REVALUING JAVANESE COURT DANCES (SRIMPI AND BEDHAYA) WITHIN THE CURRENT SOCIAL AND CULTURAL CONTEXT

Michi Tomioka

Introduction

Srimpi¹ (see Photo 1) and Bedhaya² (see Photo 2), ritual dances of the Karaton Surakarta Hadiningrat (the Surakarta Court), were first permitted to be performed for the public as part of a national project called Pusat Kesenian Jawa Tengah (PKJT, Art Center of Central Java) in the 1970s. Both of these court dances have experienced many changes or innovations since then.⁴

Photo 1: Srimpi (cf. Appendix)

Photo 2: Bedhaya (cf. Appendix)

The project was started in 1970 under the first five-year plan of the new president, Suharto, in order to revive traditional arts and culture, and lasted for three periods (1970-1983). There were many activities in the PKJT project, not only for the court arts, but also for folklore arts and contemporary arts. The project was led by Gendhon Humardani (1923-1983),¹ who was also the head of the Akademi Seni Karawitan Indonesia (ASKI, the Indonesian Academy of Arts) Surakarta. Combined, these two organizations are often called PKJT-ASKI. ASKI Surakarta was later upgraded as the Sekolah Tinggi Seni Indonesia (STSI, the Indonesian College of Arts) Surakarta in 1988 and then the Institut Seni Indonesia (ISI Surakarta, the Indonesian Institute of Arts) in 2006.⁵

Surakarta Court dance was in decline due to a lack of dancers when the PKJT project began (Pamardi 2002). Although the court dances were still regarded as the source of Javanese traditional dance, Humardani did not preserve them as they had been. Instead, he thought it more important to innovate with the former arts in accordance with the changing times and encouraged participants to produce pemadatan (contracted) versions of court dances after reviving them (Tomioka 2005a).

He did not merely shorten the duration of the performances but also transformed many other elements of the dance and the music, applying the concept of performing arts from the modernized West to Javanese court dances (Tomioka 2005a). He included only pemadatan versions in the ASKI curriculum, so that the full versions of revived dance compositions were not taught in the course of study.

Vital changes established in the PKJT project are: (1) pemadatan (contraction of time), shortening the duration of the performance to one fourth of the original length (fifteen minutes); (2) faster tempo and more dynamic changes to the tempo than was traditionally the custom; and (3) synchronized movement as in corps de ballet (group dancing in ballet).

According to interviews with many dancers of PKJT/ASKI from those days, these contractions and transformations were successful in attracting public notice in the 1970s in Central Java, and they were very proud of that fact (Tomioka 2005b, 39). However, Sal Murgiyanto criticized the PKJT performance in Jakarta in 1979, saying that the ten-minute srimpi pemadatan was terlampau tergesa (too rushed), and that they needed a good chief who could deal with traditional materials (Murgiyanto 1993). The transformations of the traditional customs made by the PKJT project were...
less appreciated in the metropolitan context, where many different cultural identities coexist.

About 40 years have passed since the beginning of the PKJT, and about 25 years since the death of Humardani, but it seems that no remarkable changes or innovations have occurred in Surakarta regarding Javanese traditional dance. This is, in my opinion, mostly because practitioners have missed the starting point/origin of Javanese traditional dance, which would confirm their cultural identity in this modern era of globalization. My guess is also supported by the fact that Sardono W. Kusumo and Sal Murgiyanto have advocated seeking their own “cultural roots” as the guiding principle of the Graduate School of the STSI Surakarta (Tomioka 2005b) that was established in 2000.

Many elements transformed by the PKJT project that are essential to Javanese court dance have the potential to acquire new meaning in contemporary social and cultural contexts.

Circle of time and contraction of time

Here I have to add an explanation on the traditional customs of the court dances before the 1970s. In their full versions, srimpi and bedhaya performances last from forty to sixty minutes for the dance proper, with five to seven minutes for each entrance and exit. About an hour-long performance of a certain dance or musical composition was quite normal in the former days; for example, Sardono W. Kusumo performed a fifty-five minute court dance in the 1950s (Kusumo 2002, 103).

Javanese traditional dance has a circular structure, and the dance is launched and ended by a mangenjali (prayer with palms joined together) movement with the dancers sitting on the floor. Dance movements and music structures are related to one another. One musical structure is repeated a certain number of times and then followed by another musical structure. As the music goes on, various kinds of movements are repeated and developed in symmetrical formations, through which harmony or balance and a meditative atmosphere are gradually generated. The dance makes time feel luxurious as performers as well as members of the audience become enraptured by it.

Moreover, in Javanese courts where alus (elegant) behavior is highly appreciated, fast tempos and dynamic or drastic changes in the tempo are regarded as kasan (rough), and an artificial/unnatural movement is not appreciated. According to Bambang Busur, the phrase kembang tiba (flowers falling down to the earth) refers to the movements in Javanese dance. The term means dancers have their own timing of movement like the flowers of a tree that fall down to the earth one by one, whereas the synchronized movements of dancers are compared to the flowers falling down all at once (Tomioka 2005a). In this way, Javanese court dance has a circle of time in which the changes progress gradually for a certain length of time until the dance returns to the beginning.

To contract the full version into one fourth or one half is, in other words, to reduce the number of repetitions or circles, and economizes on the amount of time traditionally used. Humardani also transformed the quality of time. Dance criticism by Humardani on ballet (Humardani 1961) shows how he was moved by the Western performing arts, in which time flows straight to the climax. A linear flow of time is generated by fast and dynamic changes of tempo, synchronized movements of corp de ballet and formations appropriated for proscenium theaters (Tomioka 2005a). All these elements make visible changes. If movements are synchronized among the dancers, changing from one movement to another is more visible than the movements of kembang tiba. If the formations are always symmetrical and balanced among all the dancers, there seem to be no visible changes at a glance.

Humardani introduced the concept of a linear flow of time to Javanese court dance. All things considered, he intended to make Javanese court dance fully attractive to an audience that liked the stage or show performances of Western countries (Tomioka 2005b), and that contraction of time was the doorway to realizing this intention.

Here in my project, I wanted to revalue the essential elements of Javanese court dance by representing court dance performances in their full version, from which Indonesian artists will be able to revive their historical memory, restore the wholeness of their experience, and revalue their own cultural identity.

Methodology

In this project, I made a music recording (CD) and a documentary video (VCD/DVD) of live performances of “Srimpi Gondokusumo” and “Bedhaya Pangkur” with the performances having the following elements: (1) they show the full version of the dances; (2) they are performed in the classical tempo; and (3) they maintain each dancer’s wiletan (individual style). These media
INTERMINGLING OF CONTINUITY AND DISCONTINUITY will be of practical use not only for dancers to learn and analyze choreographies but also for researchers of related areas of study to know what Javanese court dances are really like.

I chose “Srimpi Gondokusumo” and “Bedhaya Pangkur” out of ten Srimpi and two Bedhaya^ because I found that both have experienced more drastic changes than the other pieces in the PKJT project and, in addition, we were unable to find any other source on these materials except Mrs. Sri Sutjiati Djoko Soehardjo.

The late Mrs. Sri Sutjiati Djoko Soehardjo (1933-2006), who was an instructor at the Sekolah Menengah Karawitan Indonesia (SMKI, the Indonesian High School of Arts) Surakarta from 1956 until her retirement in 1994, was our primary source for this project. She participated in reviving the Srimpi and Bedhaya dances in the PKJT project. It is to be deeply regretted that she passed away on 8 November 2006, a few weeks before the first performance of this project.

Participants

For dances, I selected those who had participated in the PKJT project in the 1970s and the early 1980s (and therefore were the transition generation), had learned under the primary source, were still active as professionals and had differing careers or backgrounds.

Different from the case of dancers, I appointed gamelan groups in which professionals, senior amateurs or semi-amateurs and young musicians aiming to be professionals were mixed together. I preferred to give opportunities to those who had never experienced Srimpi and Bedhaya dances for as much as an hour in their full version. Their musical performance was accordingly not as complete as that of a professional group, but good enough to express the rasa (feeling, sense) of court dances.

Occasions

I performed Srimpi Gondokusumo at the pendopo (traditional hall for Javanese ceremonies and dances) of the Sekolah Menengah KejuruanIndonesia (SMKN8 or SMKI) Surakarta in November 2006 (see Appendix) as part of a regular event called “Pentas Nemlikuran,” which has been held there on every 26th night since March 2003. This event was already famous among fans of Javanese traditional dance, so that we expected a large audience without any publicity effort.

The “Bedhaya Pangkur” was performed at the arena theater of the Taman Budaya Jawa Tengah (TBJT, the Art Center of the province of Central Java) (see Appendix). This time, we produced an independent dance event with stage directions. It is usually difficult to attract ordinary people to the TBJT,^ but we met the press and tried to appeal to the larger public in Surakarta and its outskirts.

As for the “Srimpi Gondokusumo” performance in Jakarta (see Appendix), we held a discussion between the dancers and the audience just after the dance performance. We gave our information about the event mainly to university students who majored in performing arts at IKJ, Universitas Negeri Jakarta (UNJ, a teachers’ college), as well as members of Javanese dance groups in Jakarta.

Performance outside the court

As I mentioned above, I did not involve court performers nor did I perform the project at the court. This is because Srimpi and Bedhaya dances^ have already become part of Indonesia’s social heritage since they were opened to the public in the national project. The Surakarta Court has also inherited Srimpi and Bedhaya under the court system, which really owed much to the PKJT project. I followed the advice of ISI Surakarta and asked for permission for the performances, although some said there was no need to do this because the court dances have been formally opened to the public. This is very true, but I did it to show our respect for the court, and asked the court to make offerings^ and prayers before each performance.

Findings

Responses to my initiative varied from one group to the other. It reflects the changing and diversification of cultural contexts since the PKJT era.

Response from dancers and musicians

Dancers and musicians had concerns about coming up with a full version of the dances. However, some dancers felt a little uncomfortable at the same time because I asked them not to follow the PKJT customs. I understood that this was certainly difficult for those who had experienced the strict training of the PKJT project regarding details.

In contrast, music instructors were more cooperative and involved students from an educational point of view. I was very pleased to hear from Suraji, the music director of the Srimpi Gondokusumo performance, that they would like to inspect the results of past researches.
(e.g., Martopangrawit’s 1976 work). They reconsidered their habit of gamelan playing since the PKJT period and this project showed another approach to court dances and another way to socialize art activities, according to Danis Sugiyanto, the music director of the Bedhaya Pangkur performance.

Production members from the performance venues in Surakarta and Jakarta actively supported my project. There was, however, a member of the “Pentas Nemlikuran” committee who did not agree with my proposal, saying that an hour performance was too long and that there was no need for my performance because they had shown the Srimpi Gondokusumo in pemadatan version before. This reflects the common PKJT point of view and they were challenged by my idea.

Response from the mass media

In order to publicize the Bedhaya Pangkur performance, I met the press with the help of MATaYA arts and heritage (an organization that promotes social activities of the arts), so that it was reported in many newspapers (see Appendix 3). The MATaYA staff and journalists highly appreciated that we intended to produce the court dance performance for the public outside the court.

In August 2007, I appeared on “Kick Andy,” a Metro TV show on a nationwide network (see Appendix 3) and talked about my project to revive court dances. I emphasized the necessity to pay more attention to Javanese court dances in their full version as part of the Indonesian heritage because these choreographies were no less excellent than other dances in the world.

The episode was titled “Kami Juga Cinta Indonesia” (We Also Love Indonesia) under the theme of nationalism in Indonesia. Andy (the host of the talk show) said the episode provoked a remarkable response from viewers via telephone or e-mail and the audience rating was high. One of the directors of the Ministry of Culture and Tourism sent a cell phone text message to me regarding the show that said, “Mempunyai dampak positif terhadap peningkatan apresiasi penonton terhadap tarian kuno yg jarang dipentaskan di masyarakat” (It had a positive impact in raising appreciation for old dances that are seldom performed for the public.) I received many other responses along the theme that Indonesians were ashamed of not knowing much about their own history or culture.

Response from audiences of performances

Most of the ISI Surakarta instructors who had participated in the PKJT project still believe that performing Srimpi and Bedhaya dances in their full version are too long, boring and monotonous for audiences. However, even those who had no preliminary knowledge about Javanese dance could appreciate the performances, as the following comments show.

An acupuncturist who watched Srimpi Gondokusumo in Surakarta (see Appendix) said, “I could enjoy the dance by rocking myself to the music and movements of dancers. I did not feel bored at all for an hour. From my point of view as an acupuncturist, the movements in the Javanese court dance make the audience as well as the dancers relaxed and meditative, and are, thus, good for health.”

Many audience members reported that they did not mind that the dancers of the Bedhaya Pangkur were already stout and middle-aged, once they started dancing.

The Bedhaya performance was attended by as many as 300 people to full capacity, in spite of heavy rain. According to an article appearing in the Suara Merdeka on 30 June 2007 (see Appendix), some attendees could not enter the theater so they watched the performance on monitors outside. I was surprised to find that many in the audience were not acquaintance with me, the other participants or MATaYA staff. They seemed to have gotten news of the performance through newspapers, mailing lists or by word of mouth.

A Japanese attendee who watched the Srimpi Gondokusumo in Jakarta (see Appendix) said, “I did not feel bored at all. I felt as if I had been transported to the colonial age and had met court dancers at that time.”

A person who watched another Surakarta dance performance that lasted forty minutes in Jakarta a few days before our Srimpi performance said, “When I saw the former, I felt forty minutes was too long and got very tired, even though the dancers were young and beautiful. It was because they lacked rehearsals and concentration. But this time, I felt an hour passed by very quickly and was enchanted by the elegant movements.”

Discussion

Many people took an interest in my concept of performing the court dances “outside” the court. My approach to the court dances was different from that of the PKJT project; I focused people’s eyes on the full versions of the court dances. Ordinary people could
be enchanted by these full versions if performers were skilled and well rehearsed, and the performance was presented in full seriousness. The audience did not only see the physical, superficial beauty of the dancers but perceived their inner beauty, elegant movements and meditative atmosphere, which moreover called Javanese culture and history to mind throughout the whole expression.

There were also a number of effects on the performers: (1) the dancers and musicians became more absorbed in their performance of the full version as time went by, which created a meditative atmosphere; (2) the classical tempo of the music was comfortable for the performers (as well as the audience) because it was a natural tempo for breathing; (3) each mature dancer was free to express her own wilatan, unlike in the PKJT style, which strictly demanded that dancers move in a synchronized way. Through this freedom of expression, the performers could feel satisfaction in completing an hour-long performance as if it were a ritual ceremony.

In this way, both the performers and the audience experienced another dimension of time and space and derived a kind of satisfaction that could not be attained through performing or watching performances of the contracted as well as the transformed versions of court dances.

Court dances in their full versions, therefore, still contain much potential under current circumstances. Nevertheless, there are few dancers or organizations that are aware of them in Surakarta. Some dancers feel it is difficult to leave behind the customs that were implanted during the PKJT era.

Generally speaking, the performing arts in Indonesia have developed under the art policies of the government in relation to tourism or to the creation of a national culture. They have, therefore, been developed for urgent, practical use. PKJT was also started under the art policy of the government in the 1970s, and Humardani’s innovations were suitable under that policy. It is true that the pemadatan of the Srimpi or Bedhaya dances expanded the range of traditional dances. However, it is also true that the idea, fixed since the PKJT period, that the Srimpi or Bedhaya dances in their full versions are too long and boring has prevented the public from appreciating higher arts or admiring their own culture and history.

Artistic values can be limited or changed according to social and cultural contexts, such as customs, preconceptions, government art policies or influences from foreign countries and so on. It would be effective for cultural communities to revalue and spontaneously reconsider the results of former art projects in search of their own roots, historical memory and cultural identity.

NOTES

1 A kind of Javanese court dance performed by four females.
2 A kind of Javanese court dance performed by nine females.
3 See Rustopo 1990, Chapter IV, on the PKJT-ASKI and the role of Gendhon Humardani.
4 He was a younger brother of Souden Humardani, a private assistant to President Suharto.
6 Humardani himself used the term corps de ballet to mean group dancing in Javanese dance (Humardani 1970).
7 R. Supanggah, the head of the Graduate School of the ISI Surakarta, criticized Humardani’s pupils on their passiveness and lack of initiative (Supanggah 2003).
8 Martopangrawit could gather ten Srimpi and ten Bedhaya music compositions (Martopangrawit 1976), but most of the Bedhaya choreographies were out of use at that time, according to Sri Sutjiati Djoko Soehardjo.
9 The PKJT project was ended with the foundation of the TBJT in 1983. The TBJT supports arts innovation and creation so that it is sometimes regarded as standing apart from ordinary people.
10 Here we do not take the Bedhaya Ketawang into consideration, which is still the monopoly of the Surakarta Court for its coronation anniversary. Martopangravit (1976) does not include this in his publications.
11 Ketan Biru and Nasi Uduk.
12 The Republic of Indonesia commemorates its independence day every 17th of August.

REFERENCES


Tomioka, Michi-b. *Who Promoted the Creativity of Arts? The Case of Javanese Dance of Surakarta Style*. Master’s thesis. Osaka City University, 2005

APPENDIX: Products and outputs of this project

1 Srimpi performances

1-1 “Srimpi Gondokusumo” / music CD

**Date:** 20 November 2006

**Place:** The *pendopo* (Javanese traditional hall) of “Garasi Seni Benowo”, Benowo

**Producer:** Michi Tomioka

**Music Director:** Suraji (ISI Surakarta)

**Instructors:** Suraji, Sukamso, Hadi Boediono, Supardi, Rusdiyantoro (ISI Surakarta)

**Musicians** (Instrument: Name):

- “Maju Mawas” and “Mijil Laras” groups from “Garasi Seni Benowo”, Benowo Rebab; Suraji*/ Kendhang; Hadi Boediono*/ Gender Barung; Sukamso*/
- Gender Panerus: Rudi Triyatmaka / Bonang Barung; Singgih Sri Cundhananik / Bonang Penerus; Suradi / Slenthem; Haryono FN / Denung; Nurochman, Paidi / Sarorn Barung; Parjan, Tutiyarso, Bejo Hermanto, Sandi / Sarorn Penerus; Rossidiq Wahid H / Kethuk, Kempyang,Kenong; Sugimin*/ Gong; Kuat*/ Gambang; Sulardi / Siter, keplok alok; Sriyanto / Suling, keplok alok; Supardi*/ Swarawati; Pujiyani, Divi Widayati, Imra’atul / Wiraswara; Rusdiyantoro*, Samin, Sarmadi, Sart

**Keprak Player:** S.Pamardi (ISI Surakarta)

**Engineer:** Iwan Onone (Studio 19, ISI Surakarta)

**Description:** Twenty-six musicians consisting of seven ISI Surakarta instructors (names highlighted with an asterisk on the list above), nine elder amateurs / semi-amateurs and ten ISI Surakarta students or alumni/alumnae were involved in the project. All the instructors and senior members reside around Benowo. Garasi Seni Benowo, located in the house of R. Supanggah, the head of the Graduate School of ISI Surakarta in Benowo, has become a center of *gamelan* activities in Surakarta. These two groups hold regular rehearsals twice a week which are often attended by students for advanced studies.

1-2 “Srimpi Gondokusumo” / video CD

**Date:** 26 November 2006

**Place:** The *pendopo* SMKN8/SMKI Surakarta, Surakarta

**Document Type:** Live performance

**Rehearsal Period:** 28 August - 25 November 2006

**Producer, Artistic Director, Dance Director:** Michi Tomioka

**Dancers (Position: Name):**

- batak: Michi Tomioka / gulu: Sri Setyoasih, dada: Saryuni Padmainingis, buncit: Hadawiyah Endah Utani (ISI Surakarta)

**Costume Director:** Hartoyo (ISI Surakarta and the Surakarta Court)

**Costume:** Dodot Alit

**Hair Style:** Bangun Tulak

**Music Director:** Suraji (ISI Surakarta)

**Musicians:** “Maju Mawas” and “Mijil Laras” from the Garasi Seni Benowo, Benowo

**Lighting/Sound:** The production team of “Pentas Nemituran”

**Video Works:** Esha, Chris (Studio 19, ISI Surakarta)

**Photographer:** Heru Santoso (Studio 19, ISI Surakarta)

**Offerings:** 26 November 2006 Ketan Biru and Nasi Uduk from the Surakarta Court
Description: This performance was held as part of “Pentas Nemlikuran.” We performed first, while the second performance was a “Bedhaya Babar Layar”, a Bedhaya dance of the Yogyakarta Court which was revived by ISI Yogyakarta under the supervision of Prof. Dr. Hermien.

1-3 “Srimpi Gondokusumo” / video DVD

Date: 26 August 2007
Place: The Teater Luwes, Institut Kesenian Jakarta (IKJ)
Document Type: Live Performance and discussion
Rehearsal Period: 8-21 August 2007
Producer, Artistic Director, Dance Director: Michi Tomioka
Dancers:
Costume Director: Hartoyo (ISI Surakarta & the Surakarta Court)
Costume Assistant: Budiarti (ISI Surakarta)
Costume: Dodot Kerembrehan
Hair Style: Bangun Tulak
Music: 1-1 “Srimpi Gondokusumo” / music CD (78 minutes)
Lighting/Sound: Production team of the Teater Luwes (Representative: Trisapto, Fakultas Seni Pertunjukan, Faculty of Performing Arts, IKJ)
Video Works: Hari Sinthu (Fakultas Film dan Televisi, IKJ)
Photographer: Priadi Soefjanto (Fakultas Film dan Televisi, IKJ)
Cosponsor: Fakultas Seni Pertunjukan, IKJ
Donors: Mrs. Pia Alisjahbana, Mr. Bondan Winarno
Special Thanks:
- Nungki Kusumastuti (Fakultas Seni Pertunjukan, IKJ)
- MATAYA arts & heritage
Performance date: 21 August 2007 Ketan Biru and Nasi Udak from the Surakarta Court
Description: This was an independent performance which was followed by a discussion between the dancers and audience with Nungki Kusumastuti as moderator.

2 Bedhaya performances

2-1 Bedhaya Pangkur / music CD (1:05:58)
Recording: 25 June 2007
At Studio 19, ISI Surakarta
Producer: Michi Tomioka
Music Director: Danis Sugiyanto (ISI Surakarta)
Instructors: Danis Sugiyanto, Supardi, Darsono (ISI Surakarta)
Musicians:
- “Marsudi Renaning Manah”, Kemlayan, Surakarta

2-2 Bedhaya Pangkur / video DVD

Date: 28 June 2007, 19:30 door open, 20:00 start
Place: The Teater Arena, Taman Budaya Jawa Tengah (TBJT), Surakarta
Document Type: Live performance
Rehearsal Period: 13 April - 25 June 2007
Producer, Artistic Director, Dance Director: Michi Tomioka
Dancers (Position: Name)
Costume Director: Hartoyo (ISI Surakarta and the Surakarta Court)
Costume Assistant: Dwi Maryani, Dewi Kristiyanti (ISI Surakarta)
Costume: Dodot Agung
Hair Style: Bangun Tulak
Music Director: Danis Sugiyanto (ISI Surakarta)
Musicians: “Marsudi Renaning Manah”, Kemlayan, Surakarta
Lighting / Sound: Hengki, S, Rivai (TBJT)
Coordinator: Jatmiko (TBJT)
Video Works: Esha, Chris (Studio 19, ISI Surakarta)
Photographer: Heru Santoso (Studio 19, ISI Surakarta)
Cospensor: TBJT
Performance dates: 11 May 2007 Ketan Biru from the Surakarta Court / for the opening of rehearsals

Asian Transformations in Action
The Work of the 2006/2007 API Fellows
28 June 2007 Ketan Biru and Nasi Uduk from the Surakarta Court

Description: This performance was held as an independent production. After the doors opened, we offered a gendhing bonang (instrumental music) performance, “Babar Layar,” for 15-20 minutes, while waiting for attendants.

3 Publicity in the mass media

26 June 2007
- KOMPAS “Pergelaran Tari Bedhaya Pangkur”
- SOLOPOS “Tari Bedhaya Pangkur akan disuguhkan dengan kosep asli”
- The Daily Jakarta Shimbun (Japanese) “penari asal dari Jepang Michi Tomioka mengali tari Keraton klasik, pentas di Solo tgl.28”
- Ria FM (radio) “Selamat Pagi Surakarta” 07:00-07:10

27 June 2007
- SUARA MERDEKA “Bahasa Kagok Penari Jawa Itu”
- Jawa Pos Radar Solo “Michi Tomioka, Tertantang Padukan Tari Jepang-Indonesia”

28 June 2007
- KOMPAS “—Kesenian—Ketika Penari Asal Jepang Berlatih Menari...”
- KORAN TEMPO “Tari Keraton Solo Dikonservasikan”

29 June 2007
- Wawasan “—Pertunjukan ’tari Bedhaya Pangku’ di TBS semalam—Merekonstruksi kembali karya PB IV dan PB VIII”

30 June 2007
- MEDIA INDONESIA “Tari ‘Bedhaya Pangkur’” (only photo)
- KOMPAS “Tari Bedhaya Pangkur” (only photo)
- SOLOPOS “Saat keaslian Bedhaya Pangkur kembali hadir”
- SUARA MERDEKA “Sukses, Pentas Bedhaya Pangkur”

5 July 2007
- SOLOPOS Kridha (Javanese) “Bedhaya Pangkur Kababar ing TBS”

12 July 2007
- SOLOPOS Kridha (Javanese) “Michi Tomioka asli Jepang wasis mbeksa”

August 2007
- Reader’s Digest Indonesia (a monthly magazine) “Klik! Sembilan Wanita…”

16 August 2007
- Metro TV, “Kick Andy” (talk show, nationwide network)
Episode: “Kami Juga Cinta Indonesia” (We Also Love Indonesia)
Broadcast: Thursday, 16 August 2007, 22:05-23:05
Re broadcast: Sunday, 19 August 2007, 15:05-16:05

24 August 2007
The Daily Jakarta Shimbun (Japanese), “Srimpi Performance of the Surakarta Court Style”

29 August 2007

31 August 2007
The Daily Jakarta Shimbun (Japanese), “The first performance at IKJ of the reconstruction of traditional dance by a Javanese dancer, Michi Tomioka”

4 Publications