

Curriculum vitae

Ki Ledjar Soebroto

Ananto Wicaksono (Nanang)

Hedi Hinzler

Ki Ledjar Soebroto (Subroto)

CV

Born: 20 May 1938 in Wonsobo, Central Java.

Father: artist, performer, travelling around in the region Wonsobo-Yogya-Solo.

Address: Jalan Mataram DN I/98, Yogyakarta, Java, Indonesia.

Formal education: Elementary School, 6 years.

Education as *dalang*: from 1956 onwards he worked as assistant of the famous *dalang* (puppet master) Ki Narto Sabdo. This means Ledjar had to arrange the figures to be used during a performance, and hand the right figure over to the *dalang* at the right moment. This was the traditional training manner: starting as an assistant in order to become a puppeteer. He also learns how to make leather wayang figures himself from water buffalo hide.

From 1978 onwards he also designs masks made of papier-maché and wood for masked performances (*topeng*), and he starts to make figures of clowns and animals.

From 1960 he was a member of Narto Sabdo's *Wayang Orang* group Ngesthi Pandowo as both a performer and helper. In *Wayang Orang* the performers are humans, but they perform puppet stories and their movements are like those of wayang puppets.

Performing arts

Ledjar plays *Wayang Kancil* (animal stories with the small deer Kancil as main character) from 1980 to the present.

Ledjar is of the opinion that the classical wayang plays are too complicated for modern children. He wants to use animals and animal stories to educate children about Javanese ethics and also as entertainment. In 1985 he establishes the *Sanggar Wayang Kancil* in Yogyakarta. ('sanggar' means 'studio' or 'art centre'). In 1990 he is one of the founders of the Balai Budaya Minomartani (Art Centre Minomartani) in Sleman, a suburb of Yogyakarta.

From 1987-1991 he is coordinator of Dalang Education of the Badan Koordinasi Kesenian Nasional (National Service of Coordination of the Arts).

He also wants to use the medium wayang to educate children and grownups by playing stories based on recent historical events. In 1987 he makes leather wayang puppets for *Wayang Sultan Agung*, and gives performances with them. The repertoire is about the conflict between Sultan Agung and the VOC under Jan Pieterszoon Coen.

In 2002 he creates a set of shadow puppets (*Wayang Cartoon Japan Samurai*) for the Japanese puppeteer Ryuh Matsomoto to perform the Javanese legend of Jaka Tarub. The costumes of these puppets hybridize Japanese ancient wear with wayang conventions.

In 2004 he designs *Wayang Jaka Tarub* within the framework of cooperation of wayang theatre and *kethoprak* theatre (with humans) in Yogyakarta.

From 1980 onwards he is specializing in *Wayang Kancil*: fables based on the texts in classical Javanese and Malay of the adventures of the mouse deer Kancil. In August of this year he gives *Wayang Kancil* performances with students of the Gajah Mada University of Yogyakarta in the village of Gelanggang.

The piece played is titled *Kancil Steals Cucumbers*. In December 1980 Ledjar plays the same piece in the village of Minomartani near Yogyakarta. Between 1981 and 1990 he performs Wayang Kancil at the yearly Sekaten held at the great square fronting the Kraton of Yogyakarta.

Ledjar's grandson, Ananto Wicaksono, alias Nanang, born in 1985 and raised since his birth by Ledjar, begins his education as Wayang Kancil dalang under his grandfather's guidance at the age of two, in 1987.

In 1984 Ledjar introduces short Wayang Kancil performances especially for children as a prelude before all-night *Wayang Purwa* performance for grown ups begins, in the village Nanggulan near Yogyakarta. Wayang Purwa performance normally last at least six hours, too long for children.

In August 1994 Ledjar initiates Wayang Kancil performances with three screens and three dalangs performing at the same time in the Purnabudaya Complex in Bulak Sumur, which is part of the Gajah Mada University of Yogyakarta and on 26 September 1995 he performs Wayang Kancil at Istiqlal II, a national festival of Islamic arts in Jakarta.

In April 1998 Ledjar performs at the monthly performance series sponsored by the famous dalang Ki Manteb Soedarsono, performing Wayang Kancil at Manteb's house in Karanganyar, Central Java. From November 2003 he performs yearly in the Gembiraloka Zoo in Yogyakarta. He also performs, in particular Wayang Kancil, at offices, governmental organizations, schools, and for private persons.

After the disasters around Yogyakarta in 2006 he performed regularly in the regions affected by the earthquakes and floods to make the children and parents happy.

In 2008 Ledjar and Ananto are invited to perform Wayang Kancil and screen an animated derivative *Wayang Animasi Kancil* at the Pasar Malam Besar (now called Tong Tong Fair) in The Hague. They also give workshops in making wayang figures and masks. They are invited again in 2009 to perform *Wayang Revolusi* (about the period 1945-1949), Wayang Kancil, screen Wayang Animasi, and give workshops on wayang puppet making and playing Javanese gamelan, in particular the melodies used for wayang performances.

For the Tropenmuseum in Amsterdam Ledjar and Nanang designed a special Wayang Animasi Kancil (2008) and for the Army Museum Bronbeek in Arnhem they created a special Wayang Revolusi and Wayang Animasi Agresi No. 2 in the same year, and also a special Wayang Revolusi in 2014 for the Puppetry Museum/Poppenspe(e)lmuseum (Vorchten NL).

In June 2009 they were invited for Wayang Kancil performances and workshops in Bremen, and for a Wayang Ramayana performance at a Pasar Malam in Paris. In 2011 they were invited by the former Museum Nusantara in Delft to perform the story of Willem van Oranje, and also by the Tong Tong Fair in The Hague, and 2013 they again were invited to the Tong Tong Fair.

In 2013 the historical events of 1825 around Diponegoro were dramatized as wayang.

In 2014 the Municipality of The Hague commissioned a large exhibition of wayang figures representing animals and performances of Wayang Kancil in the Atrium of the city hall.

The figure of Kancil, the mouse-deer, and his role as mediator in the forest inhabited by so many different animals, were regarded as examples of problem solving in the multi-cultural city of The Hague. Kancil stories were also performed at the Tong Tong Fair in that year. They also played Wayang Kancil at the Puppet Festival in Beverley, England in 2014.

Making of wayang figures

Since 1980 Ledjar makes wayang figures, not only animal figures for Wayang Kancil, but also, upon request, other figures, among others for Wayang Revolusi, Wayang Jan Pieterszoon Coen, Wayang Christen, Batman, Wayang Willem van Oranje, Wayang Diponegoro, as well as the classical *Wayang Kulit Purwa* (both Mahabharata and Ramayana repertoire), and *Wayang Gedog* (Panji stories). He has many international contacts in the world of museums and universities and also private persons collecting wayang kulit figures.

He made wayang figures for the following museum collections and private collectors: Museum Sonobudoyo in Yogyakarta; Balai Budaya Minomartani in Sleman; Museum Wayang of H. Budhihardjo in Pondok Tingal, Magelang; for dalang Ki Manteb Sudarsono in Karanganyar, Central Java; for the Wayang Museum in Jakarta; for the national theme park Taman Mini Indonesia Indah in Jakarta; for Dr. Tim Byard-Jones (BBC); for the Übersee Museum in Bremen, Germany; for Dr. Walter Angst in Salem, later Überlingen, in Germany; for Arno Mozoni-Resconi in the Hamburg Museum, Germany; for the late Dutch puppeteer Rien Baartmans of Poppentheater Merlijn in Haarlem, The Netherlands; for Volkenkundig Museum Gerardus van der Leeuw in Groningen; for Dr. V.M. Clara van Groenendael, Amsterdam; for the Westfries Museum in Hoorn (*Wayang Sultan Agung*), for Museum Bronbeek in Arnhem; for the former Museum Nusantara in Delft (Wayang Willem van Oranje), for the city of The Hague, for the Puppetry Museum/Poppenspe(e)lmuseum in Vorchten (Wayang Revolusi, the old-Dutch Jan Klaassen and his wife Katrijn and other wayang kulit figures); for Tamara Fielding, The Shadow Theater of Java in New York, America and for the Museum of Anthropology at the University of British Columbia in Vancouver, Canada.

At the Pasar Malam 2008 in The Netherlands, Ledjar introduced the Wayang Wajah (wayah = human face), a format in which one could order a wayang figure with one's own face, or the face of a family member, friend, or acquaintance, or even of your favourite pet. This became a great success and until now there are yearly numerous people, in particular those with a connection with the former Dutch Indies, who order special wayang figures. The faces, clothes and shoes of the figures of the historical wayang performances (Wayang Revolusi; Agresi No. 2; Wayang Willem van Oranje; Wayang Sultan Agung, Jan Pieterszoon Coen; Wayang Diponegoro) are real humans, based on the study of paintings, portraits and pictures. Grandson Nanang helped Ledjar with the research. So together they created new styles of wayang figures.

After the success in 2011 with the Wayang Willem van Oranje commissioned by the city of Delft, with performances not only in The Netherlands, but also in Yogyakarta (former Karta Pustaka) and Jakarta (Erasmus Huis), the Yogya painter Nasirun and the Goethe Institut in Jakarta ordered figures of Wayang Diponegoro. This resulted in a production in 2012 about the role of Diponegoro and the painter Raden Saleh (who studied in The Netherlands) during the Java War (1825-1830).

For the Tong Tong Fair of 2013, Ledjar made an extra set of Wayang Diponegoro puppets. The story was performed by Ananto Wicaksono.

In 2008-2009 Ledjar made metal wayang figures, 2,5 m high, for the city of Yogyakarta, and in 2013 he designed large wooden wayang figures for the Ethnographical Museum in Leiden, The Netherlands.

Wayang paintings

In 2008-2009 Ledjar participated in a Mural project in Yogyakarta. The aim was to cover walls and viaducts with murals representing wayang stories, street art created as a reaction to the city's graffiti. Ledjar painted a gateway in kraton style, flanked by lions and Garuda-bird ornaments, and he started to make large paintings (2 x 6, 3 x 6 m) of wayang figures for projects and manifestations in Yogyakarta. A number of these paintings are also in the collection of the Ethnographical Museum in Leiden.

The Wayang Data Bank Project

Meanwhile, the Wayang Data Bank Project, including identification of wayang figures in collections of museums and private persons, which was started in 2011 in Leiden by Dr. H.I.R. Hinzler, was a new challenge for Ledjar and Ananto Wicaksono. Because Ledjar already at the beginning of his career was ordered to make wayang figures of the classical repertoire (Mahabharata, Ramayana and Gedog) in local styles (Yogya, Solo, Banyumas, Cirebon and Surabaya), he and Ananto, who helped him, know exactly the characteristics of these styles. So they are excellent informants, not only about the names of the wayang figures, but also the regional origins, local styles of them. So, Ledjar and Ananto were invited, within the framework of the project, to assist and research wayang collections of the Puppetry Museum/Poppenspe(e)lmuseum in Vorchten; of the Ethnographical Museum in Leiden; of the British Museum and the Victoria and Albert Museum in London; of the Netherlands Theatre Institute (Theater Instituut Nederland/Theater in Nederland (TIN) – department of theatre studies at the University of Amsterdam (UvA) and of the private collection of the late Walter Angst in Überlingen (more than eighteen thousand figures).

Awards

Ledjar received the Gatra Award in 1995 for his creative work from the magazine Gatra in Jakarta, the Arts Prize from the city of Yogyakarta in 1997 and another award in 2010 for preserving traditional art from Sri Sultan Hamengkubuwana X of the Kraton of Yogyakarta.

Selected sources (hyperlinks), articles and weblogs

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<http://www.poppenspelmuseumbibliotheek.nl/pdf/pamflet150.pdf>.

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<http://www.poppenspelmuseumbibliotheek.nl/pdf/Pamphlet152d.pdf>.

Wayang kulit: wayang revolusi en punakawan (poster),
<http://www.poppenspelmuseumbibliotheek.nl/pdf/posterwayangrevolusipunakawan.pdf>.

Wayang: films en/and muziek/music,
<http://www.poppenspelmuseumbibliotheek.nl/pdf/wayangmultimedia.pdf>.

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<http://indonesianperformance.blogspot.co.uk/2009/02/wayang-kancil-and-ki-ledjar-subroto.html>.

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Burgers, Erik. 2011. 'Hoe Willem wajang werd: Vaderlandse geschiedenis als Javaans drama. *Delft: Cultuurhistorisch magazine voor Delft* 13, no. 4: 4-6.

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<http://thejakartaglobe.beritasatu.com/archive/ki-ledjar-subrotos-vivid-shadow-puppets/>.

Sigid Kurniawan. Colonial Story. *The Jakarta Post* 26 March 2015.
<http://www.thejakartapost.com/news/2015/03/26/colonial-story.html>.

Videos

Ki Ledjar Subroto: Wayang Kancil, <https://www.youtube.com/watch?v=retP4s5gtOM>.

Ki Ledjar dan Wayang Kancil, <https://www.youtube.com/watch?v=x75G0GfFGXU>.

Wayang Kancil, An episode of the television series *World of Wayang* broadcast on 14 April 2013 on Kompas TV, <https://www.youtube.com/watch?v=z3VOgksMplU>.

Wayang Revolusi, <https://www.youtube.com/watch?v=E2KSiMOWrO0>.

Wayang Revolusi. Agresi Militer Belanda 2,
<https://www.youtube.com/watch?v=BXD0h6cklgA>.

Wayang Willem van Oranje, <https://www.youtube.com/watch?v=zuvOis9kcv0>.

CV

Ledjar Subroto

Tempat/Tgl Lahir

Wonosobo, 20 Mei 1938

Riwayat Pendidikan

Pendidikan terakhirnya Sekolah Rakyat (SR) 6 tahun.

Alamat Rumah

Jalan Mataram DN I/198 Yogyakarta 55213 DIY
telp +62274517976
Mobile:081328273994
E-mail: wayangledjar@gmail.com.

Jalan Prof.Dr. Soepomo 72 B Yogyakarta

Riwayat Berkesenian

Awal tahun 1954, bergabung pada kelompok Wayang Orang ‘**Ngesthi Pandowo**’.
Pada Tahun 1960, bergabung dengan kelompok kesenian ‘**Condong Raos**’, pimpinan Ki Nartosabdo.
Awal tahun 1985, mendirikan **Sanggar Wayang Kancil** di Yogyakarta.
Pada tahun 1990, ikut membidani lahirnya **Balai Budaya Minomartani** di Sleman Yogyakarta.

Pengalaman Organisasi Kesenian

Badan Koordinasi Kesenian Nasional (BKKNi Pusat), sebagai Koordinator bidang Seni Pedalangan, periode 1987-1991).

Pepadi Kota Yogyakarta, sebagai bendahara, periode 1999-2003.
Pendiri Sanggar Wayang Kancil di Yogyakarta.

Karya-karya

Wayang Kancil, (sejak 1980 – hingga sekarang). Wayang Kancil adalah pertunjukan seni wayang, yang semua tokohnya adalah binatang-binatang. Tohoh utama dalam wayang kancil adalah tokoh Kancil.

Wayang Sultan Agung,(pada tahun 1987) Wayang Sultan Agung merupakan pertunjukkan wayang yang mengisahkan kisah perjuangan Sultan Agung dalam melawan tentara kompeni yang dipimpin oleh Jan Pieterszoon Coen (Belanda).

- **Topeng-topeng kreasi** (pada tahun 1978) Topeng kreasi karya Ki Ledjar ini dibuat dari bahan limbah bekas, seperti tisu bekas yang cara pembuatannya dicampur dengan lem agar keras dan awet. Bentuk topeng banyak berekspresi humor/dagelan dan topeng bentuk hewan.
- **Wayang Revolusi**, (pada tahun 2006) Wayang yang menceritakan sejarah perjuangan Indonesia mulai dari tokoh Bung Karno, Bung Hatta, Jendral Van Mook, Jendral Spoor, dan tokoh pejuang lainnya baik Indonesia maupun Belanda. Wayang Revolusi memang sudah ada sejak sekitar tahun 1947 yang dibuat raden Mas Sayid di Solo. Namun karya wayang Revolusi kreasi Ledjar Subroto berbeda dengan Revolusi buatan Raden Mas Sayid.
- **Wayang Willem van Oranje**, (pada tahun 2009) Wayang yang menceritakan sejarah Belanda dengan Spanyol dan cerita kemerdekaan Negara Belanda.

Pengalaman Pentas

- **Wayang Diponegoro** (pada tahun 2011) Wayang yang menceritakan tentang sejarah penangkapan Pangeran Diponegoro oleh VOC.

Agustus 1980, Wayang Kancil untuk pertama-kalinya dimainkan Ki Ledjar Subroto pentas Wayang Kancil di Gelanggang Mahasiswa UGM Yogyakarta, lakon yang dimainkan ‘Kancil Nyolong Timun’.

Desember 1980, Ki Ledjar Subroto pentas dengan lakon yang sama di kampung Minomartani, Condong Catur, Sleman, Yogyakarta.

1981-sampai sekarang, Ki Ledjar Soebroto melakukan pentas Wayang Kancil di sekitar daerah Yogyakarta dan sekitarnya.

Agustus 1994, Ki Ledjar Subroto mementaskan Wayang Kancil 3 kelir dan 3 dalang di Gedung Purnabudaya, Bulak Sumur, kompleks UGM Yogyakarta.

26 September 1995, Ki Ledjar Soebroto tampil mementaskan Wayang Kancil atas undangan Panitia Festival Istiqlal II di Jakarta.

Bulan April 1998, Ki Ledjar Soebroto pentas dalam acara rutin yang di kediaman dalang kondang Ki Manteb Soedarsono, di Karangayar, Jawa Tengah.

November 2003, bersama sanggar binaannya Ki Ledjar Subroto tampil dalam pentas Wayang Kancil di Gedung Sosieted Militer Yogyakarta.

Desember 2003, secara rutin tiap tahunnya Ki Ledjar Subroto mendapat kesempatan untuk menampilkan kreasi Wayang Kancilnya di Kebun Binatang Gembiraloka Yogyakarta.

Tahun 2008, 2009, 2011 2013 & 2014, menggelar pentas Wayang Kancil untuk mengisi acara di Festival Pasar Malam Besar, Den Haag, Belanda.

NB: Selain yang disebutkan diatas, Ki Ledjar Subroto juga sering mendapat undangan ‘tanggapan’ untuk melakukan pementasan Wayang Kancil di intansi pemerintah, sekolah dan perorangan yang ingin menikmati Wayang Kancil. Selain itu Ki Ledjar Subroto juga telah beberapa kali mendapat undangan untuk memberikan pelatihan (workshop) tentang wayang kancil di beberapa sekolah di Indonesia dan luar negeri.

Pengkoleksi

Karya-karya

Ki Ledjar Soebroto

Ki Ledjar Subroto sejak tahun 1980 hingga kini telah membuat kreasi berbagai bentuk wayang kancil dalam jumlah ratusan. Selain wayang kreasi ciptaannya itu juga dimainkan sebagai salah upaya beliau melestarikan dan mengembangkan seni Wayang Kancil yang sudah hampir punah, Wayang Kancil dan beberapa wayang kreasi lain buatan beliau juga diminati untuk menjadi benda koleksi. Tidak hanya kolektor wayang saja, namun beberapa museum juga tertarik untuk mengoleksi wayang kancil kreasi ciptaan Ki Ledjar Subroto. Beberapa museum dan orang yang telah mengoleksi wayang kreasi ciptaan Ki Ledjar Subroto antara lain:

- **Museum Sanabudaya**, Yogyakarta.
- **Balai Budaya Minomartani**, Yogyakarta.
- **Ki Manteb Sudarsono** di Karangayar, Jawa Tengah.
- **Museum Wayang**, di kawasan Kota Tua, Jakarta.
- **Taman Mini Indonesia Indah** di Jakarta.
- **Sarah Billby**, London, Inggris.
- **Anna Ingleby**, Beverley, Inggris.
- **Matthew Cohen**, Royal Holloway University, Inggris.
- **Tamara Fielding**, New York, Amerika Serikat.
- **Dr. Walter Angst**, Überlingen, Jerman.
- **Arno Mozoni-Fresconi**, Hamburg Jerman.
- **Rien Baartmans (Poppentheater Merlijn)** di kota Haarlem, Belanda.
- **Volkenkundig Museum Gerardus Van der Leeuw** di kota Groningen, Belanda.
- **V.M Clara Van Groenendael** di kota Amsterdam, Belanda.
- **Museum Of Anthropology (Dominique Major)** di Canada.
- **Rijkmuseum Volkenkunde**, di Leiden, Belanda.
- **Felicia Katz Harris, Museum of International Folk Art**, New Mexico, Amerika.
- **Irine Ritch**, Melbourne, Australia.
- **Ryoh Matsumoto**, Tokyo, Jepang.
- **Tropen Museum**, di Amsterdam, Belanda.
- **Westfries Museum**, di kota Hoorn, Belanda.
- **Poppenspe(e)lmuseum/Puppetry Museum (Otto van der Mieden)**, Vorchten, Belanda.
- **Jansen Project**, di Mojokerto, Jawa Timur.

NB: Beberapa pengkoleksi wayang kancil kreasi Ki Ledjar Soebroto selain menyimpan juga mementaskan Wayang Kancil dinegaranya masing-masing, ketrampilan memainkan Wayang Kancil diajarkan langsung oleh Ki Ledjar.

Penghargaan

Penghargaan GATRA 1995, atas kepeloporan, kreativitas, inovasi dan jasanya dalam menghidupkan dan mempopulerkan kembali kesenian Wayang Kancil yang nyaris punah, diberikan pada 12 Desember 1995 di Gedung Kesenian Jakarta oleh Pimpinan Majalah Gatra.

Penghargaan Seni 1997 dari Pemda Propinsi Daerah Istimewa Yogyakarta, diberikan pada 20 Februari 1997 di bangsal Kepatihan oleh Gubernur DIY.

Penghargaan Pelestari Seni Tradisi Wayang Kancil dari Gubernur DIY, Sri Sultan HB X diberikan tahun 2010 di bangsal Kepatihan Yogyakarta.

Penghargaan Seni Festival Pasar Malam Besar dari Tong-Tong Foundation, Belanda.



Afbeelding/Picture: Wayang revolusi (dvd). Still van/from: 'Wayang Revolusi 1948-1949 – Agresi Militer Belanda 2', animatiefilm/animation film. Maker/Creator: Ananto Wicaksono (Yogyakarta, 2008). Poppen/Figures: Soekarno (eerste president van de Republiek Indonesië) en generaal Spoor (commandant Koninklijk Nederlands-Indisch Leger – KNIL)/Wayang Revolusi (DVD) – Sukarno (first president of the Republic of Indonesia) and General Spoor (commander of the Royal Netherlands East Indies Army – KNIL). De rode, de witte en de blauwe cirkel symboliseren de Nederlandse driekleur; de kleuren rood en wit de Indonesische vlag/The red, white and blue circle symbolises the Dutch tricolour and the colours red and white the Indonesian flag. Collectie/Collection Poppenspe(e)lmuseum, Vorchten. Maker van de wayang-kulit-poppen/Creator of the wayang kulit figures: Ki Ledjar Soebroto (Yogyakarta, 2008).

Ki Ledjar Soebroto

Dalang and puppet maker

The accomplishments of Ki Ledjar Subroto (also spelled Soebroto) in the field of the cultural translation of *wayang kulit* (shadow puppet theatre) are without parallel internationally. He is particularly strong in the axis of Indonesian-Dutch exchange.

Ki Ledjar is perhaps best known for his singlehanded ‘revival’ in 1980 of the wayang genre *Wayang Kancil* (Mouse Deer Wayang), which translates across media, domains of knowledge, time and age. Wayang Kancil was a dormant art form then; although the history books tell of its creation in the 1920s by Bo Liem and figures made by Raden Sayid in the 1940s, nobody alive had seen it performed. Ki Ledjar thus created a whole new repertoire and set of puppets, translating to the domain of shadow puppetry (*wayang kulit*) both oral tales of the beloved trickster mouse-deer and their literary redactions (*Serat Kancil Amongsastra*, *Serat Kancil Salokadarma*, *Serat Kancil Kridhamartana* and *Serat Kancil van Dorp*).

Wayang Kancil

Another sort of translation is involved in Ki Ledjar’s Wayang Kancil. Ledjar translates the formal complexities of *wayang kulit*, a classical art, to the much more immediate and child-friendly domain of Wayang Kancil. He removes the screen to allow for direct communication between puppeteer and audience; includes realistic scenery; simplifies the musical accompaniment; couches plays in accessible, child-friendly language; and greatly reduces numbers of scenes and duration (a typical story lasting under an hour).

Wayang Kancil is in some senses an applied theatre – most of the plays concern ethical issues and provide environmental lessons about deforestation, recycling, pollution and other themes pertinent to contemporary Java. This has involved a translation of scientific and political discourse to the realm of children’s theatre.

Ki Ledjar has also translated shadow puppetry across institutions, taking the form outside of Javanese theatrical apparatus and inserting it into museums, street art, and other cultural institutions in both Indonesia and abroad. His work as a puppet maker is strongly represented in Dutch museums and private collections, and has frequently been exhibited in the Netherlands. His Wayang Kancil puppets and the plays he created for them have also been performed by Dutch puppeteers in Dutch. Ki Ledjar’s Wayang Kancil is featured in a permanent interactive exhibition at the Tropenmuseum and at the Puppetry Museum/Poppenspe(e)lmuseum (Vorchten).

Wajang Wajah

Portrait puppets by Ki Ledjar (which he calls *Wayang Wajah*) translate photographs of patrons to the medium of shadow puppets. These have been sold since 2008 at the Tong Tong Fair in The Hague and to the many patrons who have visited Ki Ledjar’s shop and studio in the centre of Yogyakarta: an important destination for anyone interested in Indonesian puppetry. These portrait puppets are not only novelty souvenir items but have been included in performance. For example, Ki Ledjar was commissioned to create portrait puppets of the American composer Lou Harrison, the British composer and ethnomusicologist Neil Sorrell, and the Icelandic pop star Björk for the 2012 production *Lokananta: Gamelan of the Gods* at York University in England.

Colonial history

An important strand of Ki Ledjar's work is the translation of colonial history to the domain of wayang. He has created original figures and plays dealing with Sultan Agung's conflict with the VOC, Willem van Oranje, the Diponegoro uprising and the Indonesian revolution. These have been performed in both Indonesia and The Netherlands in cooperation with various cultural institutions.

These historical plays have involved intense visual and textual research and have been important avenues for transmitting specialist knowledge of the past to general audiences.



Afbeelding/Picture: Ki Ledjar Soebroto met/with Kancil en/and Gunung (Yogyakarta, ca. 1985). Tekst/Text: Matthew Isaac Cohen (Professor of International Theatre, Royal Holloway, University of London), met steun van/with the cooperation of Hedi Hinzler en/and Ananto Wicaksono.

Ananto Wicaksono

Dalang and film maker

Ananto Wicaksono (alias Nanang) was born on 18 January 1985 in Yogyakarta, Central Java. He is a son of a daughter of dalang and puppet maker Ki Ledjar Soebroto, who took the baby at his house and raised him.

Ananto went to the Neutral Primary School till 1996, and then to the Taman Dewasa-Ibu Pawiyatan Tamansiswa Secondary School till 1999, and after this to the Higher Music Academy, which he finished in 2002. He then went to the Conservatorium in Surakarta for Dalang studies and to the Conservatorium in Yogyakarta for gamelan music.

Music

In fact he already received dalang and gamelan music training in the Balai Budaya Minomartani in Yogyakarta and at home from his grandfather, Ki Ledjar Soebroto, since he was two years old. When he was four years, he received the first price as Young Dalang and when he was six years, he played the role of the boy Mulyo in the film 'Di Balik Pusaran Anda'. In 1994 he founded a gamelan music group for young adults named Berbundi. This is a pun on the Indonesian word 'berbudi', 'using your brain'. It was a reaction against young people who were making modern music, without knowing the principles of traditional Javanese (gamelan) music.

Ananto not only composed pieces for traditional Javanese gamelan (for instance Gendhing Sonya-laras pelog pathet 6) – but he also made modern compositions of diatonic and pentatonic music with the title Lamunan Sang Bintang. In 1994 he composed music for a Sendratari Theatre Group (a kind of opera group) with the title Wahyu Kraton. He was also active as DJ with sounds based on Javanese gamelan music. He further made digital recordings of his music, playing various gamelan instruments. These digital files were used and combined with digital images of wayang figures, and projected by means of a beamer. He called himself, therefore, a VJ, Video Jockey.

Animation film

From 2006 onwards he made wayang animation films, first devoted to the Kancil stories, played by his grandfather, and also by him as dalang. In order to make the story repertoire more known to young Javanese, who could not read or speak old fashioned Javanese in Javanese script any more, he translated Javanese Wayang Kancil and wayang purwa stories, printed in the 1920s and 1930s by the Balai Pustaka in Batavia into Indonesian.

For his artistic activities he received various awards: in 1996 and 1997 of the region Yogyakarta. In 2004 he gave, 19 years old, as youngest dalang ever, a wayang performance in the house of the famous dalang Ki Manteb Sudarsono, and in the same year he received an award as Youngest Dalang at the National Festival for Young Dalangs held at Borobudur. From 2005 onwards he was the leader and organizer of the Sanggar Wayang Kancil, founded by his grandfather Ki Ledjar Soebroto.

Dalang and composer

From 1987 till now, Ananto Wicaksono is active in various sections of traditional Javanese arts: as dalang – he performed in The Netherlands at the Tong Tong Fair, in Museum Nusantara, in Museum Bronbeek, in Ethnographical Museum Leiden; furthermore in Paris (France), in Bremen (Germany), in London and in Beverley, England – but also as composer, musician, and in particular as animation film maker. He wants to link the traditional Javanese performing arts with modern art forms.

In 2003 for instance, he designed Wayang Bocamyang, in which three-dimension puppets (BOneka) were mixed (CAmpur) with flat, leather wayang figures (wayANG).

Unima

In 2008 he became representative of the International Society of Puppet players, UNIMA (Union Internationale de la Marionnette), for Indonesia.

Performances

At the Pasar Malam Besar in The Hague in 2008, he and his grandfather gave Wayang Kancil performances and workshops in puppet making; in 2009 he played the Wayang Revolusi and Wayang Kancil and gave workshops Javanese gamelan in the Ethnographical Museum in Leiden. He also performed Wayang Willem van Oranje and gave workshops wayang and gamelan in Nusantara in Delft and in Museum Bronbeek in Arnhem. For Bronbeek he made in 2008 a 27 minute animation movie on Wayang Revolusi. For the Children museum in the Tropenmuseum in Amsterdam he made a 5 minute animation film of a Kancil story.

At a national Animation Film Festival in Yogyakarta in March 2009 he won the first price with a 20 minute animation film of the Wayang Revolusi. From end 2009 he worked with his grandfather to design a wayang performance and animation movie about Erfgoed Delft, beginning with the Wayang Willem van Oranje. He was invited by the city of Delft.

In May 2011 he performed Wayang Willem van Oranje in Museum Nusantara in Delft and at the Tong Tong Fair in The Hague. The puppets were made by Ki Ledjar Soebroto. He also showed the animation version of the Wayang Willem. During his three months stay in The Netherlands he gave workshops wayang animasi and Javanese gamelan at the Tong Tong Fair, in the Ethnographical Museum and at various secondary schools in Leiden.

In May 2013 he played the Wayang Diponegoro, history of the Java War of 1825-1830, at the Tong Tong Fair, and the Wayang Willem van Oranje in Delft. With his grandfather he gave workshops Javanese wayang puppet making at the Tong Tong Fair, and Javanese gamelan in the Ethnographic Museum in Leiden.

In May-July 2014 he participated in the Wayang Kancil project in The Hague. The city wanted a special exhibition-cum animation-cum wayang performances – devoted to the Mouse-Deer/Kancil stories, illustrated by the puppets of Ledjar. The Kancil stories were regarded as appropriate for the inhabitants of The Hague, as examples of how creatures of different origin and outward appearance can live together and help each other. In the Mouse-Deer stories, it is the smart figure of Kancil who makes it possible that for instance the lion does not eat the hare, but that they help each other when a problem in their forest arises. For this exhibition Ledjar made 150 puppets, representing animals living in the air, on land, and in water. Nanang helped his grandfather by making accurate pictures of these animals and drawing them on the leather. During the exhibition Ananto Wicaksono gave Wayang Kancil performances at the Tong Tong Fair in The Hague. He and Ledjar Soebroto also gave workshops wayang making, and performing at the Fair. In August 2014 he did the same at the Puppet Festival in Beverley, England. All performances are accompanied by gamelan music, composed by Ananto Wicaksono, digitally.

At the moment Ananto is engaged in the project of making a wayang animation of the oldest wayang figures depicted in Java on one of the temples of the 13-14th cy Panataran complex. An episode from the Old Javanese Ramayana story – which is a translation in Old Javanese of a Sanskrit Ramayana text by Bhatti in the 8th cy AD – is depicted on these reliefs, in the way a dalang would perform.

The figures are digitalized, their clothes are coloured according to the data obtained from Old Javanese texts, and Ananto adds music to his animation based on the types of percussion instruments depicted in reliefs on other temples in East Java of that period. This Ramayana animation will be shown in September 2015 in The Netherlands for the first time.

Wayang Data Base Project

Since the start of the Wayang Data Base Project in The Netherlands, Ananto joined the project. He is a very valuable member of the team, because of his vast knowledge of styles of Javanese wayang puppets and his computer network with puppet makers and players.

In 2011-2013 he joined the determination project of the puppets in the Puppetry Museum/ Poppenspe(e)lmuseum in Vorchten, the Museum of Ethnography in Leiden and the Netherlands Theatre Institute (Theater Instituut Nederland/Theater in Nederland (TIN) – department of theatre studies at the University of Amsterdam (UvA).

In 2014 he participated in the research of the wayang figures of the Raffles Collection of the British Museum in London and in the research of the wayang collection of the Victoria and Albert Museum in London. More than five hundred figures were examined, and determined on proper name, region of origin, style and stories in which they could have been used.

For 2015 there are invitations to give advice about wayang collections in Prague, in Munich and in Vorchten.

Address

Nanang Wicaksono

Jalan Mataram DN I/198, Yogyakarta 55213, Java, Indonesia

Tel: +62274517976 Cell phone: +6281328145577

E-mail: nanangananto.wicaksono@gmail.com.



Afbeelding/Picture: still van/from: 'Wayang Revolusi 1948-1949 – Agresi Militer Belanda 2', animatiefilm/animation film.
Maker/Creator: Ananto Wicaksono (Yogyakarta, 2008).

Biography and bibliography Hedi Hinzler

CV

Hedwig Ingrid Rigmodis (Hedi) Hinzler: born in 's-Gravenhage on June 1, 1942.

1954-1961: gymnasium B, 's-Gravenhage.

1965-1971: studied archaeology and ancient history of South and Southeast Asia, including Sanskrit, Old Javanese, and cultural anthropology, Leiden University.

Studied privately Balinese with C. Hooykaas; worked as piano player at a Ballet School in The Hague and as documentalist for CESCO, Civil Engineering Services Company in Delft.

1967-1972: student assistant of Th.P. Galestin, the Kern Institute, Leiden University.

1968-1971: fieldwork for Ph.D. in Bali.

1972-73: doctoral assistant, and next, associate professor, the Kern Institute, Leiden University, later fusion with Department of Southeast Asia and Oceania, and Faculty of Archaeology, and Faculty of Archaeology, Leiden University.

1981: PhD (cum laude) on Wayang in Bali under the supervision of E.M. Uhlenbeck.

1989-1994: Indonesian Archaeology Photo Documentation System project, Leiden University Library.

1995-2010: unsalaried position ('nul aanstelling'), department of Archaeology, Leiden University to the present ongoing research and field work.

Special activities and positions

Field work in Indonesia (Java, Sumatra and particularly Bali, 1972-present), Himachal Pradesh, northern India (1976, 1999-2003), Nepal (1976), Thailand (1976, 1990, 1997), Vietnam (1998), Cambodia (1999-2004) and Mongolia (2005).

Continuation of the Balinese Manuscript Project (BMP, set up by C. Hooykaas in 1971), 1979-present.

Co-founder of the Indonesian Modern Art Foundation (Stichting Indonesische Moderne Kunst, IMK), 1985.

Member of the board of the Royal Netherlands Institute of Southeast Asian and Caribbean Studies (KITLV).

Chairman (presently; since 1986 member of the board) of the Walter Spies Foundation.

Member of the Board of the Museum Nieuwenkamp Foundation, in The Netherlands.

Founder and co-ordinator of three gamelan groups in Amsterdam and Amstelveen, 1992-presently.

Co-worker in the data base project South and South East Asian Corpus of Archaeology and Related Texts (SSEACOR-SEACHART), 1998-2004.

Co-worker at the Bali project (transliteration, translation) of Malat, a text in middle Javanese language, 2000-2003.

Co-organizer (with the Museum of National History in Ulan Batar, Mongolia) of an excavation in Khermen Denj on the Tuul river, Mongolia, 2005.

Compiler of the digital palaeographic atlas based on Khmer, Cam and Javanese inscriptions, 1999-present.

Founder of the Wayang Data Base System, in cooperation with Ki Ledjar Soebroto, Ananto Wicaksono (Yogyakarta, Java), Institut Seni Indonesia (Denpasar, Bali), and Universitas Ganesha (Singaraja, Bali) since 2011.

Advisor of the Museum Buleleng (Singaraja, Bali) since 2013 and member of the board of the North Balinese Foundation of Arts and Culture (in Singaraja, Bali) since 2014.

Visiting professor Puppetry Research at Institut Seni Indonesia, Denpasar since 2013.

Researcher at Leiden University Library, making descriptions and compiling catalogues of Balinese and Old Javanese manuscripts.

Organizer of many festivals, performances, wayang projects, exhibitions and conferences, in the Netherlands and abroad, to the present.

Publications

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Address

Hedi Hinzler

Witte Rozenstraat 44, 2311 XW Leiden

Tel: + (0)71-5120103. Cell phone: 0624663871. E-mail: hinzler@gmail.com.

Hyperlinks

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H.I.R. Hinzler: former senior university lecturer, specialised in South- and South-east Asia, and an author and wayang specialist

Hedi Hinzler has during her whole working life dedicated herself to the study of the cultural history of South and Southeast Asia. The starting point was in 1965 when she chose to study the archaeology of that area. Over the years she has brought many subjects from this area to the forefront. Many of these are directly related to the translation, transliteration or opening up of texts in the Indonesian language or concerning Indonesian culture. In this way she has performed an active role within the ‘cultural translation’ of texts and traditions and has, through it, achieved world fame.

Her primary notion has always been centred on direct contact with informants during fieldwork, which has meant long periods away from home. Her permanent location for fieldwork continues to be Bali. Her broad command of the local languages there has enabled her to conduct first hand research in local sources and archives and to communicate directly with her informants.

Palm leaf books

The opening up of the texts and manuscripts such as palm leaf books (*lontar*) on location has therefore become possible. In a similar way she has also devoted herself towards the opening up of parts of the collection of Indonesian lontar manuscripts in the Leiden University Library and to the extension of that collection of texts.

Through this work she has made an exceptional contribution to the international co-operation between researchers and others who are interested in this subject matter.

In her manner of interaction with people (informants) in direct relation to study material she has been able to gain access to large collections that, without her intervention to photograph and record them, would otherwise have been consigned to the scrap heap.

Wayang puppet theatre

Throughout all her activities she has shared and continues to share generously all her acquired material and knowledge with colleagues and with those who have interest for the subject. In this way she has been able to carry out unique work concerning the documentation of the *wayang puppet theatre* tradition in the Indonesian culture with Java and Bali as her speciality; achieved through a thorough registration of performances, interviews with *dalangs* and the presentation of texts. Also the more modern forms such as *wayang kulit* theatre have her attention, something that became apparent through the collaboration with the Javanese dalang Ki Ledjar Soebroto and his grandson Ananto Wicaksono. The later is working together with her on a modern digital form of the traditional wayang theatre.

Walter Angst collection

Hedi’s most recent and unheralded work is the complete cataloguing of the famous (late) Walter Angst collection (Überlingen, Germany) which contains the world’s most complete picture of the wayang tradition with its associated objects and texts. She is attempting to prevent the dispersion of this collection through an international appeal for the conservation of the collection as a whole.

Dutch Puppetry Museum

Her continuing role in the work of the Dutch Puppetry Museum – Poppenspe(e)lmuseum – in Vorchten (The Netherlands) has also a direct bridge building function between East and West in the area of oral tradition through the medium of puppet theatre.

Wayang database

Hedi Hinzler is together with the Puppetry Museum the founder of an international wayang database: an information forum about the wayang and the realisation of an informative and reliable thesaurus from which museums and all parties with wayang cultural property will be able to gain profit.

The work of Hedi Hinzler is increasingly aimed at the interpretation of material related to culture with a view to bring those with interest for intercontinental relations and researchers together. In this way she has continued to create intercultural links within the framework of story telling, music and poetry.

Hyperlink

Pilot project wayang determination, <http://www.poppenspelmuseumbibliotheek.nl/Wayangdet.html>.

Professor Teeuw Award

In 2015, the Professor Teeuw Foundation presented ‘Professor Teeuw Award’ – a biannual award which is rewarded to Indonesian and Dutch persons who further academic relations between the two countries – to Hedi Hinzler. This happened during a symposium on translating entitled ‘In Translation...’, organised by the KITLV (Royal Netherlands Institute of Southeast Asian and Caribbean Studies – Leiden) in Yogyakarta, in Indonesia. ‘The board of the Professor Teeuw Foundation is of the opinion that Hedi Hinzler has worked hard and passionately on making various aspects of the Indonesian culture accessible for a broad Dutch public, whereby she has always been, and still is, open to numerous expressions of this culture. For this purpose, she allowed the people of Indonesia to express themselves and, in this way, offered them a platform to transfer their culture to an audience that was not immediately familiar with it. Moreover, the board feels that she is stimulating younger generations in this respect.’

NVP-UNIMA

In 1975, Hedi Hinzler created the first Dutch book publication of the **Nederlandse Vereniging voor het Poppenspel** (NVP-UNIMA: **Union Internationale de la Marionnette** - International Puppetry Association) entitled ‘Wayang op Bali’.

See: <http://www.poppenspelmuseumbibliotheek.nl/Document-Info.aspx?DocumentID=3755>.



Afbeelding/Picture: Hedi Hinzler (Vorchten, 01-04-2015 en/and 28-05-2015 Tong Tong Fair, Den Haag/The Hague – workshop wayang determinatie/determination). Wayang kulit: Hanoman/Hanuman. Maker/creation: dalang Diah (Nagasepaha, Noord-Bali/North Bali, ca. 1995). Tekst/Text: Pier Terwen, Thomas Brain, Otto van der Mieden e.a./a.o.

H.I.R. Hinzler : oud-universitair hoofddocent Zuid- en Zuidoost-Azië en o.a. auteur en specialist op het gebied van wayang

Hedi Hinzler heeft zich gedurende haar gehele werkzame leven volledig ingezet voor haar studies inzake de cultuurgeschiedenis van Zuid- en Zuidoost-Azië. Haar studiekeuze in 1965 voor de archeologie in het genoemde cultuurgebied betekende daar de start van. In de loop van de jaren zijn vele onderwerpen uit dat gebied door haar voor het voetlicht gebracht. Vele daarvan zijn rechtstreeks gericht op de vertaling, translitteratie dan wel ontsluiten van teksten uit het Indonesische taal- en cultuurgebied. Daarmee vertolkt zij in een actieve rol binnen 'cultural translation' van teksten en tradities en heeft daarmee wereldfaam verworven.

Het rechtstreekse contact met informanten is gedurende haar veldwerk, dat haar vaak voor lange periodes van huis hield, steeds het primaire uitgangspunt geweest. Nog steeds is haar vaste veldwerklocatie gevestigd op Bali. Door haar brede kennis van de lokale talen is het haar mogelijk rechtstreeks onderzoek te doen in lokale bronnen en archieven en rechtstreeks te communiceren met haar informanten.

Palm leaf books

De ontsluiting op locatie van teksten en manuscripten, zoals 'palm leaf books' (*lontar*) is daardoor mogelijk geworden. Tevens heeft zij zich ingezet voor de ontsluiting van de onderdelen van de collectie van Indonesische manuscripten uit het bezit van de Universiteitsbibliotheek te Leiden en uitbreiding van de verzameling teksten. Door deze werkzaamheden heeft zij op ongekennde wijze intercontinentale bruggen geslagen tussen onderzoekers en geïnteresseerden in dit materiaal.

In haar wijze van omgaan met mensen (informanten) in directe relatie tot onderzoeksmateriaal heeft zij op omvangrijke wijze toegang kunnen krijgen tot onderzoeksmateriaal dat anders veelal ten dode zou zijn opgeschreven, indien zij niet op het juiste moment in had gegrepen om het materiaal vast te leggen.

Gedurende haar research en ontsluitingswerk deelde en deelt zij steeds op genereuze wijze haar verworven materiaal en kennis met collega's en geïnteresseerden.

Zo heeft zij ook uniek werk kunnen doen op het gebied van de documentatie van de *wayang-traditie* in het Indonesisch cultuurgebied met een specialisatie op Java en Bali. Mede door een grondige registratie van voorstellingen, interviews met *dalangs* en het uitwerken van teksten.

Wayang kulit

Ook meer moderne vormen van het wayang-kulit-spel heeft haar aandacht, wat blijkt uit de projecten die zij deed in samenwerking met de Javaanse dalang Ki Ledjar Soebroto en diens kleinzoon Ananto Wicaksono. Deze laatste werkt samen met haar aan een moderne, op digitale wijze samengestelde vorm van het traditionele wayangspel.

Collectie Walter Angst

Hedi's meest recente en stille werk is de complete inventarisatie van de fameuze Walter Angst collectie (Überlingen, Duitsland) die het meest complete beeld ter wereld vormt van het wayangspel en alle bijbehorende zaken als voorwerpen en teksten. De dreiging van het uiteenvallen van deze verzameling tracht zij te voorkomen door een internationale oproep tot bescherming van dit materiaal als geheel.

Poppenspe(e)lmuseum

Haar constante rol in de werkzaamheden voor het Poppenspe(e)lmuseum te Vorchten betekent ook een rechtstreekse brugfunctie tussen oosterse en westerse culturen op het gebied van 'oral tradition' door middel van het poppentheater.

Wayangdatabase

Hedi Hinzler is – samen met het Poppenspe(e)lmuseum – de initiatiefnemer van het realiseren van een (inter)nationale wayangdatabase: een kennisplatform op het gebied van de wayang en het realiseren van een informatieve en betrouwbare thesaurus waar musea en derden met wayangerfgoed profijt van zouden kunnen hebben.

Het werk van Hedi Hinzler is steeds gericht geweest op het ‘hertalen’ van cultureel gebonden materiaal met het oogmerk om intercontinentale belangstellenden en wetenschappers aan elkaar te binden. Daarbij heeft zij steeds de verbinding tussen de culturen vervuld in het kader van verhalen, muziek en dichtkunst.

Hyperlink

Pilotproject wayangdeterminatie, <http://www.poppenspelmuseumbibliotheek.nl/Wayangdet.html>.

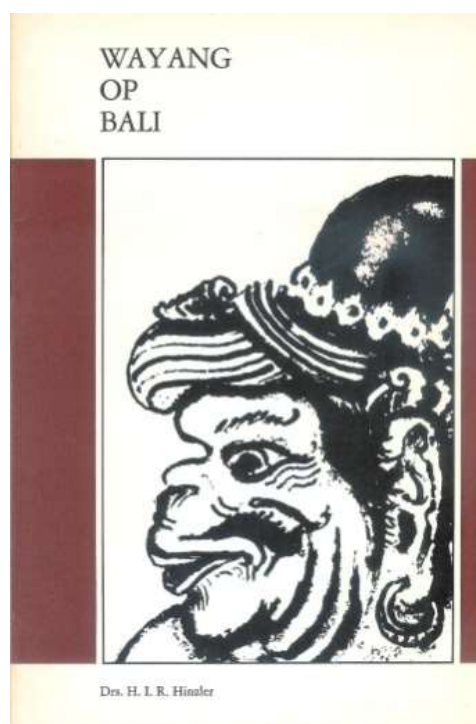
Professor Teeuw prijs

Hedi Hinzler kreeg in 2015 van de Professor Teeuw Stichting de ‘Professor Teeuw prijs’ uitgereikt tijdens een KITLV-symposium (KITLV: Koninklijk Instituut voor Taal-, Land- en Volkenkunde – Leiden) over vertalen (‘In Translation...’) te Yogyakarta (Indonesië). ‘Het bestuur van de Professor Teeuw Stichting is van mening dat Hedi Hinzler met veel passie heeft gewerkt aan het toegankelijk maken van verschillende aspecten van de Indonesische cultuur voor een breed Nederlands publiek, waarbij zij steeds open stond – en staat – voor talloze uitingen van deze cultuur. Daarbij heeft zij de mensen in Indonesië zelf laten spreken, en hen zo een podium geboden om hun cultuur over te brengen aan een publiek dat daarmee niet direct vertrouwd is. Bovendien is het bestuur van mening dat zij hierbij stimulerend is voor jongere generaties.’

NVP-UNIMA

Hedi Hinzler verzorgde in 1975 de eerste boekuitgave van de NVP (NVP-UNIMA: Nederlandse Vereniging voor het Poppenspel-Union Internationale de la Marionnette – wereldorganisatie op het gebied van het poppentheater): ‘Wayang op Bali’.

Zie: <http://www.poppenspelmuseumbibliotheek.nl/Document-Info.Asp?DocumentID=3755>.



Afbeelding/Picture: Wayang op Bali. Auteur/Author: Hinzler, H.I.R. Impressum/Imprint: Nederlandse Vereniging voor het Poppenspel (1975). Tekst/Text: Pier Terwen, Otto van der Mieden e.a./a.o.



Afbeeldingen/Pictures: Nanang Wicaksono en/and Ki Ledjar Soebroto met/with Gunungan (Leiden, ca. 2013); Hedi Hinzler – wayang wajah/wayang kulit; oud-Hollandse/old-Dutch Jan Klaassen – wayang kulit; Otto van der Mieden, directeur-conservator/director-curator Poppenspe(e)lmuseum/Puppetry Museum – wayang wajah/wayang kulit. Poppen/Puppets: Ki Ledjar Soebroto (Yogyakarta, ca. 2008-2014).

← Leiden ± 11.380 km Djokjakarta/Yogyakarta →



Afbeelding/Picture: 'Java'. Briefkaart/Postcard. Impressum/Imprint: Emdeeha, de Hond (Oosterbeek NL, ca. 1940).

Concept/text: Hedi Hinzler, Pier Terwen, Thomas Brain, Matthew Isaac Cohen, OvdM e.a./o (09-07-2015).

Hyperlink: CV: Ki Ledjar Soebroto, Ananto Wicaksono en/and Hedi Hinzler.

<http://www.poppenspelmuseumbibliotheek.nl/pdf/cvLedjarNanangHedi.pdf>.

Zie ook/See also Wayang database project and Puppetry Museum/:

<http://www.poppenspelmuseumbibliotheek.nl/pdf/wayangdatabasepopmus.pdf>.



Stichting Het Poppenspe(e)lmuseum (ANBI)
Poppenspe(e)lmuseum Musée de Marionnettes et de Guignol
Puppentheatermuseum Puppetry Museum

Kerkweg 38 8193 KL Vorchten NL T.: +31(0)578 - 63 13 29/56 02 39 F: +31(0)578 - 56 06 21

www.poppenspelmuseum.nl www.poppenspel.info www.geheugenvannederland.nl/poppenspel2

www.poppenspelmuseum.nl/onderwijs www.poppenspelmuseumbibliotheek.nl

info@poppenspelmuseum.nl