

ID Khazanah : Blog
Source : <http://sslistyowati.blogspot.com/2012/02/sono-lumiere.html>
Date of publication : 2012
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SONO LUMIERE

a sonic performance art lab



Performa musik digital elektronik dipadu dengan seni performa/ performance art
Electronic digital musical performance combined with performance art

Panduhidayat /sound artist

www.panduhidayat.co.cc/ | <http://kontroljet.blogspot.com/>

Atieq SS Listyowati /performance artist

<http://sslistyowati.blogspot.com/> | <http://appreerom-artspace.blogspot.com/>

bersama/with:

Angga Bambang Hideung

Agung Jek

Aliansyah

Ade Beton

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Arman Jamparing
Uncle Bee/ IndoReggae.com

Background:

Berangkat dari gagasan avant-garde yang lahir di Paris di tahun 1800an hingga melahirkan genre anti-art berikut tampilan performa Yves Saint Klein dalam karya seni rupanya berupa sapuan tinta biru ke atas kanvas lebar terhampar di atas lantai dengan menggunakan tubuh-tubuh nudis para model sebagai media kuasanya, selain karya fotonya bersama kelompok realisme baru di Paris sebagai respons terhadap kecanggihan teknologi NASA dimana manusia berhasil mencapai bulan. Kini, gerakan berjudulkperformance art (seni performa) ini semakin melahirkan beberapa bentuk dalam upaya mengkritisi peradaban manusia terkini khususnya perkembangan teknologi berikut seretan budayanya. Performa berjudul: Electric Dress di tahun 1957, karya Atsuko Tanaka (1935-2005) yang mengenakan kimono dibalut dengan serangkaian kumparan dan sulur kabel berikut puluhan lampu menyala warna-warni ke sekujur tubuh serta busana tradisionalnya, dan menyinari ruang Takamatsu City Museum of Art ini pun merupakan respons terhadap perkembangan teknologi bagi peradaban manusia saat itu.

Atsuko adalah salah satu seniwati yang tergabung dalam kelompok Gutai (pionir performance art/ seni performa/action art di Jepang semenjak 1954 oleh Jiro Yoshihara, hasil pengaruh aliran dada dan surealisme di garis avant-garde). Perkembangannya sejalan dengan sejarah kelahiran performance art di Barat [Paris] yang merupakan pengaruh Futurisme hingga masa Fluxus. Paris menjadi sebuah kiblat bagi berbagai pergerakan budaya.

Hingga kini teknologi selalu menjadi bagian yang tak terpisahkan oleh banyak artis untuk meresponsnya. Ungkapan kritis terhadap penciptaan teknologi lebih ke arah perluasan interpretasi. Interpretasi ini berkembang hingga menyertakan teknologi itu sendiri dalam proses decoding berbingkai. Cahaya yang bergerak masuk ke dalam data komputer dan digital hingga kemudian keluar dalam bentuk suara baru melalui transformasi teknologi elektronik. Inilah yang akan ditampilkan, karya eksplorasi seniman sound artist [Pandu Hidayat] bersama performance artist [Atieq SS Listyowati]. Tampilan ini membangkitkan kembali semangat performa karya-karya happening para seniman yang turut mematri sejarah gerakan anti-art dunia melalui serangkaian eksperimen elektronik. Karya-karya ini akan menjadi fusi atau pun material decoding yang menarik ketika ditransformasikan baik dari cahaya menjadi suara, atau bahkan sebaliknya. Yang pasti hasilnya adalah sebuah 'party', pembebasan diri, perayaan sukacita! A lot of fun...!!!

Permainan elektronik itu sendiri sudah sangat menarik karena ia adalah simbol awal pergerakan progresif budaya manusia melalui ruang kimia-fisika. Selalu menyertakan keterampilan tersendiri, baik melalui terpaan kasat mata hingga ruang-batin.

Keterpaan ini pula lah yang melahirkan berbagai hal budaya baru yang membawa pro-kontra sisi baik serta sisi buruknya dalam peradaban manusia itu sendiri pada akhirnya.

Proses decoding itu sendiri pun menjadi menarik sebagai konsep.

Karena manusia selalu tidak pernah lepas dari upaya 'menerjemahkan' berbagai hal di gerak kehidupannya. Selain memahami dirinya sendiri, juga upaya memahami peradaban manusia dan lainnya di dunia serta sekitarnya, sekaligus menikmati prosesnya.

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Upaya 'menerjemahkan' berbagai hal di gerak kehidupan kita kini berarti upaya mengetahui sejarah diri. Artefak kehidupan sekecil apa pun menjadi penuh arti guna memaknai hidup kita.

Sejarah adalah titian CAHAYA dalam perjalanan waktu yang siap melantunkan SUARA keberadaan masa lalu bagi kehidupan masa kini hingga yang akan datang. Ketika dokumentasi menjadi peranan penting sebagai artefak-artefak kehidupan, maka arsip dan temuan manuscript riwayat hal ikhwal di hari ini adalah blue print diri kita yang tengah bernafas dalam kenisbian bagi kehidupan hari esok dan seterusnya.

Tak ada satu pun yang lepas dari potret-potret masa lalu, agar kita bergerak maju melesat bagai CAHAYA dan SUARA yang menyinari dan mengisi kesenyapan di tiap relung kalbu kita.

Departing from the idea of avant-garde was born in Paris in the 1800s to give birth to the genre of the following anti-art performance display Yves Saint Klein in the artwork seems to be a wash of blue ink on the canvas width lying on the floor with the bodies of nude models as brush media, in addition to the work of a group photograph with the new realism in Paris in response to NASA's technological sophistication where humans made it to the moon. Now, the movement was nicknamed performance art is increasingly bear some form of human civilization in order to criticize the latest technological developments, especially following the shuffle of their culture. Performance titled: Electric Dress in 1957, the work of Atsuko Tanaka (1935-2005) who wore a kimono wrapped with a series of coils and tendrils of the following cable dozens of colorful lights on the whole body as well as traditional clothing, and illuminate the space Takamatsu City Museum of Art this was a response to technological developments for human civilization at that time.

Atsuko is one artist who joined the Gutai group (pioneer of performance art / action art in Japan since 1954 by Jiro Yoshihara, the influence of dada and surrealism in the line of avant-garde). Development in line with a history of performance art in the West [Paris] which is the influence of Futurism to Fluxus. Paris became a mecca for cultural movements.

Until now, technology has always been an integral part of many artists to respond to it. Expression critical of the creation of more technology to the expansion of the interpretation. This interpretation is evolving to include the technology itself is framed in the decoding process. The light that travels into the digital data to a computer and then out in the form of a new voice through the transformation of electronic technology. This is what is displayed, the explorative work of sound artist [Pandu Hidayat] with performance artist [Atieq SS Listyowati]. This view is to re-energize the performance of the works of the artists who participated happening brazing history of anti-art movement of the world through a series of electronic experiments. These works will be a fusion or decoding an attractive material when either of the light is transformed into sound, or even vice versa. To be sure the result is a 'party', self-liberation, freedom, the celebration of joy! A lot of fun ...!

Electronic game itself is very interesting because it is a symbol of the beginning of the progressive movement of human cultures through the chemical-physical space. Excitement always include its own, either through exposure to the invisible inner space.

Excitement is also the one who gave birth to a new cultural things that bring the pros and cons of both sides and bad sides of human civilization itself in the end.

Decoding process itself becomes interesting as a concept.

Since man always never be separated from efforts to 'translate' things in motion his life.

In addition to his own understanding, as well as efforts to understand human civilization and the rest of the

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world and its surroundings, while enjoying the process.

Attempts to 'translate' the motion of things in our lives now means to learn about the history of the self. Artifacts of life no matter how small to be meaningful in order to make sense of our lives.

LIGHT is a plank in the history of time travel that is ready to sing the Sound of the past existence of contemporary life to come. When documentation becomes an important role as artifacts of life, the history of archives and manuscript discovery in matters of days is a blue print of us who breathe in the middle of relativity to the lives of tomorrow and beyond.

None apart from the portraits of the past, so we move forward darted like light and sound that illuminates and fills every niche of silence in our hearts.

Tim Produksi/Team Work

Project Manager: Hilda Winar

Photography: Firama Latuheru

Public Relation: Shanty Zahra

Costume Design: Zahra Fatyadevi Chyntiyanputri

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Port Folio:

PANDU HIDAYAT born in Buitenzor 1984. Studied at Anima Musika Indonesia (2002 - unfinished). Study Ethnomusicology at Indonesian Institute of the Art Yogyakarta (2005 - 2010). He still being active in art music and performance art, also active to participant some of composition workshop and technical class from local artist, asian and western artist. He had done some of his composition performances, such as :“Tangan-Tangan”, “Belajar Berhitung” (mix ensemble, 2004 - 2005) | “No House Music”, (mix ensemble, 2006) | “Fase-A” (mix ensemble, 2007) | “Fiction” (electroacoustic, 2008) | “Cermin Berkarat No. 1 - 2 & Noise Ver” (electroacoustic, 2009) | “Rasalama”, “Texture”, “Imperfect Harmonic [Phenomenons I & II]”, “Isionn Parentheses” (electroacoustic, 2010) | “In Miniature”, “Manis Ke-dua” (electroacoustic, 2011). His works, focus on Gamelan and electronic music or electroacoustic for experimental media. He have another side project, that is an individual project which called CONTROL-Z. Besides, he also establish research on many issues of urban culture and had an interest in new media art. >>> www.panduhidayat.co.cc/ | <http://kontroljet.blogspot.com/>

ATIEQ SS LISTYOWATI [born in Surabaya, 10 September 1964] is an art lover and practitioners with some experience in journalism, especially in the art space. She managed and organized several art events as well as artist and founder of AppreRoom [since 1998] and to design [the organizer] art programs. In 2005-2006 she got a grant from the Arts Network Asia [ANA] to observe the history of performance art and its management. During the time, she designed and organised also as participants of some events in Indonesia and abroad as understanding of performance art as a genre. Then, she is interested in performance art that seemed like the soul's way of each artist in understanding his/her life. Performance art as well as migratory birds that fly away

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all the time, which could not be stopped and make some creations, collaboration & assimilation in every place, including new forms and other perspectives. She very concerned with the art space as a medium to explore the never-ending in any era as long as human civilization still exists, because art brings the history of human existence.

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