

# P O R T O F O L I O

# Installation series





# The Power of Bibibtulit

360 X 120 X 250 CM | INSTALLATION | 2017

PRESENTED IN GALLERY HIDAYAT,

- EXHIBITION EMANG JADI OMONGAN 2017
- THE POWER OF BIBITULIT, MOCH HASRUL'S SOLO EXHIBITION, KEDAI KEBUN FORUM, YOGYAKARTA 2022





[Watch video here.](#)

The use of technology in human relations and community life has become increasingly important in recent years, particularly with the widespread adoption of digital technologies. However, technology comes in many different forms and is digital or high-tech. Speaker horns, for example, are a more traditional form of technology that has been used in communities for many years.

This series discusses the human relationship with technology and the phenomenon of the majority society (in the context of Indonesia) that seems to be in power these days. Observations on the use of horn speakers in society as a technology that is close to the community and provides information about the politics, social, and culture of the community. Horn Speakers become a symbol of power that is processed and represented in this work. This work offers an experience of democratization to the audience with the interactivity presented.

# IN THE MIDST OF CHAOS, THERE IS ALSO CHANCE

120 X 90 X 70 CM | INSTALLATION | 2018

[WATCH VIDEO HERE](#)

PRESENTED IN

- SOEMARDJA SOUND ART PROJECTS, GALLERY SOEMARDJA, BANDUNG, INDONESIA 2018

This work reflects on the use of media as a weapon to 'attack' (in Indonesian society) and the uncertainty it brings. The work refers to a quote from the Chinese war general Su Tzu, who believed that amidst chaos, there are also opportunities. However, the artwork questions what opportunities are meant in the current situation.



# VOX POPULI, VOX BIBITULIT





364 x 272 x 372 cm | Installation | 2017

[Watch video here](#)

PRESENTED IN

- EXHIBITION EMANG JADI PILIHAN, LAWANGWANGI CREATIVE SPACE BANDUNG, 2017
- THE POWER OF BIBITULIT, MOCH HASRUL'S SOLO EXHIBITION, KEDAI KEBUN FORUM, YOGYAKARTA 2022

The work was inspired by the massive demonstrations in 2016 in Jakarta, where Islamic 'believers' felt insulted by a statement made by Basuki Tjahaja Purnama (Jakarta Governor" at the time). The statement was when Basuki Tjahaja Purnama was furious with people who used verses in the Quran as a provocation not to elect non-Muslim leaders. While he is a minority and non-Muslim.

In recent years, community power has been respected in Indonesia. Mass actions and street demonstrations involving hundreds of thousands of people have become a fear for the authorities (especially the government). Some governments have been toppled by the loud voices of the people. Usually, street demonstrations use command cars as loudspeakers. A representation of political phenomena such as the power of society that occurs in Indonesia is adapted in this artwork.

The power of horn speakers is a weapon in conquering opponents. A symbolic representation of resistance to power holders in the name of the people, in the name of oppression and in the name of God. The interactivity in this work invites the audience to feel the simulation of the power of the voice.

# IN THE MIDST OF CHAOS, THERE IS ALSO BIBITULIT

300 X 300 X 70 CM | INSTALLATION | 2018

PRESENTED IN

- FOUNDRY 8 XSPACE. JAKARTA. ART JAKARTA PACIFIC PLACE, JAKARTA. 2018
- IT'S A MATCH PARLOR, BANDUNG. 2018
- THE POWER OF BIBITULIT, MOCH HASRUL'S SOLO EXHIBITION, KEDAI KEBUN FORUM, YOGYAKARTA 2022





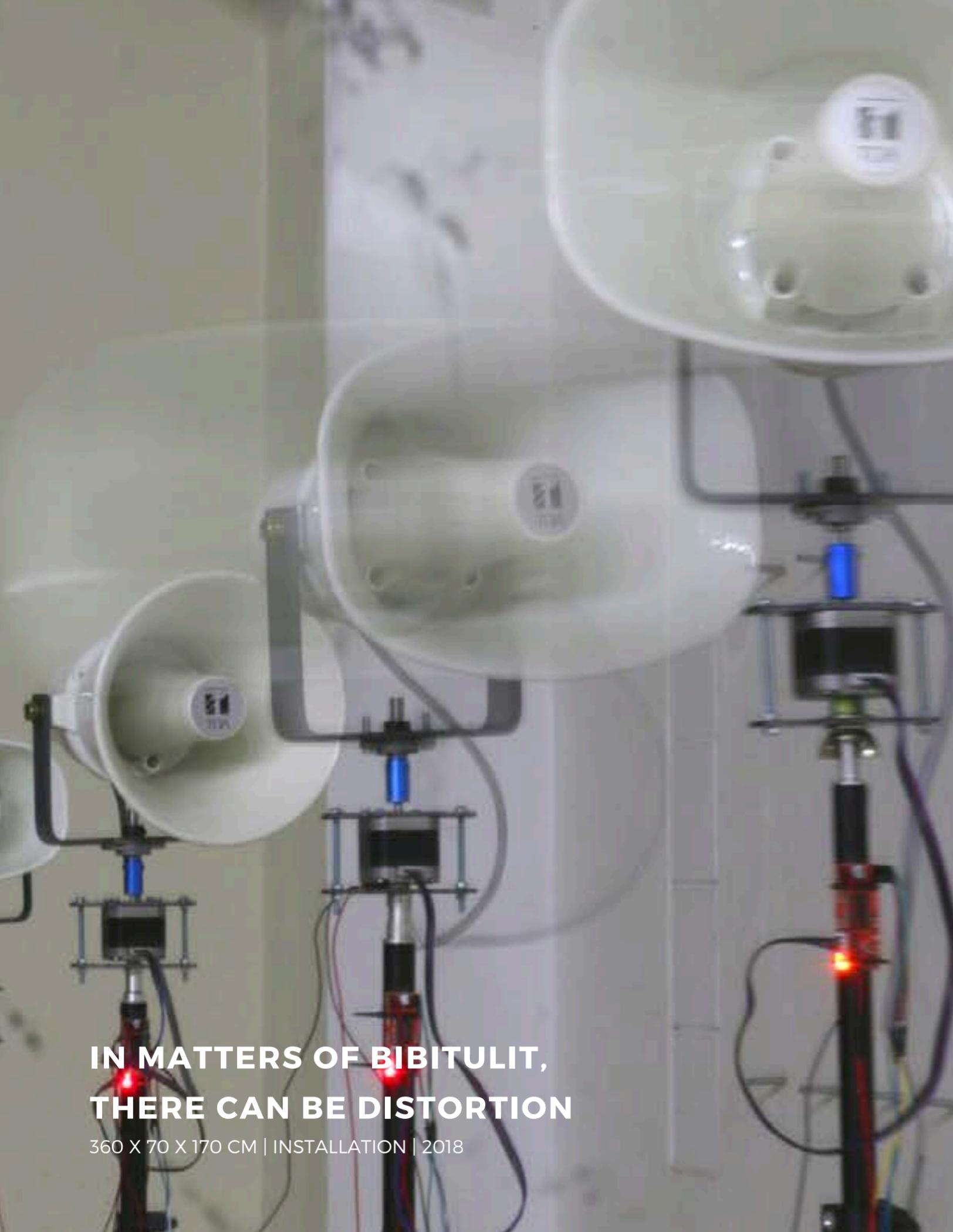
## SOMETIMES, WAR CREATED WITH POLITICAL OBJECTIVES AND BENEFITS BEHIND IT

This work demonstrates Indonesia's vulnerability to complex and multifaceted conflicts, religious and racial conflicts. These conflicts can arise due to various factors, such as political objectives or exploitation of natural resources. These conflicts can be complex and multifaceted, and this work shows that some of them are constructed rather than organically arising.

The artwork depicts the power of war and how it can be destructive. The use of iron drums symbolizes that war is often fueled by the beating of war drums, representing propaganda, hate speech, or other forms of incitement. The artwork is intended to provoke reflection on the current state of Indonesian society and inspire hope for a better future.

The artist believes that positive change can only occur if people are aware of the issues and committed to resolving them. It encourages readers to be mindful of the destructive consequences of war and to seek peaceful solutions to conflicts. Ultimately, the passage emphasizes that conflict begins where the drums of war are played, suggesting that by avoiding such incitement, people can contribute to a more harmonious and peaceful society.

[watch video here](#)



**IN MATTERS OF BIBITULIT,  
THERE CAN BE DISTORTION**

360 X 70 X 170 CM | INSTALLATION | 2018

#### PRESENTED IN

- EXHIBITION JAUH TAK ANTARA, NUART GALLERY, BANDUNG, 2018
- THE POWER OF BIBITULIT, MOCH HASRUL'S SOLO EXHIBITION, KEDAI KEBUN FORUM, YOGYAKARTA 2022

The installation deals with distortion of information in society, which is exacerbated by the increasing dilemma of power. Security systems are often used as a tool to rule and threaten society, which can create understandings and ideologies around certain issues. This work criticizes the case of a non-Muslim woman who was accused of complaining about the increasingly loud call to prayer at a mosque in Tanjong Balai, North Sumatra in 2016. She was charged with 1.5 years of imprisonment for blasphemy under article 156 of the Criminal Code.

Politically, certain parties take advantage of this situation by manipulating information from the more powerful hierarchies of the system. They use their power to impose a certain understanding of information and visually on people, which can lead to distorted responses being spread. This work shows that distortion of information and abuse of power can have significant negative consequences for society.

From the explanation above, this work offers a concept that we as humans can also be the trigger of information distortion. The work produces and broadcasts distorted information.

## INFORMATION DISTORTED BY THE HIERARCHY OF A STRONGER SYSTEM.

**watch video here**



The image shows a white, stylized robot sculpture. It has a rounded body with rectangular patterns, a transparent dome head revealing internal green and black components, and a large, flared horn on its right side. The robot is mounted on a thin metal pin that is inserted into a hole in a light-colored surface. In the background, another similar robot is visible but out of focus.

# AGE OF BIBITULIT

300 X 150 X 80 CM | INSTALLATION | 2018

BUILT WITH A  
MECHANICAL SYSTEM  
THAT PRODUCES  
INTERACTION.



## PRESENTED IN

- EXHIBITION INSTRUMENTA : SANDBOX, NATIONAL GALLERY OF INDONESIA, 2018
- THE POWER OF BIBITULIT, MOCH HASRUL'S SOLO EXHIBITION, KEDAI KEBUN FORUM, YOGYAKARTA 2022

A game is designed to achieve a result that utilizes the competitiveness aspects of humans. That way humans will be very happy to use the game to get to the aspect of their pleasure. By utilizing the human ego in a system the game is designed. Games create competitive situations that elicit pleasure. Thereby, they can enter and influence the human subconscious, even for political goals. With deception and the pretext of giving pleasure, by means of simulation, the game has manipulated its political goals. And of course donations with capital motives strongly support it.

This phenomenon is reflected in the socio-political landscape of Indonesia, where competitions based on ideology or belief can tap into the human ego and have implications for majority power. While some groups have attempted to resist this phenomenon, they are often unsuccessful, and a strategy of horizontal conflict can lead to domination by those who play the game. This suggests a complex interplay between power, ideology, and human psychology, with potentially troubling implications for the democratic process.

This work interprets this phenomenon by representing it in several aspects. Built with a mechanical system that produces interactivity aspects. The use of competitive aspects and the human ego are used to actualize the achievements of the players. The aspect of community collectivity is used to provide "noise" to make the game more interesting. And the capital aspect is positioned to start this game.

[WATCH VIDEO HERE](#)





#### PRESENTED :

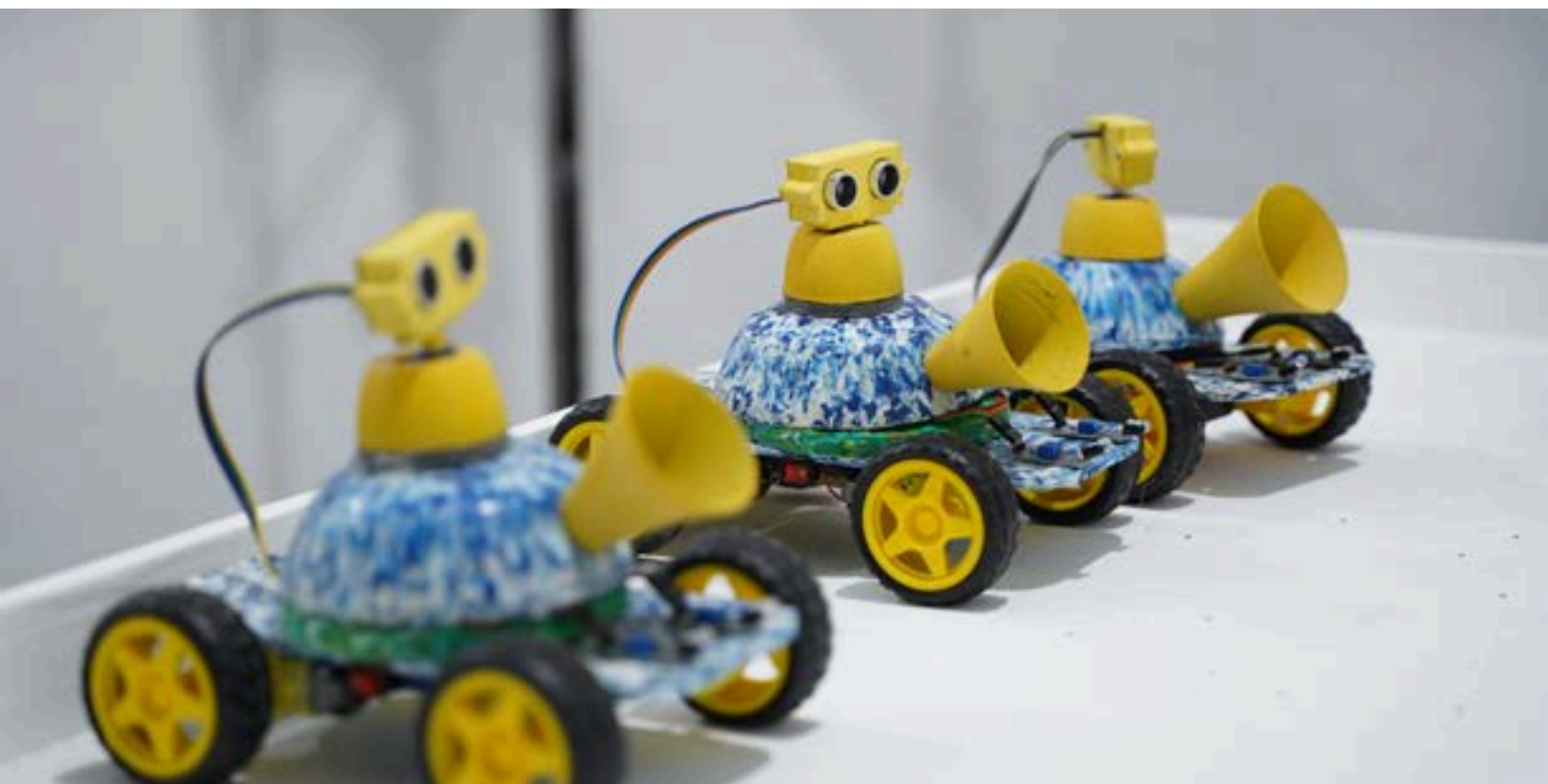
- THE POWER OF BIBITULIT, MOCH HASRUL'S SOLO EXHIBITION, KEDAI KEBUN FORUM, YOGYAKARTA 2022


The phenomenon of attacking or criticizing without fully understanding the context is unfortunately not unique to Indonesia and can be observed in many online communities around the world. However, the existence of a specific group of people known as buzzers, who can be hired to spread certain messages or disrupt discussions, is a concerning issue.

In the case of Grumpi, it seems to be a metaphorical representation of this phenomenon. Grumpi is depicted as a "vehicle of war" that is ready to disrupt the concentration of visitors to an exhibition and is dressed in a camouflage uniform made of plastic. This imagery suggests that the behavior of buzzers and those who engage in attacking online is akin to waging a war on the internet, where the battleground is the online space and the weapons are words.

The use of camouflage also suggests that buzzers and those who engage in online attacks may try to blend in with the general population and disguise their true intentions or identities. This can make it difficult to identify and hold them accountable for their actions.

Overall, the phenomenon of attacking without context and the existence of buzzers is a complex issue that requires a multifaceted approach to address. It is important to promote critical thinking and media literacy to help individuals better understand and contextualize information they encounter online. Additionally, there needs to be greater accountability for those who engage in harmful online behavior, whether through stronger regulations or better enforcement of existing laws.



The image shows three custom-built speakers mounted on a white wall. Each speaker consists of a small electronic module with a blue potentiometer and various colored wires (red, blue, green, yellow) connected to it. The modules are held in place by white plastic clips. A large, flared funnel is attached to the front of each module. The funnels are made of a translucent material, with two being orange and one being yellow. The speakers are arranged in a row, with the central one slightly higher than the other two. The background is a plain white wall with a vertical seam or corner visible.

# IF YOU OBEY ALL THE RULES YOU MISS ALL THE BIBITULIT

VARIABLE DIMENSION | INSTALLATION | 2022

PRESENTED :

- THE POWER OF BIBITULIT, MOCH HASRUL'S SOLO EXHIBITION, KEDAI KEBUN FORUM, YOGYAKARTA 2022

[WATCH VIDEO HERE](#)

How power systems make people obedient and submissive to authority figures, even when their statements or actions may not necessarily be true or beneficial. For instance, public figures who are highly regarded due to their thoughts, behavior, or fame can make statements that their followers automatically agree with, regardless of their validity.

This can lead to blind defense of these figures or groups, even when they hold opposing views.

This artwork showcases this interesting phenomenon, The Speakers bow when another object passes by. The objects seem to agree, obey, and submit to the object that triggered them. The visitors should feel like they are being obeyed. This artwork reflects on the wider phenomenon of how people tend to submit to power and authority, even if they do not necessarily agree with the beliefs or actions of those in power.

## THE SYSTEM OF POWER MAKES PEOPLE OBEDIENT, ESPECIALLY SUBMISSIVE TO THAT POWER.



# THE GAME IS NOT LOST OR WON UNTIL THE LAST BIBITULIT GOES



55 X 18 X 18 CM | INSTALLATION | 2023

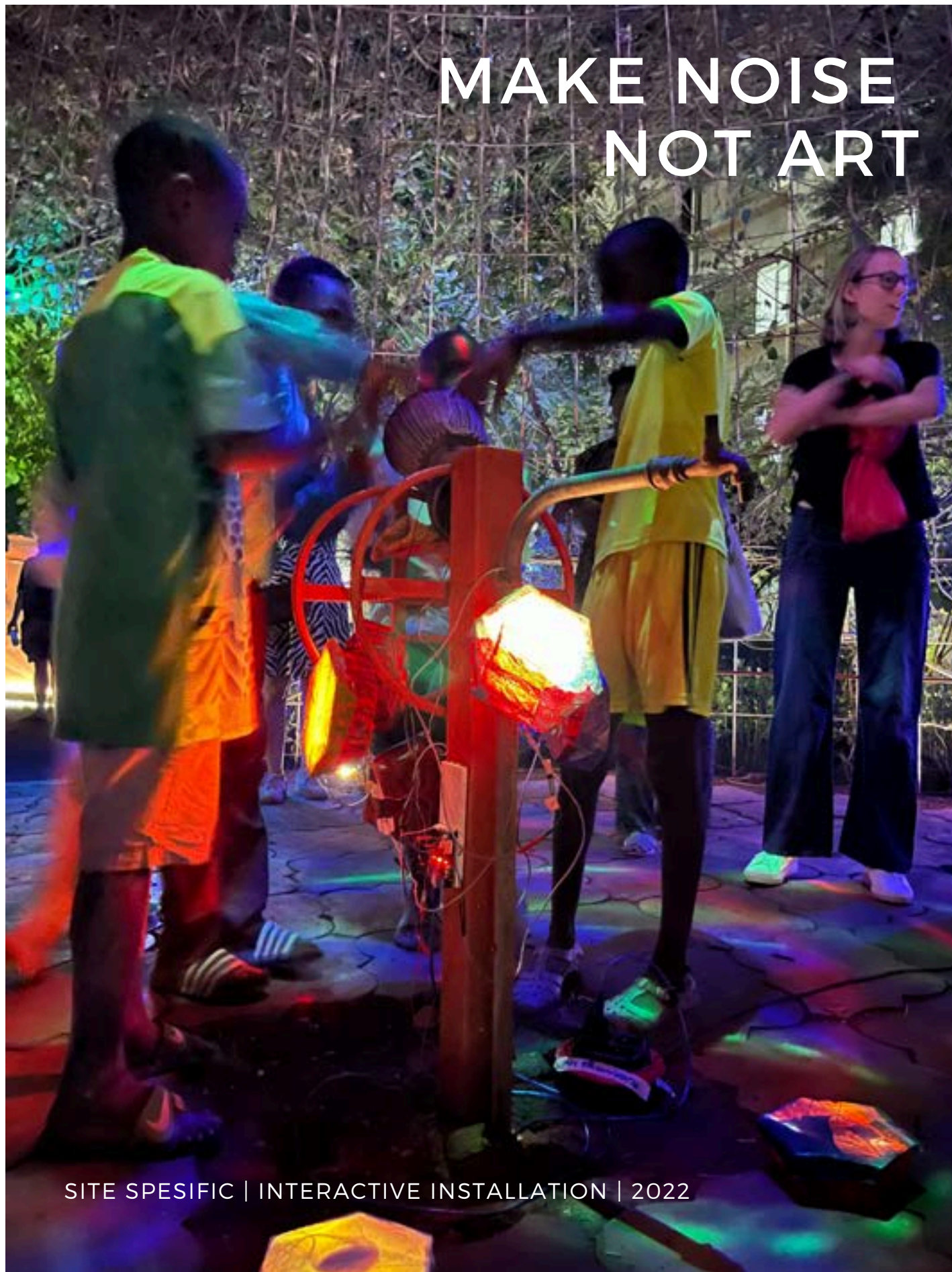
PRESENTED :

- NANDUR SRAWUNG X 'HABITAT', TAMAN BUDAYA YOGYA, YOGYAKARTA 2023

This artwork reveals the phenomenon of structural relations that often occur. Sometimes, those who are underneath have to shout louder to make their voices heard. On the other hand, the voice from above, although gentle, possesses undeniable power and dominance. However, it is crucial for us to halt that voice and direct our attention to the emptiness that exists.



# MAKE NOISE NOT ART



SITE SPESIFIC | INTERACTIVE INSTALLATION | 2022



PRESENTED SICAP LIBERTE 2, DAKAR-SENEGAL 2022  
[WATCH VIDEO HERE](#)

A park is an attractive place for citizens to gather, a space for hang out, play, and so on. Ker Thiossane invited several artists to respond to a social shelter in the Sicap Liberte 2 area, Dakar. Sicap is a residential area that was built after Senegal gained independence in 1960. In one corner of Sicap there is a vertical housing and in that area there is a garden which was built by an artist in the last decade. Hasrul tried to respond by the park into a playground for anyone, Hasrul responding to an existing form, namely a water source and created interactive installations that make noise from a jimbe.

The sound from the jimbe triggers a signal to the microprocessor hardware, that activates the WS2812B LED strip light which is placed in a hexagonal box. Hasrul covered the hexagonal box with a recycled plastic bag which Hasrul processed by ironing it.

At the event held by Ker Thiossane on December 2, 2022, local children enjoyed playing by hitting the jimbe and changing its shape. Seeing the responses made by the children made me reflect what I made was read by children and responded to as an interesting form of play in the context of the park. Would this happened if had been work was in a white cube? and read by children like what happened in the park?

Free The Kids!!!



# LENGGANA PÈSÈR KOINAN

VARIABLE DIMENSIONS | INSTALLATION | 2018

[WATCH VIDEO HERE](#)

Coins are a transactional medium of exchange with little value (especially in Indonesia). Unfortunately, coins are sometimes considered and valueless by society. However, there are some parties who utilize this as a source of income with various motives.

One example of coin utilization is through fundraising or support for humanity. For example, people collect coins to help cases like Prita who needs financial assistance. Prita Mulyasari was a victim of malpractice at a hospital in Serpong, Indonesia. After writing a reader's letter in the electronic media, Prita was sued by the hospital and asked for compensation. Then people from almost all over Indonesia supported Prita by collecting coins that reached hundreds of millions of rupiah.

In this case, the word "coin" can give the impression of lightness for the community to provide support and also give the impression of resistance to institutions that discriminate.





In addition, in some big cities in Indonesia, there are volunteer traffic controllers commonly referred to as 'cepek police' or 'Pak Ogah'. They usually operate at intersections and help motorists, especially four-wheelers, to cross the road or turn. Often motorists give them small change in exchange for their services. However, since the volunteers expect small changes from motorists, they usually prioritize the ones who pay them. This sometimes causes traffic jams.

In addition, coins are accumulated in established market systems, such as convenience stores or supermarkets. Some products are sold at very small nominal prices, such as Rp. 3,450/100 grams. However, the supermarket may round up the price, thereby increasing their profit. This figure is only the result of the price difference, not the profit of the supermarket.



In this work, the artist tries to simulate the motives of coin collecting and compare it with the accumulation of the capital system, which sometimes outsmarts small amounts of money but when accumulated can generate huge profits. This is done to see if these motives can match the patterns that occur in the market system.

# PROTO-TYPO#1

Variable Dimention | Installation | 2016

Presented inExhibition May Contain Criticism, Titik Temu Space, Bandung 2016

[Watch video here](#)

This work explores the medium of video and the concept of live broadcasting. Video captures moving images that are related to time, and with the help of data storage, we can freeze an event and enjoy it repeatedly. Live broadcasting is now distributed as consumption information in society, through television and direct presentation of news and events. The work aims to present live broadcasting as repetitive and monotonous, hiding the existence of events behind the screen and making us believe in what we see.



# PROTO-TYPO#2

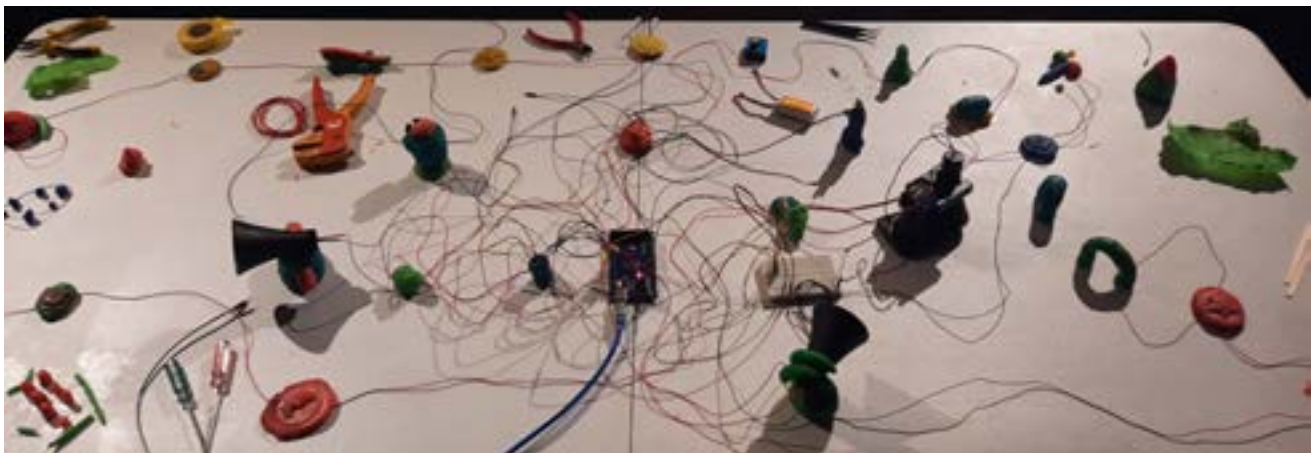
Variable Dimension | Installation | 2021

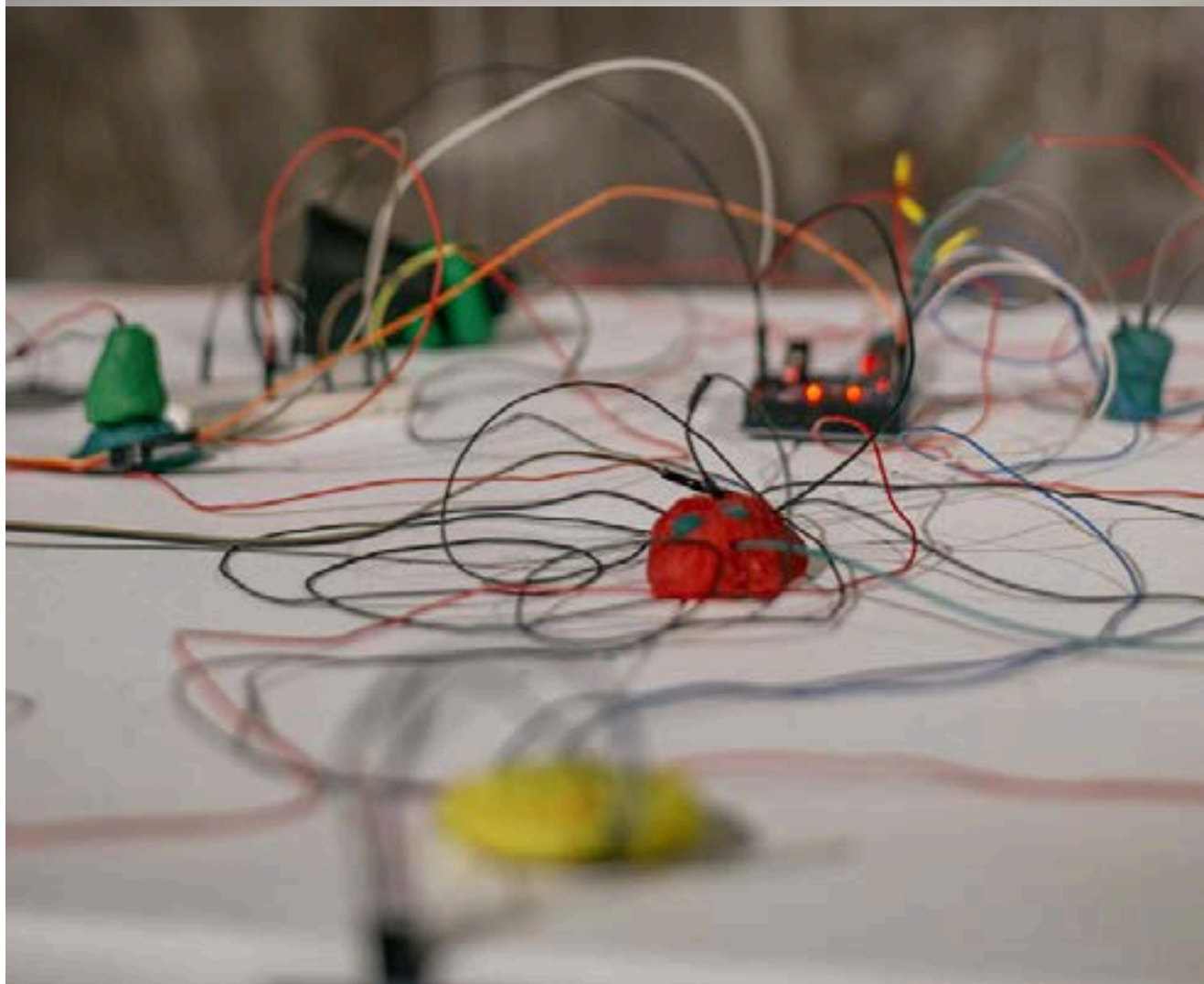
This Work was presented in Steentjeskerk. Eindhoven, Netherland.  
City Gallery. South Tangerang, Indonesia.

[Watch video here](#)

The work explores the concept of technology and how it can be transformed. In this case, the work focuses on turning the concept of flour processing into an electronic circuit that can conduct electricity. Although this is not a new invention, the work aims to present it as an alternative use of the technology.

This work also incorporates programming technology into flour processing. Overall, the work explores the idea of transforming traditional concepts into modern forms and highlights the importance of experimentation and innovation in the field of technology.







# LED EAT BEE

VARIABLE DIMENTION |  
INSTALLATION  
| 2013

THIS ARTWORK WAS EXHIBITED IN  
GALERI CIPTA 2  
AT TAMAN ISMAIL MARZUKI,  
JAKARTA. INDONESIA

This work tries to elaborate the  
philosophy of bees : one must  
work hard on a bicycle to  
appreciate this work.

# SHELTER PROJECT

INSTALLATION | TEBET PARK SHELTER, JAKARTA | 2015

[WATCH VIDEO HERE](#)



This project is a response to one of the shelters in Tebet-Jakarta, which is located in front of Tebet's park. This bus stop is rarely used by passengers. Public transport is free to stop there. Besides, at night the dark shelter conditions, so it is often used by young people dating this project took over the original function of the shelter by restoring its sign: LED strips form the word HALTE: TAMAN TEBET

The sign is powered by the visitors cycling on a DIY bike equipped with a dynamo system. Some letters are replaced with Pacman shapes, lamp circuit is placed on the roof of the shelter signpost to replace the old shelter.

This project part of Tebet di Balik Tebet Projects, initiated by ruangrupa with Leonhard Bartolomeus as Project Manager.





# PACMAN MENGEJAR CICAK (PACMAN CHASING LIZARDS)

VARIABLE DIMENSIONS | INSTALLATION | 2015

THIS ARTWORK WAS EXHIBITED IN OKO MAMA, @ CULTURAL PARK  
EAST NUSA TENGGARA , KUPANG, INDONESIA

This artwork is designed to be interactive, allowing art lovers to physically engage with the artwork in a way that is not typically allowed in traditional gallery settings. By allowing for this interactivity, the artwork seeks to break down the barrier between the viewer and the art, making it more accessible and engaging for the audience. The visual elements of the artwork incorporate traditional Nusa Tenggara Timur animal motifs, but with a modern twist in the form of a Pacman character, creating a fusion of old and new elements.



# KOPER IDENTITAS (IDENTITY SUITCASE)

VIDEO PROJECTION TO OLD SUITCASE | 2015

COLLABORATION WITH AINE BELTON

THIS ARTWORK WAS PRESENTED IN UNIVERSITY FOR THE CREATIVE ART, CANTENBURY

Introductions begins with telling each other's identities. Now introductions can be done anywhere with any media in line with technological developments. For example, a suitcase can help us to introduce ourselves. When we are travelling across borders between countries, the border officer who had examined our luggage with X-rays to know and Recognize who we are, may be the first in the country. They can recognize us from the items we carry, without opening the trunk of what we carry. X-rays also give the impression of suspicion and curiosity about something. Therefore, I saw the opportunity to introduce myself through my suitcase, by carrying personal items that represent me. These objects would represent who I am, where I Came from, the social, cultural, religious, regional issues of your identity.

Developing through personal objects, such discourse, ranges from socio-political and border-related issues to culture, social status, legitimacy, bureaucracy and many others the second informal greeting will take form of an X-ray projection of both artists' personal items in two different suitcases, with audio of both artists' narrating their personal items in English and Indonesian languages. This attempt has also revealed some private aspects the spectators. It also questioned how it would be perceived by the spectators As it will be revealed to the public,



Variable dimensions | Video Installation | 2013

This Artwork was exhibited in "Pelicin' Jakarta Biennale Satellite Program@ Salihara Gallery, Jakarta. Oktober 2013

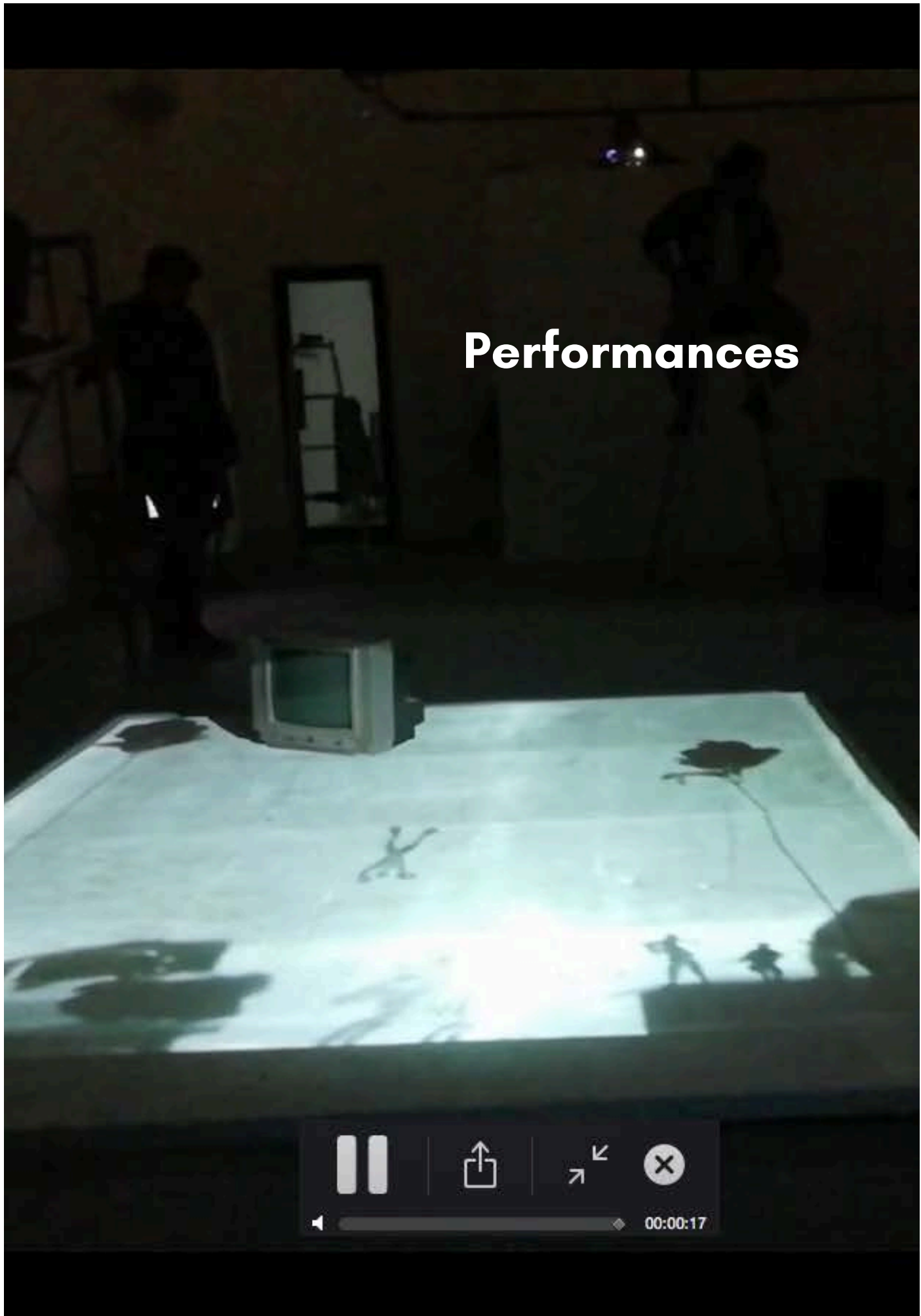
The work "IF I BECOME" is a video installation that aims to explore the world of insurance agents and their interactions with potential customers. Through this work, the artist highlights the challenges faced by insurance agents in convincing prospects to trust them with their finances and secure their future.

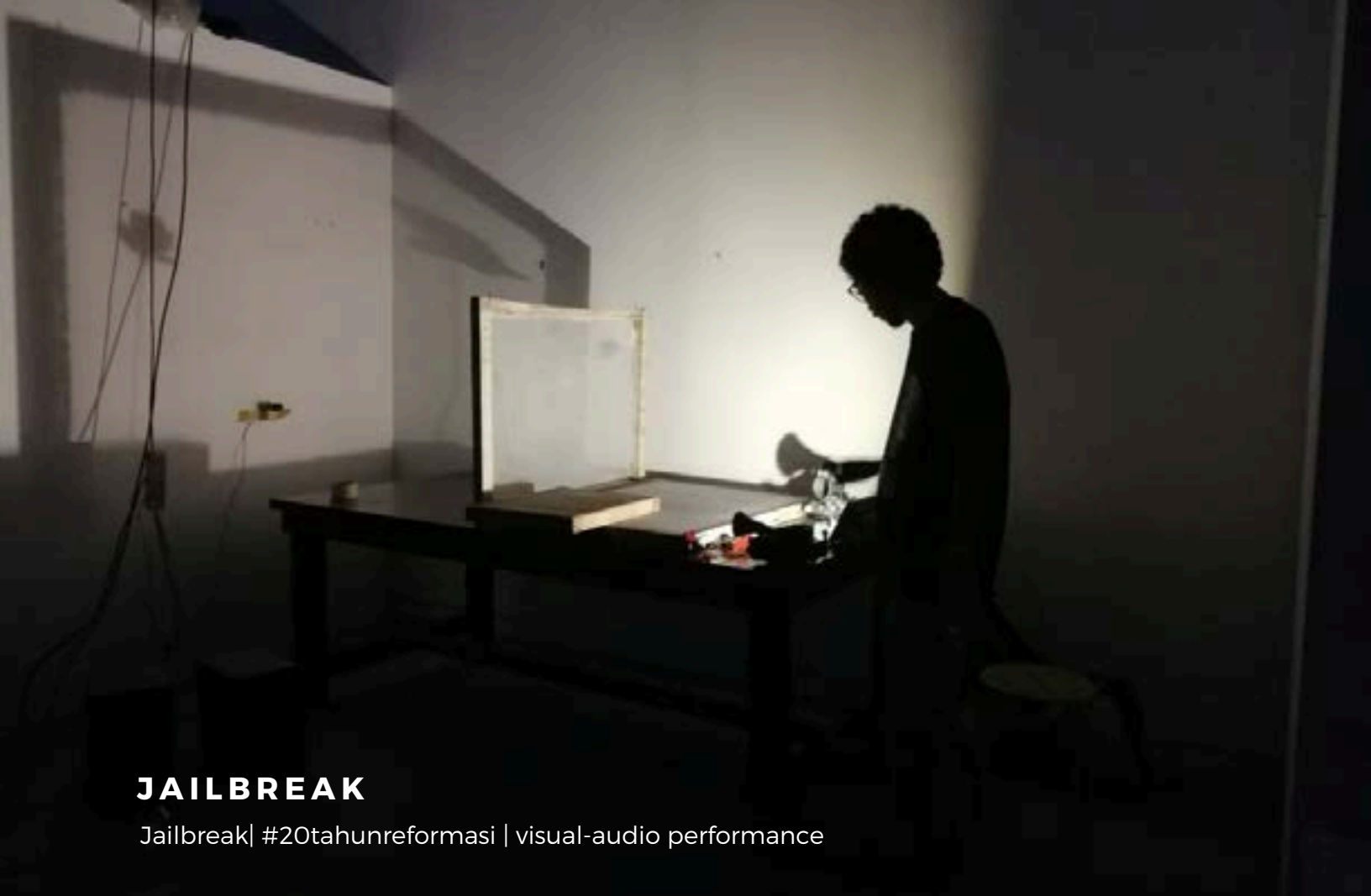
The installation utilizes video technology and a DVD remote to allow visitors to choose the videos they want to watch. The videos showcase various aspects of the life of an insurance agent, including their strategies for finding and convincing clients, their dress code, and the tools they use to persuade people.

The work is based on direct research conducted by the artist, who interviewed insurance agents and observed their work closely. Through this research, the artist gained insights into the world of insurance sales and the complexities of this profession.

Overall, the work aims to provide a nuanced and engaging look at the world of insurance agents and the challenges they face in convincing people to invest in their future. By highlighting the human element of this profession, the artist hopes to promote a deeper understanding and appreciation for the important work that insurance agents do.

# Performances





## JAILBREAK

Jailbreak| #20tahunreformasi | visual-audio performance

### Seniman :

Bagasworo  
Aryaningtyas  
Dea Karina  
Haoritsa  
Havis Maha  
Moch Hasrul

### Produser :

Bellina Erby  
Soemantri Gelar

Kamis, 31 Mei 2018  
Pukul : 20.00 WIB

RURU Gallery

Gudang Sarinah  
Ekosistem

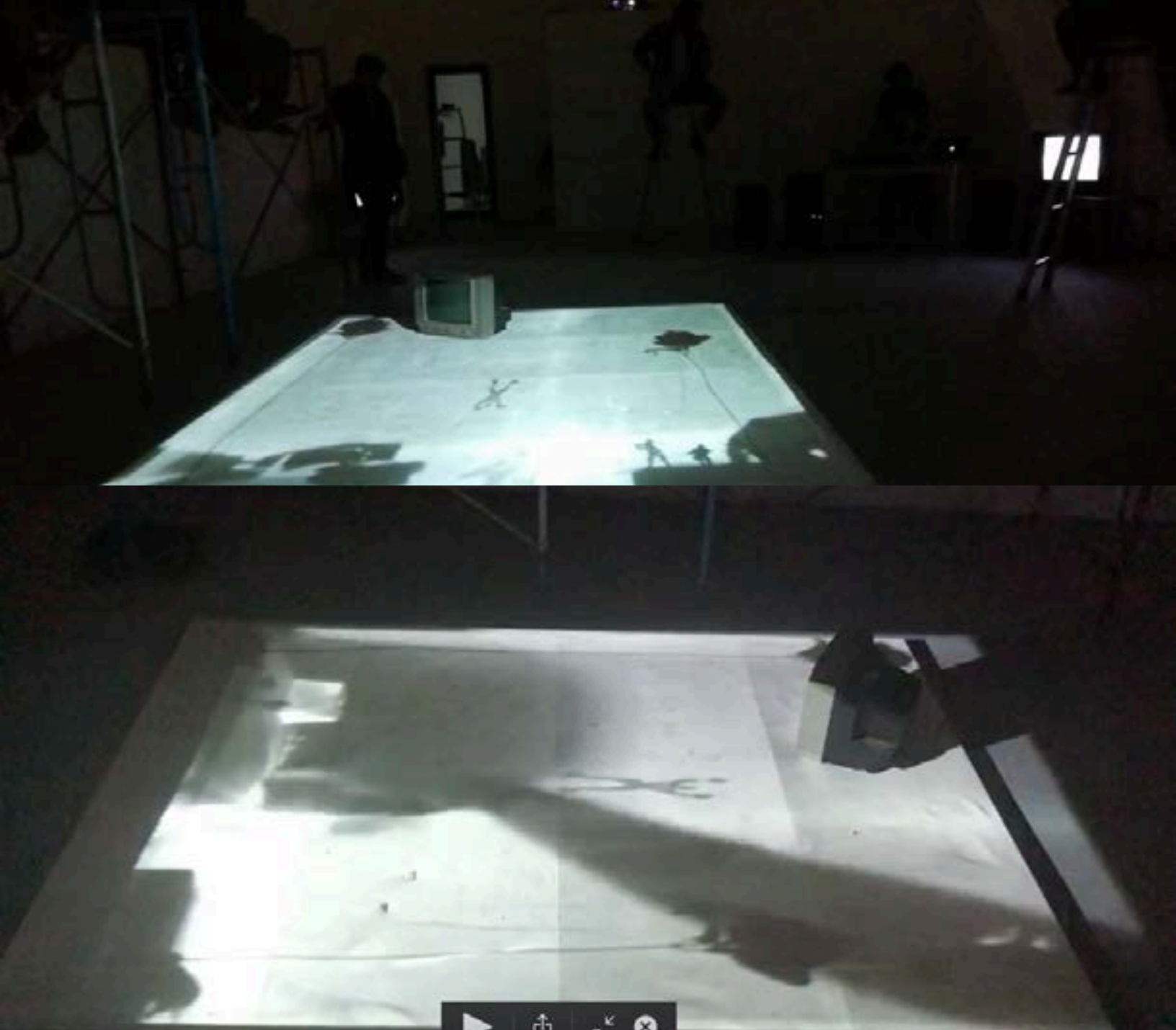
Jl. Pancoran Timur II

No. 4, Pancoran

Television played a vital role in the dissemination of information during May 1998. Transcending time and distance, television recorded event after event in the most chaotic week of that year. These recordings have become our collective memory, not only for the generation that felt the urgency directly but also for the next generation who learned about reform from the mass media. OK. Video in this performance gives space for collective memory and personal memory to meet each other. We chose 4 visual artists who were at least 7 years old in May 1998, one of whom was already in college and went to the DPR-MPR Building to fight for reform with thousands of other students. We juxtaposed them with an audio artist who was only 4 years old in the same year. He was completely unaware of what was happening at the time. There is a big question that we want to see answered through this performance: Is it true that the generation that didn't experience May 1998 is more optimistic about the future of this country, or on the contrary, the generation that did experience it is more or less skeptical and pessimistic?



In this performance, I tried to remember my experience when the events of 1998 were unfolding. I was 7 years old. When President Soeharto resigned, the news was broadcast on television and I watched while I was playing with my toys. In this performance, Hasrul tried to represent that experience with my current knowledge through the technology that Hasrul used. He constructed a television system that to present real events without the audience knowing what was actually happening.



This performance is an attempt to recreate and represent a personal experience that occurred during a significant historical event in Indonesia. The use of technology, specifically a constructed television system, serves as a medium to present this experience to the audience.

The artist's memory of the event is filtered through their current understanding and knowledge, which may have been influenced by subsequent developments and information. Therefore, the audience is presented with a subjective interpretation of the event.

The television system constructed for the performance is designed to replicate the experience of watching the news unfold on television. However, the audience is unaware of the actual events that are being presented, adding an element of uncertainty and tension to the performance.

Through this performance, the artist is exploring the relationship between personal memory, historical events, and the medium of technology. The audience is invited to reflect on their own experiences and perceptions of historical events, as well as the role of technology in shaping our understanding of the world around us.



## **KALIWUNGU PERFORMANCE ART FESTIVAL 2018**

### **VISUAL-AUDIO PERFORMANCE**

Moch Hasrul X Vanja Dabic

This performance is a collaboration, experimentation, and improvisation. That produces an unusual experience for the audience. Experimentation is done by trying to use the principle of a visual system. Visual objects are captured through various angles, dimensions, and times. Further experimentation is carried out on the projection of the visual object, where the capture of the visual results is shot on the ground which forms an object that gives the impression of a similar dimension.

This performance uses toys obtained in the Kaliwungu area, Central Java. Hasrul sees toy as technological object that is used especially by children in their daily lives.

This performance is in collaboration with Vanja Dabic, a musician from Belgrade, Serbia who lives in Jogja. She grew up in music & art at an early age which resulted in 15 years of studying classical piano. Vanja explores sound character in electronic & acoustic music, basing her work mostly on improvisation. She works in audio production but is heavily inspired & driven by visual sources. With a strong love & interest in photography and video production, she is involved in many projects that feature more one-sided expressions of art.



This performance is the first collaboration between Moch Hasrul & Vanja Dabic. And this performance is a series of activities of Perfoma Kaliwungu Art Festival 2018. It was held in Mranggen Village, Central Java. This festival is a collaboration between The House Third Swish and Mari Belajar Gallery. This performance tries to provide a different experience to the audience with exploration and experimentation produced technically and conceptually.



# SERING SERING SYERING : MANTRA MATRA

Visual Audio Performance "MANTRA MATRA"

Moch Hasrul & Vanja Dabic 19:00 - till die

Lifepatch Jl. Tegal lempuyangan DN III, Bausasran, Danurejan, Yogyakarta City,  
Yogyakarta Special Region 55211

Mantra Matra is an audio visual performance initiated by Hasrul and Vanja in the Kaliwungu Performa Festival - Kendal, Central Java. Their collaborative work is not only a form of artistic personal experimentation but also tries to represent daily matters through projected images and sounds. In addition, this performance suggests that sound and image are not imprisoned in framing sequences that have been constructed by computer software and hardware. It is interesting to see how Hasrul and Vanja negate the concept of the cosmos that often becomes the main measure in assessing a work of sound and image art.





The third edition of Sering Sering Syering feature speakers Moch Hasrul & Vanja Dabic, talking about their audio visual performance collaboration that was featured at the Kaliwungu Performa Festival - Kendal, Central Java. Their collaborative work is not only a form of artistic experimentati from each of them, but also tries to represent daily matters through projected images & sounds. They offer another narrative, about how sound and image are not imprisoned in framing sequences that have been constructed by computer software and hardware.

In this session, they will re-perform the results of their collaboration at the end of the event. In this discussion, several findings were made, including: trying to find collaboration between audio and visual, experimenting in a performance method Body Presence As a performance, the body is the most important element. In this session, how do performances usually see the presence of the body as the main thing. However, this session tries to provide a different space between the performer's body and the audience area. The reach of technology gives us breadth in hacking the presence of the body. In this case the body becomes a supporting part, the body as the main thing that does not need to be presented, because these presences have been carried out by selected objects. In addition, technological devices are able to present the results that have been done by the body.



In the process, the visual performance is presented as an independent thing first, how the visual performance is produced without the presence of the body directly performed. How the visual performance is able to produce its own impression without the presence of audio. In this case, the visual presence is able to tell a story (although not directly) able to give meaning and symbols and impressions to the audience present. And the presence of the body of the visual driver is not so concerned, because the attention of the eyes and the nature of the spectacle has been present with the results of the projection of technological devices. Furthermore, the audio performance is tried to be presented to stand alone.





With the presence of a dark room. Without any visuals presented, the audience tries to find the presence of the performer's body at that time. Even though it is a different room, it can still be seen by the audience directly. In this case, audio becomes an imaginative thing and it needs to be based on the object of spectacle performed by the audience. Technological devices such as speakers are able to produce sounds produced by the process of the performer's body.





# **PRESISI PENGUATAN KARAKTER SISWA MANDIRI MELALUI KREASI SENI**

The breakthrough that helps schools build students' independent characters through the arts and culture present in the school ecosystem.

Presisi is a contextual learning model based on experience, utilizing art as a medium of knowledge expression. The Paradigm of Presisi is based on Ki Hajar Dewantara's idea of students as independent subjects who develop fully along with their world.

In the context of Presisi, "context" refers to the world (zone) or environment surrounding the school and home, with objective situations and conditions that are relevant to the developmental needs of students.

collaboration with Gudskul, Sanggar Anak Akart, Erudio Indonesia & Direktorat Pengembangan dan Pemanfaatan Kebudayaan  
Dirjenbud Kemendikbudristek Indonesia

