

Grantee information

Name of Grantee: Kaori Fushiki

As an ethnomusicologist and an anthropologist, she is a lecturer at Taisho University in Tokyo, Japan. Ever since she earned her PhD from Taisho University in 2004, she has continued her research in Bali, Indonesia and Singapore on various themes, including the local identity and local political matters and their effects on traditional/popular music and performing arts. In Singapore, she focuses on the musical activities in society brought over by migrants from the past, and the relationship between its (whose) identity and national policy. She has been the deputy chair of the Commission of the Intangible Cultural Heritage, IUAES since 2013. Her most recent articles are “Guo Ping An Qiao: Fluent public sphere emerged in public spaces in Singapore” which was included in the book titled *Interacting Intimate and Public: Identities and Survivals among the Southeast Asian Religious/Social Organizations* edited by Huang Yun and published by the Kyoto University Press in 2014 (pp. 19-57) and “Ge-tai in Singapore: A Problematique that Emerged from a Chain of Images”, which was included in the *Journal of Asian and African Area Studies* (2013, 12 (2): 247-281) published by the Graduate School of Asian and African Area Studies, Kyoto University (ASAFAS).

Collaborators:

1. Tan Sooi Beng is Professor of Ethnomusicology at the School of the Arts, Universiti Sains Malaysia (USM). She is the author of *Bangsawan: A Social and Stylistic History of Popular Malay Opera* (Oxford University Press, 1993), and a co-author of *The Music of Malaysia: The Classical, Folk and Syncretic Traditions* (Ashgate Press, 2004). The more recent books and DVD's that she edited include *Representations in the Creative Arts of Southeast Asia: Negotiating Meanings and Identities* (USM Press, 2012) and *The Multicultural Performing Arts, Crafts, Festivals and Food of Penang* (USM, 2011). She has published numerous articles on the Malaysian performing arts, including articles on the Chinese *potehi* and *karlay* theaters and the Phor Tor festival. She is attempting to show intercultural links in the Southeast Asian region through her research on the Peranakan cultures and Malay music recorded by the 78 RPM recording industry prior to independence. Tan is actively involved in the conservation of the intangible heritage of Penang through participatory research and educational community-engaged theater for young people, based on the island's multiethnic histories, languages, and cultures.
2. Michi Tomioka is a dancer and researcher of Javanese dance, especially on the Javanese female court dance (*srimpi* and *bedhaya*) in Surakarta. Michi Tomioka is a research fellow of the Urban Culture Research Center of Osaka City University. She has developed the theme for her API Fellowship activity, teaching three *srimpi* dances in full length to Indonesian professional dancers in Jakarta for a documentary project supported by the Indonesian Ministry of Culture and Tourism (2011). "Women's Dances from the Javanese Court", *International Journal of Intangible Heritage*, vol.7, pp.77-97(2012), stage performance of a *srimpi* dance in full length in Japan with the group of Indonesian Institute of the Arts, Surakarta (2012), and so on.

3. Herry Yogaswara is a researcher in the Indonesian Institute of Sciences (LIPI). His background is in Anthropology with concentration on indigenous peoples, ethnicity, and conflict issues. His dissertation is about the ethnic conflict in the Central Kalimantan of Indonesia (2012). As a fellow of the Asian Public Intellectuals (API) of the Nippon Foundation (2001-2002), he conducted research on the indigenous peoples of the Cordillera in the Philippines. Since 2012 he has been part of a research entitled "Political-economy of culture heritage in Indonesia" (2012-2014) with focus on Banten Lama's sites in the Province of Banten Indonesia. His published works focus on indigenous peoples issues in Indonesia, the Philippines, Vietnam, and Cambodia, as well as on culture heritage in Indonesia. Aside from doing research work, he has been teaching subjects such as the Anthropology of Dance in Jakarta's state university.
4. Ardian Purowoseputro is an independent researcher, producer, film maker, and cultural promoter. He started his career as a researcher on *Potehi* in Jawa, with research on the history of Surabaya and its relationship with Chinese descendants in Indonesia. He already has many articles and publications on *Potehi* in Java, with his most recent books being *Wayang Potehi Peranakan Tionghoa Indonesia* (Yensen Project, 2012) and *Wayang Potehi of Java* (Afterhours Books, 2013). As a producer and researcher, he contributed to some films such as *Batalyon Mayangkara* (a docudrama film about the battle in Surabaya 1945, Roode Burg Soerabaia, 2012). This was launched at the XXI Studio 1 Grand City, Surabaya. He was also involved in the film *Naga Dari Timur* (a documentary film about Chinese Surabaya's history), which was launched in 2012 by METRO TV. Moreover, as a contributor of the Potehi group Fu He An from Gudo, Jombang, Jawa-timur, he put up a presentation in TEDx Tugu Pahlawan Salon Conference entitled "When Passion Drives Invention" at the US Consulate General Surabaya, on 26 April 2013 as speaker. Besides his interest in the above, he also published a book on another field: *Blue Economy: An Odyssey to Prosperity* (Afterhours Books, 2013). This was published for the APEC Summit at Ayodya Resort in Nusa Dua Bali.
5. Robin Ruizendaal is an asinologist and an ethnographer. He obtained his Ph.D. in Chinese Studies from Leiden University in the Netherlands. His research was on the Asian puppet theatre. He has conducted fieldwork in China, Taiwan, India, Vietnam, and Cambodia. He has been director of the *Lin Liu-Hsin* Puppet Theater Museum in Taipei since 2000. The museum has the most complete collection of Asian theater puppets and artifacts in the world, and has a large collection of *potehi* puppets and stages. Ruizendaal has curated numerous Asian puppet theater exhibitions in Taiwan and around the world, the latest exhibition being "A World of Chinese Puppets" at the East West Center in Honolulu (January-May, 2014). He has published several articles and books on the Asian puppet theater including *Marionette Theatre in Quazhou* (Brill: Leiden, Boston, 2006) and *Asian Theatre Puppets* (Thames & Hudson: London, 2009). Ruizendaal is also the artistic director of the *Taiyuan* Puppet Theater Company in Taipei. He has written and directed over 20 puppet theater productions that have been performed all over the world in more than 40 countries. These plays include *potehi* productions that combine traditional and modern elements. Ruizendaal is cultural advisor to the Taipei City Government, as well as author of several children's books.

6. Caroline Chia researches on the Chinese puppet theater and the interaction of orality and literacy. Caroline CHIA is a PhD candidate at the Asia Institute, University of Melbourne in Australia. She has been researching on traditional art forms since 2004 and upon commencing her PhD program, she embarked on an ethnographic fieldwork in 2013 with China, Taiwan, and Singapore as the sites for her study. She has published both in English and Chinese journals, including “The Henghua ‘Auspicious Play’ and the use of the Script in Singapore”, *Zhong Hua Wen Yi Lun Cong*, Fudan University Press, Volume 11, July 2012 and “Negotiation between a religious art form and the secular state: Chinese puppet theatre in Singapore and the case study of *Sin Hoe Ping*”, *Asian Ethnology* (Forthcoming, 2014). Besides her research interest in the Chinese puppet theater, Caroline is also interested in the study of underprivileged groups such as those living in poverty.

Project title:

Puppet Theater “*Potehi*” in Southeast Asia: Moving People, Adaptation, Conflict and Creativity

Abstract:

Potehi is a kind of puppet theater seen in several countries in Southeast Asia. It has made enhanced cultural diversity in the area. *Potehi* originated in Quanzhou, Fujian Province of China, after which it was brought to Taiwan and Southeast Asian countries through the migration of the people. *Potehi* has been performed during Imlek (or Chinese new year), the lunar seventh month, the birthdays of various deities, and other occasions. It has been influenced by the characteristics of the area, has been adapted to reflect local society / the community, and has sometimes faced difficulty during its performance even as it continues to evolve because of social changes.

This project will focus on how the *Potehi* has been localized in the different countries in response to socio-political conditions. The form of the performance, the iconography of puppets and stages, the languages and scripts, the performers and social aspects will be analyzed from the point of view of ethnomusicology, anthropology, theatrical study, etc. Through the analysis, we will argue how migrants and the local community have made an effort to live in unity. Although there was a difficult time in the past, *Potehi*, nowadays, has become an icon of the migrant people and depicts the unity of the migrants and local society in some areas. In addition, how the performing arts can dissolve social conflict and problems in the area, and what the role of the performing arts is in society where people live in unity will be discussed.

Recently, the concepts of Cultural Heritage and Intangible Cultural Heritage have become popular enough to be able to activate local society. Collecting public memory, confirming the history of society/community, and creating them as icons of societies are important elements in the building of heritage. In this project, the process of making heritage is also taken up, particularly cases in Penang, Malaysia and Gado, Indonesia. Our project traces the migrant people and the performing arts, and will clarify the networks/interrelations among the countries. It will show us how creative the people are and how powerful the role of the performing arts is.

Deliveries:

- An international symposium and workshop in Tokyo based on our field research in several countries (Malaysia, Indonesia, Singapore, Taiwan)
- A public workshop and a performance of *Potehi*

Outputs:

Publication (a book or a Research paper) and Recordings (DVD)

* Publication of our results is expected to be a continuity plan for next year (2015) with the funding(?) of the Lin-Liu-Hsin Puppet Theatre Museum as a collaborative work.