Setan Jawa – The Javanese Devil
Silent film with live orchestral music

On Saturday, 22 September 2018 at 8 pm the Humboldt Forum, in cooperation with the Rundfunk-Sinfonieorchester Berlin, will be presenting a German premiere: the festival production of Setan Jawa at the Haus des Rundfunks Berlin. The Javanese gamelan ensemble Garasi Seni Benawa and the Rundfunk-Sinfonieorchester Berlin will provide live musical accompaniment to the silent film Setan Jawa, directed by Garin Nugroho. The music has been composed by Rahayu Supanggah and Iain Grandage. The film concert will conclude both the exhibition [sound] Listening to the World and its accompanying programme. Tickets can be bought in advance starting from today.

The concept behind Setan Jawa is utterly unique: a silent black-and-white film with Indonesian shadow puppetry, modern dance and a traditional gamelan orchestra with five singers, supplemented by a European orchestra – all coming together to create a fascinating Gesamtkunstwerk. In this love story, a poor villager called Setio tragically falls in love with the beautiful Javanese princess Asih. In order to win her love he makes a pact with the Devil. Set in colonial-era Indonesia, the tale is inspired as much by the island kingdom’s vibrant mysticism as it is by 1920s silent German film.

The classic film Nosferatu, directed by Friedrich Wilhelm Murnau, provided the springboard for well-known Indonesian avant-garde director Garin Nugroho to reinvent the world of shadows. This encounter between tradition and modernity culminates in the contemporary composition by the influential Indonesian composer Rahayu Supanggah – who is regarded as having breathed new life into gamelan music and has worked with Robert Wilson, among others – and the prize-winning Australian composer Iain Grandage. The music, which has been written specially for this film, is to be performed by the Javanese gamelan ensemble Garasi Seni Benawa and the Rundfunk-Sinfonieorchester Berlin, and conducted by Iain Grandage.

The film concert, which premiered at the Arts Center Melbourne in 2017, will be performed for the first time in Germany and in this particular constellation.
joint project between the nineteen-strong Javanese gamelan ensemble and the twenty Berlin musicians is entirely representative of the kind of programming the Humboldt Forum will be undertaking from the end of 2019 onwards. Since March 2018, the exhibition [sound] Listening to the World along with its accompanying programme have impressively demonstrated that the Humboldt Forum will be a venue for sounds, too. On 22 September 2018, [sound] Listening to the World will be concluding with a tremendous crescendo, thanks to the fascinating festival production of Setan Jawa.

The exhibition [sound] Listening to the World will run at the Humboldt-Box until 16 September 2018, allowing visitors to hear and experience the fascination of sounds in all their tonal variety, thanks to the Phonogramm-Archiv of Berlin’s Ethnologisches Museum, the Lautarchiv of the Humboldt-Universität zu Berlin and the AMAR Foundation in Beirut. When the two Berlin collections, which are famous for their audio recordings from all over the world, are united in the Humboldt Forum in late 2019, they will add an aural dimension that includes linguistic diversity – key aspects of its unique character which can already be experienced in the current exhibition. Visitors can also explore a number of soundworlds and sound cultures in the extensive education programme which will continue right up to the close of the exhibition.

When the Humboldt Forum opens its doors in late 2019 it will mark the establishment of a whole new cultural quarter in the very heart of Berlin. By bringing together outstanding collections containing major exhibits – among them spiritual objects and artworks from Asia, Africa and America – and coupling these with a variety of cultural activities, the Humboldt Forum is seeking to inspire new insights into the worlds of the past, present and future. The participating actors are the Stiftung Preußischer Kulturbesitz (SPK) with the Ethnologisches Museum and the Museum für Asiatische Kunst of the Staatliche Museen zu Berlin, Kulturprojekte Berlin with Stadtmuseum Berlin, and the Humboldt-Universität zu Berlin, with the Stiftung Humboldt Forum im Berliner Schloss taking on a leading role. The Humboldt Forum has already developed a highly visible presence throughout Berlin with its diverse programme of exhibitions, discussions, performances, workshops, films and artistic interventions.
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**Date** Saturday, 22 September 2018
**Time** 8 pm, doors open 6:30 pm
**Introduction** 7 pm, in German
**Duration** 75 minutes
**Venue** Haus des Rundfunks Berlin, Masurenallee 10, 14057 Berlin
**Tickets** 20 euros, can be purchased from 16 July 2018 at www.rsb-online.de, by telephone at +49 30 202 987 15, by email to tickets@rsb-online.de or at the box office on the evening.

**Accreditation** Journalists are requested to seek mandatory accreditation by contacting m.mathis@humboldtforum.com.

**Words of welcome** Prof. Dr. Hartmut Dorgerloh, general director
**Introduction** Stefan Schmidtke, Humboldt Forum
**Language** German
**Concert** Gamelan ensemble Garasi Seni Benawa / Rundfunk-Sinfonieorchester Berlin / film music by Iain Grandage and Rahayu Supanggah / silent film by Garin Nugroho

**Organizer** Stiftung Humboldt Forum im Berliner Schloss in cooperation with Rundfunk-Sinfonieorchester Berlin.
A co-production between Garin Nugroho Workshop and Turning World, Asia TOPA – Arts Centre Melbourne, Melbourne Symphony Orchestra and Esplanade – Theatres on The Bay, Singapore

**[sound] Listening to the World**
**Runs until** 16 September 2018
**Opening times** 10 am to 7 pm daily
**Venue** Humboldt-Box, Schlossplatz 5, 10178 Berlin
**Entrance** Free of charge
**Information** humboldtforum.com/laut

**Organizer** Stiftung Humboldt Forum im Berliner Schloss in cooperation with the Ethnologisches Museum of the Staatliche Museen zu Berlin, the Humboldt-Universität zu Berlin, Kulturprojekte Berlin and Stadtmuseum Berlin as well as the AMAR Foundation in Beirut, and with the support of the Arab Fund For Arts and Culture AFAC.

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