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The Decolonization of the Papuan Body: Hybridity and Identity Politics in Jecko Siompo's Animal Pop Choreography Practice

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Abstract: In Indonesia's contemporary dance landscape, the Papuan body is often caught in the tug-of-war between the legacy of colonial representation and the dynamics of urban modernity. This article aims to analyze how Jecko Siompo's *Animal Pop* rearticulates Papuan identity through choreographic practices in Jakarta. The research uses a qualitative approach with a case study design, through visual observation of the work, archival review, and continuous engagement with the choreographer's artistic environment. The findings show that *Animal Pop* does not simply combine Papuan movements and global hip-hop, but rather presents a body practice that simultaneously negotiates ecological memory, references to fauna movements, and urban rhythms. The dancer's body serves as a living archive that maintains the tendency of environment-based movement while responding to the demands of metropolitan life. Movement patterns such as grounded postures, asymmetrical articulation, and rhythmic transitions indicate the existence of *repeated embodied negotiation* processes. This article concludes that Jakarta is not only a production space, but also an important site in the transmission and reformulation of Papuan identity, especially through Jecko Siompo's artistic and pedagogical practice. Through the perspective of decolonial aesthetics, *Animal Pop* shows that decolonization does not take place as an abstract discourse, but as a living, situational, and continuously negotiated practice of movement. These findings contribute to the development of the study of contemporary dance, particularly in understanding the body as a medium of articulation of cultural identity and memory in urban spaces.

Keywords: Animal Pop, Papuan identity, ecological memory, decolonial aesthetics, contemporary dance of Jakarta.

1. INTRODUCTION

Indonesian contemporary dance in the 21st century is developing as a dynamic arena where the relationship between tradition, modernity, and identity is constantly being negotiated in a rapidly changing social and cultural context. In this development, the body is no longer positioned solely as an aesthetic medium, but as an articulated space that contains cultural memory, power relations, and identity representation (Fukuoka, 2020; Febrianty et al., 2024;). This shift becomes significant when associated with the Papuan body, which historically has often been represented in the framework of colonial exoticism while facing homogenizing pressures in the discourse of national modernity (Saidah et al., 2025; Haryono, 2023). In this context, contemporary choreographic practices become a strategic space to rearticulate Papuan identity as a living, dynamic, and continuously negotiated entity (Zefanya & Isa Ansari, 2025). Similar findings are also confirmed by recent research that the body in contemporary dance



functions as a medium of identity negotiation and resistance to dominant narratives (Bayuaji, 2023).

The urgency of this issue is increasingly strengthened in the urban context, especially in Jakarta, as a center of cultural production that is full of social complexity and representation pressures. Jakarta not only functions as a geographical setting, but as a performative space where identity is negotiated through visibility, mobility, and interaction with global popular culture (Amin, 2023; Payne, 2024). In this context, Jecko Siompo's work *Animal Pop* is present as a choreographic practice that reflects the encounter between Papuan body memory, fauna-based gesture references, and urban movement vocabulary such as hip-hop (Purba, 2022;). Jecko Siompo developed this practice through his life experiences in Papua and his interactions with global cultures, especially after his involvement with breakdancing in the United States. This shows that *Animal Pop* is not just a form of hybridity, but a system of motion rooted in embodied experiences and cross-cultural interactions (Purba, 2022).

A number of previous studies have discussed cultural hybridity and identity politics in contemporary performing arts, including in the Indonesian context (Kiptiyah & Santosa, 2022; Payne, 2024; Patiño Rabines, 2023). Other research highlights how the body functions as a living archive that transmits memory through performative practices, rather than simply through textual documentation (Buttingsrud, 2021; Giese & Keightley, 2024). In a more specific study, research on Papuan dance has also raised the issue of cultural sovereignty and resistance to marginalization (Haryono, 2023; Zephaniah & Isa Ansari, 2025). However, there are still limitations in explaining how identity negotiations take place concretely at the level of movement in urban contexts. Recent studies also show that the embodied practice approach in dance still needs further elaboration to understand the relationship between memory, the body, and social space (Whatley, 2022).

This research gap becomes even more evident when concepts such as *code-switching*, ecological memory, and decolonial aesthetics have not been fully operationalized in choreographic analysis. The concept of *code-switching* has been more widely used in linguistic and multicultural studies, but its potential in reading movement shifts in dance has not been adequately developed (Pratama & Widiastuti, 2025). Similarly, the concept of ecological memory is often used metaphorically without a clear operational definition in the context of body analysis (Bayuaji, 2023). Meanwhile, decolonial aesthetics is often understood in general as a critique of colonialism, but it has not been widely applied at the sensory and performative levels in dance (Semmalar et al., 2022). Therefore, an approach that is able to integrate these concepts concretely in the reading of choreography practice is needed.

Based on these gaps, this study examines *Animal Pop* as a choreographic practice that not only represents Papuan identity, but actively negotiates and reformulates that identity through the body. In this framework, the body is understood as a living archive that carries ecological memory, namely movement tendencies formed through relationships with the environment, fauna, and local sensory experiences that then interact with the rhythm and structure of urban movement (Buttingsrud, 2021; Giese & Keightley, 2024). This approach allows for the reading of motion elements such as grounded postures,

asymmetric articulation, and rhythmic transitions as part of an ongoing identity negotiation process. Thus, *Animal Pop* becomes not only an artistic form, but also an epistemological practice that uncovers how the body produces meaning in complex social contexts.

Furthermore, this study also uses a decolonial aesthetic perspective to understand how the Papuan body in *Animal Pop* moves from its position as an object of representation to a subject that is active in producing meaning (Patiño Rabines, 2023; Semmalar et al., 2022). In this perspective, decolonization is not understood as an attempt to return to its pure origins, but rather as a process of transformation of the perception and experience of the body in contemporary space. Jakarta, in this case, serves as a space where Papuan identity is not lost, but is instead intensely negotiated through performative practices.

Based on this description, the formulation of the problems in this study is: (1) how *Animal Pop* articulates Papuan identity through choreographic practice in Jakarta, and (2) how gestures in *Animal Pop* mediate the relationship between ecological memory, urban experience, and cultural agency. The purpose of this research is to analyze the process of identity negotiation through the embodied practice and decolonial aesthetic approach.

This research is expected to contribute to the development of performing arts studies and cultural studies, especially in understanding the body as a medium for the production of meaning and identity negotiation. Theoretically, this research enriches the discourse on ecological memory, embodied code-switching, and decolonial aesthetics in contemporary dance analysis. Practically, the findings of this research can be a reference for the practice of dance creation, art education, and efforts to promote culture based on diversity of identities in Indonesia.

2. METHODS

This study uses a qualitative approach with an analytical case study design to examine Jecko Siempo's *Animal Pop* as a choreographic practice that negotiates and reformulates Papuan identity in an urban context. The qualitative approach was chosen because this study focuses on the interpretation of embodied practices, creative processes, and the production of social meaning in the performing arts, rather than on quantitative measurements (Smith, 2021; Fajrie et al., 2024;). The design of the case study allows for an in-depth exploration of a single choreographic practice in its specific context, thereby capturing the complexity of the relationship between body, space, and identity in contemporary dance (Yin, 2018; Whatley, 2022).

This research was conducted in Jakarta as the main location for observation and artistic interaction. Jakarta was chosen because it is a center of cultural production where Jecko Siempo develops his choreographic practices as well as a space where Papuan dancers interact with urban dynamics. In this study, Papua is not positioned as a field location, but as a cultural horizon that forms body memory, movement references, and identity construction. The subjects of the study cover Jecko Siempo's artistic practice and his creative environment, including the dancers involved in the rehearsal and performance processes. The selection of subjects was carried out

purposively, taking into account direct involvement in the production and transmission of *Animal Pop* (Fajrie et al., 2024; Haryono, 2023).

Research data was collected through several techniques, namely visual observation, documentation studies, and field-based dialogue. Observation was carried out in a non-participatory manner through repeated screenings of selected choreographic works, namely *We Came From The East* (2011), *In Front of Papua* (2013), and *KUSUKUSU II* (2024), as well as the initial documentation of *Simu Kos* (2007). The documentation study includes performance archives, media reviews, photographs, and relevant audiovisual materials. Field-based dialogue was conducted to clarify the choreographic intentions, practice logic, and movement terminology used in *Animal Pop practice*. This multimodal approach is in line with performing arts research methods that integrate observation, archives, and embodied experiences as the main data sources (Pink, 2015; Barker, 2021). The focus of observation is directed on repetitive movement patterns such as grounded posture, asymmetrical body articulation, torso projection, as well as transitions between fauna movements and hip-hop rhythms, which are the main characteristics of *Animal Pop* ().

The main instrument in this study is the researcher himself as a key instrument (*human instrument*), which is supported by observation guidelines and descriptive coding frameworks. Observation guides are used to maintain consistency in identifying aspects of movement such as weight distribution, rhythm, kinetic motives, and relationships between body parts. A descriptive coding framework was developed to systematically organize field findings, thus allowing the transition from empirical description to analytical interpretation (Saldaña, 2021; Creswell & Poth, 2018).

Data analysis is carried out interpretively by following the stages of data reduction, coding, categorization, and theme withdrawal. The data that has been collected is compiled based on the type of source and performative context, then analyzed through *close viewing* to identify repetitive movement patterns. The patterns are coded into categories such as grounded postures, fauna movements, asymmetrical articulation, and rhythmic transitions. Furthermore, the category is elaborated into a broader analytical theme, namely ecological memory, *embodied negotiation*, *embodied code-switching*, and decolonial aesthetics. This approach is in line with the analytical method in contemporary dance studies that emphasizes the relationship between the structure of movement and cultural meaning (Foster, 2011; Whatley, 2022).

To ensure the validity and validity of the data, this study uses triangulation of methods and sources. Visual observations are used as the main basis of analysis, then verified through field-based documentation and dialogue. In addition, the interpretation of the findings is associated with a relevant theoretical framework to avoid the subjectivity bias of the researcher. This strategy is in accordance with the principle of validity in qualitative research that emphasizes the credibility, transferability, and confirmability of data (Lincoln & Guba, 1985; Creswell & Poth, 2018).

This research also considers the ethical aspects of research, particularly in the use of artistic data and engagement with the research subject. All data used comes from publicly accessible sources or through informal consent in a professional context. The researcher maintains the integrity of the interpretation by not manipulating the

data and respecting the cultural context and artistic practices studied. This approach is in line with ethical principles in performing arts research that emphasizes respect for cultural practices and creative agents (Pink, 2015).

Overall, this methodological design allows for a contextual and in-depth reading of *Animal Pop* as a choreographic practice that connects body, memory, and identity in the contemporary Indonesian dance landscape. By integrating embodied observations, archival analysis, and theoretical frameworks, this research seeks to produce interpretations that are not only descriptive, but also analytical and academically accountable.

3. RESULTS AND DISCUSSION

3.1 Results

Based on visual observations of Jecko Siempo's works as well as contextual material obtained through continuous involvement in his artistic environment in Jakarta, this study finds that *Animal Pop* cannot be reduced to a mere form of hybridity between Papuan dance and urban movement vocabulary. Instead, *Animal Pop* functions as a choreographic practice that shows the process of negotiating identity through *embodied practices*. These findings directly answer the research objective, which is to identify how Papuan identity is articulated through movement practices in urban contexts. In all the works observed, the negotiation pattern appears consistently in three main dimensions: (1) the grounded posture, (2) the asymmetrical articulation of the upper body, and (3) the rhythmic transition between the movement of the fauna and the hip-hop structure. These three dimensions are not determined a priori, but are generated through a process of descriptive coding based on repeated observation (; Fajrie et al., 2024).

This finding is reinforced by the choreographer's own narrative. Jecko Siempo explained that *Animal Pop* departed from his observation of animal movements in Papua which was then combined with the body's experience in breakdancing after returning from the United States. This statement indicates that the construction of motion in *Animal Pop* is not merely aesthetic, but is rooted in embodied experiences that connect environmental memory with global urban practices (Purba, 2022). Within the framework of contemporary dance studies, these findings are in line with the argument that contemporary choreographic practices often operate as spaces for the articulation of identities negotiated through the body, rather than merely symbolic representations (Foster, 2011; Whatley, 2022).

More specifically, the analysis shows that the first dimension, namely **the grounded posture**, serves as the main indicator of what in this study is referred to as ecological memory. Ecological memory is not understood as cultural nostalgia, but rather as the re-emergence of movement tendencies rooted in the body's relationship with the environment and fauna. This is evident in the work *We Came From The East* (2011), where the dancer repeatedly places the body in a low position with the knees bent and the center of gravity lowered. This movement creates an impression of alertness and responsiveness that resembles animal behavior. However, this structure does not stand alone, but rather interacts with the isolation and rhythmic accents that

come from hip-hop. This pattern shows that the body does not move in one reference system, but is constantly switching between the two logic of motion. These findings expand on previous research that stated that the body in contemporary dance serves as a living archive that stores and transmits memory through practice (Buttingsrud, 2021; Giese & Keightley, 2024).

The second dimension, namely **the asymmetrical upper body articulation**, became dominant in the work *In Front of Papua* (2013). Documentation shows that dancers use bent arms, contracted elbows, and asymmetrical upper body gestures, accompanied by jumps and vocalizations that resemble fauna. In this analysis, the movement is not understood as a literal imitation of an animal, but rather as a stylization of movement that maintains the orientation of the body towards the non-human world. Thus, the body in *Animal Pop* serves as a medium that connects sensory experience with artistic construction. These findings corroborate recent studies that emphasize the importance of sensory approaches in understanding performance practices as embodied experiences (Pink, 2015; Bayuaji, 2023).

The third dimension, namely **rhythmic transition**, is most clearly seen in the work *KUSUKUSU II* (2024). In this work, the dancer repeatedly moves from a series of fauna-based movements to a synchronous hip-hop structure, before returning again to the previous movement motif. This pattern shows the embodied *process of code-switching*, which is the body's ability to move between motion systems without losing its initial reference. This transition is not just a change in style, but a key mechanism in establishing choreographic meaning. Thus, identity is not presented as something stable, but as a process that is continuously negotiated through movement. These findings are in line with recent research on *code-switching* in cultural contexts, which suggests that switching between expression systems can be a strategy for articulating identity in multicultural spaces (Pratama & Widiastuti, 2025).

To clarify the relationship between empirical data and analytical interpretation, Table 1 summarizes the transformation process from observed motion features into descriptive categories and analytical themes.

Table 1. Transformation of Motion Features into Analytical Themes in Animal Pop

Table 1. From Motion Observation to Analytical Themes in Animal Pop

Observed motion features	Initial descriptive code	His analysis
Low posture, bent knees, grounded motion	grounded posture; lowered center of gravity	Ecological Memory
Arms bent, shoulders back, chin and chest projected forward	Animal-derived torso alignment	Ecological Memory
Leg raised, forward extension, kickback kick	Dynamic Foot Action	Negotiations that are realized
Asymmetrical flapping, elbows contracting, sudden torso alertness	Articulation of the upper body of the fauna	Negotiations that are realized

Switch from animal movements to popping, locking, or breakdancing accents	Rhythmic and stylistic transitions	Realized code redirects
Repetition of fauna motifs in urban stage structures	Repeating the environment reference	Decolonial articulation

This table shows that seemingly simple motion elements actually contain complex structures of meaning. The repetition of fauna motifs in urban contexts, for example, serves not only as an aesthetic element, but as a form of decolonial articulation, in which the Papuan body is no longer placed as an object of representation, but rather as a subject that actively produces meaning. These findings are in line with studies of decolonial aesthetics that emphasize the shift from representation to sensory experience as the basis for meaning production (Semmalar et al., 2022,; Patiño Rabines, 2023).

Overall, the results of this study show that *Animal Pop* is built through a process of repetitive body negotiation, not just through the incorporation of styles. The Papuan body in this practice serves as a site where ecological memory, fauna references, and urban motion structures interact with each other and are reconfigured. These findings broaden the understanding of contemporary dance as a practice that is not only aesthetic, but also epistemological and political, particularly in the context of Indonesia's urban society.

However, this study has limitations, especially in its reliance on visual data and available documentation, and does not involve direct observation in Papua as the context of cultural memory. Therefore, the resulting interpretation is contextual and is not intended to represent all Papuan dance practices in general.



Figure 1. The Animal Pop hybridity scene combines the instinct of fauna with urban style (Documented by Jeckosdance).

Figure 1 illustrates the coexistence of animal-derived body references and urban dance vocabulary in Animal Pop. This image is intended not only as visual documentation, but as evidence of the choreographic tension analyzed in this study: grounded postures, asymmetrical upper body articulation, and stylistic interplay between faunal movement motifs and contemporary urban kinetic disciplines. In analytical terms, the figure supports the reading of Animal Pop as a manifested negotiation practice rather than a simple blend of styles.

3.2 Discussion

The findings of this study show that Jecko Siompo's Animal Pop cannot be understood solely as a form of aesthetic hybridity, but rather

as a choreographic practice that actively negotiates Papuan identity in the urban context of Jakarta. These results directly answer the formulation of the research problem, namely how Papuan identity is articulated through gestures and how the relationship between ecological memory, urban experience, and cultural agency is mediated in choreographic practice. To deepen the interpretation, this discussion is developed through three main analytical frameworks: the sociology of art, the anthropology of the body, and cultural transmission.

Sociology of Art: Embodied Code-Switching and the Politics of Recognition

In the perspective of the sociology of art, the findings regarding the rhythmic transition between the movement of fauna and the structure of hip-hop can be read as *an embodied form of code-switching*. In contrast to the concept of hybridity which tends to emphasize the mixing of styles, *code-switching* refers to the ability of the body to move between systems of representation without losing its basic identity. In the context of *Animal Pop*, the dancer's body moves between ecological references (fauna, grounded posture) and urban kinetic disciplines (popping, locking, breakdancing), so that identities are not melted down, but are negotiated repeatedly (Pratama & Widiastuti, 2025).

These findings extend previous studies that looked at contemporary dance as a space of cultural hybridity, by showing that what happens is not just mixing, but a performative strategy to maintain the visibility of identity within metropolitan spaces (Payne, 2024). In this case, *Animal Pop* operates as a political practice (*politics of recognition*), in which the Papuan body not only performs, but also claims space, agency, and cultural legitimacy at the center of national cultural production. This is in line with findings that show that the body in contemporary performance functions as a medium for identity negotiation in complex power relations.

Thus, hip-hop in *Animal Pop* cannot be read as a global imitation, but rather as a strategy of articulating local identity in a global language. These findings enrich the discourse of the sociology of art by showing that globalization in dance is not always homogenizing, but can be a space for articulating identity differentiation.

Anthropology of the Body: Ecological Memory and Decolonial Aesthetics

From the perspective of body anthropology, findings regarding grounded posture and asymmetric articulation reinforce the idea that the body functions as a *living archive* (Buttingsrud, 2021; Giese & Keightley, 2024). However, this research expands the concept through the operationalization **of ecological memory** as a tendency to repetitive motion and rooted in the relationship of the body with the environment and fauna.

In contrast to previous studies that tend to use memory as a symbolic concept, this study shows that ecological memory can be identified concretely through motion indicators such as low center of gravity, body alertness, asymmetric articulation, and leg dynamics that

resemble the logic of animal movement. These findings are not only based on observation, but are also consistent with Jecko Siompo's narrative that his movement language is rooted in observations of Papuan fauna, especially local kangaroos (laolao) (Purba, 2022).

In this context, the concept of **decolonial aesthetics** becomes relevant to understand how the Papuan body in *Animal Pop* moves from the position of the object of representation to the subject of the production of meaning. Decolonial aesthetics is not only concerned with criticism of colonialism, but with the transformation of the way the body is perceived and interpreted sensorially (Semmalar et al., 2022; Patiño Rabines, 2023).

The findings of this study show that *Animal Pop* does not represent Papua as a static or exotic entity, but as an adaptive and dynamic living practice. The Papuan body is no longer an object of external view, but an agent that constructs meaning through movement. It expands the study of decolonialism in the performing arts by emphasizing embodied and sensory dimensions, rather than just discursive.

Cultural Transmission: Embodied Practices and Digital Boundaries

In terms of cultural transmission, the research findings show that the sustainability of *Animal Pop* relies more on embodied practices such as training, rehearsal, and mentoring, compared to formal or digital documentation systems. This can be seen from how movement vocabulary is transmitted through direct interaction between Jecko Siompo and young dancers in his artistic environment.

These findings are in line with studies that emphasize that transmission in the performing arts is often kinesthetic and hands-on experience based (Pink, 2015). However, contrary to the trend of recent studies highlighting the digitization of performing arts, this study did not find enough empirical evidence to conclude that *Animal Pop* has evolved through digital infrastructure significantly.

Therefore, claims about digitalization or *techno-embodiment* in the context of *Animal Pop* need to be limited. The digital aspect is more appropriately positioned as a potential for future development, rather than as an actual finding. Studies on digital archives and performance documentation remain relevant (Carr & Baddoo, 2020; Olsen, 2024), but in the context of this study, embodied transmission remains a major factor.

Theoretical and Practical Implications

Theoretically, this research contributes to the development of the study of performing arts by offering an integration between the concepts of embodied code-switching, ecological memory, and decolonial aesthetics as an operational analytical framework. This approach allows for a more concrete reading of the relationship between the body, memory, and identity in contemporary dance.

Practically, these findings have implications for dance creation practices and art education. Choreographers can utilize embodied approaches as a strategy of movement exploration rooted in local experiences, while arts education institutions can develop curricula that emphasize the relationship between the body, identity, and social context.

Limitations of Research Theoretical and Practical Applications

This study has limitations in access to data that is mostly based on visual documentation and does not involve direct observation in Papua as the context of ecological memory origin. In addition, the limitations of data related to digital practices make the analysis unable to comprehensively cover the technology dimension. Therefore, further research is recommended to examine aspects of digital transmission and expand the research site.

Overall, this discussion affirms that Animal Pop is not just an aesthetic product, but a choreographic practice that produces identity through ongoing negotiation of the body. In the urban context, especially Jakarta, Papuan identity is not lost, but rather reproduced through the dynamic relationship between memory, movement, and social space.

4. CONCLUSION

This study concludes that *Animal Pop* Jecko Siempo's work cannot be reduced to a form of dance hybridity alone, but rather as a choreographic practice that actively negotiates, reformulates, and publicizes Papuan identity in the urban context of Jakarta. The synthesis of findings shows that the body in *Animal Pop* It serves as a dynamic production site of meaning, where ecological memory, faunal motion references, and urban rhythmic structures do not replace each other, but interact in productive tension. Thus, this study answers the formulation of the problem that Papuan identity in *Animal Pop* is not represented statically, but is mediated through the practice of movement that is *embodied*, situational, and continuously negotiated (; Fajrie et al., 2024).

More specifically, the findings of this study confirm that movement elements such as grounded posture, asymmetrical body articulation, and rhythmic transitions between fauna and hip-hop movements are the main structures in building the choreographic language of *Animal Pop*. These elements are not just visual styles, but are manifestations of ecological memory and *embodied code-switching strategies* that allow the body to move across cultural systems without losing its identity base (Pratama & Widiastuti, 2025). Within the framework of decolonial aesthetics, this practice suggests that the Papuan body is no longer placed as an object of representation, but as an active subject that produces meaning through sensory and performative experiences (Semmalar et al., 2022; Patiño Rabines, 2023). These findings simultaneously strengthen and expand previous studies of the body as a living archive in the performing arts (Buttingsrud, 2021; Giese & Keightley, 2024).

The scientific contribution of this research lies in the development of an operational analytical framework in the study of contemporary dance, in particular through the integration of *the concepts of embodied code-switching*, ecological memory, and decolonial aesthetics into concrete readings of movement structures. Theoretically, this research enriches the discourses of the sociology of art and the anthropology of the body by showing that identity in performance is not only symbolically constructed, but produced through the repetitive practice of the body. Methodologically, this study shows that close viewing-based analysis can produce a

systematic reading of choreography. In practical terms, these findings are relevant for the development of art education and dance creation practices, especially in formulating movement exploration strategies that are based on local experiences but responsive to global contexts.

However, this study has limitations. First, this study focuses on the choreographic practice of Jecko Siompo so that it is not intended to represent the entire practice of Papuan dance. Second, this study has not in-depth examined the dimensions of digital circulation and *documentation of Animal Pop*, so it has not been able to comprehensively explain how this practice is transmitted in the contemporary media ecosystem. These limitations point to the need for more extensive and multidimensional follow-up research.

Based on this, further research is recommended to: (1) expand the empirical scope by involving the perspective of dancers and compare *Animal Pop* with other contemporary Papuan choreographic practices; and (2) examine the role of digital media, archives, and documentation in the transmission of choreographic practices across generations and cultural spaces (Olsen, 2024).

Overall, this study confirms that decolonization in dance does not lie in an attempt to return to its pure origins, but rather in the body's ability to continuously negotiate memory, visibility, and cultural ownership in a changing social context. In this regard, *Animal Pop* is an important example of how choreographic practices can serve as a living, adaptive, and empowered identity production space in contemporary cultural landscapes.

AUTHOR'S CONTRIBUTION

Frans Junias Jugganza contributed to the conceptualization of the study, the design of the methodology, the formal analysis, and the preparation of the initial manuscript. Muhammad Ilham Mustain Murda conducts major investigations, including in-depth visual observations, field data collection, and provides vital ethnographic closeness through ongoing professional collaboration with the subject, as well as enriching the contextualization of Papuan body culture. Hilmar Farid and Yola Yulfianti provided academic supervision, theoretical framework validation, and critical review and editing of the final manuscript. All authors have read and approved the published version of the manuscript.

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