

# The Politics of Contemporary Sound in Indonesia

University of Pittsburgh  
12-13 April 2024

## SYMPOSIUM

12 April (10am-4pm)  
The Humanities Center  
CLS 602 Cathedral of Learning

13 April (10am-4pm)  
Room 310 William Pitt Union

FREE / Open to the public

## CONCERT

13 April (8pm-10pm)  
University Gamelan Ensemble  
Bellefield Hall Auditorium

## Presentations by:

Putu Tangkas Adi Hiranmayena  
Veronika Kusumaryati  
Cholil Mahmud  
Teraya Paramantha  
Nyak Ina Raseuki  
Rizky Sasono  
Hannah Standiford  
Herry Sutresna  
Andrew Weintraub



Artwork image courtesy of Julian Abraham "Togar" in "Too Good to be OK" at The Sculpture Center, NY, 2023. Photo credit: Rizky Sasono



University of  
Pittsburgh



# The Politics of Contemporary Sound in Indonesia

University of Pittsburgh  
12-13 April 2024

*Reformasi*, the political era following the 1998 breakdown of the *New Order* regime in Indonesia, opened new possibilities for Indonesian performing arts. Performers began blurring the lines between mediums and cultural disciplines as well as challenging the boundaries between the contemporary and the traditional. After 1998, musicians' interest in exploring tradition was not based in nostalgia or *New Order* imperatives towards "preservation." Instead, traditional practices were integrated into more fluid contemporary sound practices, hybrid forms, and new media.

Inspired by Sapto Rahardjo's gamelan and technology innovations in the mid-1990s, younger generations of experimental musicians followed with even more diverse forms of reference and imagination. Popular genres, such as *dangdut* and heavy metal, yielded spinoff genres (e.g., *koplo*) and new public expressions of Islam (as seen in the all-female band Baceprot), respectively. Nya Ina Raseuki's 2007 album *Kroncong Tenggara* completely reimagined traditional forms of kroncong (Indonesian string band music). Indonesia's music scenes fused with neoliberal approaches to music that elevated underground sounds to popular circulation.

In contemporary Indonesia, musicians continue to blur the lines between "mainstream" and "underground" sounds. Despite the current period of stagnant reform (*reformasi dikorupsi*), sound still serves as a medium for "the political." These politics take different forms including critiques of the state by hip-hop act Homicide, articulations of human rights violations by the indie-rock group *Efek Rumah Kaca*, and performances of "apolitical politics" by the women's chorus *Dialita*. Other examples of "the political" in music include cultural movement approaches, such as the experimental duo *Senyawa*, the netlabel *Yes No Wave*, and *Festival Musik Rumah* which celebrates off-the-radar musicians through annual online festivity.

New sound practices have made Indonesia's soundscape livelier, louder, more diverse, and more exciting than ever. In approaching "sound as form" and "sound as cultural practice," we ask: How does sound relate to the political dimension of culture? What forms of sound define politics? What are the constraints and possibilities of a new "sound politics" in Indonesia today?



Artwork image courtesy of Julian Abraham "Togar" in "Too Good to be OK" at The Sculpture Center, NY, 2023. Photo credit: Rizky Sasono



University of  
Pittsburgh



# Event Schedule

## Symposium

**Friday, April 12**

*The Humanities Center, Cathedral of Learning (CL602)*

- 09.30-10.00 Meet-up and Coffee  
10.00-10.15 Welcoming Remarks (Andrew Weintraub)

**SESSION 1 Reflecting the Politics of Yesterday, Today**

- 10.15-11.00 Encountering “the People” in LEKRA, the Institute of People’s Culture  
*Andrew Weintraub*  
11.00-11.45 “Waringin Sakti” Popular Culture and Politics in the New Order  
*Hannah Standiford*

11.45-13.15 Lunch

**SESSION 2 Sound and Identity Politics**

- 13.15-14.00 “Tell Me Again, How an Indonesian is Supposed to Sound”:  
Politics of Creativity and Epistemic Justice through  
Heavy Metal and Gamelan  
*Putu Tangkas Adi Hiranmayena*  
14.00-14.45 Cacophony as a Metaphor of Postcolonial Lives in Bali:  
The Politics of Soundscape Making  
*Teraya Paramehta*

## Gamelan Workshop

17.00-18.00

*Bellefield Hall Auditorium*

**Saturday, April 13**

*William Pitt Union, 310*

- 09.30-10.15 Meet-up and Coffee

**SESSION 3 Sound and Community**

- 10.15-11.00 Perlawanan Bunyi (Sonic Resistance): The Other Music  
in Post-Political Indonesia  
*Nyak Ina Raseuki*  
11.00-11.45 The Politics of Peripheral Sounds in Eastern Indonesia  
*Veronika Kusumaryati*  
11.45-13.15 Lunch

**SESSION 4 The Independent Music Scene**

- 13.15-14.00 (Not quite) Ok Studio: Installation of Indonesian Political  
Sounds in the Global Music and Art Scene  
*Rizky Sasono*  
14.00-14.45 Music, Community and Radical Politics in  
Post-New Order Bandung  
*Herry Sutresna*  
14.45-15.30 How Indonesian Musicians Criticize Music Policies:  
Case Study of Music Bill Draft (RUU Permusikan) and  
Copyright Royalty Regulation (PP 56/2021)  
*Cholil Mahmud*

## Concert

University Gamelan + guests

20.00-21.30

*Bellefield Hall Auditorium*



University of  
Pittsburgh



# Abstracts and Presenters

## Encountering “the people” in LEKRA, the Indonesian Institute of People’s Culture

Andrew Weintraub \*

LEKRA (Lembaga Kebudayaan Rakyat, the Institute of People’s Culture) was an Indonesian left-wing national cultural movement that existed from 1950 to 1965. LEKRA was affiliated with the Indonesian Communist Party (PKI), but was not under the direct command of the state nor the PKI. LEKRA’s stated goal was to develop a new anti-colonial, anti-imperialist, anti-feudal, and “people”-centered culture. How did LEKRA do this? Artists, intellectuals, and cultural workers “moved down” (turun ke bawah, or turba) to rural areas to learn about and assess the “actual political conditions” and aspirations of farmers and workers, and to incorporate their class position into new forms of literature, visual art, music, theater, dance, and film. As stated in LEKRA’s 1959 Manifesto (Mukadimah), “the people are the sole creators of culture, and the development of a new Indonesian culture can only be carried out by the people.” Yet, we know very little about the encounters and relationships between “the people” and LEKRA. If the new Indonesian culture was of the people, and by the people, LEKRA had to incorporate their interests and aspirations in order to speak to them. In this paper, I will assess LEKRA’s methods to develop a new “people’s culture.” Ethnographic fieldwork with surviving LEKRA participants “from above” and “from below” illuminates the successes and failures that characterized those encounters, as well as the multiple and conflicting reasons that ordinary people participated. These dissonances subvert the monolithic characterization of LEKRA used to justify the politicized and extermination of the left during Suharto’s New Order regime, and which is still active in the popular imagination today.

\* Andrew N. Weintraub is Professor of Music at the University of Pittsburgh, where he teaches graduate and undergraduate courses in ethnomusicology and popular music and directs the University Gamelan program. He is the author of *Power Plays* (2004) and *Dangdut Stories* (2010), editor of *Islam and Popular Culture in Indonesia and Malaysia* (2011), and co-editor of *Music and Cultural Rights* (2008) and *Vamping the Stage* (2017). Weintraub’s research and writing have made significant contributions to the study of Islam, popular music, sound repatriation, cultural rights, and the politics of memory in Indonesia. His work has been supported by grants from the Fulbright Foundation, the Ford Foundation, the Luce Foundation, and the American Institute of Indonesian Studies (AIFIS). Weintraub is the founder and lead singer of the Dangdut Cowboys, a Pittsburgh-based band that plays Indonesian popular music.

## “Waringin Sakti” Popular Culture and Politics During Indonesia’s New Order

Hannah Standiford \*

In 1996, the governor of Central Java initiated the production of an album called *Waringin Sakti* (Sacred Banyan Tree) to endorse a political party called Golkar in anticipation of the national election the following year. Golkar (Golongan Karya, Party of Functional Groups) was the political party associated with the 32-year authoritarian rule of President Suharto, whose New Order regime was known for censorship and the violent suppression of Communism. On this album, traditional puppetry and gamelan master Ki Anom Suroto collaborated with nationally renowned singer Waldjajah, reworking the lyrics of preexisting songs to extol the virtues of Golkar and encourage the public to vote for the party. At that time, however, civil servants and other citizens were pressured or even forced to vote for Golkar, running counter to the ideals of democracy that the lyrics of the album promote. Some of these lyrics also aimed to connect with the working class, ironic in light of the increasingly ostentatious consumption practiced by Suharto, his family, and his inner circle starting in the mid-1990s. The musicians themselves were in a complicated relationship with Golkar, one that held both restrictions and rewards. However, all of the musicians whom I interviewed claimed neutrality regarding politics, with some later confessing to voting for other parties. Using ethnography and lyrical analysis focused on a single album, this paper investigates the interaction between personal politics and participation in political music.

\* A PhD candidate in ethnomusicology at the University of Pittsburgh, Hannah Standiford’s work focuses on a style of traditional Indonesian music called kroncong and the way it intersects with national identity, gender, and nostalgia. Her first exposure to this style of music was in 2014 when she spent a year living in Solo, Java with the support of a Darmasiswa scholarship. When she returned, she created a kroncong group called Rumpit in collaboration with Dr. Andy McGraw, which performs internationally and collaborates with master artists from Java and Bali. In 2017, Standiford returned to Java to study this music more deeply with the support of a Critical Language Enhancement Award and a Fulbright Student Research Fellowship. In 2022-2023, Standiford returned to Solo to conduct my dissertation research with the support of a Fulbright-Hays Doctoral Dissertation Research Award.



University of  
Pittsburgh



## Abstracts and Presenters

### **“Tell Me Again, How an Indonesian is Supposed to Sound”: Politics of Creativity and Epistemic Justice through Heavy Metal and Gamelan** Putu Tangkas Adi Hiranmayena \*

The Indonesian diaspora is increasingly harboring intracultural contention as younger generations grow more comfortable articulating their social voices. How is epistemic justice negotiated when the network of Indonesian epistemologies favors trendy discourse of neo-liberal activism? What happens when communities fail? It isn't enough to champion the perspective of "the" Indonesian, which may be individual or collective, but artists and scholars must push for diverse scholarship that is rooted in interdisciplinarity, historicity, and creativity. This presentation is but a scratch on the surface of embodied value attribution. By framing ideologies of unapologetic creativity using aesthetics of localized Indonesian heavy metal and third-space communities of gamelan makers, I highlight positionalities of power differentials in creative cultural consultation. In doing so, I hope to offer one Indonesian's way for navigating the spectrum of creative ethnography as it pertains to a sea of Nusantara ontologies. Advocating for the ephemerality of collective art making.

\* Putu Tangkas Adi Hiranmayena is an Indonesian artist-scholar serving as Assistant Professor of Music (Performance and Creativity), where he directs the Balinese Sound Ensemble and teaches courses on Heavy Metal Music, Electronic Music, and Noise and Activism. He also is a founding member of Balinese Experimental duo, ghOstMiSt, with dancer-anthropologist, Dewa Ayu Eka Putri; PAK Yeh (free-improvisation trio) from Denver, Colorado; and T.A.T.W.D. (improvised noise-metal trio) from Urbana, Illinois. Hiranmayena's academic, performance, and compositional research focuses on the intersections of Cosmology, Indigeneity, Environmental Activism, and Performativity in Balinese Gamelan, Heavy Metal, and Noise. He takes post-colonial, performance studies, and creative ethnographic approaches to looking at the state of sound in the social sciences and humanities. His work constitutes equitable forms of knowledge production in the form of public-facing academic articles and Global creative artistic pieces. As a creative ethnographer, Hiranmayena has written articles, coupled with artistic compositions, that interrogate the state of performance in South-East Asian performing arts. Most notably, his articles, "If a Dragon Dies in the Forest, Do Humans Hear a Sound?" (2022); "Fix Your Face": Performing Attitudes Between Mathcore and Beleganjur," (2022); "ghOstMiSt's Trails of Indigeneity," (2021), discuss myriad of perspectives on traditional, popular, and experimental Balinese performance idioms. Hiranmayena continues to perform and compose internationally while also maintaining status as board member of Insitu Recordings and Gamelan Tunas Mekar. He is also a creative cultural consultant on various projects in the United States that highlight younger Indonesian voices. Recently scoring music for new short film, "Indah and the Spirits" and composing sound art installations for theater. In his off time, Hiranmayena enjoys skateboarding and a good nitro-micro brew.

### **Cacophony as a Metaphor of Postcolonial Lives in Bali: The Politics of Soundscape Making** Teraya Pamehta \*

The paper is adapted from the third chapter of my dissertation, (Re)Making Paradise: Race, Tourism, and the Aftermath of Violence in Bali, which explores the production and construction of how Bali became paradise and how activists' and residents' responses to violence in Bali (e.g., the anti-communist mass killings of 1965–1966, the terrorist attacks of 2002 and 2005, and environmental injustice) disrupted and remade the imagined paradise. Bringing three concepts together—sonic experience, tourism, and race—I ask: How does sound become noise in "paradise" and how does tuning into sonic experiences help us understand the power dynamic in "paradise"? How does listening to sounds help us make sense of race, place, and space? What does the sonic experience tell us about the relationship between the tourists and the Balinese? Weaving Bali's cultural specificity into my ethnographic vignettes on different sonic experiences in Bali at different points between October 2018 and October 2022, I demonstrate that sounds experienced as noise can help us understand the ways race, space, and power are intertwined. I argue that "cacophony" is a (post/neo)colonial concept that addresses epistemological violence in "paradise." The paper concludes by responding to existing debates in postcolonial and settler-colonial discourse about the dilemma of metaphorizing decolonization.

\* Hailing from Jakarta, Indonesia, Teraya Pamehta will earn her Ph.D. in American Studies and Ethnicity, along with a Graduate Certificate in Visual Anthropology, at the University of Southern California by the summer of 2024. She has been fortunate to receive financial support for her dissertation research from various organizations, such as the American Association of University Women, the Philanthropic Educational Organization International, the Center for Transpacific Studies at USC, and the American Indonesian Cultural and Educational Foundation, and her scholarly works have been published in *Diskursus: Jurnal Filsafat dan Teologi*, *The International Journal for Literary Humanities*, and *Lanskap: Mozaik Musik Dalam Masyarakat*. Over a decade as an Indonesian educator, she has held academic and administrative roles in Universitas Indonesia's English undergraduate and American Studies Master's programs. A vocalist, lyricist, and performer with two co-authored independent albums, she co-founded *MariJeung Rebut Kembali*, a Jakarta-based feminist collective that utilizes popular, creative, and alternative culture to raise awareness of sexual and gender-based violence in Indonesia.



University of  
Pittsburgh



## Abstracts and Presenters

### ***Perlawanan Bunyi (Sonic Resistance): The Other Music in Post-Political Indonesia***

Nyak Ina Raseuki \*

Sonic expressions in the post-1998 "Reformasi" period have undergone significant development and change with the rise of diverse sonic productions and genres. In the New Order period, different expressions tended to be invisible, hidden, or suppressed, perhaps even "poor," due to the principle that the mainstream, monolithic political situation made possible only produces mainstream sonic expressions. This observation focuses on sonic expressions on the periphery of the dominant musical and cultural center, whether they come from traditional music or popular music in local languages, known as lagu daerah, especially those outside the musical and cultural regions of Java and Bali. In sonic productions between these two musical realms, there are various sonic expressions in the third area or between spaces. At first glance, this can be seen as a manifestation of the diversity of sonic culture, a reflection of Indonesia's socio-cultural heterogeneity. However, conversely, it can be understood as a form of sonic resistance. In this case, sound is interpreted as a value, a norm adopted by the musicians (sound producers) and listeners. The general view suggests that the listener tends to search for meaning in the lyrics when they are contained in them, but sound as imagination attaches memories, interrelationships, and similarities of sonic language as part of the attachment of the cultural, social, and political environment between the sound producers and listeners. Thus, the sound is placed in sonic discourse, sonic imagination, and the current struggle. We place the "reality of sound" on the social and political terrain of daily life in various parts of Indonesia, where sound producers and listeners can negotiate, intervene, and subvert the value of sound established by the dominant forces.

\* Nya Ina Raseuki (Ubiet), Vocalizer, improviser-composer, earned an M.Mus. and a Ph.D in ethnomusicology from the University of Wisconsin-Madison and then lectured at the Graduate School, Urban Arts and Creative Industries at the Jakarta Institute of the Arts (IKJ), Indonesia, where she now serves as the Director. She is the author of *Being Islamic in Music: Two Contemporary Genres from Sumatra* (2017). Besides her academic commitments, she nurtures collaborative relationships with diverse music, dance, film, theater, fashion, photography, and installation art artists. She is involved in a multitude of performances and music recordings. Among her published recordings are popular music Archipelagongs (Warner Music Indonesia, 1999), a new music *Music for Solo Performer: Ubiet Sings Tony Prabowo* (Musikita, Jakarta, 2006), a new interpretation of kroncong music, *Ubiet & Kroncong Tenggara* (demajors, Jakarta, 2007; 2013), and her latest project, *Olaijolo* (2024), interpreting Eastern Indonesian songs.

### ***The Politics of Peripheral Sounds in Eastern Indonesia***

Veronika Kusumaryati \*

This study will reflect on the politics and poetics of peripheral sounds in Eastern Indonesia. Departing from my fieldwork and long engagement in West Papua, this presentation will examine how Eastern Indonesians and Papuans form sonic networks outside and in conversation with the dominant and hegemonic sounds of Java. These sonic networks comprise of acts of cross-listening and cross-citations where the ideas of eastern-ness and Papuan-ness are being conflated, debated, and negotiated. This presentation will also deal with the question of racialized sounds and the connection between the racialized periphery and predatory center. Using samples of popular music and sonic works from West Papua, East Nusa Tenggara, and the Moluccas, this presentation then wishes to contribute to the conversation on sounds, identities, and their politics in Indonesia.

\* Veronika Kusumaryati is a political and media anthropologist working in West Papua, a self-identifying term referring to the easternmost and marginal area of Indonesia. Her scholarship analyzes the idea of race and indigeneity, and how they have shaped Euro-American and post-colonial ideologies of racial hierarchy. Specifically, she studies the lives, thoughts, and politics of the Indigenous Papuans in Indonesia as they intersect with colonialism, racism, and the expansion of capitalism to the indigenous frontiers. She holds a doctoral degree from the department of anthropology at Harvard with a secondary field in Film and Visual Studies. With Ernst Karel, she composed a feature length documentary "Expedition Content" which is derived from the sound archives of Michael Rockefeller (the fourth generation of the Rockefeller family) that he recorded in West Papua during the 1961 Harvard Peabody Expedition to Netherlands New Guinea. The film has been screened at international film festivals, such as the Berlin international festival in 2020 and has received a special mention for Loridan-Ivens/CNAP Award at Cinéma du reel in Paris and listed as one of the New York Times' best films of 2022. She's currently an assistant professor in anthropology and international studies at the University of Wisconsin-Madison.



University of  
Pittsburgh



## Abstracts and Presenters

### ***(Not quite) Ok Studio: Installation of Indonesian Political Sounds in the Global Music and Art Scene***

Rizky Sasono \*

This presentation stems from the study of the post-reform independent music scene (indie) in Indonesia that yielded a diverse forms of sound practices in the intertwined field of music and art. Following the trajectory of noise genres that intersects with the field of art, this presentation looks into the global trajectory of sound art as a medium of the political, it pays attention to a sound installation work "OK Studio" by an Indonesian artist Julian Abraham 'Togar' which was exhibited at the Carnegie International (Pittsburgh, 2022) and at The Sculpture Center (New York, 2023). Through an ethnographic research which involves performances during these exhibitions, this study frames sound practice as praxis of the political in two ways. First, the devising of sound mediated the everyday life in Indonesia under religious hegemony and obscured historical spaces of colonialism, Second, this praxis subverts the Western conception of art that undermines the social and experiential aspects of knowledge production, that Indonesians are accustomed to, therefore producing a political discourse of global aesthetics.

\* Rizky Sasono is doctoral candidate in ethnomusicology. Currently, he is writing a dissertation that examines the audiopolitics of the independent music (indie) scenes in Indonesia supported by The Humanities Engage Immersive Dissertation Research Fellowship at the University of Pittsburgh. His research crosses the field of popular music, sound studies, cultural studies, and social movements, as indicated by his involvements in academic workshops in Acoustemology (at The Johannes Gutenberg University, Mainz 2019), and Social Movements in Southeast Asia (at Ca Foscari University, Venezia 2022). He earned a bachelor degree in French Literature and an MA degree from Visual Arts and Performing Arts Studies at the Graduate School, Universitas Gadjah Mada. Rizky is also a singer/songwriter of an indie rock band, notably, Risky Summerbee & the Honeythief, that has produced various studio albums and interdisciplinary performances since their formation in 2007. He is also a member of Teater Garasi/Garasi Performance Institute, a Prince Clause laureate performance collective based in Yogyakarta.

### **Music, Community and Radical Politics in Post-New Order Bandung**

Herry Sutresna \*

"The music's not a threat. Action that music inspires can be a threat." – Chumbawamba. Bandung is one of the cities in Indonesia where anti-authoritarian ideology and music collided during the 1990s. The influence of anarchism that came through the hardcore punk in the early 1990s not only fostered the emergence of radical actions against the Suharto regime in 1998, but also gave significant contributions to the birth of new political strategies and tactics at the grassroots level. These tactics exist outside of the traditional modes of representative democracy through electoral politics, and functioned as an alternative after Suharto fell, when hope for reform turned into dystopia. Music and the accompanying counterculture inspired and spread the ideas and practices of direct action. By involving popular culture, it helped the development of counter-hegemonic practices and provided a new imagination and conceptualization of the revolution beyond the classic Jacobin model. Instead of trying to take over the power of the state and use its power to revolutionize the order of society, this new generation of activism—in John Holloway's terms in Crack Capitalism— "creates the cracks and fragments that form a space for non-hierarchical rebellion and results in the disruption of the current economic order." After more than two decades, this fusion of political movements and counterculture feels even more relevant when entering the era of Jokowi's authoritarianism. This presentation will share another perspective on music and popular culture and its intersection with social change, with present-day Bandung as the context. It will be accompanied by documentation from several important milestones in the timeline of the radical political movement in the city. This will examine how music can contribute to the defence against oppression.

\* Herry Sutresna is a writer, visual artist, hip hop musician, and political activist from Bandung, Indonesia. Under the moniker Morgue Vanguard, he is considered as one of Indonesia's rap pioneers. He was the frontman of Homicide (1994-2007) who were renowned for technical, complex, insightful political rap and their fusion of classic hip hop with avant-garde sounds. Inspired by 90s DIY punk ethos, his creative output also includes poetry, essays, spoken words, and graphic design. He has published several books, zines, albums and held several graphics exhibition. All of his work intersects with various forms of struggles in local direct democracy, operating in solidarity with the people most impacted by structural violence/oppression, and cultural production. As social organizer, he is also involved in local autonomous resistance. He also a part of independent record label co-op and a radical book publishing collective. He is currently working on a new solo album and new album with his current group, Bars of Death.



University of  
Pittsburgh



## Abstracts and Presenters

### How Indonesian Musicians Criticize Music Policies: Case Study of Music Bill Draft (RUU Permusikan) and Copyright Royalty Regulation (PP 56/2021)

Cholil Mahmud \*

In Indonesia, after the “Reformasi” era, the intertwined between music and politics got deeper, including the involvement of the musician in local or national politics/activism. This paper aims to describe the involvement of Indonesian musicians in criticizing the regulations that threaten their creative processes of making music and how they advocate for more transparent and accountable music royalty management. This paper particularly examines the prominent roles of Indonesian musician movements in advocating the copyright royalty regulation and against the 2019 music bill draft. Moreover, this paper describes how such movements exert influence on a better music ecosystem. By being part of the two movements, the author had the opportunity to observe and understand what led or motivated his peer musicians to organize themselves and make a movement. As a preliminary study, it is interesting to understand the dynamic of political or activism awareness among these musicians because most of them were unfamiliar with activism, but they eventually realized that they needed to speak, organize, and fight for their rights. Further research is needed to better understand the complexities of the movement and to conclude with whether the movement has a real positive impact on the music ecosystem nationally, or how far are they going to be involved in other political actions or activism.

\* Cholil Mahmud is a member of Efek Rumah Kaca (ERK), an Indonesian indie rock band. He manifested his long and in-depth interest in political and social movements and art and activism issues, specifically in Indonesia, into the band's lyrics and music. He leads the band that has released four LPs and one EP throughout its 23 years in Indonesia's music scene. He actively plays substantial roles in multiple organizations, such as KontraS, an Indonesian-based Human Rights NGO; Indonesian Arts Coalition; Fesmi, an Indonesian musician union; and Ampli, a musician association. He served on the music committee of the Jakarta Art Council from 2020 to 2023. In 2018, along with ERK, Cholil led the initiation of an alternative and independent space called Kios Ojo Keos in Jakarta. The space is intended to convey more social, political, and environmental issues to the music and art scene through showcases, movie screenings, book discussions, and other performances. Cholil graduated from a Master's degree program at the Arts and Public Policy Department at New York University.



## Contact Persons

Hannah Standiford: [HMS76@pitt.edu](mailto:HMS76@pitt.edu)  
Rizky Sasono: [mrs200@pitt.edu](mailto:mrs200@pitt.edu)



University of  
Pittsburgh

