadi kebaikan lagi dan lagi, sesuatu yang berlanjut terus menerus, dan bagaimana kami bisa memikirkan kembali tentang reduce, reuse, recycle, dan menjadikannya bagian dari gaya hidup kita bersama. Dimulai dari sisa potongan kayu jati di CushCush yang sudah tidak terpakai lagi, kami pun memberi apresiasi terhadap sisa potongan kayu jati tersebut melalui proses desain dan pembuatan, dan memberinya nilai kembali dengan mengubahnya menjadi peralatan indah yang dapat di gunakan dalam kehidupan sehari-hari lagi dan lagi.

Sendok, garpu, pisau, mangkuk saos, sumpit, adalah beberapa dari hal-hal sederhana yang tidak bisa lepas dari keseharian kita. Sesuatu yang pastinya kita temui saat kita makan di restoran, warung dan juga di dapur rumah kita sendiri. Sesuatu yang mudah ditemukan, lekat dengan keseharian dan dapat mengingatkan pengguna nya mengenai nilai dan semangat LagiLagi ini menjadi koleksi peralatan dapur LagiLagi.

Keberhasilan eksplorasi pembuatan LagiLagi arang gambar buatan sendiri membawa kami ke MAKE YOUR OWN CHARCOAL workshop, sebagai salah satu upaya kami untuk penggalangan dana dengan berbagi pengalaman dalam membuat arang gambar dari sisa-sisa potongan kayu dan ranting-ranting pohon di sekitar kita.

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CFC program menggunakan LagiLagi arang gambar sebagai media untuk ekspresi dan penciptaan berbagai bentuk karya kreatif bersama dengan seniman dan komunitas kreatif di lingkungan kami. Untuk CFC 2016/17, workshop terdiri dari 3 sesi yang melibatkan 6 seniman, 35 relawan dari berbagai latar belakang dan 103 anak-anak yang berkolaborasi dan berkarya dengan menggunakan LagiLagi DIY charcoal yang kami buat. Pada akhir ketiga sesi tersebut kami menggelar DRAWING FUTURE: CHARCOAL FOR CHILDREN Charity Exhibition 2016/17, sebagai perayaan dan sebagai wujud apresiasi kami terhadap semua pihak yang telah mendukung program kami.

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