

PROGRAMME BOOK

PSN INDONESIA 7TH
ANNUAL INTERNATIONAL CONFERENCE
AND POST-GRADUATE SYMPOSIUM

REGIMES NEGOTIATIONS RESISTANCE

POWER & POPULAR MUSIC STUDIES IN SOUTHEAST ASIA

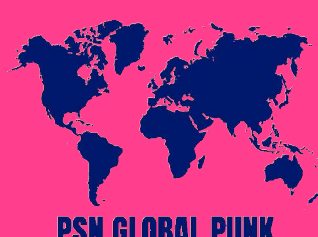
SEPTEMBER 22-25, 2026

LOKANANTA, SURAKARTA

Presented by



PUNK SCHOLARS
NETWORK
- INDONESIA -



PSN GLOBAL PUNK



In collaboration with



International Association for
the Study of Popular Music
SouthEast Asia



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DAFTAR ISI

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DOS & DON'TS

DOS

- Bring your own writing tools.
- Bring a personal tumbler or drinking container.
- Public transportation is recommended.
- Arrive early and keep the venue clean.
- Wear your favorite band t-shirt.
- Bring any personal medication you may need.
- Use the hashtag #PSN2026 to spread the word about this not-just-another academic conference on social media.

DON'TS

- Do not bring outside food or drinks into the venue.
- Do not bring any illegal drugs or narcotics.
- Do not bring any type of firearm, sharp object, or blunt weapon.

Not Rock, but Think, Talk, & Panel in Solo!

PERNYATAAN MISI

PUNK SCHOLARS NETWORK

Punk Scholars Network (PSN) adalah *platform* profesi akademik dan non akademik sebagai wahana untuk mengembangkan studi ilmiah tentang punk, post-punk dan budaya populer kaum muda. Dengan latar studi yang beragam dan memiliki jejaring secara global, PSN menghimpun dan memotivasi akademisi dan nonakademisi untuk melakukan kajian dengan metodologi cabang ilmu terkait; studi film, sejarah, kajian budaya, sosiologi, musikologi, seni dan desain, dan studi agama. Selain itu, PSN juga berupaya untuk membangun budaya yang saling mengembangkan, menguatkan, mendukung dan menghargai keberagaman suara intelektual. Oleh karena itu, Inti dari nilai-nilai PSN, adalah menciptakan lingkungan di mana, semua individu dengan latar belakang apa pun, merasa aman dan nyaman dalam mempresentasikan, mendiskusikan, dan menyebarkan penelitian mereka di bidang punk, post-punk dan budaya populer kaum muda di Indonesia dan dunia.

CONFERENCE & ORGANIZING COMMITTEE

Chair

Muhammad Fakhran al Ramadhan

Treasurer

I Gusti Ngurah Aditia Tjandra Asmara

Visual and Design

Hidayatul Azmi

Yuka Dian Narendra Mangoenkoesoemo

Master of Ceremony

I Gusti Agung Ayu Brenda Yanti

Secretary and Partnership

Oki Turatula Narendra Wigati

Lilis Lisnawati

Publication

Raden Arief Nugroho

Biko Nabih Fikri Zufar

Satrio Rizky Dharma

Event Coordinator & Technical Support

Dadang Dwi Septiyan

Rizky Hafiz Chaniago

Logistic and Hospitality

M. Fahmi Nurcahyo

Yulianus Febriarko

Documentation

Eventus Ombri Kaho

Ivo Trias Julianno

Balqis Nabila

Benediktus Fatubun

Valentino Satriowibowo

Carolina Rere

Arfa Pongki

ABOUT

REGIMES NEGOTIATIONS RESISTANCE

POWER & POPULAR MUSIC STUDIES IN SOUTHEAST ASIA

Musik populer tidak pernah sekadar menjadi hiburan. Di Asia Tenggara, musik, bunyi, dan budaya populer juga menjadi ruang tempat kekuasaan bekerja, dipertanyakan, dinegosiasikan, bahkan dilawan. Musik dapat membentuk identitas dan ingatan, menyuarakan persoalan sosial dan politik, membangun solidaritas, sekaligus membuka ruang-ruang alternatif bagi masyarakat untuk merespons perubahan di sekitarnya.

Popular music has never existed outside relations of power. Across Southeast Asia, music, sound, and popular culture have served as spaces where authority is reproduced, contested, negotiated, and transformed. They shape identities and cultural memories, articulate political expression, foster solidarity, and create alternative spaces through which communities respond to social change.

Melalui tema “Regimes – Negotiations – Resistance: Power and Popular Music Studies in Southeast Asia”, konferensi ini mengajak kita melihat bagaimana relasi kuasa hadir dalam berbagai aspek kehidupan musik. Rezim tidak hanya berbicara tentang kekuasaan politik, tetapi juga tentang cara kuasa bekerja melalui skena musik, industri, media, teknologi digital, dan praktik budaya sehari-hari. Dalam ruang-ruang tersebut, musisi, pendengar, penggemar, dan komunitas terus bernegosiasi mengenai identitas, nilai, dan cara mereka mengekspresikan diri.

Sementara itu, resistensi tidak selalu berbentuk protes terbuka. Ia dapat muncul melalui musik independen dan skena bawah tanah, praktik bermusik, media digital maupun analog, serta cara masyarakat memberi makna baru pada tradisi yang mereka warisi. Melalui musik dan budaya populer, berbagai kelompok dapat mempertanyakan narasi yang dominan, merawat ingatan, dan membayangkan kemungkinan-kemungkinan baru. Dengan demikian, Asia Tenggara menjadi ruang yang penting untuk melihat bagaimana musik terus hidup di tengah tarik-menarik antara rezim, negosiasi, dan resistensi.

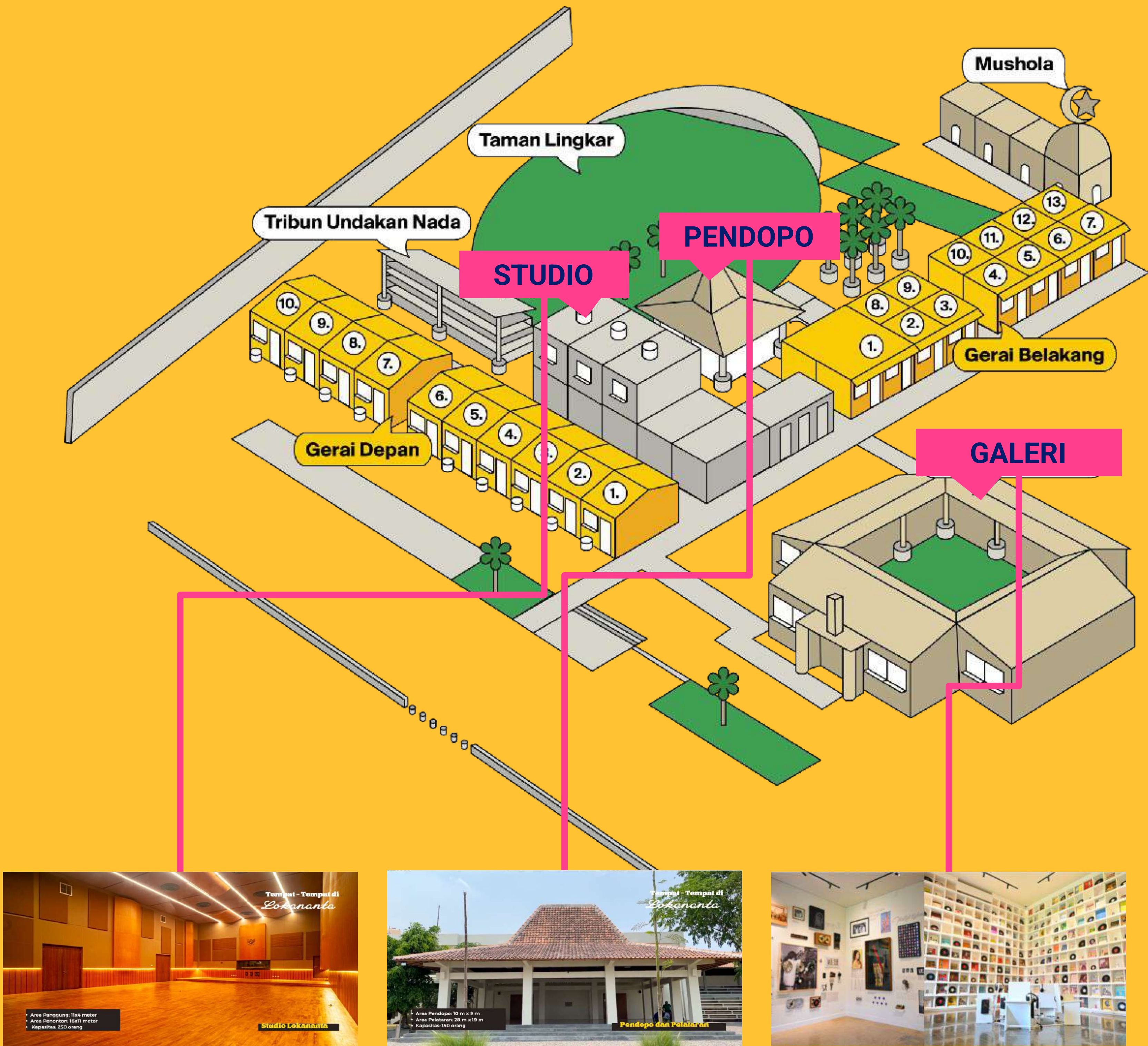
The theme “Regimes – Negotiations – Resistance: Power and Popular Music Studies in Southeast Asia” invites us to examine these dynamic relationships. Regimes extend beyond formal political authority to include structures of power embedded in music scenes, cultural institutions, media industries, digital platforms, and everyday cultural practices. Within these structures, musicians, audiences, and communities continually negotiate identities, values, and forms of expression amid colonial legacies, capitalism, technological change, and global cultural flows.

Resistance extends beyond overt political protest. It can emerge through independent and underground scenes, sonic practices, digital and analogue media, everyday cultural expression, and the reimagining of inherited traditions. Together, regimes, negotiations, and resistance reveal Southeast Asia as a vital space in which music and popular culture continuously mediate power, challenge dominant narratives, preserve memories, and imagine alternative cultural futures.

LOKASI VENUE

PSN Indonesia 7th Annual International Conference and Post-Graduate Symposium 2026 akan diselenggarakan di Lokananta, Surakarta, sebuah ruang bersejarah yang menjadi bagian penting dari warisan musik dan budaya kreatif Indonesia.

PSN Indonesia 7th Annual International Conference and Post-Graduate Symposium 2026 will take place at Lokananta, Surakarta, a historic space at the heart of Indonesia's music heritage and contemporary creative culture.



STUDIO
Seminars | Panels
Lectures | Workshops



PENDOPO
Bazaar | Performance
Lunch & Coffee

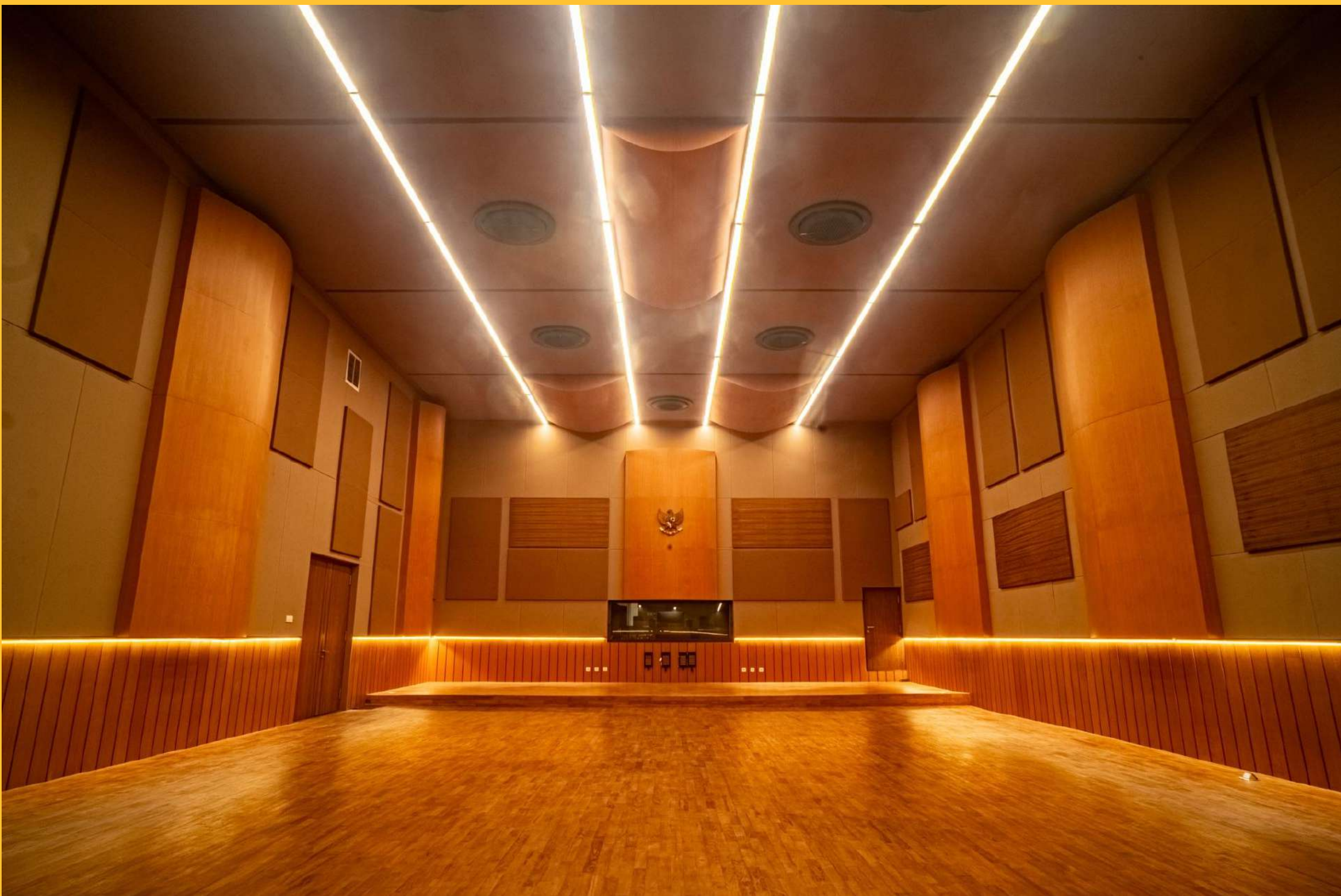


GALERI
Entrance | Museum

LOKASI VENUE

Lokananta

Jalan A. Yani Nomor 379A,
Kerten, Kecamatan Laweyan,
Kota Surakarta (Solo), Jawa
Tengah



PRESENTERS



PRESENTERS



MADE POSSIBLE BY

This conference is made possible through the generous support and collaboration of our sponsors, partners, institutions, and academic platforms, **as well as the valued participation of all registered presenters who chose to be part of this event.**

Presented by:



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ONLINE REGISTRATION		8:00 - 8:30 WIB (UTC+7) - 30 MINUTES
OPENING - PSN INDONESIA CHAIRPERSON		8:30 - 8:45 WIB(UTC+7) - 15 MINUTES
PANEL 1		8:45 - 10:15 WIB (UTC+7) - 90 MINUTES
Moderator :		Raden Arief Nugroho
Sonic Politics: Voice, Access, and Resistance		
Jay Afrisando & Arief Wicaksono	Audism as a regime in popular music and soundscape, and ways to create equal access	
Otto Stuparitz	Amplifying Inequalities: Sound Horeg as the Sonic Shock Therapy of the Continued Neoliberalization of Indonesia	
Hakim Cendikia Samputra	Beyond the Pulpit: Popular Music as Resistance Against Religious Extremism and Intolerance in Indonesia	
Cassagnes-Maxi Guilhem	Necessary Disharmony, Sonic Historiography: Music, Pancasila, and the Making of Indonesia from Independence to the Present	
PANEL 2		10:25 - 12:15 (UTC+7) - 90 MINUTES
Moderator :		Satrio Rizky Dharma
Space, Identity, and Political Subcultures		
Muhammad Adib Al Fikri	City Stickers and the Construction of Identity in Urban Public Space	
Ari Kurniawati	The Absence of Barricades: Navigating the Aesthetic Agonism and Phantasmatic Limits at Ngayogjazz	
Jesse Adam Halim	Anarkisme dalam Genealogi Politik Pembebasan Hak Asasi Manusia: Dari Pembatasan Negara menuju Masyarakat tanpa Hierarki	
Herman de Tollenaere	How Political Parties, Corporate Media, and Anarchists Reacted to the Rise of Punk in the 1970s in the UK and the Netherlands	
CLOSING DAY 1		11:55 - 12:10 WIB (UTC+7) - 15 MINUTES

REGISTRATION	7:30 - 8:00 WIB (UTC+7) - 30 MINUTES
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PANEL 1	8:00 - 09:50 (UTC+7) - 110 MINUTES
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Moderator :	Yulianus Febriarko
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Glocal: Negotiations, Hybridity, and Cultural Legitimation

Yulianus Febriarko	Punk Scholars Network Indonesia, Ketidakpatuhan, dan Ritornello
Agung Lokananta Lutvi	Kayfabe Musik Indonesia: Ketika Rivalitas Jadi Panggung Bersama FSTVLST dan Hifdzi Khoir
Gutami Hayu Pangastuti	When Gamelan Goes Punk: Membaca Karawitan Anti-Kemapanan oleh Artaxiad Gamelan Syndicate
M. Fahmi Nurcahyo	Dari Irlandia ke Nusantara: Praktik Budaya dan Negosiasi Identitas Celtic Punk Indonesia
Lusia Savitri Setyo Utami	Recognition Paradox: Negotiating Cultural Legitimacy Beyond Regional Categories in Global Popular Music

PANEL 2	09:50 - 11:00 (UTC+7) - 70 MINUTES
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Moderator :	Leonardo Borneva Yudhapratama
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DIY Economies: Space, Economy and Scene Reproduction

Leonardo Borneva Yudhapratama	Sudah Kadung DIY: Histeresis Antisipatif Menghadapi Jakarta di Ekosistem Musik Independen Yogyakarta
Rudi Agus Hartanto	Gigs: Repetisi Wacana Komunitas Musik tentang Ruang dan Ideologi dalam Lintasan Waktu di Indonesia
Faza Fauzan Azhima	Balcony Showcase: Resistance through Intergenerational Dynamics

Muhammad Syafiq Yunensa (Aku (Tetap) Punk. Perjalanan Menjadi Diri Sendiri)		11:00 - 11:45 WIB (UTC+7) - 45 MINUTES
BREAK		11:45 - 12:30 WIB (UTC+7) - 45 MINUTES
PANEL 3		12:30 - 13:40 (UTC+7) - 70 MINUTES
Moderator :		Mustika Andini
Genre, Class, and Identity Politics in Indonesian Popular Music		
Mustika Andini	When Indonesian Popular Music Sounds “Javanese”: Tabuhan and the Javanization of Keroncong in Indonesia	
Nikolas Antares Adi Pradana Wisnumurti & I Gusti Agung Ayu Brenda Yanti	Negotiating Class and Genre Hierarchy: A Comparative Study of Hipdut in Contemporary Indonesia	
Dame Manik	Engkol! Indobounce as a negotiation of “becak” music in Indonesian EDM scene	
YAPPIKA & Sepaham		13:40 - 14:25 WIB (UTC+7) - 45 MINUTES
PANEL 4		14:25 - 15:55 (UTC+7) - 90 MINUTES
Moderator :		Hidayatul Azmi
Music, Historiography, and the Formation of Indonesia		
Arindra Karamoy	Zero Paid Media: How Voice of Baceprot Leveraged Owned and Earned Channels for International Success	
Teraya Paramantha	Cacophony as a Metaphor of Postcolonial Lives in Bali: The Politics of Soundscape Making	
Irvan Setiawan	Arkeologi musik di Indonesia: Sebuah Norma?	
Dapit Bonatua Silaban	Spontanitas Bernyanyi di Lapo Tuak: Pembentukan Habitus Musikal dalam Perspektif Pierre Bourdieu	

PANEL 5

16:25 - 18:15 (UTC+7) - 110 MINUTES

Moderator :

Eventus Ombri Kaho

Timurnesia: Music, Transnational Identity, and the Politics of Eastern Indonesian

Eventus Ombri Kaho	Timurnesia dalam Logika Hasrat dan Wacana Kapitalis
Eka Putra Nggalu & Hidayatul Azmi	Kolaborasi Lintas Lokasi Budaya sebagai Modal Artistik dan Modus Produksi dalam Lagu Tabola Bale
Yogie Mofun	Resonansi Musik Rap sebagai Medium Perdamaian Anak Muda di Kota Ambon Pasca Konflik
Yosia Revie Pongoh	Pop NTT dan Pembentukan Musik Timur: Fluiditas Genre, Hibriditas, dan Identitas Translokal
Jawahirus Saniah & Muhammad Ihlasul Amal	Jojama Nakke (I Am Wretched): Negotiating Masculinity and Siri' through Bugis-Makassar Popular Music

Closing Day 2

18:15 - 18:30 WIB (UTC+7) - 15 MINUTES

REGISTRATION		7:30 - 8:00 WIB (UTC+7) - 30 MINUTES
Workshop Visual Ethnography (Wibisono Tegar Guna Putra)		8:00 - 8:45 WIB (UTC+7) - 45 MINUTES
PANEL 1		8:45 - 9:55 (UTC+7) - 70 MINUTES
Moderator :		Viera Rachmawati
Power, Popular Music, and Media in Digital and Social Spaces		
Akhmad Zakky	From Satire to Attention Commodity: The Ambivalence of Platform Culture in “Mas Bahlil Ganteng” Song	
Viera Rachmawati & Jordy Satria	Satirical Music, Participatory Culture, and the Negotiation of Power on Social Media: Reading the Phenomenon of the Song Lyrics “My Little Bolu Ketan”	
Ni Made Ayu Susanthi Pradnya Paramitha	Naturalisasi Cinta Terhalang Kasta dalam Lagu Pop Bali	
PANEL 2		09:55 - 11:25 (UTC+7) - 90 MINUTES
Moderator :		Rizky Hafiz Chaniago
DIY Economies: Space, Economy and Scene Reproduction		
Rendy Pandita Bastari	Wacana Resistensi Melalui Transmedia: Bandung Essentials dan Media Alternatif Musik, Sepak Bola dan Fashion	
Cahyaratri Hari Kinasih	Melampaui Stadion: Politik Representasi Suporter Sepak Bola melalui Gigs From Terrace to The Stage	
Indhar Wahyu Wira Harjo	Aremania’s Chants: Negotiating Global, Local and Popular Cultures in the Stadium Stands	
Mukhammad Abdul Aziz	Merampas atau Merawat?: Pertarungan Kuasa Situs ingatan Tragedi Kanjuruhan	
BREAK		11:25 - 12:10 WIB (UTC+7) - 45 MINUTES
Stand Up Comedy (Sakdiyah Makruf)		12:55 - 14:25 WIB (UTC+7) - 45 MINUTES

PANEL 3		12:55 - 14:25 (UTC+7) - 90 MINUTES	
Moderator :		I Made Teja Permana	
Sensory, Legitimacy, and Regulation of Urban Noise			
I Made Teja Permana	Women’s Vulnerability within Sound Horeg		
Averoes Fikria	Too Loud to Ignore: Sound Horeg and the Struggle for Cultural Legitimacy in Contemporary Indonesia		
Arya Jagat Pratista Adyuta	Regulating Sound Horeg Carnivals: Sonic-vibration, Haram Fatwa, and Citizenship		
Ryllian Chandra Eka Viana	The Forbidden Trance: The Story of Orgen Tunggal, Extractive Industries, and Post-Reformasi in South Sumatra		
PANEL 4		14:25 - 16:15 (UTC+7) - 110 MINUTES	
Moderator :		Hinhin Agung Daryana	
Gender, Feminism, and Queer in Popular Music and Subculture			
Muhammad Rizal	Punk as Ideological Resistance: Constructing the Ideological Alignment between Punk Ideology and Queer Identity in the Documentary Film Queer as Punk		
Ilse Claassen	Decolonial Feminist Interventions in Metal Music: Voice of Baceprot		
Hinhin Agung Daryana	Negosiasi Gender dalam Komunitas Metal Indonesia: Maskulinitas Alternatif dan Strategi Membangun Ruang Aman Perempuan		
Murni E. Sanubari	Dekonstruksi Mitos Heteronormativitas dalam Konten TikTok Pasangan Minoritas Seksual melalui Tren Lagu “Bayangkan” Karya Hindia		
Khairunnisa Sholikhah	Panggung sebagai Ruang Pamer: Visualitas, Gender, dan Negosiasi Kuasa dalam Panggung Restless		
BREAK		16:15 - 16:45 WIB (UTC+7) - 30 MINUTES	

PANEL 5	16:45 - 17:55 (UTC+7) - 70 MINUTES
Moderator :	Aliffia M. Nadhira

Music Festivals: Audience, Power, and the Common Stage	
Aliffia M. Nadhira & Eventus Ombri Kaho	Mencari Eksistensi melalui Festival Musik: Catatan Etnografi atas Penonton Cherrypop Festival Yogyakarta
Verly Joshua	“Kekuasaan Budaya, Hibriditas Musik, dan Resistensi Simbolik di Java Jazz Festival 2025
Muhammad Hilmy Fadiansyah	Negosiasi Kultur Punk dalam Kapitalisme Modern: Bandcamp dan Transformasi Distribusi Musik Independen

PANEL 6	17:55 - 19:25 (UTC+7) - 90 MINUTES
Moderator :	Hinhin Agung Daryana

Punk Visuality: Photography, Design, and Collective Representation	
M. Ekazaki Kurnia	Punk Photography as a Working Method_Reflective Notes On Visual Injustice in Photographic Practice
Gendis Kendra Disa	Estetika Punk sebagai Disrupsi: Banalisasi Resistensi dalam Tradisi Desain Grafis Punk
Aprilia Ariesty Wibowo	Dekonstruksi Homologi Punk dalam Desain Visual Skateboard
Astiti Ramdani Elmanisa	Making Resistance Visible: Visual Representation and Collective Identity in Sukatani

CLOSING DAY 3	19:25 - 19:40 WIB (UTC+7) - 15 MINUTES
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REGISTRATION		7:30 - 8:00 WIB (UTC+7) - 30 MINUTES
Serikat Pekerja Kampus (SPK)		8:00 - 8:45 WIB (UTC+7) - 45 MINUTES
PANEL 1		8:45 - 10:15 (UTC+7) - 90 MINUTES
Moderator :		Athaya Prita Belia
Music in the Age of Algorithms: Streaming, Physical, and AI		
Athaya Prita Belia	Preservation Over Playlists: Gemar Sadge Records and Resistance to Algorithmic Regimes in Indonesian Underground Music	
Satrio Rizki Dharma	Manusia Satu Dimensi di Era Streaming Musik: Text Mining Narasi Media Sosial terhadap Spotify	
Anggit Wicaksono	Physical Releases in the Current Era	
Fatimah Vitri Imania	Deconstructing the "Soulless Music" Narrative: Audience Reception and Ruth Wodak's CDA on Local AI Music via the Larassa Jazz YouTube Channel	
Remembering the Past (Rizky Chaniago)		10:15 - 10:45 WIB (UTC+7) - 30 MINUTES
PANEL 2		09:55 - 11:25 (UTC+7) - 90 MINUTES
Moderator :		Oki Turatula Narendra Wigati
Music, Lifestyle, and Social Identity in Everyday Life		
Oki Turatula Narendra Wigati	Menegosiasikan <i>Parenthood</i> dan <i>Music Fandom</i> : Identitas, Praktik Budaya, dan Pertukaran Antargenerasi dalam Acara Musik di Indonesia	
Chico Adhibaskara Ekananda Hindarto	Jazz: A Conversation Space and an Identity Defender	
Sekar Ayu Maharani	Slow Living Representation on Nosstress's YouTube Music Videos "Lagu Kebun": Constructing Social Identity through Music	
BREAK		11:55 - 13:05 WIB (UTC+7) - 70 MINUTES

PANEL 3

13:05 - 14:55 (UTC+7) - 110 MINUTES

Moderator :

Tarlen Handayani

Music as Archive and Counter-Memory

Manunggal K. Wardaya	“Between Stage and State: Dara Puspita and Cultural Politics in 1960s Indonesia”
Aris Setyawan	Resistensi melalui Musik dalam Karya Paduan Suara Dialita Pasca-Genosida 1965
Aldino Jalu Seto	DOM 65: Punk, Negosiasi Identitas, dan Arsip Sosial di Yogyakarta Pasca-Orde Baru
Tarlen Handayani	Revisiting “Punk Zine” Bandung 1996–2026 as a Practice of Memory and Scene Infrastructure
Zhafran Hilmy	“Trends is Shit!!”: Representasi, Jejaring Underground, dan Sejarah dari Bawah dalam Zine Megaton (1996–1997) dan Human Waste (1997–1998) di Yogyakarta

BREAK

16:15 - 16:45 WIB (UTC+7) - 30 MINUTES

PANEL 4

14:25 - 16:15 (UTC+7) - 110 MINUTES

Moderator :

Cendera Rizky Anugrah Bangun

Music as Activism: Strategies, Generations, and Spaces of Resistance

Kamila El Sabilla	The Persisting Strategy: Social Creativity in Indonesian Music Activism and a Case Study of Spatial Contestation Against Silencing
Cendera Rizky Anugrah Bangun	From Gen X to Gen Y: Analyzing the Intergenerational Shifts in Musical Protest Narratives in Indonesia
Rifki Akbar	If I Can't Dance: Playlist as A Cultural Form and Protest Songs Party as Third Space for Resistance
Pujo Nugroho	Dengan Tembang, Menolak Tambang
Estu Putri Wilujeng	Playing Music, Praying Together, Changing Together: Neo-Tribal Movements in Indigenous Indonesian Land Dispossession Struggles

Semut Api Media Workshop (Independent Media and Publishing Industry)		17:05 - 18:15 WIB (UTC+7) - 45 MINUTES
PANEL 5		18:15 - 19:25 (UTC+7) - 70 MINUTES
Moderator :		Lingga Agung
Music, Spirituality, and Religiousity in Subculture		
Lingga Agung	Brutal Tapi Takwa: Salat Terus, Metal Jalan	
Bernhard Steinbrecher	Music as Tool for Negotiating a (Punk) State of Mind	
Herman Hendrik	Musik dan Artikulasi Identitas Budaya Punk Tasawuf Underground	
Annual General Meeting, Photo Session, Closing Ceremony		19:25 - 20:10 WIB (UTC+7) - 45 MINUTES
CLOSING DAY 4		19:55 - 19:55 WIB (UTC+7) - 0 MINUTES
The Last Session – After Party		

FEATURED SPEAKERS



Sakdiyah Makruf

Stand Up Comedian

Sakdiyah Ma'ruf adalah seorang Stand up comic (Komika), Monolog Artist, dan Community Facilitator. Ia menamatkan pendidikan terakhirnya dan meraih gelar Master of Art, Jurusan American Studies dari FIB, UGM, Yogyakarta pada tahun 2015. Selain itu, Sakdiyah menempuh pendidikan nonformal melalui International Art Leadership Fellowship dari Creative Australia. Sakdiyah telah tampil di berbagai panggung termasuk Melbourne International Comedy Festival, Oslo Freedom Forum, dan Madani International Film Festival. Karya terbarunya, adalah sebuah monolog komedi, "Gusti, Paringono Waras!" dipentaskan perdana di PSBK, Yogyakarta, Agustus 2026.



Muhammad Syafiq Yunensa

*Author of "Aku (Tetap) Punk.
Perjalanan Menjadi Diri Sendiri"*

Muhamad Syafiq Yunensa a.k.a @fadliriotz_02, seorang Punk kelahiran Brebes 7 Maret 25 Tahun silam. Ia mengawali karier sebagai penulis novel di usia 18 Tahun, menyelesaikan studi S1 di usia 20 Tahun, mendirikan Penerbit Digdaya Book di usia 21 Tahun, menyelesaikan pendidikan S2 di usia 22 Tahun, lalu menjadi dosen di usia berikutnya. Pengalaman kerjanya di Pemerintah Provinsi Jawa Tengah dan Kabupaten Kendal juga tidak sebentar. Kini ia fokus pada Yayasan Pendidikan Digdaya Book dan membina banyak komunitas literasi khususnya di Provinsi Jawa Tengah.

FEATURED SPEAKERS



Wibisono Tegar Guna Saputra
Telkom University

Wibisono Tegar Guna Putra is an lecture and researcher from Telkom University, specializing in the multidiciplinary intersection of Anthropology, Art, Design, Visual as a cultural practice. His expertise encompasses theories of visuality, sensorial research methods, and cultural transformation in indigenous Indonesia. He is actively involved in photography, ethnography, and developing creative ecosystems.



Rizky Hafiz Chaniago
Bakrie University

Rizky Hafiz Chaniago currently serves at Bakrie University Jakarta as a lecturer in the Communication Studies, Faculty of Economics and Social Sciences. His research focuses on Gender Studies and Communication. With interests in themes such as metal music, punk, skinhead, hardcore, etc., as well as youth culture, he frequently links to female context. Several of his researches have been published, including articles in journals such as the role of women in subcultures and the image of women in dangdut music. He is also active as an editor for the Academic Journal Communication Today.

SPECIAL SESSIONS



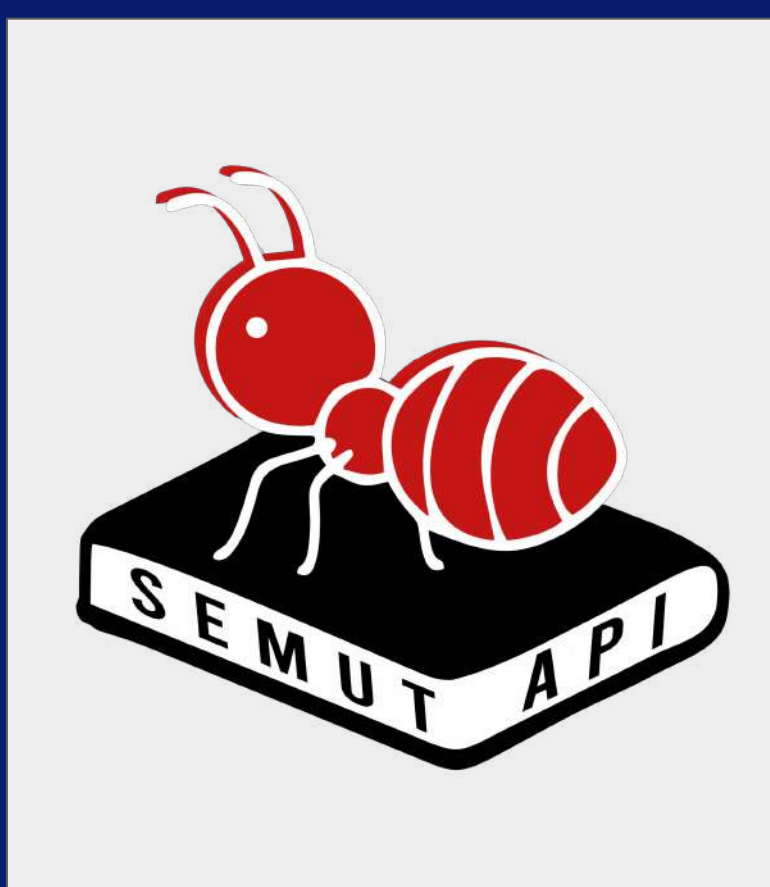
Serikat Pekerja Kampus

Serikat Pekerja Kampus (SPK) adalah organisasi yang mewadahi dan memperjuangkan hak serta kesejahteraan pekerja di lingkungan pendidikan tinggi, termasuk dosen, tenaga kependidikan, dan staf kampus. SPK mendorong terciptanya lingkungan kerja yang lebih adil, demokratis, inklusif, dan bebas dari diskriminasi melalui advokasi, penguatan solidaritas, serta peningkatan kesadaran dan kapasitas pekerja kampus.



YAPPIKA

YAPPIKA atau YAPPIKA-ActionAid adalah organisasi masyarakat sipil yang mendorong pembangunan yang inklusif, responsif gender, dan berkelanjutan. Melalui berbagai program, YAPPIKA-ActionAid berfokus pada advokasi pelayanan publik, pendidikan dan kesehatan, respons kebencanaan, penguatan kapasitas organisasi masyarakat sipil, serta penguatan ruang demokrasi dan partisipasi masyarakat.



Semut Api

Semut Api merupakan kolektif media dan penerbitan yang bergerak dalam produksi pengetahuan, jurnalisme, dan penerbitan independen. Melalui Semut Api Media, mereka mengangkat berbagai isu sosial dan pengalaman masyarakat akar rumput, sementara Penerbit Semut Api menjadi ruang bagi penerbitan buku dan zine yang memperluas sirkulasi gagasan, pengetahuan, dan wacana alternatif. Keterlibatan Semut Api dalam workshop ini menghadirkan perspektif tentang praktik penerbitan independen sebagai bagian dari ekosistem produksi dan penyebaran pengetahuan.

WORKSHOP & PERFORMANCE

Selain sesi panel dan presentasi akademik, PSN 2026 menghadirkan beragam workshop, bincang-bincang dialogis, dan pertunjukan yang mempertemukan diskusi ilmiah dengan praktik kreatif, produksi budaya, dan kehidupan dalam komunitas. Berbagai kegiatan ini memberikan kesempatan kepada peserta untuk tidak hanya membahas budaya populer melalui presentasi akademik, tetapi juga mengalaminya melalui pengalaman bersama, pertukaran pengetahuan, ekspresi artistik, dan dialog yang lebih terbuka.

Rangkaian kegiatan mencakup Workshop Visual Ethnography yang mengajak peserta mengeksplorasi pendekatan visual dalam mendokumentasikan dan memahami budaya. Author Talk tentang buku Aku (Tetap) Punk: Perjalanan Menjadi Diri Sendiri membuka ruang percakapan antara pengalaman personal, penulisan, dan budaya punk. Sementara itu, sesi bersama Serikat Pekerja Kampus serta workshop mengenai Independent Media and Publishing Industry oleh Semut Api Media menghadirkan diskusi tentang komunitas, kerja kolektif, serta bentuk-bentuk alternatif dalam produksi dan penyebaran pengetahuan.

Program ini juga menghadirkan stand-up comedy oleh Sakdiyah Ma'ruf serta sesi Rock in Solo & Live Music. Bersama-sama, kegiatan tersebut mencerminkan semangat PSN untuk mempertemukan peneliti, seniman, penulis, aktivis, pelaku budaya, dan berbagai komunitas dalam satu ruang. Dengan melampaui batas-batas konferensi akademik konvensional, PSN 2026 menghadirkan ruang tempat gagasan tidak hanya dipresentasikan dan didiskusikan, tetapi juga dialami, dipertunjukkan, dan dibagikan bersama.

Beyond its academic panels and paper presentations, PSN 2026 presents a diverse programme of workshops, talks, and performances that brings scholarly discussion into conversation with creative practice, cultural production, and community life. These activities create opportunities for participants to engage with popular culture not only through academic presentations, but also through shared experiences, practical knowledge, artistic expression, and informal conversations.

The programme includes a Visual Ethnography Workshop, offering participants an opportunity to explore visual approaches to documenting and understanding culture. An Author Talk on Aku (Tetap) Punk: Perjalanan Menjadi Diri Sendiri opens a space for conversation between writing, personal experience, and punk culture. Meanwhile, the session with Serikat Pekerja Kampus and the workshop on the Independent Media and Publishing Industry by Semut Api Media bring attention to communities, collective organising, and alternative forms of cultural production and knowledge-sharing.

The programme is also enriched by stand-up comedy by Sakdiyah Ma'ruf and a Rock in Solo & Live Music session. Together, these activities reflect the spirit of PSN in bringing together researchers, artists, writers, activists, cultural practitioners, and communities. By moving beyond the conventional boundaries of an academic conference, PSN 2026 creates a space where ideas can be discussed, experienced, performed, and shared—highlighting popular culture as a living and dynamic field of knowledge.

PRESENTERS



Jay Afrisando

University of California, Santa Cruz

Jay Afrisando is a neurodivergent composer and multimedia artist who works on aural diversity (diversity of hearing-listening), disability, accessibility, and decolonizing the arts through multisensory and antidisciplinary practice. His works have been presented at Galerie im Turm, daadgalerie, and Curb Appeal Gallery, among others. He is currently the Atelier KITLV-Framer Framed Artist in Residence 2025-26 and an Assistant Professor of Music at the University of California, Santa Cruz. www.jayafrisando.com/



Arief Wicaksono

Bawayang Production

Arief Wicaksono is a profoundly Deaf artist who has been part of the Deaf Art Community since 2005. He has been an active member of the Bawayang Production community and has collaborated at prominent events, including Pekan Budaya Difabel (Difabled Cultures Week, 2020–present), Yogyakarta Deaf Artists Exhibition, ArtJog Service Center 2022, and LoveArtJog 2023–25.

Audism as a Regime in Popular Music and Soundscape, and Ways to Create Equal Access

Audism, a form of discrimination that regards the superiority of the ‘normal’ hearing and behaviors centered on the ‘normal’ hearing, is barely recognized as a regime in popular music and soundscape. Music and soundscape are widely regarded as sound-focused entities produced and experienced by people with ‘normal’ ears, while in fact Deaf and hard-of-hearing listeners also live with sound through visual and tactile modalities, as well as through imagination and relationality with environments. Although the number of Deaf people with various levels of hearing loss in Indonesia ‘only’ totals 1.7% (4,956,814 people) of the total population, for perspective, this number is roughly 128% the population of Daerah Istimewa Yogyakarta province (according to the 2026 statistics). Thus, denying this group of people access to popular music and soundscape means losing almost 5 million potential audiences, and denying their human rights to equal access to popular media and cultures. This presentation comprises two parts. First, it discusses the current practices of Indonesian musicians and artists and the technologies that allow creative access to sound in popular media, such as music, film, and social media. Second, it proposes ways that musicians, artists, and arts stakeholders can do to develop and improve equal access to popular music and soundscape.

PRESENTERS



Otto Stuparitz

University of Melbourne

Otto Stuparitz is a cultural musicologist and a lecturer of Ethnomusicology at the University of Melbourne. His primary research interests include transnational musical histories, music and violence, and the traditional, sacred, popular, and vernacular musics of colonial and post-colonial Indonesia. More broadly his work is concerned with ethnographic archives, transmission and sustainability, and cultural politics. His current book project focuses on cultural practices related to jazz in Indonesia, and their connections to the Netherlands and the United States, through emerging forms of circulation and preservation shaped by grassroots archivists and the embodied listening of intergenerational archival users.

Amplifying Inequalities: Sound Horeg as the Sonic Shock Therapy of the Continued Neoliberalization of Indonesia

Sound Horeg (Suara Horeg) is the name of large mobile vehicular sound systems used in East Java for informal public festivities, community cleanliness projects, and selectively in political campaigns. The deafening volume defines the auditory aesthetics of the cultural form that enraptures knowing audiences and rattles bystanders that have grown exponentially since the Covid-19 pandemic. Debates surrounding Sound Horeg purpurate differentiation among generational, economic, environmental, and religious groups regarding how one experiences the amplification of extreme volumes and how this reckons with various power hierarchies. Many younger community members recognize Sound Horeg as an opportunity for economic development, while others sense Sound Horeg as an infringement on their cultural legacies, livelihoods, and health. Based upon ethnography, qualitative surveys, and close reading, this report seeks to examine the “culture shock” of Suara Horeg in rural areas of East Java as a form of “sonic shock therapy” that amplifies the noisiness and ruralness (kampung) of marginalized Javanese peoples to conform to the auditory expectations of the Indonesian political elite. This justifies an increasingly firm and harsh leadership over ethnicized minorities in Indonesia, common to the recently elected Prabowo administration. Importantly, the Indonesian state has done little to regulate Sound Horeg, despite the regular destruction of property during events, damaging the ecological systems of surrounding areas, and complaints from community members about long-term health issues (especially hearing and blood pressure). Sound Horeg displaces the voice of those who are forced to suffer in relative quiet and reenforces the voices of those the elites choose to listen. Sound Horeg challenges the theoretical assumptions of loud or noisy musical production recognized as either resistance or repression and instead introduces it as a space of debate over collective futures entangled with economic and ecological concerns.

PRESENTERS



I am a researcher at the Center for Research on Religion and Belief of the National Research and Innovation Agency of Indonesia and a Ph.D. student at the Department of Literature of the University of Indonesia. My research interest is religion and society. Currently, my research focus is punk and Islam, studying the dynamics of punk-Islam relation.

Herman Hendrik

National Research and Innovation Agency (Republic of Indonesia)

Musik dan Artikulasi Identitas Budaya Punk Tasawuf Underground

Tulisan ini ingin menunjukkan bagaimana punk memanfaatkan keterlibatan mereka dengan lembaga keagamaan untuk mengartikulasikan identitas budaya mereka. Banyak studi telah membicarakan tentang musik punk, tetapi baru sedikit yang mengulas dinamika konsumsi dan resepsinya di kalangan punk dalam konteks relasi punk dan agama. Tulisan ini didasarkan pada studi etnografi di Tasawuf Underground, sebuah gerakan dakwah yang menyasar para street punk dan anak jalanan, yang menyatakan diri sebagai pesantren. Tasawuf Underground membiarkan para punk yang terafiliasi dengannya—dianggap sebagai santri—tetap berpenampilan punk dan mengapresiasi musik punk. Akan tetapi, Tasawuf Underground berupaya mengalihkan orientasi ideologi mereka dengan cara menanamkan narasi “baru” tentang punk. Tasawuf Underground mengaitkan perlawanan dalam punk dengan perjuangan dan nasionalisme. Para punk itu diberi pemahaman bahwa para pejuang kemerdekaan merupakan punk, karena keberanian mereka melawan penindasan penjajah. Meskipun membiarkan musik, Tasawuf Underground berusaha mempengaruhi ekspresi musik para punk itu dengan cara membuat narasi tentang nilai-nilai punk yang sesuai dengan nilai-nilai universal, misalnya kemanusiaan. Untuk itu, para punk tersebut diminta untuk memainkan lagu punk yang bertema kemanusiaan ketika tampil atas nama Tasawuf Underground. Contohnya yaitu “Luka Kita” (Marjinal) serta “Bertahta di Atas Tanah Mereka” (Lukanegara). Namun, para punk tidak sepenuhnya tunduk terhadap narasi yang diusung Tasawuf Underground itu. Dalam keseharian, untuk mencari nafkah dengan cara mengamen, mereka tetap membawakan lagu menurut selera mereka masing-masing. Selera musik punk Tasawuf Underground biasanya berkaitan dengan relevansi dengan kehidupan sehari-hari, keresahan tentang kondisi negara, dan kemanusiaan. Dalam hal ini, keterlibatan punk dalam dakwah Islam tidak berarti bahwa mereka sepenuhnya tunduk terhadap narasi yang ditanamkan kepada mereka. Keterlibatan mereka dalam dakwah Islam tidak semata didasari oleh dorongan religius, tetapi juga merupakan strategi mereka bertahan hidup. Mereka bukanlah Muslim punk yang berpandangan bahwa agama itu baik dan berupaya untuk menyebarkannya. Alih-alih, mereka adalah Muslim sehari-hari yang menjalani hidup sebagai street punk yang berusaha untuk bertahan hidup.

PRESENTERS



Agung Lokananta Lutvi

Kajian Budaya dan Media, Sekolah Pascasarjana, Universitas Gadjah Mada

Agung Lokananta Lutvi adalah lulusan Magister Kajian Budaya dan Media, Universitas Gadjah Mada, dan Sarjana Ilmu Komunikasi Universitas Pasundan. Ia memiliki rekam jejak akademik beberapa karya ilmiah terpublikasi, mencakup artikel jurnal dan book chapter di bidang kajian media, budaya digital, dan industri kreatif, serta telah menjadi pemakalah pada beberapa seminar/konferensi nasional dan internasional. Riset-risetnya menyoroti relasi kuasa dan negosiasi dalam ekosistem industri kreatif dan musik digital, praktik pertunjukan dan budaya partisipatif, serta komodifikasi identitas dan representasi di ruang media.

Kayfabe Musik Indonesia: Ketika Rivalitas Jadi Panggung Bersama FSTVLST dan Hifdzi Khoir

Pada Mei 2026, rilis album Paradoks Diametral (FSTVLST) dan Jalan Kaki (Hifdzi Khoir) yang berselisih satu hari memicu lelucon podcast tentang persaingan keduanya. Lelucon ini viral dan berkembang menjadi narasi rivalitas dua kubu yang terus dimainkan di media sosial, tanpa pernah dikonfirmasi maupun dibantah oleh kedua musisi. Fenomena ini muncul dalam ekosistem industri musik digital, di mana atensi publik menjadi sumber daya yang terbatas dan terus diperebutkan. Penelitian ini bertujuan memahami bagaimana narasi rivalitas tersebut terbentuk dan dinegosiasikan secara berkelanjutan oleh musisi dan audiensnya. Penelitian ini menggunakan kayfabe sebagai pisau analisis utama, konsep dalam performance studies dari Sharon Mazer yang menjelaskan pertunjukan yang diketahui sebagai rekayasa namun tetap dimaknai seolah nyata oleh audiensnya. Konsep ini dilengkapi gagasan budaya partisipatif dari Henry Jenkins untuk memahami audiens bukan sekadar penonton, melainkan turut menjadi co-creator makna. Penelitian ini menggunakan netnografi non-partisipatif dengan analisis tematik terhadap unggahan media sosial, podcast, dan respons publik, untuk menelusuri bagaimana lelucon awal dikonsolidasikan lewat rangkaian balas-membalas antara kedua kubu di media sosial. Hasil penelitian menunjukkan dua temuan utama. Pertama, setiap balasan dalam rivalitas ini konsisten menyelipkan promosi album, menunjukkan gimik ini berfungsi sebagai instrumen visibilitas. Kedua, audiens tidak sekadar menonton, tetapi ikut memviralkan dan memerankan posisi masing-masing dalam narasi tersebut, menikmati gimik ini sebagai hiburan tersendiri meski menyadari sifat settingannya. Dengan mempertahankan rivalitas sebagai permainan alih-alih konflik sungguhan, kedua musisi dan audiensnya menegosiasikan visibilitas tanpa mengorbankan relasi nyata antar musisi maupun fanbase, sekaligus mempertemukan dua basis penggemar berbeda karakter dalam satu perbincangan bersama. Penelitian ini berkontribusi memperluas kayfabe dari ranah gulat profesional ke musik populer Asia Tenggara, sekaligus menawarkan cara membaca resistensi terhadap logika kompetisi industri yang tidak berbentuk perlawanan terbuka, melainkan gimik yang disepakati diam-diam.

Kata kunci: kayfabe, budaya partisipatif, netnografi, rivalitas rekaan, industri musik

PRESENTERS



Hinhin Agung Daryana

Institut Seni Budaya Indonesia Bandung

Hinhin Agung Daryana adalah gitaris dan musisi metal yang memulai karier sejak masa SMP. Selama lebih dari dua dekade, ia aktif berkarya dalam berbagai proyek band, studio rekaman, dan musik film. Sejak tahun 2000, Hinhin terlibat dalam band-band seperti Bedebah, Soldier Fight, Beside, Dinning Out, Nectura, Sarasvati, dan Humiliation, dengan total 14 album yang telah dirilis. Saat ini, ia terus berkarya bersama Aido Audio, Haunted Era, Kudeta, Forgotten, dan 7 Kurcaci. Selain sebagai praktisi, Hinhin juga berkiprah di ranah akademis sebagai staff pengajar di Fakultas Seni Pertunjukan ISBI Bandung dan Prodi Seni Musik UNPAS, serta aktif sebagai music director dan komposer film. Pada periode 2022–2026, ia menggarap musik untuk film Galang, Janin Iblis Neraka, Tulang Belulang Tulang, Siti the Vampire (2026). Hinhin juga aktif dalam penelitian dan forum akademik dengan fokus pada musik populer, laki-laki, maskulinitas, dan gender.

Negosiasi Gender dalam Komunitas Metal Indonesia: Maskulinitas Alternatif dan Strategi Membangun Ruang Aman Perempuan

Komunitas metal kerap diidentikkan dengan maskulinitas. Namun, dalam praktiknya, komunitas ini menjadi arena negosiasi gender. Individu dan kelompok tidak sekadar berkompetisi, tetapi saling memengaruhi dalam membentuk dan menentang maskulinitas normatif. Hal ini menunjukkan bahwa komunitas metal Indonesia adalah ruang sosial-budaya yang di satu sisi memperkuat maskulinitas, tapi di sisi lain membuka peluang perlawanan terhadap norma gender yang telah mapan sebelumnya. Ekspresi artistik lewat musik, penampilan, dan interaksi sosial memperlihatkan pertukaran, negosiasi, serta perlawanan terhadap konstruksi gender. Penelitian ini bertujuan mengungkap cara laki-laki dan perempuan komunitas metal menegosiasikan identitas gender di ruang publik dan domestik. Musisi kerap menunjukkan maskulinitas normatif di panggung, namun keseharian mereka memunculkan maskulinitas alternatif yang lebih egaliter. Kehadiran perempuan sebagai musisi atau peran lain memperlihatkan dinamika gender yang berkembang. Meningkatnya partisipasi perempuan juga mendorong kuatnya wacana ruang aman di komunitas metal. Penelitian ini difokuskan pada kota-kota besar dengan basis pelaku musik metal yang kuat seperti Bandung, Jakarta, Yogyakarta, Solo, dan Surabaya. Kami menggunakan critical ethnography untuk membongkar relasi kuasa dan ideologi gender serta mixed methods untuk memperkuat generalisasi. Data utama dikumpulkan dari wawancara semi-terstruktur dengan 20 pelaku metal profesional, meliputi musisi, penggemar, dan penyelenggara. Data didukung observasi partisipan di gigs, latihan, dan backstage. Survei singkat melalui kuesioner pada sekitar 100 partisipan baik daring maupun langsung di venue dilakukan untuk mengukur rasa aman, kenyamanan, dan persepsi inklusivitas gender. Analisis data memakai thematic coding untuk wawancara dan statistik deskriptif untuk kuesioner. Penelitian ini diharapkan mengisi celah studi sebelumnya dengan membangun model integratif yang membandingkan pengalaman laki-laki dan perempuan di komunitas metal Indonesia. Temuan diharapkan memberi pemahaman baru tentang konstruksi gender di musik metal Indonesia dan menciptakan model navigasi guna mendorong ideologi gender alternatif dan ruang aman bagi penggiat metal.

PRESENTERS



Astiti Ramdani Elmanisa

Telkom University

Astiti Ramdani Elmanisa is a lecturer and researcher in Visual Communication Design at Telkom University, with research interests in visual culture, representation, graphic design history, and Indonesian vernacular aesthetics. Her work examines the relationship between visual communication, cultural identity, and everyday life. Outside her academic pursuits, she enjoys analogue photography and classic Russian literature, drawing inspiration from both in her appreciation of visual narratives, history, and the human experience.

Making Resistance Visible: Visual Representation and Collective Identity in Sukatani

Dalam kajian visual culture, representasi visual dipahami sebagai praktik produksi makna yang membentuk cara identitas, ideologi, dan relasi kuasa dikonstruksi serta dinegosiasikan dalam ruang publik. Meskipun penelitian mengenai musik punk di Indonesia telah banyak membahas lirik, ideologi, dan praktik subkultur, perhatian terhadap bagaimana representasi visual membangun praktik perlawanan masih relatif terbatas. Berangkat dari kesenjangan tersebut, paper ini mengkaji bagaimana praktik representasi visual band punk Sukatani mengonstruksi identitas kolektif sekaligus menghasilkan narasi tandingan terhadap hegemoni dalam konteks sosial-politik Indonesia kontemporer. Penelitian ini menggunakan pendekatan kualitatif dengan metode studi kasus melalui analisis terhadap berbagai artefak visual Sukatani, meliputi penggunaan balaclava, logo beraksara Arab Pegon, serta outer sleeve album Gelap Gempita. Analisis dilakukan menggunakan teori representasi Stuart Hall untuk menjelaskan bagaimana makna diproduksi melalui bahasa visual, dengan konsep hegemoni Antonio Gramsci sebagai kerangka untuk memahami relasi kuasa yang melatarbelakangi munculnya praktik representasi tersebut. Analisis menunjukkan bahwa berbagai elemen visual Sukatani tidak bekerja sebagai simbol yang berdiri sendiri, melainkan membentuk sebuah sistem representasi yang secara konsisten mengonstruksi identitas kolektif melalui tiga strategi utama: anonimitas, apropriasi simbol, dan ambiguitas visual. Penghapusan identitas personal melalui balaclava menggeser perhatian dari individu menuju subjek kolektif; penggunaan aksara Arab Pegon membuka ruang bagi pembacaan yang berlapis; sementara apropriasi terhadap bentuk-bentuk visual yang telah dikenal publik menghadirkan makna tandingan melalui proses rekontekstualisasi. Melalui praktik-praktik tersebut, visual tidak lagi berfungsi sebagai pelengkap ekspresi musikal, tetapi menjadi ruang produksi makna tempat identitas kolektif dan praktik perlawanan dikonstruksi secara bersamaan. Paper ini berargumen bahwa kekuatan representasi visual Sukatani tidak terletak pada kemampuannya merepresentasikan perlawanan secara ilustratif, melainkan pada kemampuannya membangun cara baru dalam memaknai identitas, kolektivitas, dan relasi kuasa melalui praktik visual itu sendiri. Dengan demikian, penelitian ini berkontribusi pada kajian visual culture dengan menunjukkan bahwa praktik representasi visual merupakan arena yang aktif dalam memproduksi makna perlawanan, bukan sekadar refleksi dari dinamika sosial-politik yang melingkupinya.

Kata kunci: visual culture, representasi, identitas kolektif, punk Indonesia, Sukatani.

PRESENTERS



Gutami Hayu Pangastuti

Lokananta Bloc

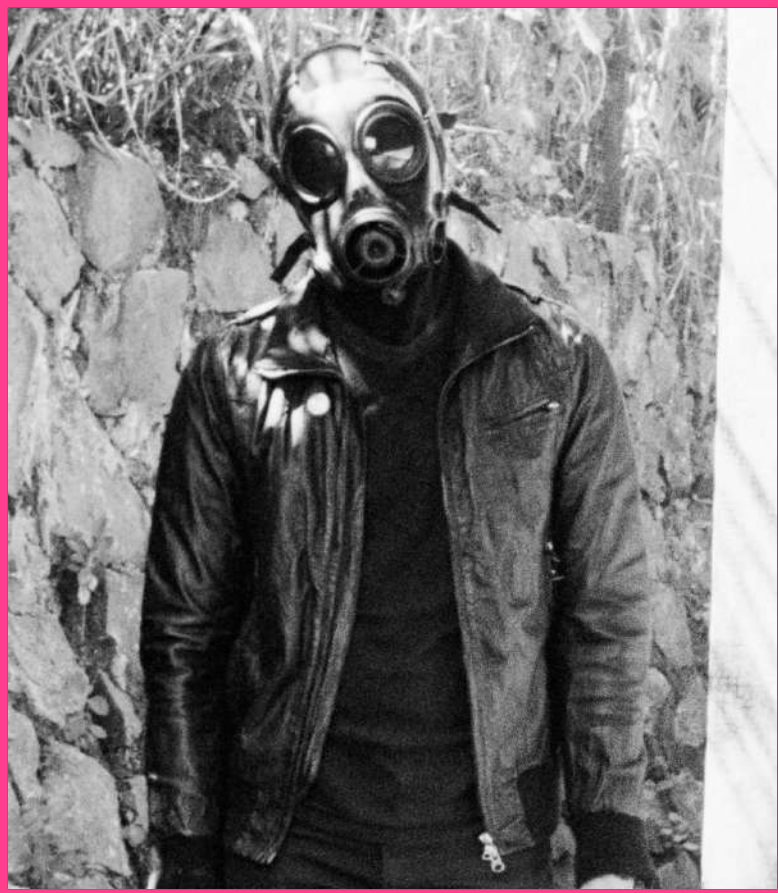
Gutami Hayu Pangastuti, periset isu bunyi, arsip, sosial, dan gender. Bersama Artaxiad Gamelan Syndicate, berolah vokal dan menginisiasi gamelan sebagai peristiwa seperti Gamelan Camp dan Gamelan Gigs. Seniman residensi di GYCF (Global Youth Culture Forum) Korea Selatan 2018, komposer Kata Bunyi Forum 2024. Tulisannya dimuat dalam Sudut Kantin 2025, antologi BWCF (Borobudur Writers and Cultural Festival) 2024, antologi kritik Main-Main Artmalan – Artjog 2025 “Motif: Amalan” 2026, dan jurnal sejak tahun 2022-sekarang. Eksibisi tunggal karya musik dan risetnya di Lokananta: Membahasakan yang Tak Terkatakan 2025 dan Senang Riang Lagu Anak Lokananta 2026. Di sela waktu, turut mencatat pertautan bunyi secara dialektis.

When Gamelan Goes Punk: Membaca Karawitan Anti-Kemapanan

Membicarakan gamelan dalam wacana pelestarian kebudayaan, kerap diposisikan sebagai warisan yang perlu dijaga daripada diperdebatkan—mempertanyakan otoritas, hierarki, dan cara pewarisan. Di ranah lain, Artaxiad Gamelan Syndicate justru hadir memperlakukan karawitan sebagai bentuk kritik terhadap feodalisme, senioritas, dan sakralitas berlebihan atas gamelan. Bagi Artaxiad, mencintai gamelan tidak berarti menempatkannya sebagai sesuatu yang steril, melainkan membuka ruang agar dinegosiasikan, lewat “bahasa” yang akrab sekaligus personal sebagai komunitas. Kolaborasi dengan MCPR melalui lagu Belajar-Belajar menunjukkan bahwa ekspresi artistik—lirik, tempo, dan gaya musikal—digunakan sebagai gugatan terhadap kemapanan. Artaxiad tidak sekadar menempelkan estetika punk ke dalam karawitan, melainkan turut mendayagunakan esensi punk demi mendefinisikan kembali tentang “Siapa yang berhak menentukan sistem hierarki gamelan?”; “Bagaimana ruang aman gamelan untuk dipelajari?”; dan “Bagi kepentingan siapa tradisi dipertahankan?” Meminjam cara pandang Dick Hebdige dalam *Subculture: The Meaning of Style*, dipakai untuk membaca kerja-kerja Artaxiad sebagai strategi resignifikasi terhadap simbol, otoritas, dan praktik karawitan yang mapan. Pembacaan ini menggarisbawahi bahwa Artaxiad mempraktikkan subkultur melalui karawitan, yang menunjukkan bahwa bermusik tidak lagi sekadar mempertahankan tradisi, melainkan turut mendistribusikan ulang otoritas budaya melalui etos punk. Observasi partisipatoris, wawancara, dan tinjauan pustaka dipilih dalam metodologi penelitian untuk melihat keterlibatan Artaxiad yang tidak menempatkan karawitan semata sebagai objek pelestarian. Temuan penelitian menunjukkan bahwa praktik Artaxiad melalui gamelan dapat menjadi ruang produksi subkultur, negosiasi tradisi, sekaligus arena perebutan status quo dan politik pengetahuan.

Kata Kunci: Artaxiad Gamelan Syndicate, Negosiasi, Subkultur, Otoritas, Politik Pengetahuan

PRESENTERS



Rendy Pandita Bastari

Telkom University

Rendy Pandita Bastari adalah seorang akademisi, penggiat seni rupa, dan juga music enthusiast asal kota Bogor. Ketertarikannya dengan perkembangan budaya populer dan musik telah menghasilkan beberapa karya tulis dalam bentuk jurnal akademik. Selain kegiatan akademik ia juga aktif berkarya dalam bentuk seni rupa dan musik hingga kini. Dalam dunia musik ia telah melahirkan beberapa album seperti Gaung – Opus Contra Naturam (2017), Somnium – Black Campaign (2015), Somnyfera – Mantis Anggrek Pink EP (2024), Rendy Orthodoxy Chants – The Great Apostasy EP (2024), Black Corollas- Car Ashtray single (2026). Sebagai perupa ia telah melakukan berbagai pameran karya seni rupa dari 2014 hingga kini. Ia mengakui The Clash, Bad Brains, Iggy Pop, dan Cocteau Twins sebagai sumber inspirasi dalam segala karyanya.

Wacana Resistensi Melalui Transmedia: Bandung Essentials dan Media Alternatif Musik, Sepak Bola dan Fashion

Sejauh ini media alternatif telah memegang peran penting dalam keberlanjutan sebuah subkultur. Label independent, zine, dan jejaring distribusi grassroots yang secara tradisional menerapkan gaya DIY (Do-It-Yourself) mulai mengalami pergeseran menuju platform digital. Pergeseran ini tentu mengubah aktivitas kultural dan partisipasi audiens. Dalam studi kasus ini, media alternatif Bandung Essentials memanfaatkan transmedia storytelling sebagai strategi dalam menegosiasikan resistensi di era kontemporer. Berangkat dari gagasan transmedia storytelling dari Henry Jenkins dan beberapa studi lainnya, Bandung Essentials bukan sekedar mereplikasi konten yang sama melalui berbagai platform dan media. Namun, mereka mengekskansi narasi besar yang koheren seputar kultur arus pinggiran Bandung seperti, musik independen, sepak bola, fashion, dan identitas subkultur melalui zine cetak, Instagram, Youtube, dan acara musik. Masing-masing media ini memberikan perspektif yang berbeda yang secara kolektif membangun Bandung sebagai spektrum kultural bukan hanya sebuah lokasi geografis saja. Ekosistem transmedia ini mendorong partisipasi audiens, memori kolektif dan juga aktivitas prosumerisme, di saat yang bersamaan juga memperkuat identitas simbolis dari kultur grassroots kota Bandung. Melalui studi kasus ini, dapat dilihat bahwa resistensi itu dinegosiasikan bukan sesuatu yang bersifat performative. Meskipun Bandung Essentials secara aktif mempromosikan nilai-nilai DIY dan wacana kritis, namun jejak-jejak operasional mereka dalam infrastruktur komersial masih bisa terlihat, seperti kolaborasi dengan sebuah korporasi melalui sponsor dan juga penggunaan platform digital. Maka dari itu, studi kasus ini bukan hanya menelaah hubungan ini sebagai sebuah kontradiksi, namun juga mendiskusikan bagaimana media alternatif secara strategis menyeimbangkan otonomi kultural dengan keberlanjutan ekonomi. Dalam bab ini, Analisa konten luaran transmedia dari Bandung Essentials seperti zine, konten youtube, dan acara musik telah dilakukan dan hasil analisa ini juga didukung oleh wawancara bersama para pendiri Bandung Essentials dan juga studi literatur terkait transmedia. Dengan memposisikan Bandung Essentials diantara kuasa, negosiasi dan resistensi, bab ini menyimpulkan bahwa transmedia storytelling telah menjadi strategi komunikasi dan produksi kultural yang penting tanpa harus menghilangkan identitas subkultural. Melalui strategi transmedia Bandung Essentials sebagai media alternatif mampu beradaptasi terhadap perubahan teknologi dan fluktuasi ekonomi.

PRESENTERS



Fatimah Vitri Imania sehari-hari bekerja sebagai penulis wara. Ia mendapatkan gelar sarjana dari Program Studi Bahasa dan Sastra Indonesia, Universitas Airlangga pada tahun 2022. Ia memiliki ketertarikan besar terhadap kajian sastra, film, dan persinggungan antara kecerdasan buatan dengan kultur digital. Saat artikel ini ditulis, Fatimah tengah memperluas perspektif akademisnya dengan menempuh studi di Program Magister Kajian Budaya dan Media, Universitas Gadjah Mada. Di luar rutinitasnya, ia gemar menonton film bertema alien, menikmati stand-up comedy, serta membuat rajutan amigurumi. Fatimah sesekali menulis di www.kerumahsaja.wordpress.com. Ia dapat disapa dan dihubungi melalui imaniavitri@gmail.com.

Fatimah Vitri Imania

*Media and Cultural Studies,
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Deconstructing the "Soulless Music" Narrative: Audience Reception and Ruth Wodak's CDA on Local AI Music via the Larassa Jazz YouTube Channel

The rapid integration of Artificial Intelligence (AI) into music production has intensified debates over the authenticity of AI-generated compositions, which are often criticized as "soulless." However, this perception may shift when AI is used to produce culturally localized content. This study examines audience sentiment toward AI-generated music through the case of Larassa Jazz, a YouTube channel that creates Javanese-inspired music using AI tools. Employing a qualitative approach, the research combines Ruth Wodak's Critical Discourse Analysis (Discourse-Historical Approach) to examine how audience discourse constructs emotional authenticity and the perceived presence of "soul" in AI-generated music, with Audience Reception Analysis to explore how listeners interpret and respond to the channel's content through YouTube comments. The findings indicate that cultural familiarity and emotional resonance outweigh skepticism toward AI, as audience responses consistently emphasize nostalgia, cultural pride, emotional connection, and enjoyment regardless of whether listeners recognize the music as AI-generated.

Keywords: AI Music, Soulless Music Narrative, Ruth Wodak CDA, Audience Reception, Larassa Jazz

PRESENTERS



Ari Kurniawati

Cultural Studies, Graduate Program, Sanata Dharma University

Ari is a cultural studies scholar focusing her attention on the intersection of art, politics, and society. After completing her master's degree in the Cultural Studies Program at Sanata Dharma University, she now spends her time reading, writing, managing festival, and exploring post-foundational thought through a photography practice that captures everyday life. She will present "The Absence of Barricades: Navigating the Aesthetic Agonism and Fantasmatic Limits at Ngayogjazz" She can be reached via email: aryhadi@gmail.com or Whatsapp: +6281225215426.

The Absence of Barricades: Navigating the Aesthetic Agonism and Phantasmatic Limits at Ngayogjazz

This essay examines the dimensions of conflict within Ngayogjazz, one of Indonesia's most renowned jazz festivals. Through an agonistic lens, I explore the aesthetic encounters between cultural practices already present in the villages and the cultural forms introduced by Ngayogjazz. Rather than dissolving their differences into consensus, these encounters involve perpetual negotiations over position, recognition, and expression, which generate new cultural forms through agonistic relationship between enemies, rather than antagonistic relationships between enemies. This essay also examines the material dimensions of these encounters by tracing how local communities articulate their positions as political subjects within the festival's economic relations, particularly in negotiating access to space, resources, and the benefits generated by the festival. Finally, I turn to the fantasmatic logic that sustains Ngayogjazz as a cultural project despite these ongoing conflicts, by questioning how the festival's idealized image enables its actors to negotiate, accommodate, and reproduce its conflictual relationships.

PRESENTERS



Gendis Kendra Disa

*World Resources Institute (WRI) Indonesia,
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Gendis menamatkan pendidikan tinggi formalnya di Fakultas Seni Rupa dan Desain Institut Teknologi Bandung pada program studi Sarjana Seni Rupa dengan konsentrasi Estetika dan Ilmu-Ilmu Seni. Gendis aktif sebagai pegiat sebuah organisasi non-profit pada sektor pelestarian lingkungan hidup. Gendis pernah berpameran pada tahun 2024 sebagai kurator dan art director untuk “CTRL+ART: Ambil Kendali & Menyintas dengan Ilustrasi”. Sebuah inisiasi berupa crowdsourcing ilustrasi bertemakan kekerasan seksual yang lebih etis dan berpihak pada korban, yang melibatkan lebih dari 100 ilustrator, dan didistribusikan melalui Wikimedia Commons. Pameran terakhirnya adalah Jakarta Provoke! 2026 sebagai kurator pendamping. Kadang mengerjakan desain editorial untuk publikasi riset NGO dan akademik.

Estetika Punk sebagai Disrupsi: Banalisasi Resistensi dalam Tradisi Desain Grafis Punk

Estetika resistensi berhenti sebagai disrupsi dan mulai menjadi bahasa visual yang dapat dikenali, diadopsi, serta diperdagangkan. Pada awal dekade 1990 sampai pertengahan dekade 2000, desktop publishing menjadi moda produksi desain populer ditandai dengan diluncurkannya Adobe Photoshop versi pertama pada 1990. Ketika bahasa visual dianggap sebatas modal desain dan bersifat banal pada hari ini, punk kemudian menjadi subkultur paradoksal yang secara aktif bertransformasi dengan memproduksi sekaligus meruntuhkan identitasnya. Estetika vernakular dan teknik xerografi dalam tradisi desain grafis punk bekerja sebagai respons terhadap kondisi produksi, distribusi, dan komunikasi yang membentuk kultur Do It Yourself dan tidak dipahami semata sebagai penanda identitas subkultural. Seiring dengan reproduksi dan sirkulasinya dalam budaya populer, bahasa visual tersebut mengalami pergeseran fungsi dari strategi visual yang lahir dari keterbatasan material menjadi tren visual. Artikel ini berargumen bahwa estetika resistensi merupakan respons terhadap formasi sosial, material, dan teknologi tertentu yang tidak bersifat statis. Ketika respons tersebut diadopsi tanpa lagi membawa kondisi yang melahirkannya, estetika punk memasuki proses banalisasi karena bentuk visualnya mulai diperlakukan sebagai ikon yang terlepas dari praktik dan relasi produksi yang semula membentuknya. Ketika simbol-simbol perlawanan menjadi akrab untuk diadopsi, resistensi dipaksa mencari bentuk-bentuk estetik baru yang kembali mengganggu batas antara polaritas estetika. Dengan demikian, punk dipahami sebagai identitas yang senantiasa berubah, melibatkan proses negosiasi estetik yang terus berlangsung antara disrupsi, rekognisi, dan kooptasi.

Kata kunci: Punk, Desain Grafis, Budaya Visual DIY, Desktop Publishing, Banalisasi Visual

PRESENTERS



Yulianus Febriarko is a doctoral student at Doctoral Program of Cultural Studies (Arts and Society), Sanata Dharma University, Yogyakarta, Indonesia. He is interested in cultural studies particularly on metal music culture and popular culture through interdisciplinary approach. He is also an editor in *Retorik: Jurnal Ilmu Humaniora*, a scholarly journal of interdisciplinary studies on humanities published by Graduate Program of Cultural Studies, Sanata Dharma University, Yogyakarta, Indonesia.

Yulianus Febriarko

Doktoral Kajian Budaya (Kajian Seni dan Masyarakat), Universitas Sanata Dharma, Yogyakarta

Punk Scholars Network Indonesia, Ketidakpatuhan, dan Ritornello

Artikel ini mendiskusikan konsep ketidakpatuhan atau disobedience dari Denis Atkinson, pedagogi punk, dan ritornello dari Deleuze dan Guattari dalam praktik konferensi yang dilakukan Punk Scholars Network (PSN) Indonesia. Saya berargumen bahwa ketiga konsep ini dapat diadopsi untuk memunculkan alternatif pedagogi yang lepas dari prescribed pedagogy dengan sifatnya yang manajerialistik dan diskrit. Pendidikan nonformal PSN melalui praktik-praktik ketidakpatuhannya justru mampu menawarkan semangat egaliter dan kritis daripada hanya berhenti dari acara formal yang menjemukan. Wawancara dengan beberapa peserta PSN Indonesia juga mengafirmasi argumen tersebut. Dengan demikian, PSN merupakan ritornello yang mampu membuat teritori ekspresif baru melalui singgungannya dengan pedagogi punk dan praktik-praktik ketidakpatuhan. Selain itu, teritori baru PSN ini juga dapat membuka kemungkinan atau potensi baru dalam mencipta, berpikir, melihat, merasa, dan bertindak dalam kaitannya dengan usaha untuk ‘breaking out’ dari prescribed pedagogy yang hegemonik dan mengontrol.

Kata kunci: ketidakpatuhan, pedagogi punk, ritornello, Punk Scholars Network

PRESENTERS



Leonardo B. Yudhapratama adalah peneliti dan praktisi kreatif berbasis di Yogyakarta, dengan latar belakang pendidikan di bidang Kajian Budaya dan Media. Fokus studinya meliputi praktik kreatif, media dan riset budaya. Pengalaman menulisnya mencakup ulasan karya musik serta naskah film, didukung oleh keterlibatannya dalam produksi film independen. Latar belakang lintas disiplin antara riset akademis dan praktik kreatif ini menjadi dasar bagi ketertarikannya dalam mengkaji berbagai fenomena budaya secara kontekstual dan kultural.

Leonardo Borneva Yudhapratama

KBM - UGM

Sudah Kadung DIY: Histeresis Antisipatif Menghadapi Jakarta di Ekosistem Musik Independen Yogyakarta

Yogyakarta merupakan salah satu kota dengan ekosistem musik independen terpadat di Indonesia, ditandai dengan jumlah festival, netlabel, rilisan mandiri, hingga etos Do It Yourself (DIY) yang kian bertumbuh. Kendati demikian, kepadatan tersebut tidak lantas berbanding secara signifikan dengan skala ketenaran dan perjalanan karier musisi ke panggung nasional, sementara Jakarta dengan infrastruktur serupa justru membuahkan peluang karier dan ketenaran yang lebih pesat. Penelitian ini berargumen bahwa kesenjangan tersebut bukan melulu karena keterbatasan modal atau kegagalan agensi, melainkan oleh kecenderungan musisi menghindari arena musik nasional karena memperkirakan rule of the game dan logika industri yang berbeda. Fenomena ini dipahami sebagai bentuk histeresis antisipatif. Alih-alih mempertaruhkan seluruh modal simbolik pada satu upaya menembus pasar nasional yang berpusat di Jakarta, musisi Jogja menjalankan aneka siasat yang diaktualisasikan seperti membentuk proyek atau band alternatif, beralih additional player atau crew, hingga memindahkan kegiatan bermusik ke ranah ruang sembari menekuni pekerjaan lain sebagai bentuk meminimalkan risiko. Strategi ini dapat dipahami melalui konsep Farrugia sebagai mode refleksif temporal dalam teori refleksivitas sebagai suatu bentuk inteligibilitas praktis. Konsep ini dipadukan bersama konsep habitus, field, modal, dan histeresis dari Bourdieu untuk menjelaskan bagaimana musisi Jogja memaknai dan menegosiasikan posisi mereka yang ambivalen terhadap industri musik dari waktu ke waktu. Menggunakan studi kasus kolektif, penelitian ini menghimpun data melalui wawancara dengan para pelaku hingga penyelenggara musik lokal, didukung observasi lapangan di festival musik independen di Yogyakarta. Penelitian ini meninjau bagaimana histeresis antisipatif dan mode refleksif temporal mempengaruhi keputusan musisi Jogja dalam menyikapi industri musik nasional, serta bagaimana mode refleksif temporal membantu mereka mempertahankan etos kemandirian di tengah dominasi industri musik nasional.

Keyword: Musik Independen Yogyakarta, Refleksivitas, Inteligibilitas Praktis, Etos Do It Yourself (DIY) Histeresis Antisipatif

PRESENTERS



Arya Jagat Pratista Adyuta (he/him) is a music writer and audio producer based in Yogyakarta, currently finishing an anthropology master's thesis on sound horeg carnivals of East Java, grounded in ethnographic research with the main actors. His bachelor's thesis examines commoning practices in Earhouse Songwriting Club, in South Tangerang. Arya's audio works and writings have been published in various platforms, including Inside Indonesia, Asian Pop Weekly, and Radiophrenia. His recent article on "appreciative commoning" has just been published in Wacana, Journal of the Humanities of Indonesia. Arya can be contacted through email at aryajpadyuta@gmail.com.

Arya Jagat Pratista Adyuta

Master's student in Anthropology, Universitas Gadjah Mada

Regulating Sound Horeg Carnivals: Sonic-vibration, Haram Fatwa, and Citizenship

This article tries to look into how regulation operates in sound horeg carnivals in East Java. Specifically, this article will explore how sonic-vibration is produced through navigating citizens' relations with the state. Through case studies of two sound horeg carnivals, in Brongkal, Malang Regency, and in Sidomulyo, Blitar Regency, this study strives to pay attention to how sound horeg carnivals are managed through a set of vibrational practices, and simultaneously are regulated through rules related to vibration. As a form of sound system culture, sound horeg carnivals have invited great national attention in the last few years—and are getting stronger in the middle of 2025, including through public online discussions, regulations from provincial and local governments, and intervention from religious organizations, including a haram fatwa issued by Indonesia Ulama Council (Majelis Ulama Indonesia, MUI). Through developing the conceptual framework of "vibrational citizenship," this article seeks to explain how sonic-vibration is managed through relations between citizens and the state, and interprets how MUI takes part in constructing regulations through specific moral assumptions. Grounded in patchworked ethnographic research (multi-sited visits in August and February 2025 and online data collection until July 2026), this article is centered on the practices of sound horeg carnivals' main actors, including soundcrews, renters, and content creators. This study also contextualizes the emerging state-citizen relation within sound horeg carnivals by comparing the regulatory contexts of both Malang Regency and Blitar Regency. This article offers deeper attention to sonic-vibration and its importance in thinking about citizenship in Indonesia, particularly East Java.

Keywords: sound horeg, carnivals, regulation, vibration, citizenship

PRESENTERS



Chico Adhibaskara Ekananda Hindarto graduated from the University of Indonesia with his bachelor's degree in management in 1991 and doctoral degree in marketing in 2015 from the University of Indonesia. He graduated from four universities for his master's degrees: an MBA in 1995 from the University of San Francisco, Mres from the University of Liverpool in 1997, an MSc from the University of Manchester in 2024, and an MA from the University of Sheffield in 2024. He was involved in the music industry as a jazz promoter and a jazz recording label. Currently, he teaches at the Indonesia Banking School.

Chico Adhibaskara Ekananda Hindarto

Indonesia Banking School

Jazz: A Conversation Space and an Identity Defender

Jazz originated from black musicians in America during the slavery period, which brought the sorrowful of being oppressed through musical instrumentation and lamenting lyrics. Historically, jazz had roots in blues, which were loaded with expressive emotion. In its development, jazz grew beyond a music genre into a conversation space between musicians, audiences, and its related social networks. Jazz musicians established their relationships through improvisation on top of the composition as the basis. As a persecuted race, African American jazz artists voiced a protest that related to their race. Their political-related responses were dealt with the apartheid practice in America. Notable names who expressed their protest unjust conditions were Billie Holiday, Louis Armstrong, Charles Mingus, Max Roach, and Nina Simone. In the latter days, the protests through jazz went beyond the race issue, such as anti-war and peace movements. Jazz artists moved their social concerns from local racial discrimination issues to global injustices. The spirits of non-hegemonic jazz identity tried to balance the world life harmony. Unfortunately, compared to other genres with direct protest statements, jazz had limitations in reaching massive audiences and its dominant instrumental compositions that relied only on the title of the composition as a protest expression. Outside of protest voices on racialism, jazz could not deliver sharp messages unless the compositions were accompanied by lyrics. The development of jazz, which blended with other genres like hip hop, enabled it to reach wider audiences. Alas, the genre in the Asian region does not voice social concerns yet. It is still limited to a mere music genre that shapes a conversation space for musicians with jazz vocabulary.

PRESENTERS



Aprilia Ariesty Wibowo

Telkom University

Aprilia Ariesty Wibowo adalah seseorang yang lahir di Manado pada 1994 dan aktif mengajar di salah satu kampus swasta di Bandung pada jurusan Desain Komunikasi Visual dalam strata sarjana. Selain mengajar, Aprilia aktif dalam menulis di media populer dan mengkurasi pameran dengan pelbagai wacana. Namun, Aprilia memiliki ketertarikan dalam topik budaya populer, studi visual dan tradisi. Tulisan Aprilia dapat ditemukan pada beberapa media cetak rilisan Golosor Times dan juga platform media digital Bandung Bergerak dan Gelaran Id.

Dekonstruksi Homologi Punk dalam Desain Visual Skateboard Indonesia

Musik dan budaya punk lama dianggap tak terpisahkan dari skateboarding, terutama lewat lahirnya sub-genre skate-punk. Pelbagai tulisan tentang sejarah genre ini menghubungkan kecepatan dan adrenalin bermain skateboard dengan tempo cepat pada snare, bass drum, simbal, bass, gitar, dan vokal seperti yang terdengar pada lagu-lagu Lagwagon, Bad Religion, dan Consumed. Semangat hidup anti-kemapanan dan pola Do It Yourself menjadi dua hal yang saling beririsan dengan budaya punk dimana hal ini kemudian menjadi konsep yang juga memengaruhi perkembangan visual pada salah satu permukaan papan seluncur, seperti bagaimana simbol-simbol yang memiliki kesan ‘liar’ tervisualisasikan dalam objek tengkorak manusia dan hewan, naga, ular, taring, banteng, hingga makhluk mitologi Yunani yang mendominasi skateboard dalam perkembangannya dalam kacamata homologis dan terkesan konvensional. Paper ini mempersoalkan bagaimana dominasi skate-punk beroperasi sebagai rezim nilai yang menentukan visual mana yang dianggap sah, sekaligus meminggirkan ekspresi musik dan visual lain yang turut membentuk skena—hip-hop, ska, rock, jazz, dan lainnya. Kajian dibatasi pada elemen rupa dan prinsip desain Djelantik, serta homologi Willis yang didekati secara kritis melalui genealogi Foucauldian, guna membaca homologi bukan sebagai struktur tetap, melainkan rezim kebenaran yang dibentuk dan dipertahankan lewat relasi kuasa tertentu. Pembacaan visual merujuk pada lima edisi papan Vast Skateboard (2022–2026), yang menunjukkan kecenderungan tidak sepenuhnya homolog dengan estetika punk konvensional—justru mengadopsi kosakata visual tradisi Indonesia, jazz, pop, hingga musik elektronik dengan warna solid, tipografi block, dan ikonografi jalanan yang berjarak secara struktural dari logika punk. Temuan ini membuka celah pada pembacaan homologis Willis yang selama ini diperlakukan sebagai kerangka tunggal. Paper ini berkontribusi membongkar hegemoni homologi punk sebagai satu-satunya kerangka baca subkultur skateboard, sekaligus menawarkan pembacaan lebih plural terhadap relasi musikal-visual dalam skena yang jauh lebih majemuk dari yang selama ini diakui.

Kata kunci: Skateboard, Punk, Desain Visual, Homologi, Indonesia.

PRESENTERS



Yosia Revie Pongoh is a doctoral candidate in Performing and Visual Arts Studies at Universitas Gadjah Mada, Yogyakarta, and a lecturer at the Faculty of Music, Universitas Pelita Harapan. His dissertation examines how musical and social identity is constructed in Pop NTT, the digital popular music of Nusa Tenggara Timur, eastern Indonesia, through digital technology. He employs a multimodal qualitative approach, combining in depth interviews with twelve musicians in NTT and Yogyakarta, observation of recording sessions in both regions, digital ethnography of social media, and live performance fieldwork in NTT and Jakarta. His research bridges platform studies, genre hybridity, and scene formation.

Yosia Revie Pongoh

Sekolah Pasca Sarjana Universitas Gadjah Mada - Prodi Pengkajian Seni Pertunjukan dan Seni Rupa

Pop NTT dan Pembentukan Musik Timur: Fluiditas Genre, Hibriditas, dan Identitas Translokal

Pop NTT, yaitu musik populer digital yang berkembang di Nusa Tenggara Timur, semakin beredar dalam kategori yang lebih luas yang oleh para pendengarnya disebut sebagai Musik Timur, yakni sebuah kategori emik yang menghubungkan berbagai ekspresi musik populer dari NTT, Papua, dan Maluku. Alih-alih memandang Pop NTT dan Musik Timur sebagai kategori yang identik, makalah ini menempatkan Pop NTT sebagai objek empiris utama untuk menjelaskan bagaimana praktik-praktik musikalnya berkontribusi terhadap pembentukan Musik Timur sebagai skena musik Indonesia Timur yang bersifat translokal. Makalah ini mengkaji sebuah paradoks. Di satu sisi, para pendengar secara aktif mengonstruksi identitas ketimuran melalui berbagai platform digital. Di sisi lain, para musisi Pop NTT justru mengaburkan batas-batas identitas tersebut melalui kolaborasi lintas genre dengan musik Minangkabau, keroncong, dangdut koplo, dan hip-hop Jawa. Berangkat dari pemikiran Stuart Hall mengenai identitas sebagai proses produksi yang tidak pernah selesai serta konsep hibriditas vertikal, makalah ini berargumen bahwa paradoks tersebut bukanlah sebuah kontradiksi. Sebaliknya, fluiditas genre merupakan mekanisme utama dalam produksi identitas ketimuran. Groove Timur tetap dipertahankan sebagai landasan struktural, sementara berbagai idiom musikal dari genre lain diintegrasikan sebagai lapisan ekspresif. Karena itu, pendengar tetap dapat mengenali karakter ketimuran meskipun musiknya semakin hibrida melalui percampuran berbagai idiom musikal. Fluiditas tersebut dibentuk oleh dua proses yang saling berkaitan. Pertama, berkembangnya estetika hip-hop Indonesia Timur yang berbasis sampling dan terbuka terhadap percampuran berbagai genre. Kedua, terbentuknya jaringan musik translokal melalui migrasi para musisi ke Yogyakarta, yang didukung oleh infrastruktur musik yang lebih berkembang serta ruang pertemuan antaretnis yang mendorong kolaborasi lintas genre. Melalui pendekatan kualitatif multimodal yang memadukan wawancara dengan musisi dan produser, observasi sesi rekaman, etnografi digital, dan penelitian lapangan pada pertunjukan langsung di NTT, Yogyakarta, dan Jakarta, makalah ini menunjukkan bahwa fluiditas genre tidak meleburkan identitas regional. Sebaliknya, fluiditas genre justru menjadi mekanisme yang memungkinkan identitas ketimuran terus dinegosiasikan, diproduksi ulang, dan diperkuat melalui pembentukan Musik Timur sebagai skena musik translokal yang terus berkembang.

Kata kunci: Pop NTT; Musik Timur; fluiditas genre; hibriditas vertikal; identitas translokal.

PRESENTERS



Khairunnisa Sholikhah

Universitas Gadjah Mada

Khairunnisa Sholikhah (Neesa) adalah lulusan Sarjana Ilmu Sejarah UNY dengan konsentrasi sejarah seni rupa dan budaya. Ketertarikannya pada sejarah seni membawanya menjadi ilustrator lepas sejak 2022 dan aktif dalam kegiatan seni budaya di Yogyakarta sejak 2023. Neesa bergabung dalam Kolektif Arungkala sebagai ilustrator dan penulis untuk memperdalam kajian sejarah seni melalui praktik, penulisan kritik seni, dan riset independen. Neesa melanjutkan studi magister di Pengkajian Seni Pertunjukan dan Seni Rupa UGM dengan fokus riset pada praktik kuratorial berspektif feminis dan estetika proses.

Skenografi Panggung Gothic Metal: Gender, Kuasa, dan Agensi dalam Pertunjukan Restless

Kajian musik populer di Asia Tenggara sebagian besar masih didominasi oleh analisis tekstual-lirik dan ekonomi-industri, sehingga membuka ruang yang luas untuk mengeksplorasi dimensi visual-spasial pertunjukan panggung sebagai lokus produksi makna gender dan politik. Penelitian ini mengisi celah tersebut dengan menawarkan pembacaan skenografis berperspektif gender terhadap panggung konser kecil/underground gig sebagai ruang performatif yang dinamis. Sebuah ruang mikro di mana tubuh, kostum, dan gestur dikurasi secara visual untuk menyampaikan narasi kuasa dan agensi. Studi kasus yang diangkat adalah band gothic metal asal Bandung, Restless, yang aktif sejak 1995 dan konsisten mempertahankan koridor estetika gelap lintas generasi meski mengalami pergantian personel yang dinamis. Menggunakan metode analisis wacana visual dan studi pertunjukan, penelitian ini membedah bagaimana panggung intim underground diorganisir sebagai sebuah ruang skenografi. Melalui pisau analisis performativitas ruang dari Erika Fischer-Lichte dan teori performativitas gender dari Judith Butler, penelitian ini menguji bagaimana agensi vokalis perempuan diproduksi, dinegosiasikan, dan diwujudkan di atas panggung Restless. Temuan awal menunjukkan bahwa kehadiran konstan tubuh perempuan di garda depan panggung Restless menjadi elemen skenografis yang krusial. Praktik visualitas berkelanjutan lintas generasi ini sekaligus menjadi medium agensi untuk menegosiasikan stigma moral masyarakat atas musik metal. Penelitian ini memperluas kajian musik populer ke ranah performativitas visual, spasial, dan kajian pertunjukan.

Kata kunci: skenografi, underground gig, gothic metal, performativitas gender, Restless

PRESENTERS



Jesse Adam Halim

Nama saya Jesse Adam Halim, dan sejak lama saya percaya bahwa untuk mewujudkan keadilan sosial, kekuasaan harus diimbangi. Semakin absolut sebuah kekuasaan, semakin jauh pula keadilan sosial. Terlebih, dalam kerangka HAM kita mengetahui bahwa kekuasaan yang mewujud sebagai negara adalah satu-satunya entitas pelaku pelanggaran HAM. Keyakinan itulah yang membuat saya sejak 15 tahun lalu melibatkan diri dalam advokasi HAM yang saya percayai sebagai salah satu cara menyeimbangi, membatasi, bahkan meniadakan kekuasaan—sebagai upaya-upaya kecil untuk terlibat dalam gerak bersama menuju keadilan sosial.

Anarkisme dalam Genealogi Politik Pembebasan Hak Asasi Manusia: Dari Pembatasan Negara menuju Masyarakat tanpa Hierarki

Dalam diskursus hukum dan politik modern, hak asasi manusia (HAM) dan anarkisme lazim dipahami sebagai dua konsep yang saling bertentangan. Keberadaan negara dipandang sebagai prasyarat bagi perlindungan HAM, sementara anarkisme yang menolak hierarki, termasuk negara, dianggap meniadakan kemungkinan pemenuhan hak. Namun, asumsi tersebut menyimpan paradoks yang jarang dipersoalkan. Sejak awal perkembangannya, HAM dibangun di atas tradisi pembatasan kekuasaan negara sekaligus pengakuan bahwa negara merupakan entitas utama yang berpotensi melakukan pelanggaran HAM. Di dalam HAM pula terdapat asas universalitas yang justru mengedepankan keberadaan masyarakat tanpa batas (*borderless*). Selanjutnya, dalam doktrin HAM klasik, negara memikul kewajiban untuk menghormati, melindungi, dan memenuhi HAM, sehingga pelanggaran dipahami sebagai tindakan negara secara langsung (*by commission*) maupun kegagalannya mencegah atau merespons pelanggaran oleh aktor lain (*by omission*). Dengan demikian, negara secara bersamaan diposisikan sebagai pelindung sekaligus ancaman utama terhadap HAM. Artikel ini mengkaji hubungan HAM dan anarkisme melalui pembacaan genealogis atas perkembangan teori dan rezim HAM modern. Berbeda dari argumen-argumen yang selama ini memosisikan keduanya dalam dua kutub yang saling bertentangan, artikel ini berargumen bahwa prinsip-prinsip etis HAM mengandung logika anti-dominasi yang membuka horizon menuju masyarakat anarkis. Analisis menunjukkan bahwa hak-hak sipil dan politik berkembang sebagai instrumen pembatasan kekuasaan negara, sedangkan hak-hak ekonomi, sosial, dan budaya memperluas kewajiban negara sebagai *duty-bearer*. Namun, secara empiris negara terus memperlihatkan kegagalan yang berulang dalam memenuhi kewajiban tersebut. Artikel ini berpendapat bahwa kegagalan tersebut tidak semata-mata disebabkan oleh lemahnya kapasitas pemerintahan, melainkan berkaitan dengan karakter struktural negara modern yang mereproduksi relasi dominasi dan akumulasi kapital. Oleh karena itu, anarkisme dipahami bukan sebagai penolakan terhadap HAM, melainkan sebagai radikalisi logika pembebasan yang telah terkandung dalam HAM itu sendiri.

Kata Kunci: Anarkisme, HAM, Politik Pembebasan

PRESENTERS



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Lusia Savitri Setyo Utami has been a Lecturer in Communication Studies at the Faculty of Communication, Universitas Tarumanagara (UNTAR), since 2015. As an “aca-fan” (academic-fan), her research focuses on media, digital communication, and popular culture, with particular interests in fandom studies and fan communities. Beyond academia, she is actively engaged in fan culture through attending concerts and music gigs, as well as participating in official fan clubs. This unique combination of scholarly expertise and lived fandom experience enables her to offer insightful, context-rich perspectives when moderating discussions, particularly on topics related to digital media communication, participatory culture, and contemporary fandom.

Recognition Paradox: Negotiating Cultural Legitimacy beyond Regional Categories in Global Popular Music

The introduction of the Best Asian Pop Music Performance category for the 2027 Grammy Awards has generated debate regarding the politics of recognition in global popular music. While the Recording Academy framed the category as an effort to increase the visibility of Asian artists, BTS publicly announced that they would not submit their work, arguing that music should not be categorized according to region or language. Rather than interpreting this decision simply as an act of rejection, this study argues that the controversy reveals a broader paradox of institutional recognition, in which efforts to promote diversity may simultaneously reproduce symbolic boundaries between Western and non-Western music. This research aims to examine how recognition, inclusion, and regional categorization are constructed in institutional and media discourses surrounding the controversy and how these constructions negotiate cultural legitimacy within global popular music. The study proposes Recognition Paradox as an analytical lens for understanding the tension between institutional inclusion and symbolic regionalization. It draws upon Stuart Hall's theory of representation, Pierre Bourdieu's concepts of symbolic power and cultural legitimacy, and postcolonial perspectives on cultural recognition and othering to understand how cultural classification may simultaneously produce visibility and symbolic boundaries. This study employs a qualitative case study using textual analysis informed by Fairclough. Data consist of purposively selected textual materials, including official statements from BTS and the Recording Academy and international media reports directly addressing the controversy. The analysis focuses on representation, classification, evaluation, and legitimation to examine how recognition and inclusion are constructed alongside regional distinctions. The identified textual patterns are subsequently interpreted through the Recognition Paradox. By examining the tension between visibility and symbolic regionalization, this study seeks to contribute to Popular Music Studies by offering a conceptual perspective on institutional recognition and cultural power in the contemporary global music industry.

Keywords: Recognition Paradox; Politics of Recognition; Cultural Legitimacy; Global Popular Music; BTS.

PRESENTERS



Mukhammad Abdul Aziz

Universitas Gadjah Mada

Mukhammad Abdul Aziz adalah filmmaker dan peneliti yang berbasis di Yogyakarta, dengan latar belakang pendidikan Kajian Budaya dan Media. Praktik kreatif dan risetnya berfokus pada isu memori, budaya, serta keadilan sosial, dengan pendekatan perspektif kritis. Selain aktif mengembangkan film independen, ia juga tertarik pada riset mengenai politik memori, representasi, dan masyarakat. Melalui film dan riset ia berupaya untuk menghadirkan perspektif kritis terhadap pengalaman masyarakat yang termarginalkan.

Merampas atau Merawat?: Pertarungan Kuasa Situs Ingatan Tragedi Kanjuruhan

Pasca terjadinya tragedi Kanjuruhan, pengelola stadion melakukan renovasi menyeluruh kepada stadion Kanjuruhan. Salah satu rencana dari renovasi tersebut adalah pembangunan sebuah monumen untuk mengingat dan menghormati para korban tragedi Kanjuruhan. Namun, bagi keluarga korban monumen tersebut bukan sebuah monumen pengingat tentang tragedi Kanjuruhan, tetapi sebuah monumen pengingat tentang pengkhianatan atas perjuangan keadilan korban. Hal tersebut terjadi karena dalam proses renovasi pengelola membongkar Gate 13, sebuah situs ingatan yang secara organik diciptakan oleh keluarga korban dan masyarakat. Pengelola sebelumnya menjanjikan Gate 13 tidak akan disentuh, tapi pada kenyataanya situs ingatan organik tersebut digantikan dengan situs ingatan fabrikasi berupa museum dan monumen peringatan. Artikel ini menelisik bagaimana sebuah situs ingatan diciptakan dan dimaknai, tentang siapa yang menciptakan dan yang berkuasa atas narasi dari sebuah situs ingatan. Menggunakan metode insider ethnography dalam pengumpulan data, artikel ini menganalisis temuan-temuan tersebut dengan konsep Politik Memori. Menggunakan “Sites of Memory” dari Pierre Nora serta “Seven Types of Forgetting” dari Paul Connerton sebagai kerangka teoritis utama. “Sites of Memory” Pierre Nora digunakan untuk memahami bagaimana ruang-ruang material, simbolik, dan fungsional menjadi medium penyimpanan sekaligus pertarungan ingatan. Sedangkan “Seven Types of Forgetting” Paul Connerton digunakan untuk mengidentifikasi berbagai mekanisme pelupaan yang bekerja melalui normalisasi, rekonstruksi ruang, penghapusan simbol, hingga pembungkaman ulang narasi tragedi. Temuan penelitian ini menunjukkan bahwa situs memori yang ada di stadion Kanjuruhan bukanlah ruang yang netral, melainkan sebuah arena politik memori yang mempertemukan kepentingan negara, institusi sepakbola, dan keluarga korban dalam menentukan makna dari tragedi Kanjuruhan. Upaya keluarga korban dalam menghadapi praktik pelupaan yang sistematis dengan menciptakan situs dan ritual alternatif menjadi sebuah bentuk resistensi terhadap proses transformasi fisik maupun simbolik atas stadion Kanjuruhan. Artikel ini berargumen bahwa perebutan situs memori stadion Kanjuruhan memperlihatkan bahwa ingatan kolektif merupakan proses politik yang terus dinegosiasikan, sehingga keberlangsungan ruang memori menjadi bagian penting dari perjuangan memperoleh keadilan.

Kata kunci: Tragedi Kanjuruhan; Politik Memori; Sites of Memory; Forgetting

PRESENTERS



Hakim Cendikia is an English Literature student at Universitas Indonesia with a keen interest in diverse music genres and cultural studies. His academic interests lie at the intersection of popular music, subcultural expression, and Southeast Asian socio-political discourse. He is particularly interested in how contemporary popular music serves as a medium to critique religious dogma and moral authoritarianism while advocating for universal humanism, democratic pluralism, and human rights.

Hakim Cendikia Samputra

Universitas Indonesia

Beyond the Pulpit: Popular Music as Resistance Against Religious Extremism and Intolerance in Indonesia

In post-Reformasi Indonesia, the resurgence of religious conservatism, hardline identity politics, and moral authoritarianism has increasingly threatened civil liberties, cultural diversity, and social cohesion. Dogmatic religious structures and crimes perpetrated under the guise of faith frequently perpetuate socio-political backwardness, marginalize progressive voices, and foster systemic intolerance. In response to this rising hegemony, popular music has emerged as a vital space of counter-hegemonic resistance, where artists across mainstream and subcultural scenes actively challenge orthodoxy and champion universal humanism, asserting that human dignity, empathy, and social progress must take precedence over rigid dogmatic divisions. This paper examines how prominent contemporary Indonesian acts utilize sonic platforms, lyricism, and visual symbolism to confront religious extremism and faith-justified oppression. Through a qualitative discourse and textual analysis, this study foregrounds the all-female, hijab-wearing metal trio Voice of Baceprot (VOB). Through tracks like "God, Allow Me (Please) to Play Music" and "Not Public Property", VOB directly dismantles patriarchal religious dogma, moral policing, and the societal backwardness enforced by hardline conservatives. Furthermore, this study examines rock and metal acts such as .Feast ("Peradaban") and Seringai ("Mengadili Persepsi"), illustrating how diverse genres negotiate the socio-cultural risks of challenging religious power in a Muslim-majority nation. This paper argues that popular music serves as a powerful instrument for youth resistance against faith-based hegemony and institutionalized violence. By subverting conservative boundaries and reclaiming public discourse, these musicians expose the societal harms of religious extremism while offering transformative visions of pluralism, justice, and human rights.

Keywords: Religious dogma, Counter-hegemony, Indonesian popular music, Humanism, Resistance

PRESENTERS



Averoes Fikria is a Master student in Media and Cultural Studies at Gadjah Mada University. His research interests include popular industry, Visual Culture, cultural sociology, digital media, and everyday cultural practices. Her current work explores the relationships between culture, power, technology, and identity in contemporary Indonesia, with a particular focus on how ordinary cultural practices become sites of social negotiation, and recognition.

Averoes Fikria

Media and Cultural Studies, Graduate School of Gadjah Mada University

Too Loud to Ignore: Sound Horeg and the Struggle for Cultural Legitimacy in Contemporary Indonesia

The rapid growth of Sound Horeg across East Java and Indonesia's northern coastal regions (Pantura) has ignited intense public controversy. While participants celebrate it as a source of local pride, technological expertise, and communal prestige, public discourse frequently frames it as noise, disorder, and evidence of poor cultural taste. Existing discussions largely focus on concerns over public disturbance and noise pollution, overlooking the deeper social struggles embedded within the phenomenon. This paper argues that Sound Horeg should not be understood merely as a sonic practice or popular entertainment, but as a site where cultural legitimacy is contested and negotiated. Drawing on Pierre Bourdieu's theory of field, this paper examines how Sound Horeg communities construct alternative forms of value through the accumulation and public display of audio technologies. In many cases, Sound Horeg systems involve investments reaching hundreds of millions of rupiah, transforming loudspeaker stacks, amplifiers, and audio-engineering expertise into valuable symbolic resources. Rather than functioning solely as technical equipment, these infrastructures operate as mechanisms through which actors convert economic capital into symbolic capital and pursue social recognition within specific cultural fields. The paper further argues that the controversy surrounding Sound Horeg is not fundamentally a dispute about sound levels but a struggle over classification and legitimate taste. Labels such as "noisy," "uncivilized," or "kampungan" (gaudy, low-class) do not merely describe acoustic properties; they function as forms of symbolic violence through which dominant groups impose their aesthetic preferences as universal standards of cultural value. Consequently, the rejection of Sound Horeg reflects broader processes of cultural exclusion that delegitimize the practices and tastes of particular social groups. From this perspective, Sound Horeg represents neither a simple form of cultural resistance nor merely a subcultural expression. Rather, it constitutes an attempt by actors occupying specific social positions to gain recognition in a cultural field that has historically denied them legitimacy. The struggle over loudness is therefore a struggle over visibility, prestige, and the authority to define what counts as legitimate culture in contemporary Indonesia. By situating Sound Horeg within broader debates on cultural hierarchy and symbolic power, this paper contributes to popular music studies and cultural sociology by demonstrating how sonic practices become arenas in which social distinctions are challenged and renegotiated.

Keywords: Sound Horeg, Cultural Capital, Symbolic Capital, Distinction, Cultural Legitimacy.

PRESENTERS



Anggit Wicaksono

Lokananta Solo

Anggit Wicaksono was born to an Indonesian Army officer and a junior high school teacher 36 years ago. He has been collecting cassette tapes since 2003, thanks to the albums "Kuta Rock City" and "Kelas Satu." Initially, his collection consisted mostly of emo, pop punk, and pirated cassettes obtained from distro and cassette stands at gigs. As he entered his thirties, he became more involved with folk, country, and alt-country bands such as Merle Haggard, Willie Nelson, Emmylou Harris, Uncle Tupelo, Whiskeytown, Ryan Adams & The Cardinals, Lucinda Williams, Wilco, and Billy Bragg. He now works full-time at Lokananta as a merchandiser.

Physical Releases in the Current Era

Recently, I've noticed that cassette tapes, audio CDs, and vinyl records released by local bands and artists have shifted in function. Initially, they served as media for listening to dozens of new songs and accessing various information about lyrics, recording equipment, and the bands or artists who influenced them. It seems that these functions have now become largely nostalgia-based. Based on several posts on social media and online marketplaces, physical releases nowadays tend to simply add to merchandise catalogs. They may also serve as investments, marketed with labels such as "Exclusive Release" or "Limited Edition," or have their prices inflated when stocks run low while demand remains high. Many bands and artists also upload their songs exclusively through DSPs without releasing physical copies due to cost and other factors. When physical copies are released, they are often produced in limited quantities. This is what I have done over the past decade. My small label, Fiend Records, has released eight albums on cassette tape and audio CD through a close community network. Each album was produced in an edition of only 66 copies, with prices ranging from Rp35,000 to Rp125,000. My most recent release, MCPR, required a considerable budget because the cassette tapes were imported from abroad. My initial goal was to release albums by my friends' bands as listening media, as their music had previously only been uploaded to platforms such as Bandcamp and SoundCloud or released in CD-RW audio format. However, the prices of these releases were still inflated by other sellers who purchased them from my label, haha. Therefore, there still seems to be a need for smaller labels that can accommodate releases from bands within their immediate networks. In the current situation, such labels can continue to maintain the quality of their releases rather than focusing solely on the large profits that can be generated from physical releases.

Keywords: Physical Release, Cassette Tape, Audio CD, Vinyl Record, Band

PRESENTERS



Viera Rachmawati

IPB University

Viera Rachmawati is a media practitioner and creative economy policy expert for the Bogor City Council. She is currently pursuing her master degree in Digital Communication and Media at IPB University. Trained in art and design, public policy, and digital media, her work explores participatory culture, grassroots creativity, and the intersections of media, power, and public engagement.



Jordy Satria Widodo

Pakuan University

Jordy Satria Widodo is a lecturer at Pakuan University, Indonesia, whose research focuses on music, film, and cultural studies. His work explores popular music, audiovisual media, identity, memory, and ideology, with particular attention to how cultural texts shape meanings, emotions, and social relations across diverse cultural contexts.

Satirical Music, Participatory Culture, and the Negotiation of Power on Social Media: Reading the Phenomenon of the Song Lyrics “My Little Bolu Ketan”

Social media has expanded the role of popular music as a medium for political expression and public engagement with figures in power. The viral song My Little Bolu Ketan, first popularized by the TikTok account @vokaliz_netizen and inspired by netizens’ comments about Indonesia’s Minister of Energy and Mineral Resources, Bahlil Lahadalia, illustrates how digital interactions can be transformed into popular cultural products. Drawing on Henry Jenkins’ concept of participatory culture, this study examines how social media users actively create, circulate, and interpret the song through participatory practices. The song’s virality demonstrates how satirical humour embedded in digital comments can be recontextualized through a song lyric, generating diverse public interpretations of political figures. These findings suggest that satirical song lyrics on social media serve as a space for negotiating meaning and power, while enabling public participation in the formation of digital political discourse.

Keywords: Satirical lyric, participatory culture, social media, political figure, digital communication

PRESENTERS



Ni Made Ayu Susanthi Pradnya Paramitha, dosen Prodi Sastra Agama dan Pendidikan Bahasa Bali, Universitas Hindu Negeri I Gusti Bagus Sugriwa Denpasar. Memiliki ketertarikan di bidang sastra Bali dan saat ini sedang menempuh pendidikan pada Program Doktor Ilmu Susastra, Universitas Indonesia. Perempuan yang akrab dipanggil Santhi ini, memulai aktivitas bermusiknya bersama Edelweiss, band asal Tabanan, Bali, yang personilnya lebih banyak perempuan. Pengalaman dari bale banjar hingga panggung-panggung festival, membuatnya merasa bahwa musik bukan sekadar suara dan aksi, melainkan ajang penemuan dunia lain. Sejenis ruang kelas bebas terbatas, dalam mata pelajaran kehidupan, dengan teman yang langsung jadi guru, bonus metode belajar menyenangkan tapi juga menantang kepercayaan.

Ni Made Ayu Susanthi Pradnya Paramitha

Universitas Hindu Negeri I Gusti Bagus Sugriwa Denpasar

Naturalisasi Cinta Terhalang Kasta dalam Lagu Pop Bali

Tujuh puluh lima tahun berlalu sejak diterbitkannya keputusan DPRD Bali tahun 1951 guna mencabut Pasuara 1910. Salah satu keputusan fenomenal pemerintah kala itu yang secara resmi mencabut larangan perkawinan beda wangsa (kasta) di Bali. Dengan demikian maka seharusnya sejak saat itu, bukan sebuah permasalahan bila ada dua sejoli beda kasta yang ingin memiliki hubungan spesial, atau melanjutkan hubungan ke arah yang lebih serius. Namun sayangnya, fakta sosial Bali menunjukkan hal berbeda. Perbedaan kasta masih menjadi tembok besar. Lagu pop Bali turut menjadi arena kontestasi cinta terhalang kasta sebagai representasi kehidupan sosial masyarakat Bali kontemporer. Sejumlah lagu pop Bali menunjukkan perbedaan ideologi generasi tua dan generasi muda. Problematika cinta terhalang kasta dialami oleh generasi mudanya. Dua pasangan muda yang masih berada dalam masalah klasik, yaitu tidak turunnya restu orang tua lantaran beda kasta. Hal ini menunjukkan bahwa, meski telah lebih dari tujuh dekade penerbitan peraturan itu, ideologi kasta antar generasi masih belum bisa sampai pada satu titik kesepahaman yang sama. Menariknya, lagu Bali populer yang cenderung digandrungi anak muda ini, masih “setia” pada satu kasus klasik, yakni hipogami. Problematika yang dipicu lantaran tokoh pria yang berasal dari kasta lebih rendah dibandingkan kasta wanitanya. Alih-alih menggugat, “kesetiaan” ini justru menguatkan ketimpangan, mengukuhkan keistimewaan tri wangsa sekaligus ketidakistimewaan sudrawangsa yang pada akhirnya turut menaturalisasi ketidakpantasan cinta bila beda kasta.

Kata kunci : Naturalisasi; Cinta; Kasta; Pop Bali

PRESENTERS



Aldino Jalu Seto

Universitas Negeri Yogyakarta

Aldino Jalu Seto adalah seorang pengelola toko buku independent bernama Multitude. Selain itu ia juga seorang mahasiswa Pendidikan Profesi Guru Pendidikan Jasmani Universitas Negeri Yogyakarta. Semasa S1 Aldino mengambil jurusan Pendidikan Kepelatihan Olahraga dengan konsentrasi sepakbola. Belakangan ia sedang berfokus mengembangkan pengetahuannya untuk menjadi peneliti sosiologi olahraga.

DOM 65: Punk, Negosiasi Identitas, dan Arsip Sosial di Yogyakarta Pasca-Orde Baru

Sejak pertengahan 1990-an, punk masuk ke Indonesia dan melahirkan band dengan genre punk bernama DOM 65 pada 1997 di Condongcatur, Yogyakarta. Hampir tiga dekade berkarya, DOM 65 tidak hanya mengadopsi punk sebagai gaya musik dan fashion, tetapi juga sebagai cara hidup yang memuat kritik sosial, ekonomi, dan politik atas realitas yang mengitari mereka. Lahir di ambang runtuhnya Orde Baru, DOM 65 menjadi salah satu pelopor kultur punk di Indonesia yang merekam keresahan generasi muda terhadap represi politik, urbanisasi, pariwisata, dan krisis ekonomi 1997–1998. Penelitian ini berangkat dari dua pertanyaan utama: bagaimana identitas DOM 65 dinegosiasikan dengan identitas lain di luar punk, dan bagaimana karya mereka berfungsi sebagai arsip sosial atas situasi yang berlangsung di Yogyakarta. Kerangka teori yang digunakan adalah Simon Frith tentang musik dan identitas untuk membaca bagaimana musik membentuk solidaritas lintas komunitas, serta Karl Mannheim tentang sosiologi pengetahuan untuk menempatkan lirik DOM 65 sebagai produk kondisi sosial tertentu. Integrasi keduanya memungkinkan analisis yang melihat musik sebagai arena produksi identitas sekaligus pengetahuan sosial. Metode penelitian meliputi analisis wacana kritis terhadap lirik lagu, studi literatur, serta wawancara dengan pengikut DOM 65 dari berbagai latar (masyarakat lokal, anak punk, suporter). Temuan awal menunjukkan bahwa DOM 65 menegosiasikan identitas heterogen: punk global, lokalitas Jawa, dan kultur sepakbola. Lagu Fortuna menjadi bukti bagaimana musik mereka berfungsi sebagai arena negosiasi identitas sekaligus arsip sosial yang merekam dinamika komunitas suporter PSIM Yogyakarta. Kontribusi akademik penelitian ini terletak pada tiga hal: pertama, memperkaya kajian musik populer Asia Tenggara dengan kasus unik band punk yang berfungsi sebagai arsip sosial; kedua, membuka perspektif baru dalam studi subkultur tentang negosiasi identitas yang tidak tunggal; ketiga, menegaskan musik sebagai arsip vernakular yang melengkapi arsip resmi negara dalam membaca transisi politik dan sosial pasca-Orde Baru.

Katakunci: Arsip Sosial, DOM65, Kritik sosial, Identitas, Suporter

PRESENTERS



Cahyaratri Hari Kinasih

Institut Seni Indonesia Yogyakarta

Cahyaratri Hari Kinasih, atau yang akrab disapa Aya merupakan dosen di Jurusan Musik, Institut Seni Indonesia (ISI) Yogyakarta. Selain aktif bermain musik, Aya juga menaruh perhatian besar pada berbagai persoalan sosial dan budaya yang hadir di balik praktik bermusik. Fokus kajiannya berada pada bidang kajian budaya musik dan sosiologi musik, dengan ketertarikan pada bagaimana musik berhubungan dengan identitas, relasi kuasa, konflik, resistensi, hingga berbagai bentuk perubahan sosial di masyarakat. Bagi Aya, musik bukan sekadar bunyi atau hiburan, melainkan ruang tempat berbagai gagasan, negosiasi, dan pengalaman sosial saling bertemu. Melalui aktivitas mengajar dan penelitian, ia berupaya melihat musik sebagai bagian dari kehidupan sehari-hari yang mampu merekam, merefleksikan, bahkan memengaruhi dinamika sosial dan budaya di sekitarnya.

Melampaui Stadion: Politik Representasi Suporter Sepak Bola melalui Gigs From Terrace to The Stage

Penelitian ini mengkaji independent gigs bernama From to Terrace to The Stage (FTTS) menjadi ruang kultural yang menegosiasikan ulang makna komunitas suporter sepak bola di tengah dominasi stereotip negatif seperti kekerasan, fanatisme yang berlebihan dan perilaku destruktif. Berangkat dari kondisi tersebut, kajian ini menganalisis bagaimana FTTS membangun representasi alternatif tentang identitas suporter sepak bola melalui praktik musik serta mengartikulasikan resistensi terhadap representasi dominan yang berkembang di masyarakat. Keberadaan FTTS menjadi penting juga karena menyediakan ruang ekspresi bagi musik underground yang wadahnya terbatas khususnya di wilayah Kota Yogyakarta. Penelitian menggunakan pendekatan kualitatif dengan metode observasi dan dikombinasikan dengan wawancara mendalam serta studi dokumentasi dari berbagai kegiatan FTTS. Analisis dilakukan menggunakan perspektif politik representasi Stuart Hall dalam kerangka culture studies untuk memahami makna, identitas, dan posisi sosial diproduksi serta dinegosiasikan melalui praktik budaya. Hasil penelitian menunjukkan bahwa, FTTS berfungsi juga sebagai arena politik kultural yang memproduksi representasi alternatif tentang suporter bola. Melalui penyelenggaraan musik, praktik solidaritas, dan keterlibatan komunitas-komunitas, FTTS membangun identitas kolektif yang menempatkan suporter bola sebagai aktor budaya yang kreatif, inklusif dan memiliki kepedulian sosial. Praktik tersebut sekaligus menjadi bentuk resistensi yang cenderung menganggap negatif suporter bola. Temuan ini menegaskan bahwa, relasi antara musik dan suporter bukan hanya sebuah hiburan semata melainkan praktik kultural yang memiliki peran dalam produksi makna, pembentukan identitas, dan artikulasi resistensi sosial dalam kehidupan masyarakat urban kontemporer.

Kata Kunci : Politik Resistensi, Suporter Sepak bola, Musik Underground, Identitas Kolektif, Resistensi Sosial

PRESENTERS



Indhar Wahyu Wira Harjo is a researcher specialising in the relationship between society and sport. A graduate of the Master's Programme in Sociology at Gadjah Mada University, he has produced several publications on this topic, including: **The Identity Politics in Indonesian Football during the Colonial Period**, **An Introduction to the Sociology of Sport**, and **Social Network Analysis in #PialaKemenpora: A Dynamics of the Social System**.

Indhar Wahyu Wira Harjo

Universitas Brawijaya

Aremania's Chants: Negotiating Global, Local and Popular Cultures in the Stadium Stands

Chants at football matches are not merely a means for supporters to express their support, but rather a space for cultural negotiation that reveals both the affirmation and resistance of identity. In Indonesia, chants often serve as a space where global supporter cultures intersect with local culture. Nevertheless, research on football supporters' chants as music embodying cultural contestation remains limited. This study aims to examine football supporters' chants to reveal the cultural contestation and boundaries constructed through Homi K. Bhabha's concept of hybridity. Using a thematic analysis approach, this study examines chants used by the Aremania supporters' group in support of Arema FC, which competes in Liga 1. The selection of Aremania is significant because this supporters' group from the city of Malang is one of the trendsetters for football supporter chants in Indonesia. Data collection was carried out through observation throughout the 2025/2026 season, as well as interviews with the capo and Aremania members. The findings of this research show that Aremania's chants adopt a Latin American support model (Barras Bravas) and feature Indonesian lyrics. Furthermore, Aremania also adapt popular songs to create chants in support of Arema FC. Moreover, they apply the 'Do-It-Yourself' principle by composing their own support chants. These research findings reveal that the chants sung both inside and outside the stadium constitute a space for the negotiation of global, popular, and local cultures. This study concludes that chants represent a 'third space' that facilitates cultural blending, thereby producing 'new' music. This research highlights the importance of studies examining supporter culture, which has the potential to influence social, economic, and political dynamics beyond the realm of football.

Keywords: Football supporters; chants; hybridity; thematic analysis; cultural resistance.

PRESENTERS



Muhammad Adib Al Fikri

Universitas Padjadjaran

Muhammad Adib Al Fikri is someone who is still searching for the best version of his life. Along the way, he discovered that writing and teaching are not only professions but also gentle ways to forget the noise of the world for a while. Many of his dreams remain unfinished, which perhaps explains why he continues to learn, reflect, and begin again. When research, deadlines, and uncertainty become overwhelming, he finds peace in prayer and contemplation. He believes that every meaningful journey starts with curiosity, survives through perseverance, and occasionally depends on a good cup of coffee.

City Stickers and the Construction of Identity in Urban Public Space

City stickers have become a common visual feature in contemporary urban landscapes, appearing on walls, traffic signs, utility poles, and other public surfaces. While often regarded as informal markings, advertisements, or acts of vandalism, stickers function as cultural texts that communicate meanings, values, and identities. This study examines how city stickers construct and represent identities within urban public space through the lens of Roland Barthes' semiotic theory. Using a qualitative approach, this research analyzes selected city stickers as systems of signs composed of denotative and connotative meanings. Data were collected through visual documentation of stickers found in public urban environments and interpreted using Barthes' concepts of signification and myth. The study focuses on the ways visual elements, typography, symbols, and slogans embedded in stickers produce meanings that extend beyond their immediate appearance. The findings suggest that city stickers operate as symbolic media through which individuals and communities articulate identities, affiliations, and cultural positions. At the denotative level, stickers present images, texts, and logos that identify particular groups, interests, or messages. At the connotative level, these signs evoke broader associations related to resistance, creativity, belonging, and subcultural expression. Furthermore, the study reveals that stickers contribute to the formation of myths surrounding urban life, authenticity, and alternative cultural identities. These myths naturalize particular understandings of who belongs in the city and how public space can be claimed, occupied, and reimaged. This research argues that city stickers should be understood not merely as visual artifacts but as meaningful cultural signs that actively participate in the construction of identity and the production of urban meanings. Through this findings, stickers emerge as sites where everyday visual practices shape collective imagination and cultural narratives within contemporary urban spaces.

Keywords: city stickers; semiotics; Roland Barthes; identity construction; urban public space

PRESENTERS



Pujo Nugroho

Bersemmai Sekebun

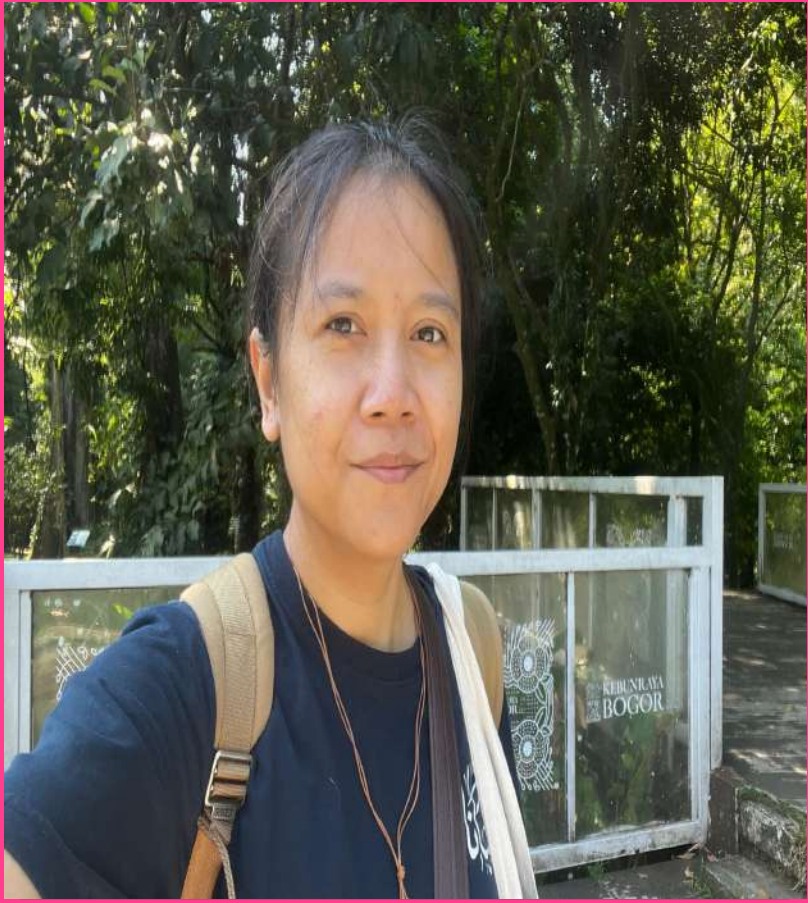
Pujo Nugroho (1994) is an Indonesia-based arts practitioner, researcher, and community organizer whose work integrates sociology and fine arts. His practice focuses on using art as a medium for building critical awareness, fostering social solidarity, and producing collective knowledge. Currently working with Bersemmai Sekebun, a youth community developing creative methods for intergenerational learning on past human rights issues through documentation and artistic production that supports survivor narratives.

Dengan Tembang, Menolak Tambang

Tembang sebagai produk budaya menemukan relevansi sosialnya dalam perjuangan masyarakat Pegunungan Kendeng yang menolak pembangunan pabrik semen dan aktivitas pertambangan. Berangkat dari praktik budaya yang dijalankan oleh warga, khususnya perempuan Kendeng, tulisan ini menunjukkan bahwa tembang tidak hanya berfungsi sebagai ekspresi artistik dan tradisi lisan, tetapi juga sebagai medium pembelajaran lintas generasi mengenai relasi manusia dengan lingkungan. Melalui tembang, pengetahuan tentang tanah, air, pangan, serta nilai-nilai penghormatan terhadap alam ditransmisikan dari generasi tua kepada generasi muda dalam konteks kehidupan sehari-hari maupun ritual komunitas. Dengan menggunakan pendekatan kualitatif berbasis wawancara, narasi, dan praktik budaya, artikel ini mengungkap bagaimana tembang menjadi sarana untuk membangun kesadaran ekologis, memperkuat solidaritas sosial, serta menjaga ingatan kolektif mengenai pentingnya Pegunungan Kendeng sebagai ruang hidup masyarakat agraris. Di tengah konflik yang ditimbulkan oleh ekspansi industri ekstraktif, tembang juga berperan sebagai media komunikasi yang inklusif untuk menyampaikan kritik, merawat hubungan sosial yang retak, dan mengajak masyarakat merefleksikan dampak kerusakan lingkungan. Temuan dalam artikel ini menunjukkan bahwa keberlanjutan tembang tidak terletak semata pada pelestarian bentuk budaya tradisional, melainkan pada kemampuannya menjadi wahana produksi dan pewarisan pengetahuan ekologis yang relevan dengan tantangan kontemporer. Dalam konteks Kendeng, tembang hadir sebagai praktik budaya yang mempertemukan perjuangan lingkungan, pendidikan antargenerasi, dan perawatan komunitas dalam satu ruang yang hidup dan terus berkembang.

Kata kunci: tembang, Pegunungan Kendeng, pembelajaran lintas generasi, pengetahuan

PRESENTERS



Estu Putri Wilujeng

Universitas Indonesia

Estu Putri Wilujeng is a lecturer in the Department of Sociology, Faculty of Social and Political Sciences, Universitas Indonesia. She received her B.A. in Sociology from Universitas Airlangga and her M.A. in Sociology from Universitas Indonesia. Since joining Universitas Indonesia in 2019, her research has focused on labor sociology, social movements, urban sociology, and issues related to collective action and social change.

Playing Music, Praying Together, Changing Together: Neo-Tribal Movements in Indigenous Indonesian Land Dispossession Struggles

This study explores neo-tribes, or collective formations connecting Indigenous communities and civil society actors, in struggles against land dispossession. Through musical and visual expressions, Indigenous peoples articulate spiritual values, territorial meanings, and cultural identities that are mobilized in defense of their lands, which can attract cooperation beyond affected communities. This paper argues that these forms of resistance constitute neo-tribes characterized by shared musical styles, visual expressions, and collective bonds that blend spirituality, prayer, and shared aspirations among Indigenous peoples and broader civil society groups. These collective bonds reflect solidarity, mutual passion, and shared strategies for confronting a common enemy in the form of land dispossession. To explore this issue, the study identifies how spirituality serves as a foundational element in collective actions involving both Indigenous and non-Indigenous groups across five cases: (1) the use of the Sape' in resisting forest dispossession and illegal mining; (2) Gondang Sabangunan in disputes involving customary forests and corporate actors; (3) ritual chants (Kidung Ritual) employed in opposition to land-use conversion; (4) the Wor and Tifa traditions used by the Awyu and Moi peoples in resisting land grabbing and land-use conversion; and (5) the Angklung, which has been used as an instrument of resistance since the colonial era. The analysis finds that music imbued with spiritual elements plays a crucial role in shaping relationships among nature, humans, and the divine. In this context, music functions both as a form of prayer and as a collective bond that mobilizes action, affirms the value of land, and supports resistance against land dispossession.

Keywords: music, social movements, neo-tribes, Indigenous peoples, multi-scalar activism.

PRESENTERS



I completed my Master's degree in Cultural Studies at the Faculty of Cultural Sciences, Universitas Padjadjaran, in 2023. My research interests include music studies, subculture, youth culture, media studies, and feminist mothering. I have published several research articles in these fields, with a particular focus on the intersections among popular culture, identity, and everyday life. I also manage *Djiwa Studies*, a platform for sharing knowledge, research, and discussions on Cultural Studies through social media.

Oki Turatula Narendra Wigati

Alumnus Universitas Padjadjaran

Menegosiasikan *Parenthood* dan *Music Fandom*: Identitas, Praktik Budaya, dan Pertukaran Antargenerasi dalam Acara Musik di Indonesia

Penelitian ini mengkaji hubungan antara parenthood dan music fandom sebagai bagian dari praktik budaya dalam kehidupan sehari-hari. Fokus penelitian diarahkan pada bagaimana menjadi orang tua memengaruhi praktik sebagai penggemar atau penikmat musik, serta bagaimana pengalaman menghadiri acara musik bersama anak membentuk pertukaran budaya antargenerasi. Penelitian ini menggunakan pendekatan kualitatif melalui wawancara semi-terstruktur terhadap sepuluh orang tua yang memiliki pengalaman menghadiri berbagai acara musik bersama anak, termasuk konser, festival musik, dan pertunjukan musik independen. Hasil penelitian menunjukkan bahwa parenthood tidak serta-merta menghilangkan identitas partisipan sebagai penggemar atau penikmat musik. Musik justru tetap menjadi bagian dari kehidupan sehari-hari dan kemudian direkonfigurasi sebagai praktik budaya yang dapat diintegrasikan ke dalam kehidupan keluarga. Negosiasi terutama berlangsung ketika praktik music fandom berhadapan dengan kebutuhan anak. Dengan demikian, penelitian ini memahami keterlibatan orang tua dan anak dalam acara musik sebagai praktik budaya sehari-hari yang menghasilkan pertukaran budaya antargenerasi. Temuan ini memperlihatkan bahwa music fandom dalam konteks parenthood bukan praktik yang ditinggalkan, melainkan dinegosiasikan dan direkonfigurasi melalui relasi keluarga, sehingga menciptakan kemungkinan baru bagi pembentukan identitas musik dan pengalaman budaya lintas generasi.

Kata kunci: parenthood, music fandom, acara musik langsung, pertukaran budaya antargenerasi

PRESENTERS



M. Ekazaki Kurnia

Freelance Researcher and Photograpers

M. Ekazaki Kurnia is an anthropologist who currently works as a freelance researcher as well as music and sports photographer. Previously, from 2022-2024 I worked as adjunct lecturer at UIN SGD Bandung for 2 years. Graduated from the Anthropology Department in Gadjah Mada University, lately I have been using photos to incorporate into my ethnographic research. I also have been stretching my ethnographic work into art space, my visual ethnographic project displayed at Festival Trayek Baca: Membaca Kota dari Jendela Angkot in May 2026.

Punk Photography as a Working Method_Reflective Notes On Visual Injustice in Photographic Practice

This article proposes punk photography as a working method for critically interrogating visual injustice within everyday photographic practice. It departs from the author's unease with aesthetic judgments surrounding "beautiful," "good," or "proper" photographs and asks how such visual standards emerge, become normalized, and eventually institutionalized. Drawing on Pierre Bourdieu's understanding of taste as a form of social distinction and cultural capital, as well as Michel Foucault's conception of knowledge and normality as effects of power relations, the article argues that photography is never neutral. In contemporary digital society, visual standards are shaped not only by formal art institutions and photography communities, but also by social media algorithms that repetitively privilege particular aesthetics and gradually discipline how people see, value, and produce images. This condition risks turning photographic practice into the reproduction of dominant visual norms, rather than a space for personal, contextual, and ethically grounded expression. In response, the article frames punk photography not as a genre or subcultural style, but as a critical and reflexive method of work: a "scalpel" for examining how photographic practices are entangled with power, hierarchy, classed aesthetics, market logics, and exploitative social relations. Punk photography challenges elitist visual values, resists singular and universal standards of beauty, and foregrounds egalitarian dialogue, contextual truth, and reflexive awareness of the photographer's intentions, positionality, and ethical relation to photographic subjects.

PRESENTERS



Akhmad Zakky

UIN Syarif Hidayatullah Jakarta

Akhmad Zakky is a lecturer in the English Literature Department, Syarif Hidayatullah State Islamic University, Jakarta. He has academic interests in literary studies and popular culture, and actively writes various scientific articles and essays that examine the relationship between literary texts, media, and contemporary socio-cultural dynamics. His research focuses on identity representation, power relations, and urban cultural phenomena. Through an interdisciplinary approach, he seeks to bridge the gap between the academic world and the development of contemporary popular culture.

From Satire to Attention Commodity: The Ambivalence of Platform Culture in “Mas Bahlil Ganteng” Song

The emergence of the song Mas Bahlil Ganteng; with its humorous and simple lyrics, is a popular cultural practice in the digital world where political satire, public affect, and the logic of social media platforms converge. By combining the concepts of Mikhael Bakhtin’s carnivalesque, platformization, and affect theory, this article discusses how humor, puns, algorithmic circulation, and repetition form socio-political layers in the song. The song is interpreted as a carnival arena in the digital world where symbolic spaces where political figures are negotiated, ridiculed, and degraded through the collective artistic expressions of netizens. However, the carnivalesque nature contained within it is not singular. The humor that appears subversive while simultaneously producing affective ambivalence: between mockery and interest, criticism and entertainment, resistance and consumption. From a platformization perspective, this ambivalence is further complicated because social media algorithms tend to rely on algorithmic repetition, engagement, and visibility, rather than the political intentions of users. Therefore, satire, which initially had the potential to distract power, has transformed into a commodity of attention that even strengthens the presence of political figures in the digital public sphere. An analysis of Mas Bahlil Ganteng reveals a new form of cultural politics in Indonesia, where criticism, humor, affect, and digital platforms intertwine in the production of contemporary political meaning.

Keywords: affect, popular culture, platformization, digital carnivalesque, political satire.

PRESENTERS



Herman Arij Oscar de Tollenaere

Retired historian

how political parties, corporate media, and anarchists reacted to the rise of punk in the 1970s in the UK and the Netherlands

Punk started small. The December 1976 TV confrontation between Bill Grundy and the Sex Pistols and Siouxsie Sioux, informed millions of people across the UK and internationally about punk. Many young people felt attracted. The London Conservative party leader said that the Sex Pistols and all punk musicians should be shot. London daily Evening News, part of the Daily Mail empire, considered punk nazi, linked to the neo-fascist National Front. The Sex Pistols denied that angrily, saying they were anarchist. London anarchist paper Black Flag reacted, supporting the Pistols, who, Black Flag said, brought anarchism to working class kids where it belongs. Among Dutch 1976- 1982 punks, anarchism became the strongest political tendency. Not so much because of older Dutch anarchists, but influenced by British bands Crass and Poison Girls. The Dutch anarchist movement before punk had been mostly male: the new punk anarchists included proportionally more women than that. Non-anarchist tendencies were apoliticism, or the Communist Party of the Netherlands. There was hardly any political conflict between different views. Basically only between Crass and Maoist-influenced Rotterdam band The Rondos. Paradoxically, maligning punk as fascist happened not only in right-wing papers; but also in British Maoist and Trotskyist political parties. The Trotskyist Workers Revolutionary Party at first called punk fascist, but later changed their mind, inviting X-ray Spex to an event. The Maoist Communist Party of England (Marxist-Leninist) did not change their 'punk is fascist' stance. Maybe also as their spokesman Cornelius Cardew, a cultural conservative, was not only an anti-anarchist Maoist, but also a classical music composer. Other British Trotskyists, the Socialist Workers Party, and the communist parties of Britain and the Netherlands, saw punk positively.

Keywords: punk, history, anarchism, UK, Netherlands

PRESENTERS



Born and raised in Bandung, 14 April 1994. With a background in art education, I believe that the culture around me can be integrated into any creative process. I have worked across various creative fields as a creative director in my media (Highvolta Media), lecturer, writer, and independent curator, driven by a passion for visual arts, music, and popular culture. On the other hand, I also enjoy archiving, organizing, and building collectives for activities that allow me to further develop my creative and innovative abilities.

Muhammad Hilmy Fadiansyah

Sekolah Tinggi Desain Indonesia

Negosiasi Kultur Punk dalam Kapitalisme Modern: Bandcamp dan Transformasi Distribusi Musik Independen

Transformasi distribusi musik digital telah menghadirkan relasi antara kultur independen dan infrastruktur platform. Jika terdapat kultur DIY (Do it Yourself) dalam skena punk dan musik independen yang dibangun melalui relasi horizontal seperti pertunjukan kecil, label rekaman mandiri, hingga jaringan antar komunitas, maka perkembangan platform digital perlahan mengubah cara kerja tersebut. Dalam konteks ini, hadirnya platform Bandcamp menjadi jalan alternatif di tengah dominasi platform streaming arus utama. Bandcamp dianggap memberi ruang yang lebih dekat dengan semangat independensi, karena memungkinkan para musisi dapat mendistribusikan karya secara mandiri dan membangun relasi langsung dengan pendengarnya. Melihat posisi “alternatif” sekarang tidak bisa dibaca sesederhana seperti yang disediakan. Di satu sisi, Bandcamp memang membuka peluang baru bagi musisi independen untuk bertahan di tengah industri musik digital yang semakin terpusat. Tetapi di sisi lain, ketergantungan terhadap platform juga memperlihatkan perubahan bentuk resistensi dalam kapitalisme modern. Praktik yang otonom dalam kultur punk tidak lagi sepenuhnya hadir sebagai oposisi sebuah sistem yang dominan, melainkan hidup melalui infrastruktur digital yang dimiliki dan diatur secara privat. Perubahan praktik distribusi musik independen hari ini menciptakan bentuk kapitalisme dalam distribusi di platform musik digital yang tidak lagi bekerja dengan cara menghapus kultur tanding, tetapi justru menyerap dan mengelolanya sebagai bagian dari perputaran ekonomi platform tersebut. Nilai-nilai seperti independensi dan autentisitas tetap dipertahankan, tetapi sekaligus menjadi sumber nilai ekonomi di dalam ekosistem digital. Di titik inilah posisi Bandcamp menjadi paradoks, distribusi musik independen tampak semakin terbuka dan terdesentralisasi pada level praktik, namun secara struktural semakin bergantung pada infrastruktur platform yang tersentralisasi. Dengan demikian, resistensi musik independen lebih tepat dipahami sebagai bentuk negosiasi yang terus berlangsung di dalam logika kapitalisme modern.

Kata kunci: Bandcamp, kultur independen, kapitalisme modern, distribusi, musik digital

PRESENTERS



Lingga Agung

Telkom University

Lingga Agung is a lecturer and researcher at Telkom University, Bandung. A die-hard fan of Biohazard and Homicide, he proudly considers himself a casual wibu with a deep love for anime. He firmly believes that the Renaissance represents the pinnacle of human artistic achievement. His research interests span aesthetics and politics in cinema, anime, K-pop, subcultures, wayang golek, and occasionally politics. He also holds a strong conviction that a zombie apocalypse is imminent.

Brutal Tapi Takwa: Salat Terus, Metal Jalan

Skena musik underground umumnya dipahami sebagai arena perlawanan sekuler terhadap otoritas dan narasi besar institusional, termasuk agama. Di Indonesia, fenomena ini menampilkan paradoks yang justru produktif: estetika sonik yang brutal menjadi ruang artikulasi takwa yang intim. Band seperti Purgatory dan Tengkorak menjalin simbol religius ke dalam idiom musik yang secara historis dikonstruksi sebagai antitesis kesalehan. Studi tentang religiositas dalam subkultur ekstrem selama ini cenderung membaca fenomena semacam ini sebagai sinkretisme atau kompromi estetik, tanpa menempatkannya sebagai politik identitas yang lahir dari stigma ganda: dicap sesat oleh wacana keagamaan arus utama, dan dianggap tidak otentik oleh purisme subkultural global. Tulisan ini, harus saya akui, lahir dari rasa tidak puas terhadap tulisan saya sendiri sebelumnya. Jika boleh saya sebut dengan sedikit berlebihan: ini adalah penebusan. Bukan dalam arti teologis, tentu, melainkan dalam arti bahwa setiap tulisan yang gagal menangkap kompleksitas objeknya berutang satu tulisan lagi yang lebih tidak butut. Kegagalan itu, singkatnya, terletak pada godaan untuk memperlakukan pertemuan teologi dan estetika brutal sebagai anomali yang harus dijelaskan—seolah keduanya adalah dua sistem nilai yang kebetulan bertemu dan perlu dirasionalisasi pertemuannya. Kali ini saya belajar untuk menolak godaan itu. Sebab ketika seorang vokalis death metal menyitir ayat suci di tengah growl yang tak terartikulasikan secara verbal, yang terjadi bukan kompromi antara dua sistem nilai yang berseberangan. Itu bukan anomali yang minta dijelaskan, melainkan momen di mana identitas religius menemukan idiom ekspresifnya yang paling jujur—justru di ruang yang oleh otoritas keagamaan dianggap paling jauh dari kesalehan.

Kata kunci: musik underground; politik identitas; ekspresi keagamaan; subkultur pascakolonial; Indonesia

PRESENTERS



Guilhem Cassagnes-Maxi (he/him/his) is a French historian and scholar at ENS (École Normale Supérieure) Lyon specializing in the dynamic interplay between music and politics in contemporary Indonesia. Following five years immersed in Indonesia's diverse music scenes, Guilhem moved to New York, where he now teaches History, Geopolitics, and Political Science at the French American School of New York. A passionate advocate for alternative music, he has contributed to the french indie scene through podcasts, radio shows (@indestructure), and concert organization. His work combines academic research with music experiences, offering a historical perspective on how music, culture and politics intersect.

Cassagnes-Maxi Guilhem

ENS Lyon

Necessary Disharmony, Sonic Historiography: Music, Pancasila, and the Making of Indonesia from Independence to the Present

This paper argues that Indonesian democracy has long depended on a productive tension I call “necessary disharmony”: not the elimination of conflict, but the capacity to stage disagreement as a civic resource. From the years of independence to the platform-driven present, music has offered a privileged arena for this democratic dialogue—where citizens negotiate belonging, authority, and morality, and where competing definitions of “what Indonesia is” are voiced, tested, disciplined, and reworked. At the center of this long history stands Pancasila, understood less as a stable doctrine than as a contested grammar of citizenship. Across successive political moments—revolutionary mobilization, developmentalist authoritarian governance, Reformasi democratization, and contemporary culture wars—musicians and audiences have invoked, bent, and challenged Pancasila’s promises (unity, deliberation, social justice, belief) to confront concrete tensions: social inequality, moral regulation, state violence, religious pluralism, and regional difference. These struggles unfold not only in official discourse but in songs, concerts, controversy, and circulation—where ambiguity, irony, and coded speech often become political techniques. Methodologically, the paper combines oral history interviews and scene-based ethnography with archival work on recordings, print media, censorship traces, concert ephemera, and digital afterlife. Ultimately, I propose sonic historiography as a lens for Indonesian studies: it shows how music both helps constitute democratic life—by staging disharmony, forging solidarities, and renegotiating the national “we”—and functions as an alternative archive through which cultural producers contest state narratives while navigating market logics, generational memory, and the promises (and risks) of digital visibility.

PRESENTERS



M. Fahmi Nurcahyo

Independent Researcher

Muhammad Fahmi Nurcahyo (Finchy), menyelesaikan studi Sarjana Sosiologi pada 2014 di Universitas Airlangga dengan skripsi berjudul "Fenomenologi Anarkisme". Sempat menjadi video jurnalis salah satu media swasta, kemudian pada 2024 mendapatkan Master of Arts (M.A.) di Kajian Budaya dan Media Universitas Gadjah Mada dengan tesis berjudul "Menggali Ingatan dalam Kubangan Lumpur: Politik Memori Masa Kecil Korban Lumpur Lapindo". Aktif di skena punk Surabaya, membuat zine personal Mata Rantai dan beberapa gigs zine seperti Aftershock, Subgrind fest, dan Do It Together. Tergabung dalam kolektif Boneka Tanah yang sedang menjalankan program sekolah gratis dan pelatihan keterampilan untuk masyarakat umum bernama Sekolah Alam Raya Boneka Tanah (SAR-BT) di Sidoarjo.

Dari Irlandia ke Nusantara: Praktik Budaya dan Negosiasi Identitas Celtic Punk Indonesia

Kemunculan sub-genre Celtic punk dalam skena musik Indonesia menunjukkan dinamika pertemuan budaya global dan lokal yang menarik dalam produksi musik populer kontemporer. Secara historis berakar dari percampuran antara punk rock dan musik folk tradisional Celtic yang dipopulerkan oleh band seperti The Pogues, Dropkick Murphys dan Flogging Molly. Studi ini melihat secara mendalam fenomena Celtic punk di Indonesia melalui dinamika grup band The Cloves and The Tobacco dan Black Rawk Dog sebagai praktik budaya hibrida. Melalui analisis terhadap praktik budaya berupa produksi musik, performativitas, dan jaringan komunitas, studi ini mengeksplorasi bagaimana subkultur global diadaptasi, ditransformasikan, sekaligus dikritik dalam konteks sosial-ekonomi lokal. Hasil studi menunjukkan bahwa Celtic punk Indonesia tidak sekadar mereproduksi estetika Barat, melainkan membentuk ruang tandingan untuk menyuarakan identitas, solidaritas komunal, dan resistensi simbolik terhadap dinamika kehidupan urban. Namun, studi ini juga membongkar jebakan paradoks di dalamnya: adanya apropriasi dan dekontekstualisasi atas akar kebudayaan dan perjuangan diaspora Celtic. Pada akhirnya, Celtic punk di Indonesia dipahami sebagai medan pertarungan budaya yang kontradiktif—antara perlawanan dan apropriasi. Studi ini merekomendasikan perlunya kontekstualisasi lokalitas yang nyata dan kesadaran kritis agar praktik budaya hibrida tidak terjebak dalam kemandulan secara politik, yaitu: glorifikasi, romantisme naif serta bentuk kanibalisme simbolik.

Kata kunci: celtic punk, identitas, hibriditas, apropriasi, globalisasi

PRESENTERS



Rudi Agus Hartanto

SMA Unggulan Rushd, Leluasa Project, Sanggar Bima Suci, Indonesia.

Rudi Agus Hartanto, putra daerah Mojogedang. Guru Bahasa Indonesia di SMA Unggulan Rushd. Belajar di Universitas Veteran Bangun Nusantara dan Universitas Sebelas Maret. Sese kali menulis esai musik, bahasa, atau budaya populer. Juara 1 lomba esai Festival Seni Multatuli 2024. Peraih artikel terbaik kedua dalam 3th Seminar Castle 2023 yang diselenggarakan KPM UNJ. Aktif memproduksi sinier di Ngglituk Podcast. Editor dan pengisi kolom Kacamata di Leluasa Project. Bersemadi temporer di Sanggar Bima Suci Mojogedang.

Gigs: Repetisi Wacana Komunitas Musik tentang Ruang dan Ideologi dalam Lintasan Waktu di Indonesia

Gigs atau panggung musik independen bukan sekadar ruang pertunjukan kultural, ruang itu terbentuk sebagai arena strategis bagi produksi dan reproduksi wacana mengenai ekonomi, ruang, dan ideologi. Penelitian ini bertujuan untuk melacak dan membongkar repetisi wacana komunitas musik di Indonesia dalam lintasan waktu, dengan mengambil fokus studi kasus pada arsip pergerakan komunitas musik di Kota Surakarta. Pendekatan metodologis yang digunakan adalah Analisis Wacana Kritis (AWK) model Norman Fairclough, dengan penitikberatan pada dimensi linguistik deskriptif (analisis mikro-tekstual). Data primer bersumber dari ragam arsip lintas generasi, meliputi wawancara, temuan poster, hingga rekam jejak media sosial. Melalui analisis terhadap fitur linguistik: kosakata (dikukuhkan/dimarginalkan), metafora, dan struktur gramatikal dalam data-data tersebut, penelitian ini mendeskripsikan bagaimana komunitas musik secara konsisten menarasikan negosiasi perebutan ruang berekspresi, perlawanan terhadap kapitalisme industri musik arus utama (ekonomi), dan artikulasi nilai-nilai etos Do-It-Yourself (ideologi). Temuan penelitian ini diharapkan menunjukkan bahwa meskipun medium komunikasi komunitas bertransisi dari cetak ke digital, terdapat benang merah dan repetisi narasi perlawanan serta kemandirian yang terus diwariskan dan direproduksi dari waktu ke waktu.

Kata Kunci: Gigs, Analisis Wacana Kritis, Norman Fairclough, Komunitas Musik Surakarta, Ideologi, Ekonomi Independen.

PRESENTERS



I'm Faza Fauzan Azhima, from Bandung. Instructor in the Angklung and Bamboo Music program of Institut Seni Budaya Indonesia (ISBI) Bandung. Culture enthusiast, especially music (ethnomusicology).

Faza Fauzan Azhima

Institut Seni Budaya Indonesia Bandung

Balcony Showcase: Resistance through Intergenerational Dynamics

Bandung, often considered as the barometer of Indonesian music, which is offers a unique landscape where popular music is not only viewed as an aesthetic commodity but also as a tool for independent knowledge production. The practice of "Do It Yourself" (DIY) ethics, in the underground music scene in Bandung, is a form of negotiation and resistance against the regime. On February 14th, 2026, Balcony, one of Bandung's hardcore bands formed in the early 90s, held a showcase to mark the group's reunion after several years of hiatus. Balcony's showcase was full of DIY practices. Using qualitative methods and a cultural studies approach, this paper explores how the underground community in Bandung builds “sovereignty” through the establishment of independent record labels, the creation of fanzines as alternative literacy media, and the organization of self-funded concerts. These practices are analyzed as collective expressions of resistance against restrictions on freedom of speech and as representations of solidarity with friends who are oppressed by the regime. These practices are attempts at decolonization that are often dominated by capitalist logic. This showcase also reveals intergenerational dynamics, where there is a shift in the different ways of enjoying hardcore music, while at a time collaborate towards collective solidarity against a repressive regime. The results of the study show that through DIY ethics, the music community in Bandung has successfully created a knowledge ecosystem capable of negotiating with public space repression and mass media hegemony. This resistance is not merely a rebellion without direction, but rather an articulation of grassroots power that redefines what “popular music” means in the local context of Southeast Asia.

PRESENTERS



Mustika Andini

Sebelas Maret University, Indonesia

Mustika Andini, S.Pd., M.Hum. is an academic and arts practitioner from Bandung who has been dedicated to keroncong music since the age of six. She graduated as the best undergraduate student in Music Education from Universitas Pendidikan Indonesia, earned a Master of Humanities degree from Universitas Padjadjaran, and is currently pursuing a doctoral degree in Cultural Studies at Universitas Sebelas Maret. She actively writes, researches, and contributes to various national cultural projects, including the preparation of keroncong documentation for ICH-UNESCO. In 2025, she received the Best Multi-platform Content Collaborator award from The Conversation Indonesia, alongside various academic and artistic achievements.

When Indonesian Popular Music Sounds “Javanese”: Tabuhan and the Javanization of Keroncong in Indonesia

Keroncong, as a musical genre that reached the peak of its popularity in Indonesia during the mid-twentieth century, has become strongly associated with Javanese culture. Many people regard keroncong as “the music of the Javanese” or as a musical form originating from Java, despite the fact that keroncong can be found across various regions of Indonesia and internationally in diverse expressive forms. This study examines how the Javanization of keroncong takes place through tabuhan, understood not merely as an instrumental playing technique but as a musical, social, and communal practice. Tabuhan refers to the regular, voluntary, inclusive, and participatory activity of gathering and performing keroncong. This research employs a parallel-emic autoethnography approach, drawing on the concept of musicking developed by Christopher Small (1998), habitus by Pierre Bourdieu (1984), and cultural identity by Stuart Hall (1990). The findings show that tabuhan practices develop predominantly on the island of Java, revealing regional inequality in the productivity of keroncong praxis and contributing to the reinforcement of its Javanization. Within tabuhan, which appears highly open and flexible, intergenerational negotiation takes place in the formation and transmission of values, identities, and aesthetic norms of keroncong, while continuing to adopt Javanese local terminology and cultural practices. This study demonstrates how a nationally circulated musical form acquires regional subjectivity through local habitus, while also exposing the micro-politics of ownership claims and cultural legitimacy within Indonesian musical life.

PRESENTERS



Niko is a composer, music producer, and DJ whose work bridges traditional Indonesian music with contemporary composition and sound design. He holds a Bachelor's degree in Composition from ISI Yogyakarta and a Master of Music in Composition from the University of Queensland. His research and creative practice explore the intersection of cultural heritage and innovation, including contemporary approaches to gamelan and cross-cultural composition. Alongside his academic work, he has performed as a DJ at clubs and festivals in Jakarta and Australia, and composed music for television commercials, indie films, and collaborative music projects.

Nikolas Antares Adi Pradana Wisnumurti

The University of Queensland



Brenda is a Social Studies teacher with a background in sociology and academic research. She completed her Master's degree in Sociology at Universitas Gadjah Mada. Her academic interests focus on the intersections of gender, media, and society, which also inform her approach to teaching. In the classroom, she incorporates sociological perspectives to help students examine social issues, connect ideas, and understand everyday life within broader social contexts. Alongside her teaching, she remains engaged with academic writing and research related to social and cultural studies.

I Gusti Agung Ayu Brenda Yanti

Universitas Gadjah Mada

Negotiating Class and Genre Hierarchy: A Comparative Study of Hipdut in Contemporary Indonesia

Dangdut has long been positioned in the hierarchy of taste as music that is associated with working-class audiences. The emergence of hipdut as a hybrid between hip-hop and dangdut opens up a new space for this genre to be renegotiated within the contemporary cultural regime. Rather than simply viewing hipdut as a form of dangdut "modernization," this paper views it as an arena where genre hierarchies and class positions are negotiated through different aesthetic strategies. According to Bourdieu's theory of distinction, this study departs from the premise that musical legitimacy is not inherently attached to genre but produced through social relations that determine which sounds are considered modern, cosmopolitan, or culturally "acceptable." The analysis focuses on NDX A.K.A and TENXI. Combining perspectives from cultural sociology and Allan F. Moore's framework of popular music analysis, this study examines four layers of musical texture (rhythm, bass, melody, and harmony), as well as lyrics and musical persona construction. This approach allows an interpretation of how aesthetic decisions in music production and performance articulate specific class positions. A comparison of the two artists shows that aesthetic transformation produces different patterns of social legitimacy. NDX A.K.A. retains various vernacular markers such as the Javanese language, dangdut's rhythms, and romantic narratives rooted in the experiences of the popular class, thereby strengthening dangdut's connection to its grassroots cultural base. In contrast, TENXI reconfigures dangdut through a more digital and club-oriented production aesthetic characterized by compressed song structures, drop-based climaxes, and sound designs compatible with platform circulation and urban club culture. These findings suggest that hipdut does not function as a singular project of cultural elevation, but rather as a space of internal differentiation where sonic transformation, production strategies, and capital distribution mediate dangdut's symbolic mobility within the class structure of Indonesian popular music.

Keywords: hipdut, dangdut, class distinction, cultural capital, popular music analysis

PRESENTERS



Dame Manik

DJ, Independent Researcher

Dame a.k.a DJ Damora is Jakarta-based DJ who played at bars, clubs, and festivals such as The BigBounce Festival Indonesia (Jakarta & Bali 2025), Amnesty Indonesia HumanRight Festival (2024), and Women's March Jakarta (2024). She plays RnB, Disco, House (Afro, Latin, Tech, Progressive), Techno, and Open Format. Dame provokes equality on the dance floor because for her music has no boundaries.

***Engkol!* Indobounce as a negotiation of “becak” music in Indonesian EDM scene**

In the post-pandemic era, Indobounce has become a prominent new genre in the Indonesia EDM scene. As a multi-genre electronic music, Indobounce has an important characteristic: its consistency in incorporating sound elements from Indonesian Breakbeat and Funkot—local samples with fast tempos and distinctive beat patterns. Indonesian Breakbeat and Funkot were labelled as “becak” and “kampungan” music by the elite of Indonesia’s mainstream EDM scene and being explicitly banned in certain nightclubs as they were considered incompatible with global EDM aesthetic. Nevertheless, instead of disappearing, “becak” music actually persisted and expanded, especially with the popularity of Indobounce being played in various places across social classes. Using a qualitative approach, this study examines how “becak” music is constructed, then, negotiated and legitimized through Indobounce in the Indonesian EDM scene amid the dominance of globalized music taste. The analysis shows that the conflict between mainstream EDM genres and “becak” music can essentially be seen as a class conflict mediated through sound and taste. The rejection of “becak” music can be understood as a result of taste colonialism within the Indonesian EDM scene, where the “modern” and “classy” standards continue to marginalize localized expressions. Furthermore, the findings show that the stigma attached to “becak” music does not fully subjugate its artists and audiences, but creatively negotiated—through the creation of Indobounce genre, the use of social media, street parties, and local remixes. These practices are interpreted as subtle forms of resistance to the hegemony of global taste and the reproduction of class hierarchies within Indonesian electronic music. Drawing on the concept of vernacular creativity, this study positions Indobounce as a form of vernacular electronic music: electronic music that emerges from everyday local practices, is not completely subject to global industry standards, and is oriented towards the social functions rather than institutional validation.

PRESENTERS



Arindra Karamoy
Universitas Multimedia Nusantara

Arindra Khrisna Karamoy adalah dosen Fakultas Ilmu Komunikasi Universitas Multimedia Nusantara yang memadukan keahlian komunikasi strategis dengan rekam jejak panjang di kancah musik independen. Sebagai musisi, ia pernah menjadi bagian dari unit grunge Jakarta, Alien Sick dan kini masih bergabung dalam band indie rock, thedyingsirens. Pengalaman profesionalnya mencakup peran sebagai produser musik dan audio engineer, yang memberinya pemahaman teknis serta sosiologis atas produksi budaya. Mantan jurnalis Majalah HAI ini fokus pada riset subkultur, termasuk studi komunikasi band Voice Of Baceprot. Dengan latar belakang creative director di agensi global, Arindra mengeksplorasi irisan antara taktik media dan otentisitas produk kreatif, termasuk musik, dan manajemen keberlanjutan dalam industri kreatif.

Zero Paid Media: How Voice of Baceprot Leveraged Owned and Earned Channels for International Success

This study examines the media convergence strategy of Voice of Baceprot (VOB), an Indonesian all-female rock trio, using the PESO model (Paid, Earned, Shared, and Owned media). Through a descriptive qualitative case study involving in-depth interviews and social media analysis, the research explores how the band achieved global recognition despite a complete absence of financial investment in paid media. Findings reveal that VOB's success is anchored in a robust owned media foundation—comprising an official website and YouTube channel—complemented by massive earned media generated through viral user-generated content. The study highlights that the band's unique visual identity—young, hijab-wearing women playing heavy metal—functions as a powerful "owned" media asset that disrupts traditional social constructions of Muslim women in rural Indonesia. Viewed through the lens of symbolic interactionism, this identity has been disseminated globally to create new shared meanings, further accelerated by international sociopolitical contexts such as the #MeToo movement and discourse on Islamophobia. The analysis also utilizes John Fiske's theory of popular culture, identifying VOB's music and lyrics as authentic forms of resistance against patriarchal and authoritarian structures. Ultimately, the research demonstrates how creative entities from the Global South can leverage authentic brand narratives and organic media convergence to transcend local boundaries and achieve international prominence.

PRESENTERS



Teraya Paramehta

Universitas Indonesia

Teraya Paramehta is an interdisciplinary scholar and assistant professor in the Faculty of Humanities at Universitas Indonesia, where she serves as the chair of the Area Studies Research Laboratory. She received her Ph.D. in American Studies and Ethnicity, with a Graduate Certificate in Visual Anthropology, from the University of Southern California in 2024. Her works have been published in *Tourism Geographies*, *Jurnal Filsafat UGM*, *Diskursus*, *The International Journal for Literary Humanities*, and *Lanskap*, with forthcoming work in *History and Anthropology*. She is currently working on her first monograph on the racialized production of “paradise” and everyday postcolonial life in contemporary Bali. In an alternate universe, she was a vocalist in a rock band and a neighborhood karaoke champion.

Cacophony as a Metaphor of Postcolonial Lives in Bali: The Politics of Soundscape Making

Based on a chapter from my dissertation, this paper examines how sound operates as a site of power in the production of Bali as a global paradise. Triangulating sonic experience, tourism, and race, it asks how certain sounds come to be experienced as noise in “paradise,” and what listening to these encounters reveals about postcolonial relations between tourists and Balinese residents. The paper utilizes ethnographic vignettes concerning noise complaints in Bali between October 2018 and October 2022, contending that sonic conflict reveals the racialized and spatialized hierarchies inherent in daily life in Bali. I propose cacophony as a (post/neo)colonial concept to address the epistemological violence through which paradise is made legible and consumable. Attending to how sound is regulated, contested, or dismissed, this paper demonstrates how race, space, and power are intertwined in the sensory life of paradise.

PRESENTERS



Irvan Setiawan

Universitas Indonesia

Nama: Irvan Setiawan; TTL: Bogor, 14 September 1977; Pendidikan: S1 Teknik Penerbangan ITB, S2 Manufacturing Systems University of Nottingham, S2 MBA SBM ITB, S3 Arkeologi UI (on going); Profesi: Wiraswasta. Memiliki pengalaman di berbagai bidang dari engineering, bisnis, seni dan budaya. Penulis non-fiksi di bidang sejarah terkait tokoh dan persenjataan dengan spesialisasi di bidang panahan. Musisi amatir, pemerhati musik, kolektor musik dan dari keluarga pecinta musik. Jenis musik yang disukai yang bertema pemberontakan intelektual, kritik sosial dan gugatan terhadap tatanan: roots rock seperti CCR, raw punk seperti Sex Pistols, The Clash, dan sebagainya.

Arkeologi musik di Indonesia: Sebuah Norma?

Pertanyaan tentang bagaimana nenek moyang Bangsa Indonesia mencipta, mendendangkan dan memaknai sebuah lagu masih belum mendapat jawaban yang memuaskan. Orang pun masih belum tahu di mana harus mencari. Terutama terkait instrumen yang digunakan, yaitu tentang seluk-beluk budaya material. Arkeologi musik adalah bidang interdisiplin yang menggabungkan musikologi dan arkeologi. Dalam makna luas, musik arkeologi adalah studi fenomena perilaku dan bunyi-bunyian dari masa lalu (Both, 2011). Musik arkeologi bisa menjadi bidang yang dapat menjawab pertanyaan di atas dari sudut pandang kebendaan. Ilustrasi musisi istana pada relief Candi Borobudur dari abad ke-8-9 Masehi merupakan ilustrasi kegiatan musik ensambel tertua di Indonesia (Kunst, 1949). Hal ini menunjukkan setidaknya jejak budaya material musik sudah berusia 1200 tahun. Cukup tua untuk menjadi sumber inspirasi. Namun problematika terkait musik yang sangat lekat dengan keseharian manusia adalah mudahnya terlupakan. Terlebih ketika dinamika musik berubah sangat cepat bersama dengan tema besar yang timbul tenggelam. Seperti tema anti-perang 60-70-an yang tenggelam seiring booming ekonomi di awal 80-an. Selera berubah, yang lama terlupa ditutup yang baru. Terobosan di dunia musik baru terjadi pada dekade 90-an, saat MP3 ditemukan berdampak pada usia edar lagu yang lebih panjang. Paper ini bertujuan untuk membangun kesadaran tentang arkeologi musik, metode dan potensi manfaatnya dalam pelestarian musik di Indonesia. Baik dari zaman kuno maupun dari beberapa dekade yang lampau. Dengan pendekatan budaya material yang membuka peluang memorialisasi, memorisasi, pembuatan memorabilia dengan merekonstruksi ulang dan eksperimen sampai pembuatan museum. Sehingga peninggalan masa lalu di bidang musik dapat tetap dimaknai dan dimanfaatkan di masa kini. Terutama sebagai pembeda dan keunggulan kompetitif Musik Indonesia.

PRESENTERS



Nama saya Dapit Bonatua Silaban, lahir di Pahieme 04 Oktober 2001. Tempat tinggal berada di Kabupaten Tapanuli Tengah, Sumatera Utara. Saat ini sedang menempuh jenjang pascasarjana di ISI Yogyakarta, Pengkajian Seni. Pendidikan awal yaitu dari Universitas Negeri Medan, Pendidikan Musik.

Dapit Bonatua Silaban

institut seni indonesia yogyakarta

Spontanitas Bernyanyi di Lapo Tuak: Pembentukan Habitus Musikal dalam Perspektif Pierre Bourdieu

Spontanitas dalam bernyanyi menjadi suatu keunikan tersendiri yang ada di Lapo Tuak. Terdengar memang hal biasa bagi sebagian orang, namun di dalamnya mempunyai ciri khasnya tersendiri dalam mengolah suara dan menciptakan harmoni suara. Di Lapo Tuak, ketiadaan struktur dalam pembagian suara menjadi hal yang tidak diperlukan dalam bernyanyi, namun terjadi secara natural tanpa aturan-aturan konvensional. Tulisan ini memakai kerangka teori Habitus dari Pierre Bourdieu. Teori ini akan membantu bagaimana pembentukan habitus dalam aktivitas bernyanyi di Lapo Tuak, yang memiliki sifat spontan dari setiap individu dan bagaimana cara mereka dalam menciptakan gaya bernyanyinya sendiri. Dengan demikian, peristiwa nyanyian di Lapo Tuak bukan hanya saja dipahami sebagai bagian klasifikasi dari gaya musikal konvensional, namun suatu pengalaman tubuh yang terbentuk dalam sistem disposisi individu dalam ruang kultur masyarakat.

Kata Kunci: Habitus, Nyanyian Spontan, Lapo Tuak, Pierre Bourdieu

PRESENTERS



Eventus Ombri Kaho

Independent researcher

Eventus Ombri Kaho (Ombri), menyelesaikan pendidikan Ilmu Filsafat di Universitas Katolik Parahyangan dengan skripsi “Fashion sebagai Representasi Identitas menurut Jean Baudrillard” dan Magister Kajian Budaya di Universitas Sanata Dharma dengan judul tesis “Deteritorialisasi Manusia dan Nonmanusia Pascaalih Fungsi Hutan Bakau Menjadi Tambak Garam di Wilayah Metamanasi-Nusa Tenggara Timur”. Ia juga aktif dalam menulis tentang Pascamanusia/New Materialism, Pendidikan Kritis, Psikoanalisis, Subkultur, dan Politik.

Timurnesia dalam Logika Hasrat dan Wacana Kapitalis

Kemunculan Timurnesia dalam lanskap musik Indonesia kontemporer menunjukkan bahwa perkembangan musik digital tidak semata-mata berkaitan dengan produksi karya musikal, tetapi juga dengan persoalan identitas, pengakuan, representasi, dan distribusi kekuasaan dalam ruang budaya. Timurnesia pada mulanya muncul dari kebutuhan untuk memberikan “rumah” bagi berbagai ekspresi musikal dari Indonesia Timur yang memperoleh perhatian luas melalui platform digital. Dalam perkembangannya, Timurnesia mengalami pergeseran makna: dari gagasan mengenai genre musik menuju sebuah wadah, ruang kolaborasi, dan identitas kolektif. Tulisan ini menganalisis fenomena tersebut melalui perspektif psikoanalisis Jacques Lacan dan pembacaan Slavoj Žižek mengenai discourse of the capitalist . Dengan menggunakan konsep master-signifier (S1), subjek terbelah (\$), objet petit a , hasrat, jouissance , dan wacana kapitalis, artikel ini berargumen bahwa Timurnesia dapat dipahami sebagai artikulasi simbolik atas suatu kekurangan struktural, yakni absennya ruang representasi yang dianggap mampu menampung keragaman musik Indonesia Timur. Singkatnya, Timurnesia mengandung ambivalensi: di satu sisi merupakan praktik afirmasi identitas dan kedaulatan kreatif; di sisi lain berhadapan dengan mekanisme komodifikasi dan eksploitasi hasrat dalam ekonomi platform. Persoalan royalti digital dan tuntutan transparansi pendapatan memperlihatkan ketegangan antara tingginya visibilitas dan belum tentu sebandingnya nilai ekonomi yang diterima musisi. Tulisan ini menunjukkan bahwa persoalan mendasar Timurnesia bukan sekadar apakah ia akan menjadi genre atau bukan, melainkan apakah ia mampu mempertahankan dirinya sebagai ruang kolektif tanpa sepenuhnya direduksi menjadi kategori pasar.

Kata kunci: Timurnesia, Žižek, kapitalisme, hasrat, musik Indonesia Timur

PRESENTERS



Eka Putra Nggalu

Laune.id, Independent Researcher

Eka Putra Nggalu adalah salah satu inisiator-pendiri dan kini bertanggung jawab sebagai direktur Komunitas KAHE. Banyak bekerja dalam spektrum produserial, kurasi, pengarah artistik dan program untuk karya maupun ragam platform serta festival. Anggota pendiri dan berperan sebagai Ko-Direktur Artistik Garasi Performance Institute (2025-). Sejak 2019, turut aktif mengelola laune.id sebagai peneliti dan editor utama.



Hidayatul Azmi

Ladang Rupa, Independent Researcher

Hidayatul Azmi biasa dipanggil Ami, sehari-hari bekerja sebagai ilustrator buku. Ami menyelesaikan studi di jurusan Seni Rupa pada tahun 2019, dan Kajian Budaya dan Media pada tahun 2025. Tahun 2015 bersama teman-temannya membentuk Forum Ladang Rupa, sebuah ruang belajar alternatif yang berfokus pada pengembangan moda apresiasi seni di Kota Bukittinggi. Sejak pindah ke Yogyakarta, sesekali Ami terlibat dalam proyek penelitian seni dan kuratorial pameran.

Kolaborasi Lintas Lokasi Budaya sebagai Modal Artistik dan Modus Produksi dalam Lagu Tabola Bale

Lagu Tabola Bale yang memadukan gaya musik pesta Flores dengan disko Minang menandai tren kolaborasi musik dari wilayah timur dengan wilayah barat Indonesia (khususnya Minangkabau). Karya Silet Open Up yang dikerjakan bersama dengan Jacson Zeran, Juan Reza, dan Diva Aurel tersebut tembus 487 juta lebih penonton hanya dalam waktu sebelas bulan (hingga Maret 2026) dan berhasil mencuri perhatian pendengar global. Fenomena ini adalah salah satu dari ragam praktik yang identik, yang menandai meluasnya jangkauan pendengar maupun audiens lagu-lagu dari lokalitas-lokalitas spesifik di luar Jawa dan Jakarta yang selama ini menjadi pusat dari produksi karya maupun wacana seni di Indonesia. Penelitian ini secara khusus menjadikan lagu Tabola Bale sebagai subjek penelitian untuk menelusuri: (1) modus kolaborasi yang berlangsung di wilayah artistik maupun produksi dan melibatkan unsur-unsur dari konteks-konteks sosial kultural yang beragam; (2) bentuk-bentuk hubungan yang relevan terjadi antara pilihan artistik dan modus produksi yang dipilih – apakah pilihan artistik yang melibatkan unsur-unsur sosial kultural yang beragam ini semata-mata berangkat dari situasi produksi (modus dan modal) yang tersedia, ataukah sebaliknya, pilihan artistik yang sejak awal ditentukan menjadi syarat dari pencarian modal dan modus produksi yang berlangsung; (3) dalam kaitannya dengan audiens, apakah pilihan-pilihan artistik dan modus produksi tersebut punya akar lokal-kultural pada repertoar sosial budaya dari konteks-geografis spesifik yang hadir dalam karya tersebut atau semata-mata melayani logika pasar global. Mengadopsi kerangka produksi Marx yang diaktualisasi pendekatan Bourdieusian terkait modal-modal dalam medan produksi kebudayaan, penelitian ini menempatkan atensi audiens media sosial sebagai modal dan mempertanyakan institusi macam apa yang menjadi basis legitimasi produk-produk seni budaya. Sebagai refleksi kontekstual, penelitian ini menawarkan perspektif tentang penciptaan musik sebagai proses produktif yang berbasis pada kontrol kolektif atas sarana produksi yang berkelanjutan untuk melihat posisionalitas dan agensi yang berlangsung dalam proses produksi ini, dalam kaitannya dengan hirarki pusat dan pinggiran dalam konteks medan produksi kebudayaan di Indonesia.

PRESENTERS



Yogie Mofun

Kajian Budaya, Universitas Sanata Dharma

Costantinus Ponsius Yogie Mofun atau sering disapa dengan Yogie adalah lulusan teologi dari Universitas Kristen Indonesia Maluku dan Universitas Kristen Duta Wacana Yogyakarta. Saat ini tercatat sebagai mahasiswa Kajian Budaya, Universitas Sanata Dharma. Karena kecintaan terhadap budaya populer membuat ia kini sedang menggeluti dunia hip hop dan meneliti tentang dinamika musik rap di Kota Ambon.

Resonansi Musik Rap sebagai Medium Perdamaian Anak Muda di Kota Ambon Pasca Konflik

Tulisan ini bertujuan untuk mengkaji dinamika musik rap anak muda di Kota Ambon sebagai bentuk resonansi dalam menegosiasikan hubungan perdamaian sekaligus menolak radikalisme agama. Sejak tahun 1999, Kota Ambon secara khusus dan Maluku secara umum diperhadapkan dengan konflik sosial yang berlangsung dalam waktu yang boleh dikatakan cukup lama. Pasca konflik, kehidupan masyarakat di Kota Ambon secara spesifik mengalami segregasi sosial dan memunculkan perasaan saling curiga, sentimen, trauma, bahkan kebencian. Pada saat yang sama, anak-anak muda di Kota Ambon menampilkan musik rap bukan semata sebagai ekspresi budaya populer, melainkan sebagai medium untuk merawat kembali relasi sosial yang terputus akibat konflik dan menunjukkan sikap kritis terhadap kecenderungan radikalisme agama. Tulisan ini akan difokuskan pada dua bentuk rumusan masalah: 1) Bagaimana praktik musik rap di Kota Ambon berfungsi sebagai bentuk resonansi dalam mendamaikan kedua komunitas yang sempat berkonflik, dan 2) Bagaimana musik rap anak muda di Kota Ambon dapat dipahami sebagai bentuk perlawanan terhadap radikalisme agama? Dari dua rumusan masalah tersebut, tulisan ini akan menganalisis dinamika praktik musik rap anak muda di Kota Ambon sebagai bentuk resonansi dalam membangun hubungan perdamaian dan perlawanan terhadap radikalisme agama. Analisisnya menggunakan pemikiran dari Tia DeNora tentang Music in Everyday life dan Neumark Norie tentang pemetaan sound art sebagai bentuk afeksi, memori, dan ruang. Metode penelitian yang dilakukan adalah metode kualitatif dengan pendekatan etnografi baru.

PRESENTERS



Jawahirus Saniah

DEEP EnGender, Indonesia

Jawahirus Saniah is an interdisciplinary researcher from Dialogue Empathy Ecology Peace EnGender (DEEP EnGender) specializing in media studies and digital culture. Her research examines indigenous knowledge, critical discourse, media representation, and community empowerment, with interests in participatory research and cultural heritage revitalization. She earned her Master of Arts in Communication from Universitas Gadjah Mada.

Jojama Nakke (I Am Wretched): Negotiating Masculinity and Siri' through Bugis-Makassar Popular Music

Masculinity is produced through social relations and cultural expectations. In Bugis-Makassar contexts, these expectations are closely connected to Siri', a cultural repertoire associated with dignity, self-worth, and social recognition. This paper examines how masculinity is negotiated through Jojama Nakke (I Am Wretched), an album from Ridwan Sau—a Makassarrese singer—that has remained familiar within local popular music across generations. We approach the album as a cultural text that makes particular forms of masculine experience visible. Using Corpus-Assisted Discourse Studies (CADS), the study identifies recurring linguistic patterns across the lyrics. The analysis shows economic precarity, romantic rejection, suffering, and social inadequacy in the representation of the male subject. Drawing on Connell's (2005) theory of hegemonic masculinity, we argue that the lyrics construct masculine worth through the tension between culturally valued expectations of competence and what the narrator represents. The findings suggest that Siri' is often linked with economic capacity, romantic success, and social recognition, while vulnerability appears as part of masculine experience in the album.

PRESENTERS



I Made Teja Permana is a student from Bali currently pursuing his undergraduate studies at Brawijaya University since July 2024.

I Made Teja Permana

Brawijaya University, Indonesia

Women's Vulnerability within Sound Horeg

Sound horeg is frequently criticized for producing loud, destructive bass blasts that are often perceived as noise pollution and spatial disturbance. Narratives about sound horeg's destructive impact tend to oversimplify the contestation over space, thereby overlooking how the subjects within it experience, interpret, and negotiate that space. Here, we examine sound horeg as a gendered space by highlighting women's vulnerability in sound horeg. This research aims to answer how women's bodies are constructed within the performance space, and how they build a sense of safety amid vulnerable circumstances. This study employs an ethnographic approach with participatory observation, in-depth interviews, recording soundscape, and documentation conducted together with young men, young female dancers, mothers, and the broader East Java community. The findings show that sound horeg operates as a masculine art form, in which control over space, audience, and visual/sonic representation is dominated by men, while women's bodies are positioned as objects of visual consumption through practices of dancing, *saweran* (cash-throwing), the normalization of behaviors such as catcalling, and close-range filming of female dancers. Alongside this, there is a temporal aspect marking when women's vulnerability becomes most pronounced, particularly at night. Although efforts to construct safe space exist through physical barriers and committee surveillance, this space still contains many gaps. Young women continue to participate through limited agency, with their sense of safety heavily dependent on the presence of peers and social surveillance. These limited choices are further reinforced by the demand to appear communally harmonious (*guyub*), and by the large budgets spent on holding sound horeg events. Vulnerability is also shaped by contestation among women over the selection of a mascot as visual representation, while committee positions for sound horeg are predominantly held by men. These findings show that women's presence in sound horeg is not merely a passive position as spectacle, but rather the result of layered negotiations between bodily vulnerability, limited agency, and a spatial structure that remains male-dominated.

Keywords: sound horeg, women, vulnerability, agency, space

PRESENTERS



Ryllian Chandra Eka Viana is a lecturer in political science at UIN Raden Fatah Palembang. He grew up in Bandung, West Java. Since 2013 he has set himself up to build a career as an academic and researcher in Palembang, South Sumatra. His research and teaching straddle the fields of political economy, ecology, and identity. Prior to his academic episode, he was involved in the punk scene. Along with performing with his band called Charvaka, Ryllian published several zines and organized gigs. With his experiences as an activist in the fields of politics and the arts, he committed to nurturing a network that stands as a hub for connectivity between political, art, and musical groups in Palembang.

Ryllian Chandra Eka Viana

Universitas Islam Negeri Raden Fatah Palembang

The Forbidden Trance: The Story of Orgen Tunggal, Extractive Industries, and Post-Reformasi in South Sumatra

This project have examined a form of folk entertainment in South Sumatra Province, Indonesia. It is called in various ways but is prominently widely known as orgen tunggal. Orgen tunggal is a form of entertainment that uses a set of electric keyboards equipped with a synthesizer. The type of music played at this entertainment event is generally in the electronic house genre, dangdut, or pop music that has been modified (remixed) with a fast-beat tempo. Usually, its performance is accompanied by one or more singers. The emergence of orgen tunggal in South Sumatra could be traced to Indonesia's post-Reformasi situation and cannot be separated from the Indonesian liberalization context. When electronic music became more accessible and keyboard musical instruments became available at affordable prices. Initially, organ tunggal appeared in discos in the capital city of South Sumatra Province, Palembang, then spread and grew in rural areas. This study found that the ruralization of Orgen Tunggal coincided with the expansion of the extractive industry; in some cases, extractives companies brought the set of organ tunggal to rural areas with the intention of providing a modern imagination for traditional communities. With that imagination, the traditional communities might be seduced into consumption lifestyles that are followed by the company's campaigns to gain more land or cooperation schemes. Even though it is a new form of art, the popularity of the orgen tunggal in remote areas has replaced traditional art, even making the orgen tunggal to be part of social distinction. Furthermore, this project places orgen tunggal beyond it as a musical art performance, yet also as a social change trajectory reflection. Ethnographic research was held in South Sumatra, which consists of a process of interviews, observations, and performance documentation.

PRESENTERS



Muhammad Rizal

*Universitas Islam Negeri
Raden Mas Said Surakarta*

Muhammad Rizal is a lecturer in the English Literature Program at UIN Raden Mas Said Surakarta. His research focuses on literature, film and media studies, cultural studies, gender and sexuality, and transmedia storytelling. He is actively engaged in teaching, research, and community service. Outside academia, he is involved in Komunitas Alinea, a film community that focuses on film production, cinema discussions, and critical engagements with representation and popular culture.

Punk as Ideological Resistance: Constructing the Ideological Alignment between Punk Ideology and Queer Identity in the Documentary Film *Queer as Punk*

This article examines how the documentary film *Queer as Punk* constructs an ideological alignment between punk ideology and queer identity as a form of resistance to heteronormativity. Although punk has long been understood as a subculture grounded in an anti-establishment ethos, limited scholarship has examined whether this ethos also aligns with queer struggles against dominant social norms. This study employs Dick Hebdige's subculture theory and Judith Butler's concept of heteronormativity to analyze how the film frames this relationship. Using audiovisual textual analysis, the study examines selected sequences depicting musical performances, everyday activities, and community practices of the Malaysian queer punk band Shh...Diam!. The findings demonstrate that the film constructs queer identity as a form of resistance that is ideologically aligned with punk's anti-establishment ethos through representations of resistance to heteronormativity. Thus, *Queer as Punk* not only represents a queer community within the punk subculture but also demonstrates how documentary cinema constructs an ideological relationship between punk and queer struggles within the sociocultural context of Southeast Asia.

Keywords: punk ideology; queer identity; subculture; heteronormativity; documentary film; Southeast Asia.

PRESENTERS



Ilse Claassen

Independent Researcher

Ilse Claassen obtained a BA degree in Arts, Culture and Media at the University of Groningen, with a special interest in Indigenous Feminism and Metal Music Studies. Her family background has been a key source of inspiration: as the daughter of an Indo-European father whose family survived captivity in the former Dutch East Indies under Japanese rule during the Second World War, and a Frisian mother whose father was deployed as a sergeant-major during the Revolusi Nasional Indonesia, she developed a deep interest in intergenerational trauma and decolonial feminism. These multiracial roots, together with her personal connection to heavy and complex music, the absence of metal within the Popular Music Studies curriculum, and the underrepresentation of decolonial feminist perspectives in Metal Music Studies, motivated her to write a BA thesis on Decolonial Feminist Expressions in Metal Music. In both her personal and professional life, she is committed to challenging and unlearning the habits that coloniality implanted in all of us (Walsh & Mignolo, 2018) as a social, cultural, and psychological process.

Decolonial Feminist Interventions in Metal Music: Voice of Baceprot

My paper investigates how the Indonesian female metal band Voice of Baceprot confronts persistent coloniality affecting women in contemporary Indonesia. Situated within a socio-political climate shaped by historical power imbalances and neoliberal policies, the band challenges systemic oppression through decolonial feminist interventions. The study adopts a qualitative case study design, combining a literature review, textual and musicological analysis, and reflexive thematic analysis. Framed through the theoretical concepts of coloniality, decolonial feminism, and the *Distorted South*, the analysis demonstrates how Voice of Baceprot disrupts patriarchal and eurocentric norms by integrating Sundanese tonalities, vocal aggression, and subversive visual codes. In this way, the findings extend scholarship on decolonial feminist metal in postcolonial and neocolonial contexts, showing how marginalised female voices mobilise art as a site of resistance, alternative knowledge production, and identity formation.

PRESENTERS



Murni E. Sanubari

Universitas Islam Indonesia

Seorang mahasiswi semester 5 yang memiliki minat besar dalam mengkaji isu global kontemporer, terutama mengenai perspektif gender dan perkembangan ruang digital. Keingintahuannya banyak ditumpahkan dalam berbagai kompetisi debat dan tulisan fiksi maupun non fiksi. Ranah sosial budaya menjadi ruang utama yang sering ia gunakan untuk mengeksplor minat dan fokus keilmuan yang ingin ditekuninya. Ini merupakan debutnya, dan semoga menjadi pembuka bagi kesempatan lain, sebagai seorang presenter dalam konferensi.

Dekonstruksi Mitos Heteronormativitas dalam Konten TikTok Pasangan Minoritas Seksual melalui Tren Lagu “Bayangkan” Karya Hindia

Platform sosial media TikTok kini tidak hanya berfungsi sebagai ruang ekspresi diri, tetapi telah berkembang menjadi ruang aktualisasi identitas bagi kelompok minoritas seksual di tengah kepungan norma sosial yang konservatif. Penelitian ini mengkaji praktik subversi budaya dalam konten digital tersebut, secara spesifik pada konten pasangan sesama jenis yang menggunakan lagu "Bayangkan" karya Hindia sebagai latar audio. Meski aslinya membawa pesan universal tentang kesehatan mental dan perjuangan hidup, lagu ini berhasil direkontekstualisasi menjadi medium representasi dan resiliensi. Dengan mengaplikasikan metode kualitatif melalui pendekatan analisis teks dan visual, studi ini membedah kerja sama tanda-tanda visual dan auditori dalam melakukan dekonstruksi terhadap mitos heteronormativitas di Indonesia..

Menggunakan kerangka semiotika Roland Barthes, analisis dilakukan pada dua level signifikasi: denotasi yang menampilkan keintiman aktivitas domestik dan afeksi publik, serta konotasi yang merepresentasikan perlawanan terhadap stigma sosial.

Kata kunci: heteronormativitas, TikTok, semiotika, Hindia

PRESENTERS



Aliffia M. Nadhira

Central for Cultural Studies (Pusat Studi Kebudayaan) Universitas Gadjah Mada

Aliffia Marsha Nadhira adalah seorang peneliti kebudayaan yang menyelesaikan studi S1 Sastra Jawa dan S2 Sastra di Universitas Gadjah Mada. Berangkat dari kecintaannya terhadap telaah manuskrip kuno dan tradisi pusaka Nusantara, kini minat risetnya meluas ke ranah kajian antropologi budaya populer sembari berkiprah sebagai Asisten Peneliti di Pusat Studi Kebudayaan UGM (2022-sekarang).

Mencari Eksistensi melalui Festival Musik: Catatan Etnografi atas Penonton Cherrypop Festival Yogyakarta

Festival musik menjadi ruang pertemuan para musisi dengan audiensnya secara langsung. Dari sekadar ruang hiburan, kini festival musik telah berubah menjadi arena pembentukan dan perayaan eksistensi individu para penontonnya. Salah satu festival musik yang rutin diadakan di Yogyakarta adalah Cherrypop. Pertama kali diadakan pada tahun 2022 dan akan diselenggarakan kembali tahun 2026 mendatang dengan kurasi musisi yang berbeda-beda setiap tahunnya.

Penelitian ini bertujuan untuk mengkaji eksistensi penonton festival musik Cherrypop menggunakan kerangka filsafat eksistensialisme Søren Aabye Kierkegaard, yang menganalisis tahapan eksistensi kehidupan manusia ke dalam tiga fase: estetis, etis, dan religius.

Pengumpulan data primer dilakukan melalui wawancara mendalam (in-depth interview) dengan para penonton didukung oleh observasi partisipatoris. Menggunakan metode penelitian etnografi, studi ini berusaha menyelami motivasi, dinamika sosial, interaksi, dan pengalaman kultural individu penonton di dalam ruang festival hingga transisi pemaknaan penonton terhadap festival musik itu sendiri.

Kata kunci: Cherrypop, eksistensi, festival musik, Kierkegaard, penonton

PRESENTERS



Verly Joshua

Universitas Indonesia, Jakarta

Verly Montolalu Joshua is a master's student in Southeast Asian Studies at the Faculty of Humanities, Universitas Indonesia. My academic interests include regional and socio-cultural studies, popular culture, music and society, culture and power, public service implementation, and community responses to national development programs. My current research explores popular music in Southeast Asia as a space for cultural negotiation, while my research-track study focuses on the implementation of Indonesia's Free Nutritious Meal Program (Makan Bergizi Gratis/MBG) from regional and socio-cultural perspectives.

Cultural Power, Musical Hybridity, and Symbolic Resistance: Negotiating Tradition at The 2025 Jakarta International Java Jazz Festival

This article aims to analyze the cultural power, musical hybridity, and symbolic resistance emerging in performance practices at the Jakarta International Java Jazz Festival 2025 through the interaction between global music industry networks and local musical traditions that represent Indonesia's cultural identity. This study uses a qualitative approach with document analysis methods and media discourse analysis on festival programs, media reports, and promotional materials. The results show that cultural power is reflected in the curatorial structure that places international artists at the center of visibility, thus shaping the symbolic hierarchy and aesthetic standards of performance. Musical hybridity emerged through the integration of traditional instruments, local rhythmic and melodic adaptations, and cross-cultural collaborations between Indonesian and international musicians that resulted in new musical expressions. Symbolic resistance is present through local musicians' strategies in displaying cultural identity through symbols, language, and tradition-based musical exploration. The findings also point to tensions, where traditional elements tend to be adapted to global musical structures and have the potential to undergo a simplification of meaning. Festivals remain dynamic spaces that allow for cultural negotiation and articulation of local identities in the global music industry landscape. This research contributes by placing music festivals as an arena for the production of cultural meaning through performance practices, and expands the study of international music festivals in Southeast Asia from the perspective of cultural power, hybridity, and symbolic resistance.

Keywords: cultural power, musical hybridity, cultural resistance, southeast asia

PRESENTERS



Athaya Prita Belia

Universitas Airlangga, Surabaya, Indonesia

Athaya Prita Belia is a researcher at Airlangga Institute of Indian Ocean Crossroads (AIIOC) with and holds an M.Hum. in Literary and Cultural Studies from Universitas Airlangga. Her research explores heavy music and underground music scenes across Asia, with a particular focus on decolonizing practice and border-crossing dynamics. She engages closely with the scene by writing, editing, and illustrating an independent zine, *Senandika*. *Senandika* focuses on music, especially independent alternative music, both globally and locally.

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Preservation Over Playlists: Gemar Sadge Records and Resistance to Algorithmic Regimes in Indonesian Underground Music

Algorithmic regimes (Jarke et al., 2024), where knowledge production involves humans and algorithms accessing reality, rendering it intelligible, constructing it, and redistributing power across human and non-human actors. Human agency in knowledge creation becomes decentered as algorithms co-configure ways of knowing and being. This transformation fuels utopian visions of open societies and grassroots movements, yet these algorithms, while appearing diverse, are designed by homogenous groups of predominantly white, highly educated, socio-economically privileged men from the Global North (Qiu, 2022; Gray & Suri, 2019, cited in Jarke et al., 2024). This constitutes a digital colonial regime, extending colonial logics of centering and standardization into music consumption. Digital platforms like Spotify, Apple Music, and Amazon Music use algorithmic recommendations to maximize engagement, subscriptions, and ad revenue, shaping production and consumption through Western frameworks (Hesmondhalgh, 2025). Streaming repositions “local” music into categories like “world music”, diluting local meanings to serve Western tastes and maintain monopolistic control (Guilbault, 1993, cited in Sprengel, 2025). Rather than recognizing each musical tradition on its own terms, streaming platforms frequently subsume non-Western musics under broad categories that serve recommendation, visibility, and marketing goals. In this process, K-pop, J-pop, and even Indonesian popular music may be grouped together as a generalized “Asian” or “global” market category, despite their different local meanings and cultural specificities. In Indonesia, resistance emerges through Gemar Sadge Records, founded by Jemmima Adam Bintang Lasapu (Jemmi) in November 2022 in Surabaya. This independent label produces cassettes for local indie bands, preserving works already circulating on digital streaming platforms (DSPs). Gemar Sadge rejects algorithmic uniformity through: (1) cassette as durable preservation technology, and (2) Bandcamp as the sole “fair share” DSP untainted by corporate affiliations. Gemar Sadge prioritizing local relationships, preservation, and mutual support over algorithmic scale. This study analyzes Gemar Sadge's practices as resistance to digital colonial regimes, demonstrating how Indonesian underground scenes negotiate power through analog infrastructures and community networks.

PRESENTERS



Satrio Rizki Dharma

Universitas Gadjah Mada, Indonesia

Satrio Rizki Dharma adalah mahasiswa semester akhir di Universitas Gadjah Mada pada program studi Magister Teknologi Informasi. Kecintaannya pada musik membawanya bersinggungan dengan punk. Pernah cukup aktif di band metal, dan benar-benar merilis album. Saat ini juga berstatus sebagai pegawai lembaga arsip nasional. Topik penelitian yang diminati adalah tentang arsip, teknologi (AI dan machine learning), literasi AI, dan persinggungannya dengan musik.

Manusia Satu Dimensi di Era Streaming Musik: Text Mining Narasi Media Sosial terhadap Spotify

Di balik kenyamanan mengonsumsi layanan streaming musik, Spotify menyembunyikan krisis: mulai dari pendanaan kepada perusahaan AI untuk militer, ketidakadilan pendapatan bagi musisi, bias algoritma, hingga fabrikasi artis AI. Penelitian ini menggunakan metode Text Mining berbasis dalam mengekstraksi topik dari percakapan berbahasa Indonesia tentang Spotify di sosial media X (sebelumnya bernama Twitter). Proses ekstraksi dan pengolahan data menggunakan gabungan algoritma Natural Language Processing (NLP) TF-IDF (Term Frequency-Inverse Document Frequency) dan algoritma unsupervised machine learning, K-Means Clustering dalam memetakan lanskap konsumsi Spotify secara objektif. Tujuan penelitian ini adalah mendapatkan wawasan tentang respons masyarakat Indonesia terhadap krisis kemanusiaan dan eksploitasi terkait Spotify. Mengadopsi kerangka berpikir Herbert Marcuse, topik tersebut akan dianalisis secara kualitatif melalui tiga aspek kritis: (1) bagaimana platform teknologi menanamkan "kebutuhan palsu" (false needs) terkait kenyamanan fitur yang mengaburkan krisis etis; (2) menggunakan "rasionalitas teknologis" (technological rationality) sebagai instrumen otoritarianisme yang melucuti kemampuan berpikir kritis; serta (3) bagaimana fitur dan algoritma Spotify melakukan manipulasi "closing of the universe of discourse" sehingga melemahkan perspektif perlawanan (the great refusal) terhadap hegemoni teknologi.

PRESENTERS



Sekar Ayu Maharani

*Independent researcher
(Universitas Gadjah Mada)*

Sekar Ayu Maharani holds a bachelor's degree in Visual Communication Design from Satya Wacana Christian University, Salatiga (2014), and a master's degree in Cultural and Media Studies from Universitas Gadjah Mada (2017–2020). A freelance graphic designer and illustrator, she has been active in design and illustration since 2015, with a particular interest in comics, children's books, editorial, and narrative illustration. Her works have been exhibited in several events, including Yogyakarta Comic Week (2019), ComSequence (2022), and Daya Dara (2024). She has also collaborated on and illustrated numerous publications, including children's books, narrative projects, academic books, and editorial publications. Since 2020, she has focused primarily on editorial and narrative illustration while continuing to explore short-form comics.

Slow Living Representation on Nosstress's YouTube Music Videos “Lagu Kebun”: Constructing Social Identity through Music

This research examines the representation of slow living in the YouTube music videos titled “*Lagu Kebun*” of Nosstress, duo group from Bali. In contemporary society, where modern life is often characterized by acceleration, productivity, and constant pressure, the idea of slow living emerges as an alternative narrative that emphasizes simplicity, mindfulness, and a closer relationship with nature and community. Through their music video “*Lagu Kebun*”, Nosstress frequently portrays everyday activities such as farming, living close to nature, and appreciating the process of life. Using the representation theory from Stuart Hall, and also modernity and identity theory by Anthony Giddens; this study analyzes how slow living are constructed and communicated through narratives lyrics and visual elements in their music videos. It also trying to looking how slow living as a social identity described through everyday forms of resistance's theory from James Scott. Rather than merely depicting a slower pace of life, this kind of representations can be interpreted as a criticism symbol of fast-paced modernity and the loss of meaningful processes in everyday life. The findings suggest that the music videos construct slow living not only as a lifestyle, but also as an alternative social identity that invites audiences to reconsider dominant values of speed, productivity, and success.

Keyword: slow living, music, music video, representation, Stuart Hall

PRESENTERS



Manunggal K. Wardaya

Faculty of Law, Unsoed

Manunggal K. Wardaya is a lecturer at Universitas Jenderal Soedirman. He finished his PhD in 2021 at Radboud Universiteit Nijmegen, the Netherlands. His teaching responsibilities are in between human rights law and constitutional law. Manunggal's research interest are in the field of human rights especially with aspects of music and or art. Beside academia, Manunggal also dedicated his energy and time to preserve the history of Dara Puspita, Indonesia's most famous all-female band during the 60's. His collection related to the band and Indonesian music in general have been used by many institutions such as Lokananta, Yayasan Irama Nusantara and Museum Musik Malang.

Between Stage and State: Dara Puspita and Cultural Politics in 1960s Indonesia

Soekarno's Guided Democracy was notoriously famous of its anti-Western policy. All domestic resource including elemnts of civil society were expected to devote their cultural activities for the revolution. In musical sphere, one of the famous events during this period was the imprisonment of Koes Bersaudara, Dara Puspita's mentor, into jail without trial. The paper will examine whether the band encountered similar situation with Koees Bersaudara and what made them did not face the same fate with Koes Bersaudara, despite also playing Rock N Roll music. Was there strategies carried out by this all-female band to avoid repression and if Yes, how? The paper is an ethnographic research which used interviews and observations mostly with ex band members and secondary materials such as newspaper articles and photographs.

PRESENTERS



Aris Setyawan

Universitas Sanata Dharma, Indonesia

Aris Setyawan adalah seorang etnomusikolog, penulis, peneliti, dan musisi, serta salah satu co-founder dan editor Serunai.co. Aris telah menerbitkan empat buku tentang musik, seni, dan budaya, serta merilis dua album bersama bandnya, Aurreté dan The Polska Seeking Carnival. Tulisan-tulisan Aris telah dimuat di berbagai media di Indonesia, seperti The Jakarta Post, Kompas, Whiteboard Journal, Kumparan, Pop Hari Ini, Asumsi, Serunai, dan lainnya. Aris meraih gelar Sarjana Seni dari jurusan Etnomusikologi, Institut Seni Indonesia Yogyakarta. Saat ini, Aris sedang menempuh studi S2 di Magister Kajian Budaya, Universitas Sanata Dharma.

Resistensi melalui Musik dalam Karya Paduan Suara Dialita Pasca-Genosida 1965

Paduan Suara Dialita beranggotakan ibu-ibu penyintas genosida 1965 yang dipenjarakan tanpa adanya proses pengadilan. Beberapa dari mereka dipenjarakan karena berafiliasi dengan Partai Komunis Indonesia, tetapi ada yang bahkan tidak memahami sama sekali apa itu komunisme. Selama masa Orde Baru, seperti halnya para penyintas lain, para personel Dialita terus direpresi oleh negara, serta mendapatkan diskriminasi oleh masyarakat karena stigma “komunis” yang melekat pada mereka. Para perempuan penyintas ini mendirikan Paduan Suara Dialita pada tahun 2011 sebagai upaya saling membantu para penyintas dalam hal ekonomi dan pemulihan nama baik mereka. Dialita telah merilis dua album yaitu Dunia Milik Kita (2016), dan Salam Harapan (2019). Lagu-lagu yang dinyanyikan Dialita tercipta di dalam penjara, baik di Penjara Bukit Duri, Jakarta, maupun di Kamp Plantungan, Jawa Tengah. Lagu-lagu itu kebanyakan menceritakan tentang kisah hidup para personel, harapan dan suara hati mereka yang mengalami ketidakadilan. Melalui lagu-lagunya Dialita juga berupaya menantang narasi tunggal negara tentang peristiwa G30S dan genosida 1965. Tulisan ini bertujuan menemukan bentuk-bentuk resistensi yang ada dalam estetika bermusik Paduan Suara Dialita. Keunikan dari Dialita adalah suara personel mereka yang sumbang ketika menampilkan lagu-lagu mereka. Suara mereka yang sumbang dilihat sebagai bentuk pasca-musik atau noise yang digagas oleh Jacques Attali, serta pengejawantahan dari konsep melankolia kiri (left melancholia) dari Walter Benjamin yang justru menjadi kekuatan tersendiri dari Dialita. Tulisan ini adalah hasil dari penelitian kualitatif yang melibatkan para narasumber yaitu para personel Dialita yang berjumlah kurang lebih 20 orang yang berdomisili di Jabodetabek, serta para pendukung Paduan Suara Dialita seperti produser dan para musisi muda yang berkolaborasi dengan Dialita yang berdomisili di Yogyakarta. Data penelitian untuk tulisan ini dikumpulkan dengan metode etnografis, dengan cara melakukan wawancara mendalam (indepth interview) dan Focused Group Discussion (FGD) dengan para personel Dialita, serta tokoh pendukung lainnya. Temuan dari penelitian/tulisan ini menjabarkan bentuk resistensi seperti apa yang ada dalam estetika bermusik karya Dialita.

Kata kunci: Paduan Suara Dialita; Resistensi; Genosida 1965; Musik Protes

PRESENTERS



Tarlen Handayani

Student of Magister Antropologi UGM

Tarlen Handayani is a bookbinder, community organizer, and Master's student in Anthropology at Universitas Gadjah Mada. She founded and ran Bandung's literacy community Tobucil & Klabs for 20 years (2001–2021). A recipient of an Asia Cultural Council fellowship in New York (2008), she studied bookbinding at Etsy Lab, Brooklyn, and later with CBBAG in Toronto. Since moving to Yogyakarta in 2020, she has focused on book and archive conservation. In 2024, she founded Kolektif Belajar Perawatan / the Care Learning Collective. She is currently a Spatial Ethnography fellow completing a thesis on community archival governance and collective memory.

Revisiting “Punk Zine” Bandung 1996–2026 as a Practice of Memory and Scene Infrastructure

This paper elaborates on an anthropological approach to the Bandung punk scene through a “revisit” of three decades of zines (1996–2026), positioning zines as both a practice of memory and a social infrastructure—not merely a medium of subcultural expression. Starting from the question: how do zines produce, preserve, and transform the punk scene across generations, this article views archiving as a process that is inherently selective and risky: it revives traces, yet it can also reinforce hierarchies of voice, erase conflicts, and simultaneously reveal previously unrecognized parties. Methodologically, the study employs archival ethnography—examining the materiality of zines (photocopies, collages, staples, columns, editorials, distro addresses, small ads), tracing circulation and distribution networks (gigs, distros, mail, zine fairs, digital channels)—as well as semi-structured interviews with editors, contributors, readers, and “infrastructure” actors (venue managers, distro owners, print shop operators, and documentarians). The analysis is conducted through a periodization of shifts in the media ecosystem: from photocopy-based social networks (late 1990s), the expansion of blogs and forums (2000s), *platformization* and the aesthetics of visibility (2010s), to post-pandemic hybridity (2020s). Rather than emphasizing technology as the sole cause, this paper demonstrates how changes in the medium reshape social relations: who gains access, how credibility is established, and how risks (raids, stigma, commercialization, and algorithmic attention) are negotiated. Key findings suggest that zines function as “regeneration engines” that archive DIY ethics and provide informal pedagogy; yet, as archives, they also silence care work, internal conflicts, and the experiences of vulnerable groups. Thus, “archiving the ephemeral” is a political practice of memory that helps shape the future of the Bandung punk scene.

keywords: *Punk zines, Bandung punk scene, Archival ethnography, Memory infrastructure, DIY culture*

PRESENTERS



Zhafran Naufal Hilmy

Sudut Kantin Project

Zhafran Naufal Hilmy adalah seorang jurnalis independen dan peneliti muda yang tertarik pada bentangan kajian sejarah, budaya populer, dan media alternatif. Ia juga menaruh perhatian pada praktik keseharian sebagai bentuk resistensi, khususnya melalui zine dan musik. Dalam kerjanya, Zhafran menautkan antara arsip, wawancara dan sudut pandang etnografi, serta menjembati penelitian akademik dan praktik kultural di ruang-ruang kolektif. Selain meneliti, ia juga aktif dalam berbagai kolektif, seperti Sudut Kantin Project, Eureka!, dan Ragam Arena. Saat ini, Zhafran tengah aktif mengelola media komunitas cum alternatif bernama Sudutkantin.com, mengorganisir gigs bersama Ragam Arena, dan sedang mengupayakan proyek jangka panjang tentang sejarah musik di daerahnya, Kulon Progo.

“Trends is Shit!!”: Representasi, Jejaring Underground, dan Sejarah dari Bawah dalam Zine Megaton (1996–1997) dan Human Waste (1997–1998) di Yogyakarta

Pada pertengahan hingga akhir 1990-an, skena underground di Yogyakarta mengandalkan zine sebagai medium utama untuk mendokumentasikan diri, membangun jaringan, dan mendefinisikan identitas kolektif di tengah ketiadaan ruang di media arus utama. Berdasar hal tersebut, penelitian ini akan membahas dua zine, yakni Megaton (1996-1997) dan Human Waste (1997-1998) yang terbit di Yogyakarta. Kedua zine itu dipilih karena termasuk terbitan underground paling awal di Indonesia. Penelitian ini mengintegrasikan dua kerangka secara komplementer. Pertama, pendekatan representasi Stuart Hall digunakan untuk membaca bagaimana makna “underground” dikonstruksikan dan dinegosiasikan melalui editorial, artikel, wawancara, dan kolom pembaca dalam kedua zine. Kedua, perspektif history from below dipakai untuk membaca zine sebagai praktik kultural yang melampaui teks. Zine menjadi medium pembentuk jejaring underground lintas kota dan negara, serta memunculkan keakoran baru (zinester, pembaca, dan skena underground). Secara metodologis, penelitian ini menggabungkan analisis wacana terhadap konten kedua zine dengan melakukan wawancara terhadap zinester dan pelaku ekosistem underground Yogyakarta periode 1996-1998. Selain itu, pemetaan jejaring sosial juga dilakukan untuk merekonstruksi pola distribusi dan relasi antar aktor. Frasa “trend is shit!!” diambil dari Human Waste edisi 1997 yang mampu menjadi pintu masuk untuk memahami “underground” di dalam teks dan dijalankan secara praktik. Hal tersebut menjadi fondasi bagi pembentukan identitas, jejaring, dan narasi sejarah dari bawah. Temuan sementara menunjukkan bahwa Megaton dan Human Waste menjadi ruang produksi wacana, pembentukan jejaring alternatif, dan arsip vernakular yang membentuk memori kolektif skena underground Yogyakarta.

PRESENTERS



Kamila El Sabilla is a Social Psychology Master's student at Universitas Gadjah Mada (UGM) with a keen interest in music and pop culture. She is currently researching the dynamics of youth resistance within the Indonesian music scene. Outside of academia, she actively documents gig experiences on her Substack, @sabbathbloodysabbath.

Kamila El Sabilla

Universitas Gadjah Mada, Yogyakarta, Indonesia



Balma Bahira Adzkia, perempuan yang sangat senang mempelajari manusia juga cara kerja otak komputer. Hidup di antara persimpangan budaya pop kultur dan teknologi, pemberdayaan komunitas, dan religi. Saat ini sedang menempuh studi Magister Kecerdasan Artifisial di Universitas Gadjah Mada. Di samping itu, dia juga mengelola kelompok belajar anak-anak di perumahan, terafiliasi dengan majalah musik "Helopop!" garapan Swasembada Kreasi, serta sesekali menjadi penulis lepas untuk media-media musik lokal.

Balma Bahira Adzkia

Magister Kecerdasan Artifisial, Universitas Gadjah Mada

The Persisting Strategy: Social Creativity in Indonesian Music Activism and a Case Study of Spatial Contestation Against Silencing

Music in Indonesia has historically served not merely as entertainment, but as a potent instrument of resistance. However, the challenges today are vastly different from the past. While the enemy used to be strict government censorship, today's musicians face complicated bureaucratic permits and the domination of corporate brands in festivals. Direct confrontation is often ineffective or risks shutting down the scene entirely. Therefore, a smarter, more symbolic strategy is required. This study examines how music collectives employ Social Creativity to negotiate these limitations. Using a qualitative multiple case study approach, the research analyzes digital archives, public discourse, and narratives from three key events: the withdrawal of the band Sukatani from the major Pestapora festival, the environmental campaign by Trend Asia inside the Rock in Solo festival, and the musical stages at Kamisan actions and Pesta Pinggiran. This study argues that these events signal a tactical shift in youth resistance. It suggests that these collectives are actively redefining the meaning of a concert: transforming it from a mere leisure activity into a fluid space for political consolidation. Furthermore, the research posits that there is a shift in the metrics of success: from playing at expensive festivals to the moral integrity of refusing environmentally damaging sponsorship. Ultimately, this study aims to demonstrate how social creativity serves as a vital tool for constructing autonomous spaces and resisting systematic silencing.

PRESENTERS



Graduated from Universitas Indonesia, she is currently a researcher and lecturer at Universitas Multimedia Nusantara, Indonesia. Her research interest is in Media Studies, Fandom, Disability, and Popular Culture. Her works about popular culture, Participatory Culture: A Study On Bangtan Boys Fandom Indonesia, Studying Fandom Online, Social Network Analysis of Fan Activism in #BintangEmonBestBoy, Kim Seon Ho, You are cancelled: the collective understanding of cancel culture, has been published by several journals in Indonesia. Her work regarding participatory culture was also published on Henry Jenkins blog, regarding a series of conversations amongst scholars from many different nations about fandom.

Cendera Rizky Anugrah Bangun

Universitas Multimedia Nusantara

From Gen X to Gen Y: Analyzing the Intergenerational Shifts in Musical Protest Narratives in Indonesia

This study explores the dynamics of musical protest by comparing musicians from different generations in their delivery of critical messages as a form of resistance against government regimes. For decades, the legendary band Slank (Generation X) has consistently utilized music as a tool for negotiation and resistance, from the Pre-Reform era to the release of their 2026 single, "Republik Fufufafa," which criticizes contemporary political inconsistencies. Meanwhile, Daniel Baskara Putra, known as Hindia (Generation Y), represents a younger vocal force. Through tracks such as "Mereka Belum Pulang" and "Janji Palsu," as well as provocative stage performances, Hindia addresses human rights violations and social anxiety. The objective of this research is to identify the similarities and differences in communication styles, lyrical narratives, and methods of resistance between these two generational archetypes. While both share the same goal of social advocacy, their creative approaches and audience engagement strategies may differ significantly due to their distinct socio-political backgrounds. This research employs a qualitative methodology, utilizing in-depth interviews and document studies of song lyrics and performance footage. The findings are expected to contribute to the discourse on popular culture as a medium for political communication and provide insight into how cross-generational musical resistance evolves in response to changing government regimes in Indonesia.

PRESENTERS



Rifki Akbar Pratama

KUNCI Study Forum and Collective

Rifki Akbar Pratama devotes himself to the confluence of history and psychology, the emotional histories of the left, intertemporal choice, and politics of affect as a researcher. Together with the Yogyakarta-based transdisciplinary research collective, KUNCI Study Forum & Collective, he dwells upon critical pedagogy, artistic practice, and knowledge production through the School of Improper Education program. His most recent inquiry, performed in affiliation with Ufuk for the Jakarta Biennale 2021, delves into the issue of the attention economy, which frequently entraps exhibition-making and concomitantly experimenting in harvesting as an aesthetic, and redistributing access, resources, also happiness through collective-offbeat-publishing.

If I Can't Dance: Playlist as A Cultural Form and Protest Songs Party as Third Space for Resistance

"If I can't dance, I don't want to be part of your revolution." This statement is often attributed to Emma Goldman, even though the widely circulated sound bite—printed on T-shirts, pins, and other paraphernalia—did not come directly from her. Its significance lies precisely in its life as a detachable sound bite: it circulates beyond the question of original authorship. It helps spread a spirit not only of resistance, but also of endurance within struggle. Most importantly, it foregrounds inclusion among fellow travelers. In other words, it gestures toward the creation of a shared space—one where people can dance together. The emphasis on dancing matters because it introduces joy into resistance. Anger, as an affective space, can function as a repellent affect (Malatino, 2022). Building on this idea, this presentation explores the possibility of the playlist as a cultural form capable of sustaining a broader affective space. This inquiry takes place amid the proliferation of platforms that inundate listeners with algorithmically curated music—often producing siloed listening environments—alongside the prevalence of soothing "chill pop," widespread burnout that dampens collective movement, and the suppression of protest songs themselves. The presentation draws on the practical experience of creating collective playlists in two different presentation contexts: "Kombo: Festival of Free Improvised Music" (2023) and "Mana Attack, Attacked Mana" (2026). Across this interval, shifting socio-political conditions and differing expressions of protest become visible. These two contexts serve as the foundation for further elaboration. One key point advanced here is that, while Ben Anderson (2010) once suggested that public intellectuals struggle to survive within the tight constraints of academic institutions—leading to a sense of longing for their presence—there may be another possibility. Collective playlists and shared listening spaces can become expressions of joyful militancy (Bergman and Montgomery, 2017): forms that not only hold multiple affects but also function as collective expressions of public intellectual life.

PRESENTERS



Bernhard Steinbrecher

University of Innsbruck, Austria

Bernhard Steinbrecher is a popular music scholar and works as senior scientist at the University of Innsbruck, Austria, in the Department of Musicology. He holds a PhD in musicology and has received his habilitation in 2024. Steinbrecher's analytical approach towards popular music is characterized by an integrative perspective on both its aesthetics, practices, and discourses. With a particular focus on contemporary developments, he examines the relation between popular music's sounds and social, psychological, and aesthetic questions. He was a member of the international and the German-speaking board of the International Association for The Study of Popular Music (IASPM).

Music as Tool for Negotiating a (Punk) State of Mind

In this presentation, I address how “alternative, non-mainstream, or underground music scenes represent expressions of everyday resistance or negotiation” from a musicological perspective, and ask how a music-cultural praxis formation, such as punk, uses music as discursive instrument for negotiating its ingrained attitudes (Steinbrecher 2025). Why does punk sound the way it does, and (why) does it sound rather similar in the UK, Austria, Indonesia, or elsewhere? Over the past five decades, the core values of punk have remained extraordinarily persistent. As a state of mind, it is closely tied to the idea that those who participate in punk adopt an alternative stance against prevailing norms and hegemonic power structures, expressed in an openly critical, rebellious, and subversive way, coupled with aspiration of independence and a strong sense of community. However, the social, cultural, political, economic, technological, media, and other contexts in which these values come alive and are charged with sense and meaning vary greatly across regions and have also changed continuously over the past 50 years. The reasons a 16-year-old white male teen punk in Austria might have been frustrated or rebellious at the end of the 1990s are likely to differ from those of a 40-year-old female Muslim adult punk in Indonesia in 2026. Nevertheless, both may share the same state of mind, and both may use the same discursive – sounding – tools to negotiate their specific mode of collective thought in relation to a society's dominant conceptions. My presentation examines how this resistance relationship is (re-)negotiated, stabilized, and renewed by musical means; across punk's different genre trajectories, intergenerational continuities, and glocal adaptations. Being inevitably biased by my Western(-European) perspective, I am eager to discuss whether my music-oriented theory of punk – bringing ethical notions of physicality, immediacy, and collectivity into conversation with aesthetic notions of texture, structure, and tensility – may also be applicable in Southeast Asian musical contexts.

SOCIAL MEDIA

Instagram : punkscholarsnetworkindonesia

TikTok : psn_indonesia11

X : psn_indonesia

Youtube : punkscholarsnetworkindonesia

Website : www.punkscholarsnetwork.id

How to get to Lokananta: [Click to see Venue](#)

1. From Adi Soemarmo Airport

Lokananta is approximately 10 km from Adi Soemarmo International Airport. You can reach the venue by installing ride-hailing service such as **Gojek, Grab, or taxi**. Please allow around 5 minutes for the journey, depending on traffic.

2. From Solo Balapan Station

Lokananta is approximately 4,5 km from Solo Balapan Station. **Gojek or Grab** is the easiest option, especially if you are carrying luggage. The journey usually takes around 19 minutes by motorcycle.

3. From Purwosari Station

Lokananta is approximately 2,3 km from Purwosari Station. It's about a 23-minute walk from Solo Purwosari Station to venue. Good for your health and a small contribution to more sustainable urban mobility.

4. Getting Around Solo

Gojek and Grab are widely available in Solo and are recommended for getting around the city. We suggest installing the apps before your arrival.

5. Useful Apps

- **Gojek** – motorcycle and car rides
- **Grab** – motorcycle and car rides
- **Google Maps** – navigation
- **WhatsApp** – communication with the conference committee

6. Quick Tips

- Make sure you have mobile data/internet access.
- Keep your phone charged when travelling.
- Cash is useful for small purchases.
- When using an online ride, check the driver's name and vehicle number before getting in.

7. Need Help?

If you have any difficulties finding Lokananta or arranging transportation, please contact the PSN Indonesia committee (Satrio Rizky = +62 858-7750-0304)

WHERE TO STAY

PILIHAN AKOMODASI

4 Star Hotel

1	Adhiwangsa	Jl. Adi Sucipto No.146, Jajar, Kec.Laweyan, Kota Surakarta, Jawa Tengah 57144 (0271) 7464999	1,9 km ETA 6-10 minutes
2	Paragon	Jl. Dr. Sutomo, Mangkubumen, Kec. Banjarsari, Kota Surakarta, Jawa Tengah 57125 (0271) 7655888	2,9 km ETA 8-15 minutes
3	Aston	Jl. Slamet Riyadi No.373, Sondakan, Kec. Laweyan, Kota Surakarta, Jawa Tengah 57147 (0271) 7882000	1,7 km ETA 6-10 minutes
4	Swiss Bel	Jl. A. Yani No.45, RT.002/RW.006, Gilingan, Kec. Banjarsari, Kota Surakarta, Jawa Tengah 57134 (0271) 630063	2,4 km ETA 7-15 minutes
5	Novotel	Slamet Riyadi St No.272, Timuran, Banjarsari, Surakarta City, Central Java 57141 (0271) 724555	4,7 km ETA 16-22 minutes
6	Sunan Hotel	Jl. A. Yani No.40, Kerten, Kec. Laweyan, Kota Surakarta, Jawa Tengah 57143 (0271) 731312	300 m ETA 1-5 minutes
7	Harris Hotel	Slamet Riyadi St No.464, Purwosari, Laweyan, Surakarta City, Central Java 57142 (0271) 3009999	1,7 km ETA 5-10 minutes
8	Sala View	Jl. Slamet Riyadi No.450, RT. 02/RW.13, Purwosari, Kec. Laweyan, Kota Surakarta, Jawa Tengah 57142 (0271) 718388	1,7 km ETA 5-10 minutes
9	Kusuma Sahid Prince	Jl. Sugiyopranoto No.20, Kp. Baru, Kec. Ps. Kliwon, Kota Surakarta, Jawa Tengah 57111 (0271) 646356	5,5 km ETA 20-30 minutes
10	Alana	Jl. Adi Sucipto, Blukukan, Blulukan, Kec. Colomadu, Kabupaten Karanganyar, Jawa Tengah 57174 (0271) 7451555	3,4 km ETA 8-15 minutes
11	Alila	Jl. Slamet Riyadi No.562, Jajar, Kec. Laweyan, Kota Surakarta, Jawa Tengah 57144 (0271) 6770888	1,5 km ETA 5-10 minutes
12	Royal Surakarta Heritage	Jl. Slamet Riyadi No.6, Kp. Baru, Kec. Ps. Kliwon, Kota Surakarta, Jawa Tengah 57111 (0271) 666111	6 km ETA 20-25 minutes

WHERE TO STAY

PILIHAN AKOMODASI

3 Star Hotel

1	Parangraja	Jl. Siwalan No.40, Kerten, Kec. Laweyan, Kota Surakarta, Jawa Tengah 57144 (0271) 7467990	1 km ETA 5 minutes
2	Grand Orchid	Jl. Gajahmada No.29, Timuran, Kec. Banjarsari, Kota Surakarta, Jawa Tengah 57131 (0271) 731888	4,5 km ETA 18-23 minutes
3	Loji Hotel	Jl. Hasanudin No.134, Punggawan, Kec. Banjarsari, Kota Surakarta, Jawa Tengah 57132 (0271) 7892121	4 km ETA 15-20 minutes
4	Grand Amira	Jl. Veteran No.18, Ps. Kliwon, Kec. Ps. Kliwon, Kota Surakarta, Jawa Tengah 57118 (0271) 632323	7 km ETA 30-45 minutes
5	Ommaya Hotel	Jl. Dewa Ruci No.1, Songgolangit, Gentan, Kec. Baki, Kabupaten Sukoharjo, Jawa Tengah 55281 (0271) 7882228	6 km ETA 20-30 minutes
6	Horison Azisa	Jl. Kapten Mulyadi No.115, Kedung Lumbu, Kec. Ps. Kliwon, Kota Surakarta, Jawa Tengah 57133 (0271) 7890555	7 km ETA 30-45 minutes
7	Amarelo	Singosaren Jl. Gatot Subroto No.89-103, Kemlayan, Kec. Serengan, Kota Surakarta, Jawa Tengah 57151 0815-7578-8055	5,3 km ETA 20-30 minutes
8	Neo Hotel	Jl. Kyai Mojo No.02, Ps. Kliwon, Kec. Ps. Kliwon, Kota Surakarta, Jawa Tengah 57118 (0271) 2939383	7 km ETA 30-40 minutes
9	Pose In	Jl. Monginsidi No.125, Kestalan, Kec. Banjarsari, Kota Surakarta, Jawa Tengah 57132 (0271) 666199	4,4 km ETA 20-23 minutes
10	Riyadi Palace	Jl. Slamet Riyadi No.335, Purwosari, Kec. Laweyan, Kota Surakarta, Jawa Tengah 57142 (021) 80629666	2,4 km ETA 7-15 minutes
11	Dana Hotel	Slamet Riyadi St No.286, Sriwedari, Laweyan, Surakarta City, Central Java 57141 (0271) 711976	5 km ETA 15-25 minutes

WHERE TO STAY

PILIHAN AKOMODASI

Guest House

1	House of Asiyah Syariah	Jl. Merpati No.36 B, Kerten, Kec. Laweyan, Kota Surakarta, Jawa Tengah 57143 081329011011	110 m ETA 1-3 minutes	RP. 250K	15 kamar, kamar mandi dalam
2	Kerten Art Homestay	Jl. Merpati No.39 B, Kerten, Kec. Laweyan, Kota Surakarta, Jawa Tengah 57143 02717452130	180 m ETA 3 minutes	RP. 250K	30 kamar
3	Oetara Room	Jl. Mliwis No.3, Kerten, Kec. Laweyan, Kota Surakarta, Jawa Tengah 57143 08112653290	600 m ETA 5 minutes	RP. 500K	6 kamar tidur, 4 kamar mandi
4	Guest House Griya Mundu Baru	Jl. Mundu I No.2b, Kerten, Kec. Laweyan, Kota Surakarta, Jawa Tengah 57143 08118123124	600 m ETA 2 minutes	RP. 600K	2 kamar tidur, 1 kamar mandi
5	RedDoorz Syariah @ Griya Thamrin Manahan Solo	Jl. Moh. Husni Thamrin No.38, Kerten, Kec. Laweyan, Kota Surakarta, Jawa Tengah 57143 08132227795	650 m ETA 5 minutes	RP. 150K	10 kamar
6	Griyo Kiswo Vacation Home	Jl. Siwalan No.12, Kerten, Kec. Laweyan, Kota Surakarta, Jawa Tengah 57143 082225624031	750 m ETA 8 minutes	RP. 2.500.000	8 kamar
7	Guest House Griya Mundu	Jl. Mundu II No.25, Kerten, Kec. Laweyan, Kota Surakarta, Jawa Tengah 57143 08118123124	800 m ETA 8 minutes	RP.760K	3 kamar tidur, 2 kamar mandi
8	Sans Fourth Loft	Jl. Moh. Husni Thamrin No.33, Kerten, Kec. Laweyan, Kota Surakarta, Jawa Tengah 57141 085602818700	850 m ETA 8 minutes	RP. 185K	20 kamar (kamar mandi dalam)
9	Gria Kerten	Jl. Walet Raya No.9, Kerten, Kec. Laweyan, Kota Surakarta, Jawa Tengah 57143 08156521830	1 km ETA 15 minutes	RP. 550K	3 kamar tidur, 4 kamar mandi
10	D'Paragon Kerten Solo	Jl. Siwalan, Jajar, Kec. Laweyan, Kota Surakarta, Jawa Tengah 082137186663	1,2 km ETA 3 minutes	RP. 300K	56 kamar

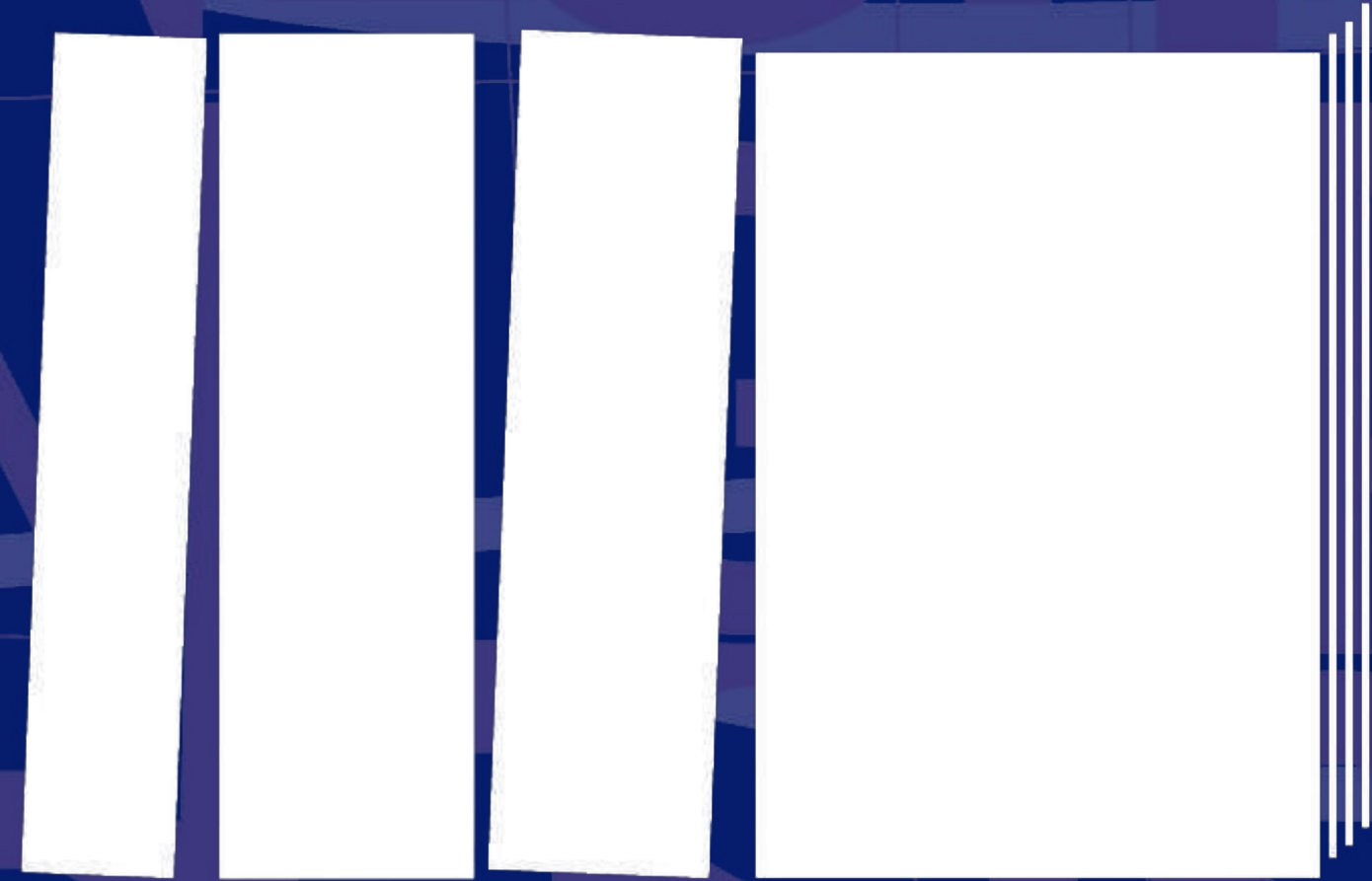
WHERE TO STAY

PILIHAN AKOMODASI

Guest House

1	Flame Tree Guest House	Jl. Apel III No.14, Jajar, Kec. Laweyan, Kota Surakarta, Jawa Tengah 57144 08170844777	1,2 km ETA 3 minutes	RP. 220K	3 kamar tidur (kamar mandi dalam)
2	SUPER OYO 2209 Solo Point Guest House Syariah	Jl. Profesor DR. Soeharso No.9y, Jajar, Kec. Laweyan, Kota Surakarta, Jawa Tengah 57144 02129707601	1,3 km ETA 3-6 minutes	RP. 150K	15 Kamar
3	Inn Home Solo Jajar	Jajar, Kec. Laweyan, Kota Surakarta, Jawa Tengah 57144	1,4 km ETA 5-10 minutes	RP. 300K	35 kamar
4	Guest House Syariah Rumah Kita	CRP3+4WV, Purwosari, Kec. Laweyan, Kota Surakarta, Jawa Tengah 57142 0271741201	2,2 km ETA 6-13 minutes	RP. 300K	6 Kamar tidur (kamar mandi dalam) + 2 kamar mandi luar
5	Omah Melati Vacation Home	Jl. Melati No.14, Purwosari, Kec. Laweyan, Kota Surakarta, Jawa Tengah 57142 082225624031	2,2 km ETA 6-13 minutes	RP. 1.200.000	4 Kamar tidur, 1 Kamar Mandi
6	Victoria Guest House	Jl. Pajajaran Utara I No.44, RT.01/RW.10, Sumber, Kec. Banjarsari, Kota Surakarta, Jawa Tengah 57138	2,3 km ETA 8-15 minutes	RP. 180K	21 Kamar
7	Aira Living Solo	CRQ2+8VH, Purwosari, Laweyan, Surakarta City, Central Java 57142 082335959698	2,3 km ETA 8-15 minutes	RP. 400K	12 kamar (kamar mandi dalam)
8	Urbanview Badran Residence Syariah Manahan	Jl. Hasanudin No.53, Purwosari, Kec. Laweyan, Kota Surakarta, Jawa Tengah 57142 08132227795	2,6 km ETA 9-18 minutes	RP. 150K	12 kamar
9	VIFA Guest House	Jl. Pleret Raya, Banyuanyar, Kec. Banjarsari, Kota Surakarta, Jawa Tengah 082257730206	2,6 km ETA 9-18 minutes	RP. 230K	16 Kamar (kamar mandi dalam)
10	Wisma Seni TBJT	CVQ3+H32, Jebres, Kec. Jebres, Kota Surakarta, Jawa Tengah 57126 087708535057	7,9 km ETA 20-30 minutes	RP. 200K	12 kamar (kamar mandi dalam)

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2026