

ID Khazanah : Blog  
Source : <http://slistyowati.blogspot.com/2011/10/sisir-tanah-tanaka.html>  
Date of publication : 2012  
Capture date : 28 Desember 2012

# Sisir Tanah Tanaka

in a performance of SISIR TANAH

**SISIR TANAH TANAKA - a sonic performance art lab**



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**Sisir Tanah Tanaka**

www.sisirtanahtanaka.com

**Sisir Tanah** muncul dari puisi-puisi dalam kumpulan puisi Bagus Dwi Danto yang bertema dengan ramuan musik karya Pandu Hidayat. Puisi-puisi dalam kumpulan itu adalah puisi-puisi yang lahir secara spontan. Kadang-kadang muncul begitu saja, spontanitas yang tidak direncanakan saat menulis. Kelebihan itu bisa berarti mata sambung yang tidak pas, tanda baca yang tidak pada tempatnya, atau diksi-diksi lain yang melintas tiba-tiba. Kadang tanpa rasa bahasa sama sekali. Kadang tanpa pesan sama sekali. Tapi justru kadang bermakna politis. Tumpang tindih karena dalam situasi seperti itulah Sisir Tanah tumbuh dan berkembang. Sisa-sisa berakumulasi normal, seperti bahasa sehari-hari, jadi ungkapan yang terkadang penuh slogan dan himbauan.

Sisir tanah atau pengukur adalah perkakas mekanis yang amat terkenal. Beberapa ayak Kicab Suci menerjemahkan kita ini sebagai "menghancurkan-bungkalkan-bungkalkan".

Sisir Tanah ini dapat diartikan sebagai penghalus-bongkahan-bongkahan atau pun tumpukan-gumpalan padat yang belum terurai agar dapat menjadi sesuatu yang lahir baru untuk kemudian tumbuh dan berkembang.

**Jum'at, 4 November 2011 – BBJ**  
 17.00 – 18.00 : Performance "Sisir Tanah Tanaka"  
 • Sisir Tanah feat Abieq SS Listyowati  
 & Workshop Sisir Tanah  
 • Bagus Dwi Danto  
 19.00 – 21.00 : Performance  
 • "Sisir Tanah Tanaka"  
 • Sisir Tanah  
 • Sisir Tanah feat Okti Budiati  
 21.00 – 22.00 : Dialog interaktif dengan audients

**Pandu Hidayat** - Born in Bukareg, 1961. He has been active in music since 2002 - understanding of Ethnomusicology at Indonesian Institute of Technology (2005 - 2010). He still being active in all kinds of performance art, also active to participant some of digital art workshop and technical class (2008-2010). He also active in art. He had done some of his collection in performances, such as:

"Tanggap-Tanggap", "Belajar Berhitung" (2007), "Belajar Berhitung" (2008), "Belajar Berhitung" (2009), "Tanggap-Tanggap" (2010), "Tanggap-Tanggap" (2011), "Tanggap-Tanggap" (2012), "Tanggap-Tanggap" (2013), "Tanggap-Tanggap" (2014), "Tanggap-Tanggap" (2015), "Tanggap-Tanggap" (2016), "Tanggap-Tanggap" (2017), "Tanggap-Tanggap" (2018), "Tanggap-Tanggap" (2019), "Tanggap-Tanggap" (2020), "Tanggap-Tanggap" (2021), "Tanggap-Tanggap" (2022).

His work focus on Gamelan and modern music in digital technology experimental media. He have another side project that is an individual project which called "Sonic Art Lab". Besides, he still establish research on many issues of urban culture and had an insight in new digital art.

[www.panduhidayat.co.cc/](http://www.panduhidayat.co.cc/) | [kontroljet.blogspot.com/](http://kontroljet.blogspot.com/)

**A SONIC PERFORMANCE ART LAB**

Berangkat dari performo Atsuko Tanaka (1935-2005) saat mengenakan kimono yang ya dibatik dengan spangkai, kumparan dan sutera kabel berikut pakuhan lampu warna-warni, ia sekujur tubuh yang berdenyut, dan akhirnya (berjudi Electric Duesu) di tahun 1957, karya yang dibatik dari T. saratsu Chikuzen, dan akhirnya berwujud sebagai respon terhadap perkembangan teknologi bagi para seniman musik.

Senwati yang terdengar dalam kelompok Guai (pioneer performance art, seni performo action art di Jepang semenjak 1954 oleh Ito Yoshitara, hasil pengaruh aliran dari grup ekspresionis di garis avant-garde). Perkembangan seninya sejalan dengan sejarah kelahiran performance art di Barat yang merupakan pengaruh Futurisme hingga masa Fluxus.

Hingga kini teknologi seni menjadi bagian yang tak terpisahkan oleh banyak artist untuk meresponsnya. Tidak saja sebagai ungkapan kritis terhadap penciptaan teknologi itu sendiri, bagaimana para artis tersebut, namun sebagai sarana parafansan interpretasi. Interpretasi ini berkembang hingga menyebarkan teknik seni sebagai proses decoding berbagai kata-kata berapak dalam kata-kata puisi yang dilantarkan melalui dalam data komputer dan di akhir hingga kemudian keluar dalam bentuk suara baru meta (2000) dan akhirnya (2001) sebagai project.

Dalam acara ini akan ditunjukkan para performer dari "Sisir Tanah" yang terdiri dari beberapa performance artist (beriman performo). Tapi ini akan membangkitkan kembali performo performo Atsuko Tanaka bersama kelompok Guai dalam hal ini sebagai happening mereka yang ini meratifikasi sejarah musik avant-garde masa seni performo. Seni transformasi elektronik Karya Tanaka menjadi fusi atau pun materi coding yang memuat. Seni transformasi elektronik Karya Tanaka menjadi fusi atau pun materi coding yang memuat. Seni transformasi elektronik Karya Tanaka menjadi fusi atau pun materi coding yang memuat. Seni transformasi elektronik Karya Tanaka menjadi fusi atau pun materi coding yang memuat.

Yang pasti bahwa seni ini adalah sebagai perdebatan seru dalam pengkaryaan seni pemikiran dan seni penerusan. baik.

[in english]

Title:  
 "Sisir Tanah Tanaka" / "Land Comb of Tanaka"

Event:  
 Sonic Performance Art Lab> Performance of digital electronic music combined with performance art

Presenters:  
 Land Comb [Bagus Dwi Danto / Guitar | Pandu Hidayat / Digital Comp.] from Yogyakarta plus performance artist in Jakarta

- <http://facebook.com/bagusdwidanto>
- <http://www.panduhidayat.co.cc/>
- <http://kontroljet.blogspot.com/>
- <http://facebook.com/panduhidayat>
- <http://sslistyowati.blogspot.com/>

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**Date:**

Friday, 4 November 2011

5 pm to 9 pm

**Venue:**

Bentara Budaya Jakarta [BBJ]

Jl. Palmerah Selatan 17 Jakarta 10270

<http://www.bentarabudaya.com/>

**The composition of Event:**

5 to 9pm: Performance & Interactive dialogue with the audience

**Objectives:**

Develop aspirations and creativity of the people; Encourage the development of culture, art and technology / science.

**Description:**

Departing from the performance of Atsuko Tanaka (1935-2005) while wearing a Japanese kimono is wrapped with a series of coils and tendrils following cable dozens of colorful lights all over the body as well as traditional clothing (titled: Electric Dress) in 1957, the work presented in Takamatsu City Museum of Art is a response to technological developments for human civilization.

Artist who joined the Gutai group (pioneer of performance art / art performance / action art in Japan since 1954 by Jiro Yoshihara, the influence of surrealism in the line of the chest and avant-garde). Development in line with the history of the birth of performance art in the West which is the influence of Futurism to Fluxus period.

Until now, technology has always been an integral part of many artists to respond to it. Not only as an expression critical of the creation of the technology itself as the previous artist, but more towards the expansion of interpretation. This interpretation is expanded to include the technology itself is framed in the decoding process. The words rhyme in poetry verses sung into the computer and digital data until later in the form of a new sound out through the transformation of electronic technology.

In this event will be shown the performers of Soil Comb groups who play with some performance artist (performance artist). This view is to re-energize the performance of Atsuko Tanaka's Gutai group together in the works of those happenings that helped brazing history of anti-art movement of the world through a series of electronic experiments. Tanaka's work will be a fusion or decoding an attractive material when transformed from light to sound, or even vice versa. To be sure the result is a lively debate in pengkaryaan want any contemplation and thought, even.

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#### Concept:

About SISIR TANAH TANAKA itself is a show of Sisir Tanah group and one of the performance artist (Atieq SS Listyowati) in response to the work of Atsuko Tanaka, with her work Electric Dress. What are the underlying, as well as how perceptions, respective interpretations and perspectives as well as before & after from the original artists and the artists who picked up & responding, as well as for the audience or the public. Electronic itself is very interesting because it is a symbol of the beginning of the progressive movement of human culture through the space of chemistry & physics. Through exposure to visible up to inner space. The excitement is also the one which gave birth to a new cultural things that bring the pros and cons the good side and bad side of human civilization itself in the end.

This decoding process becomes interesting as a concept. Since man always never be separated from efforts to 'translate' the various things in life. Not just trying to understand another human being and its surroundings, but included in the understanding of himself.

The poetry was born for.

#### Profile:

Sisir Tanah emerges from the poems in a collection of poems Bagus Dwi Danto which melt in Pandu Hidayat's electronic music. The poems in the collection is an expression that was born spontaneously. The words appear out of nowhere, like molten paint when painting unplanned. A melt it could be an ill-fitting conjunctions, punctuation is not in place, diction, diction or other sudden passing. Sometimes the language altogether without reason. Sometimes no message at all. But also sometimes politically nuanced. Overlap, because in a situation like that is growing and Sisir Tanah is now. The rest was normal, like everyday language in general, which is sometimes full of slogans and appeals.

Sisir or comb or rake the soil is very well-known farmer tooling. Some verses of scripture to translate this word as "destroying the tight sands".

Sisir Tanah can be interpreted as a smoothing flocs or dense clumps that have not broken down in order to become 'something' new born to then grow and develop.

#### Organizers: AppreRoom

Vision & Mission • AppreRoom or Appreciation Room has activities in the field of art space and acts as a cultural link that connects the people who think peace. • Established and started its activities in 1998, AppreRoom is an open space for the observer of art and art workers and consists of praxist and theoreticians. They comprise, among others, art workers, painters, sculptors, performance artists, photographers, writers, and choreographers, performance artists, ethnomusicologists, journalists and other art workers including education practitioners [lecturers] in their respective fields of art. • These institutions form a "space" as a vehicle for the aspirations of care for aspects of culture and art, or more than that, the culture itself. • Therefore, this institution is like a terminal that gives its members the intermediary to be able to actively participate in developing group activities, and themselves, before it was in the next step as a

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process to achieve their highest achievement in this world and in nature the universe.

<http://apprerom-artspace.blogspot.com/>