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Jen Shyu's solo performance — that of a woman living simultaneously in multiple cultures and "projecting her ancestry" through contemporary monologue — reveals a personal journey of loss and redemption made universal through the exploration of losses that plagues our modern world: loss of tradition, habitat, and public spaces. Sonic, visual, and visceral rites and reflections are discovered by pilgrimage through Taiwan, East Timor, Indonesia, Vietnam, and South Korea.

Renowned Indonesian film and stage director **Garin Nugroho** (*Opera Jawa*, *Under the Tree*, *Daun di Atas Bantal*) directs *Solo Rites: Seven Breaths*, infusing his distinctive vision for celebrating the exhilarating and sacred into the work.

This document complements the live performance of Solo Rites: Seven Breaths at Asia Society Texas Center on Friday, September 26, 2014. It includes artistic information, production credits, text translations, and biographies.

ARTIST STATEMENT

Thank you for embarking on this journey with me. Although some of these sounds and languages may be unfamiliar to you, I hope they take you on a voyage to discovering the many sources of inspiration for *Solo Rites: Seven Breaths*.

As I traveled to the “cornerest of corners” as I like to say—from the remote mountains of East Timor to the river communities of East Kalimantan, Indonesia—I had the privilege of meeting the most beautiful and sincere people. They claimed to be simple farmers, but they truly were master singers. My first reaction was humility. Next was wanting to lead others to experience the power of the human voice through these masters and to see tradition in a new light. *Seven Breaths*’ director Garin Nugroho often mused that the lines between tradition and modernity are so blurry that we’d do best if we did not define ancient versus modern, but rather, unite them. In my travels, I was often shown an ancient custom that had been almost forgotten that it seemed like the greatest innovation to my eyes, proving again how much tradition can teach us.

So sit back and close this printed program, as I guarantee you’ll understand the languages you’ll experience through sight, sound, and feeling. We are all human, after all, as the Timorese song toward the end of the show reminds us: “We are not strangers; we are not separate beings; we are brother and sister only.”

CREATIVE TEAM & PRODUCTION CREDITS

Jen Shyu: Composition, vocals, dance, Taiwanese moon lute, piano, gayageum, East Timorese lakadou

Garin Nugroho: Director

Danang Pamungkas: Choreographer

Kristen (Krit) Robinson: Set & Props Designer

Ghia Javaqueen / Kristin Isola: Costume Designers

Azel Agustin: Lighting Designer, Sound Engineer, Production Manager

Rachel Walrath: Stage Manager

VIDEO FIELDWORK CREDITS

Attendees to the September 26, 2014 performance at Asia Society Texas Center will have noticed video fieldwork projected inside the building. All video documentation was shot by Jen Shyu and edited by Garin Nugroho, and credits are as follows. All content was used with permission.

First Breath. Atauro, East Timor, 2010: Annual festival of San Pedro in Makili village

Second Breath. Jawa, Indonesia, 2012: Javanese singer (Pesindhèn) and one of Jen’s teachers: Nyi Ngatirah, Gendèr: Pak Sutanto in Semarang

Third Breath. Taidong, Taiwan, 2008: 5-year harvest ceremony in Draba village

Fourth Breath. Pyeonghae, South Korea, 2013: South Korean East Coast shaman ritual. Musicians: the descendents of master drummer and shaman Kim Seok-Chul

Fifth Breath. Kalimantan, Indonesia, 2012: “Belian Sentiu” healing ceremony. Singer and Dancer: Pak Renon; Dancer: Pak Marlan

Sixth Breath. Dili, East Timor, 2013: Ana Shyu (Jen’s mother) returning home to East Timor for the first time in 40+ years; with Jen’s father, T. Pin Shyu

Sixth Breath. Manatutu, East Timor, 2010: Annual festival of St. Antonio

Sixth Breath. Atauro, East Timor, 2010: Singer: Maria de Jesus of Makili village

TRANSLATED TEXT — All music, text, and translations by Jen Shyu unless otherwise noted

PROLOGUE | Pansori epic *Simcheongga** (Korean story-telling tradition accompanied here by *phách*, wooden sticks from Vietnamese Ca Tru tradition) — *How many nights have I spent on this boat? How many days have I spent on the sea? Several cruel months have already passed like an arrow. The cool fall wind blows in the evening. The wide sky is bright. A lonely bird flies along with the falling of the evening glow. The clear water and the high sky of fall are of the same color. Tangerines on the bank of a river are like numerous pieces of gold.*

I. FIRST BREATH | World of Home (East Timor)

(Audio heard: Atauro, East Timor, 2010: Annual festival of San Pedro in Makili village)

Intro to First Breath | *The name Daddy gave me — Chiu Yan / The Autumn Goose that flies South / When the cold comes / I will go / But I'll return / Then go again...*

“Song of the Passion Woman” | Based on traditional song from Passabe, district of Oecusse, sung by singer Luiza Sufa. Lyrics based on the 13 districts of Timor and villages I am especially close to — *Dili, Oecusse / Aileu, Same, Manufahi / Maubisse, Liquica / Makadade, Makili, Passabe / And he asked her before she flew / Don't you want to be free? / 'Cause in his heart he knew / She'd move ways he'd never see / Baucau, Ainaro / Ermera, Bobonaro / Manatutu, Lautem / Viqueque, Cova-Lima, Atauro / He said, Oh, you fall into a place, yes you do / So shouldn't you be free? / 'Cause in his heart he knew / She'd move ways he'd feel — but never see*

“Five-Hole Tune (Go Kang e Xiu Diao)” | Taiwanese folk song from Hengchun, as sung by Chen Ying 陳英 — *The first hardship is the ax and the knife / The second hardship is the basket and the rope / In this world, poor father and poor mother / Climbing the curved mountain, narrow road — what can we do?*

II. SECOND BREATH | World of Deep Meditation, Woman, and Fate (Java, Indonesia)

Intro to Second Breath Text: Garin Nugroho — *In the land of Jawa / The Selendang, if worn, is more than a cut of cloth, woman / It makes you dance of life and fate*

“Aku yang Lahir dari Air Mata (I Was Born from a Tear)” | Poetry: Slamet Gundono, Music: Jen Shyu & Slamet Gundono — *I was born from a tear / I made rain from my sweat / I, shining, upon the wrong turn / But I believe that God was there / In the moment of sadness, I surrender and become dust*

“Bawa Sida Asih, Macapat Dhandhangula” | Lyrics: Ki Narto Sabdho, Translation: Slamet Gundono, Endang Tri Winarni, & Jen Shyu (Audio heard: Jawa, Indonesia, 2012: Javanese singer [Pesindhen] and teacher: Nyi Ngatirah. Gendèr: Pak Sutanto. Song: “Ladrang Wilujeng Laras Slendro Pathet Manyura”) — *My hope, my beloved / Is that we are always in harmony and unity / At every moment, day or night / Never apart, not even one hair's width / Though far, you are close in my heart / When you're near, you're always my focus / Loving each other for all time / Like two fish swimming side by side / Let us carry out life's obligations together / Sida asih bebrayan / Settling down to love each other*

“Para Pembakar Ombak (Burning the Waves)” | Poetry & translation: Dorothea Rosa Herliany — *When the horizon turned to rain / the twilight quivered, / the soul's borders / were like vague oceans, / fortunately the boat had a twin / noah and a million faded histories / following the sun's footsteps / from the head of the river / to the sea, / the man came from deep inside the well, / smashed to pieces by limitless longing, / walking in steps which cross the whole day / following a lonely path / why don't you go home, woman, / endlessly walking carrying longing, friend, / shedding the smell of tears / sorrowful grief at the edge of the garden / perhaps she is searching for the heaven / god faithfully places / in the innermost recesses / of the believer's heart / at the body's edge / painful wounds sing / distant like the melody / we hear from the stern / we are tired / father curses us / and we choose to be silent, / as silent / as our memories...*

III. THIRD BREATH | World of Story Told (Taiwan and Vietnam)

Pansori epic *Simcheongga* (Korean) — *They arrive at a certain place. This is the Indang Waters. It is as if a fish and a dragon fought with each other. It is as if thunder fell down. A wind generates waves in the wide sea. A heavy fog moves around. They have a long way to go. It is dark in all four directions. The sky and the sea are desolate. Strong currents hit hard on the bow of the boat. Waves run wildly around the boat. The leader of the sailors and the rest quickly prepare for a rite. They cook a bag of rice. A sound cow is killed. A jar of wine, soups of various colors, and diverse fruit are put in appropriate places. A live pig is slaughtered. It is hung on a big knife. Behold the leader of the sailors. He has Sim Cheong take a bath and sit at the bow. Behold the leader. He puts on ritual robes and holds two drumsticks.*

(Audio heard: Taidong, Taiwan, 2008: 5-year harvest ceremony in Draba village)

"Tự Tình" (Vietnamese) Ca Tru song, text by Cao Ba Quat, the famous poet and revolutionary from the 18th century, as taught by Pham Thi Hue, translated by Van-Anh (Vanessa) Vo — *How difficult it is to meet this beautiful, good-hearted, and intelligent woman twice. I have already fallen in love with you. I can't take my mind off you. Like the half-moon hanging on a string of cloud right at the corner of the roof of his house (she is so close to him, yet so far and impossible to touch). His love for her is like the Swallow longing for Spring each year. But this year, Spring did not come, so the longing has doubled, tripled... or how tragic that the Swallow (himself) must survive without the warmth of the Spring or everything that only the Spring can provide. He is dashing and knowledgeable with a good heart; thus his feelings for her are unlimited and loyal. For Ms. Tieu (the lady's name), just a word in a letter to her lover can cut her lover's heart. Even the depths of the Tuong River are shallow compared to his love for her. We both long for each other. His agitation is caused by a thousand thoughts toward her. He does not know how and with whom he can share his feeling of love for her because it is so heavy inside him. He feels he has already devoted his love, mind, thought, feeling, and even body to her. Thus, he only can lament in his love for her.*

Third Breath Text: Garin Nugroho — *Work: your legs that dance, awakening the sleeper / Work: the song that ignites the heart / Work is dance, work is song / Legs, legs, ignite the heart*

IV. FOURTH BREATH | World of Ceremony and Mysticism. (Ritual World of South Korea)

Binari (Well-Wishing in Korean) Part 1 | Music & Lyrics: tradition from Korea usually sung by male singer — *The heavens open—the universe is born. When the sky and earth opened to build a great entity, the great people's nation appeared. The wind swirled... and Emperor Lee in Hanyang (old capital of Korea in the Joseon dynasty) ascended to the throne. Samgak Mountain's peaks rose, and the phoenix bird (symbol for the king) appeared and entered. The phoenix bird pushed down upon the palace (referring to having overthrown the previous government) and built the great palace of the six birds. / When each province and each small district / village in Oyeong Gate in Hagaksan region prepared themselves, the Blue Dragon on the left and the White Tiger on the right in Wangsimni were protectors. Jongnam Mountain became Ansan. The whole fire mountain (volcano) can be seen from Gwanak Mountain in Gwacheon region. Dongjak River water entrance was blocked, Han River waters were surrounding all. The world became limitless and eternal, full of gold. Tomorrow, may Saba (Buddhist reference for Heaven) forever make all the south islands live in prosperity. Surely each house and each family in the east sea, in our Republic of Korea, harbors some ills. Let us release them of those ills now!*

Pansori epic *Simcheongga* (Korean) — *Three years have passed since Empress Simcheong was in the Sea Palace. Blind Sim, who cries at every thought of his daughter, has become more and more white-haired. She asks the official: "Hey, officer! Ask the blind man about his address, wife, and child." / Mr. Sim scarcely hears the words of wife and children when tears fall down from his blind eyes. / "Let me report to you, sir. I lived in my hometown, Peach Blossom Village. My name is Sim Hak-gyu. My wife died of a disease after childbirth. I held my daughter, who lost her mom, with a small blanket. I managed to raise her by begging around for milk. Her filial piety was great. She sold herself to sailors at 300 bags of rice to open her father's eyes at the age of fifteen. She died as a sacrifice at Indang Water three years ago. I haven't yet opened my eyes. I only sold my daughter. What would be the use of forgiving a parent who sold his child?*

Please kill me right away.” Empress Sim is stunned. She pulls the blind away and runs to him without putting on shoes. She hugs her father’s neck. “Oh, father!” Mr. Sim is surprised. “Who is calling me father? Am I your father? What are you saying? My daughter, only child, was drowned to death three years ago. Who is calling me father?” “Oh, father! Haven’t you opened your eyes yet? Your bad daughter, Sim Cheong, came back alive. Father, please open your eyes and take a look at me. Oh, father!” Upon hearing her, Mr. Sim is at a loss for what to say. “What? Are you Sim Cheong? What did you say? What did you say? Am I dead in the Sea Palace? Am I dreaming now? My daughter, Cheong, has died. How can you say she came back here alive? If you are my daughter, let me see you. Let me see my daughter! Oh god! I need eyes to see my daughter. Alas. I feel choked! Let me see my daughter!” Mr. Sim blinks his eyes repeatedly. He suddenly opens them thanks to Buddha.

Fourth Breath Text: Garin Nugroho — *This Bamboo carries you to the heavens / The Bamboo’s roots grab the earth / Grab the bamboo with your hands, / Your work, your song, your dance*

Binari Part 2 (Korean) — *May you always meet good things. This prayer is a wish for blessings and good advice wishing great things for you. Before the door of our Joseon Dynasty, we pray with love and devotion. / I pray and hope that our dynasty will thrive, regardless of other families’ or dynasty’s problems. At night, please give light to make it bright. In the afternoon, please give clear water to solve our thirst.*

V. FIFTH BREATH | Loss of Macrococosmos. (Kalimantan, Indonesia)

Intro to Fifth Breath Text: Garin Nugroho — *The water intervenes / The earth is angry / The wind has no home / Fire runs adrift...*

Text from an interview on Kaharingan spiritual beliefs and the environment, conducted by Wendy Miles on June 9, 2012 with the Mantir Adat (traditional leader) of Katunjung village, Bapak Mudin Jaman. Translation from Dayak Ngaju-Kapuas by Rut Dini Prasti H. and Migraliette Urvidya Purbaranti — *Mantir: How humans take care of fire is important, they have to give an offering./ Interviewer: How do you give offerings to the fire spirits? / Mantir: By doing the Manyanggar ceremony. Interviewer: But you did Manyanggar and there was still fire? / Mantir: Yes, it’s because the spirits were neglected. We were taking from the forest and neglected the ones who live in the fire, the wind, the water, the land, the woods...*

(Audio heard: Kalimantan, Indonesia, 2012: “Belian Sentiu” healing ceremony. Singer and Dancer: Pak Renon; Dancer: Pak Marlan. The song is asking permission from the spirits to perform this ceremony)

“She Held Fire” | Inspired by dream of poet-artist Kiki Ze Lara from East Timor — *She held Fire / in one hand / and Water in the other / Soon she held the power to command / Fire, Water, and the Land*

Fifth Breath Mantra. Text from an interview on the history of land and livelihood changes on the Kapuas River, conducted by Wendy Miles on May 5, 2012 with Mantir Adat Mudin Jaman. Translation by Rut Dini Prasti H. — *Mantir: Mountain is part of earth / Wave is part of water / Wind makes the wave on the water*

VI. SIXTH BREATH | World of Return (East Timor)

“Ba O’, J (For you, J)” - Poetry: Naldo Rei — *Day is getting darker / The waves of the sea are growing menacing and wild / Savage wind, bitter wind / Leave the world in darkness / Leave story in darkness / Leave me behind in darkness / Will we meet again? / Your shadow always appears in this land / Your footsteps marked the history / In this land / I wait for you*

“Song for Naldo: Silenced again, Never again” | Dedicated to Ana Shyu (Jen Shyu’s mother) and Naldo Rei, author of *Resistance*. Last section based on text from *Chega! The Report of the Commission for Reception, Truth, and Reconciliation, Timor-Leste, Executive Summary*. Intro: Lakadou song as taught by Mestre Marsal, from Aileu: Translation from Tetum to English by Naldo Rei and Jen Shyu — *In the past, at least our ancestors left us culture, and it’s like gold (“red money” means gold in Tetum) / You can be big, you can be rich, but at least keep your culture safely in place / My friend was a weaver of words / and he began to write / His voice was young, with the soul of a sage / He wrote of our motherland / and the violation / by a bigger nation /*

My friend was a weaver of dreams / I read his words one night / Then fell asleep, my cheek upon the page / with his images haunting me / and my transformation / by his etched reflection / And I dreamed of another time / and I saw her there / My mother / But she looked different, with white skin and short golden hair / but in the dream I knew it was her / In a colorless cell / surrounded by guards with guns / torturous questions / When finally, they pressed her face / into a shield of thorns / a silver shield of thorns / Mother! Then I appeared / like an angel unheard and concealed / and I ran to her / To lay her face / in a veil of ice / Mother! to heal her bleeding brow / I thought she had died / but she survived / to sing the Timorese woman's sorrow: I saw the forceful harvest of sacred hairs / In front of male soldiers. I saw the rape / of pregnant women / including once when a woman was raped the day before she gave birth / To a child of this troubled earth / Silenced again never again / Never again (Song from Aileu continued): We are not strangers; we are not separate beings; we are brother and sister only

VII. SEVENTH BREATH | World of Zero, Epilogue. Anonymous World.

(Audio heard: Atauro, East Timor, 2010: Singer: Maria de Jesus of Makili village. From songs "Rakais" and "Reknote - Tebe Nian")

Maubisse / There is an opening of land off the Flecha road / Where the earth spreads wide its grassy skins / 'Til it breaks and reveals red clay / Flesh where the wild horses graze / Just beyond / From afar their exhales fluttering / Sighs in the expanse/ I knew not where I was, whom I strove to be / It was cold / Mother, I give you the sign / I grabbed the first warm hand / I rush home, and I see / I was home all the time

**Simcheongga* is about a girl named Simcheong and her transformative filial piety to her blind father, Sim Hak-Gyu, usually called Sim the Blind ("Sim-Bongsa"). To help her father regain his sight as a Buddhist monk promised, Simcheong trades herself for 300 bags of rice to merchant sailors looking for a virgin sacrifice to the Dragon King of the Sea, and from their ship she commits suicide by jumping into the ocean. Three years later, the Dragon King, moved by her filial piety, returns her, wrapped in a lotus flower, back to earth where the emperor finds her and makes her his empress. In an effort to find her father, she holds a banquet and invites all the blind. Sim-Bongsa manages to arrive at the banquet and tells his life story before her, which proves his identity. At that moment, Simcheong discovers not only her father, but also the fact that even after three years from when she sacrificed herself, he is still blind. At the shock of hearing his daughter's voice after believing she had drowned long ago, his desire to see her is so great that he suddenly regains his sight. At that moment, like a wave across the earth, all people and even animals recover from blindness and see the bright world.

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SOLO RITES: SEVEN BREATHS CREDITS (JEN SHYU)

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BIOGRAPHIES

Jen Shyu, Artist

Born in Illinois, USA, from immigrant parents of Taiwan and East Timor, Jen Shyu is an experimental jazz vocalist, composer, multi-instrumentalist, dancer, scholar, and educator, having performed internationally as a solo artist, bandleader, and collaborator. Also a Stanford University graduate, MacDowell, Yaddo, and Montalvo Arts Center fellow, she has toured and recorded with saxophonist Steve Coleman & Five Elements since 2003 and has presented her own music at Lincoln Center, Brooklyn Academy of Music, Blue Note NYC, Bimhuis (Netherlands), Salihara (Indonesia), National Theater of Korea and National Gugak Center in Korea to name a few. Shyu has sung with Anthony Braxton in his operas Trillium E and Trillium J (April 2014), Dave Burrell, Chris Potter, Mat Maneri, and Michael Formanek among many others. She has produced 5 albums as a leader: *For Now*, *Jade Tongue*, *Inner Chapters*, *Raging Waters* and *Red Sands*, and is the first female artist and vocalist as bandleader on the Pi Recordings label with the widely praised album *Synastry* with legendary bassist Mark Dresser. Having done extensive music fieldwork and research, especially shedding light on lesser known traditional musics in Taiwan, China, and East Timor, Shyu recently spent 22 months on a Fulbright scholarship in Indonesia studying *Sindhengan*, traditional Javanese improvisational singing, as well as the simultaneous *Sindhengan* and dance form rarely performed because of its difficulty, *Ledhekan*. She performed *Ledhekan* at Mangkunegaran Palace in Surakarta as well as her own music at numerous festivals throughout Indonesia both solo and in collaboration with Javanese artists such as Djaduk Ferianto, Eko Supriyanto, Mugiono, Slamet Gundono, Peni Candrarini, and Garin Nugroho. She then received a six-month scholarship from the National Gugak Center to study Pansori and Gayageum Byeongchang in Seoul. Jen Shyu is in the inaugural class of 2014 Doris Duke Impact Award winners. The research for this solo work has been supported by Asian Cultural Council, Jerome Foundation, Fulbright Program, Bronx Council of the Arts, and the Korean Ministry of Culture, Sports and Tourism, and Timor Plaza. www.jenshyu.com and jenshyu.bandcamp.com

Garin Nugroho, Director

Garin Nugroho's creative output in the arts ranges from making films, commercials, music videos, theater works, installation art, and books of cultural communication, to authoring numerous newspaper columns. He is the founder of Jogja-Netpac Asian Film Festival and the L.A. Indie Movie Festival. Nugroho's films have garnered numerous awards at many international film festivals and have also been presented at film festivals such as Cannes, Venice, and Berlin. His works represent social issues, culture, politics, and the mapping of Indonesia, which consists of over 13,000 islands. Nugroho has made films on location and in the local languages of Papua, Aceh, Sumba, Java, and Bali. He has written three books related to cultural communication, and writes a monthly column in KOMPAS, the leading newspaper in Indonesia.

Danang Pamungkas, Choreographer

Danang Pamungkas, born in Surakarta, Indonesia on 30 December, 1979, received formal training from a young age and graduated from the Indonesian Institute of the Arts (ISI), Surakarta. He also learned traditional Javanese dance at Mangkunegaran Palace of Surakarta, where he is currently a principal dancer. Credits: "Spring In Solo" with Pappa Tarahumara Dance Company from Japan (Solo 2002); English National Opera in Monteverdi's "Orfeo" and "The Coronation of Poppea" produced by Cheng Shi-Zheng at London Coliseum and Schubert Theatre Boston (2006-2007); Choreographed "Panyot Pun Padam" (First Prize Winner at The Next Wave Indonesian Choreographer in Jakarta and Surabaya Art Festival in 2004) and "Song of Body" performed in Salihara Theatre, Jakarta (2009); Member of Cloud Gate Dance Company led by Taiwanese artistic director Lin Hwai Min in Taiwan (2008 - 2011); *Beat Project* supported by Kelola Foundation and performed at Teater Arena Taman Budaya Jawa Tengah In Surakarta (aka TBS, 2011) and Salihara Theatre, and Indonesian Dance Festival 2012, Jakarta; Choreography credits: "Gandamayu" with Garasi Theater, Gedung Kesenian Jakarta (2012); Garin Nugroho's "Opera Jawa: Selendang Merah", Jakarta Theatre (2013); "A Part of Passion," Teater Arena TBS (2013); and will perform at Salihara Festival 2014 in Jakarta; *Occupy the Museum "Break the Harmony,"* Welt Museum Impulstanz Festival 2013 in Vienna, Austria; "Fly on the Earth," Welt Museum Vienna, Austria (2013); Residence program from Austrian Ministry of Education Vienna, Austria (2013); "Fly on the Earth" with Maya Dance Theater of Singapore at Sub Station Singapore 2013.

Kristen (Krit) Robinson, Set & Props Designer

Born to a family of rural artists in Ohio she grew up building forts and painting pictures. She received her liberal arts with a focus in painting and design for theatre from Centre College. At Yale she participated in a fellowship program, collaborating with Parapanda Theatre Lab in Tanzania. Recent credits include, *Chorus of All Souls*, Abron's Art Center/Experiments in Opera, *The Caucasian Chalk Circle*, Atlantic Theatre's Acting School, *My Friend's Story*, a new opera, International Festival of Art's and Ideas, *The Princess Plays 1&2*: a site-specific work, *American Night the Ballad of Juan José*: Yale Repertory Theatre. Kristen is a 2013 Princess Grace Theatre Fellowship, Pierre Cardin Award winner. MFA, Yale, Set Design.

Ayu Ghia Sugandhi (a.k.a. Ghia JavaQueen), Costume Designer of white dress costume

A graduate of Fine Arts State University of Jakarta, Indonesia, Ms. Sugandhi has earned numerous awards such as Best Young Fashion Designer of SMK Dki Jakarta, 2003; 1st place winner of fashion design competition of IKK UNJ, 2003; Insan kreatif Indonesia supported by Kemenkop ("Kementerian Koperasi"); Indonesia Young Entrepreneurship Award, 2013. Exhibitions: Gebyar SMK DKI JAKARTA, 2003; "Dreamland " Jakarta, 2008; "Shock in Romance" Yogyakarta, 2011; Jogja Fashion Week, 2012 & 2014; Fashion on the Street, 2013. Ms. Sugandhi is currently based in Jogjakarta, Indonesia.

Kristin Isola, Costume Designer of other costume pieces

Design credits include: *Two Point Oh* (59E59), *A Doctor in Spite of Himself* (Yale Repertory Theatre, Berkley Repertory Theatre) *As You Like It* (Yale Summer Cabaret), *A Streetcar Named Desire*; *Twelfth Night* (Yale School of Drama), *The Mad 7* (NYC Fringe Festival, McCarter Theatre's INFestival), *Funnyhouse of a Negro*, *Passing*, *Radiostation* (Yale Cabaret), *The Chimes*; *Missing Celia Rose* (NYC Summer Play Festival), *Once Upon A Mattress*; *La Clemenza di Tito* (Westminster Choir College), *Much Ado About Nothing*; *Sunday in the Park with George*; *In the Next Room, The Vibrator Play*; *A Streetcar Named Desire*; *Hedda Gabler*; *Uncommon Women and Others* (Princeton University), *Kiss Me, Kate!*; *Floyd Collins* (Syracuse University). Assistant Design credits include: *Love's Labour's Lost* (Shakespeare in the Park), *The Last Goodbye* (The Old Globe), *Tales from Red Vienna* (Manhattan Theatre Club), *Sumeida's Song* (HERE Arts Center), *Disgraced* (LCT3), *Don't Go Gentle* (MCC), *The Talls* (2Stage Uptown). She received her M.F.A. from Yale University and B.F.A. from Syracuse University.