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Commons people: managing music and culture in contemporary Yogyakarta

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Citation

Juliastuti, N. (2019, May 21). *Commons people: managing music and culture in contemporary Yogyakarta*. Retrieved from <https://hdl.handle.net/1887/73550>

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Author: Juliastuti, N.

Title: Commons people: managing music and culture in contemporary Yogyakarta

Issue Date: 2019-05-21

PHOTOGRAPHS

CHAPTER 1 AFTER COPYING



Figure 1. A pirated disc kiosk on Jalan Mataram, Yogyakarta. *Photo by the author.*



Figure 2. A visitor in Studio One, Jalan Kaliurang, Yogyakarta. *Photo by Y.A.Merdikaningtyas. Woodward to understand the popularity of cassette and vinyl in the local*



Figure 3. A view of Studio One branch on Jalan Mozes Gatotkaca, Yogyakarta. *Photo by the author.*



Figure 4. A beauty salon and a second hand mobile phones kiosk next to the Studio One on Jalan Mozes Gatotkaca, Yogyakarta. *Photo by the author.*

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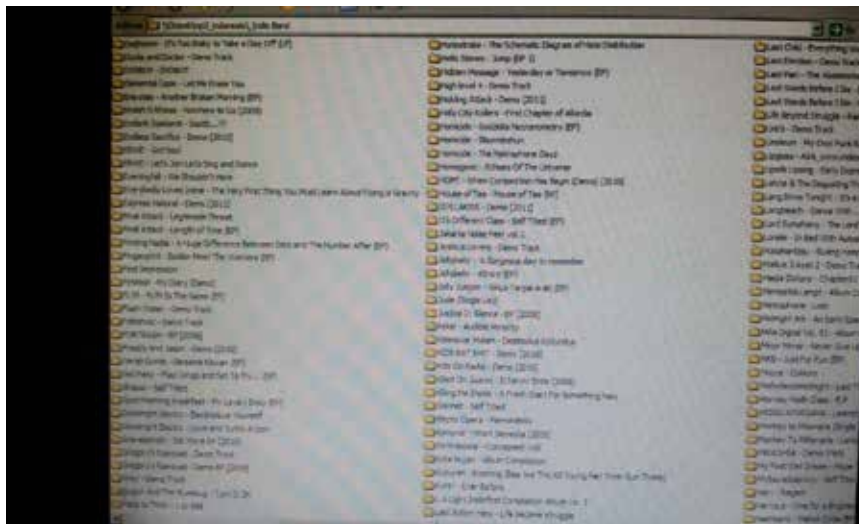


Figure 5. The list of the music folder called Indie Band at a warnet on Jalan Kaliurang, Yogyakarta. *Photo by the author.*



Figure 6. Dina and her Spice Girls CD-R from the Burn Your Idol exhibition at Jogja Art Fair, at the Taman Budaya Yogyakarta. *Photo by Wok the Rock.*



Figure 7. Burn Your Idol installation at Jogja Art Fair, at the Taman Budaya Yogyakarta. *Photo by Wok the Rock.*



Figure 8. A living room at Burn Your Idol's installation at Jogja Art Fair, at Taman Budaya Yogyakarta. *Photo by Budi ND. Dharmawan.*

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Figure 9. A bedroom with a computer and audio-visual equipment, location unknown. Photo was courtesy of a now defunct Burn Your Idol website (<http://burnyouridol.com/>)



Figure 10. A new Burn Your Idol's disc rack in SongEun ArtSpace, Seoul, South Korea. *Photo by Wok the Rock.*

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Figure 11. Burn Your Idol disk rack on Kunci's veranda, Yogyakarta. *Photo by G.S. Kusuma.*



Figure 12. A row of shops selling old and new books at Shopping Center, Yogyakarta. *Photo by the author.*



Figure 13. A network of maze full of bookshops at Shopping Center, Yogyakarta. *Photo by the author.*



Figure 14. Piles of papers, theses, and used newspapers at Shopping Center, Yogyakarta. *Photo by the author.*

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Figure 15. Piles of papers and other study materials neatly stacked in the shelf, at Shopping Center, Yogyakarta. *Photo by the author.*



Figure 16. Bundles of clippings with different labels, at Shopping Center, Yogyakarta. *Photo by the author.*

CHAPTER 2
THE LIMITS OF SHARING AND MATERIALIZATION OF SUPPORT: A
CASE OF INDONESIAN NET LABEL UNION



Figure 1. An offline-sharing booth at the Indonesian Net Audio Festival #2, Institut Français Indonesia, Bandung. *Photo by the author.*



Figure 2. The schedule board of the Indonesian Net Audio Festival #2, Institut Français Indonesia, Bandung. *Photo by the author.*

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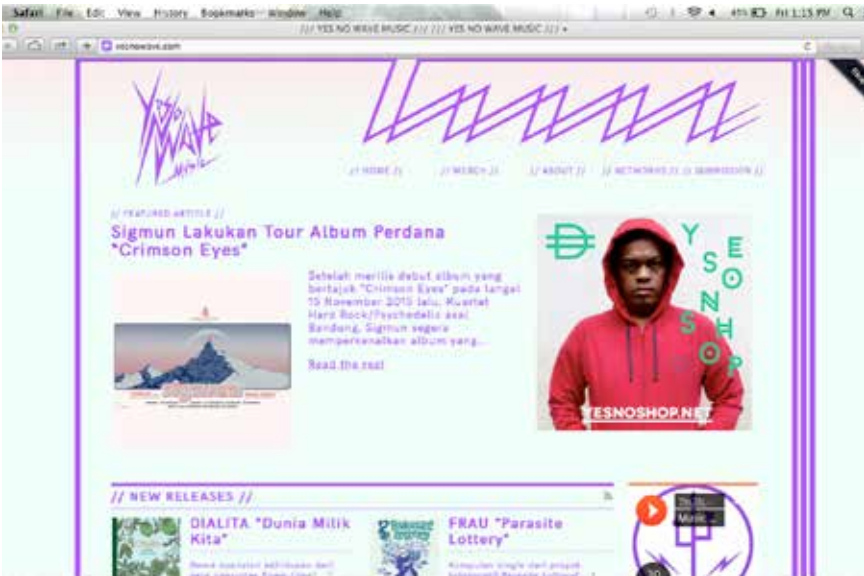


Figure 3. A screen shot of Yes No Wave website.

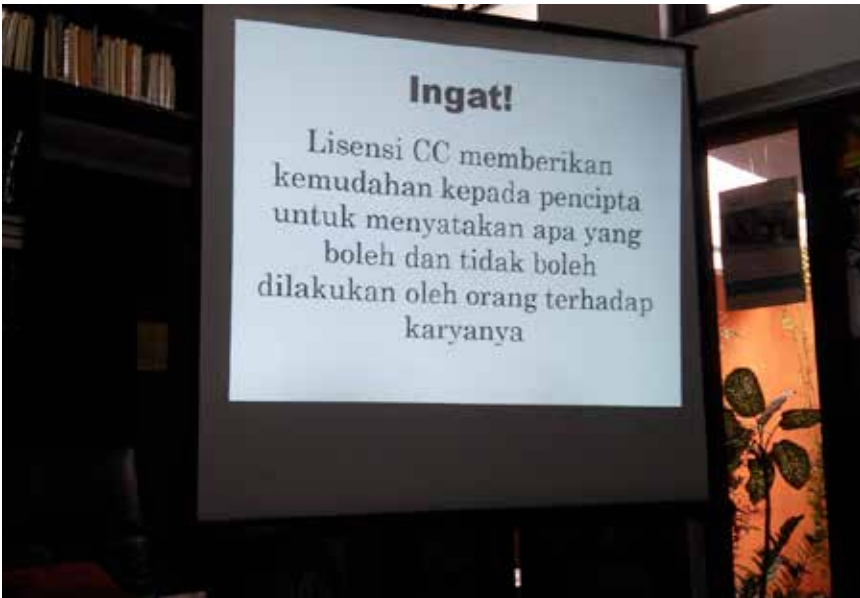


Figure 4. A slide of presentation about Creative Commons in the Indonesian Net Audio Festival #2, Institut Français Indonesia, Bandung. *Photo by the author.*



Figure 5. Bottlesmoker performing at the Indonesian Net Audio Festival #1, Langgeng Gallery, Yogyakarta. *Photo courtesy of Indonesian Net Label Union.*



Figure 6. YK Booking's donation box at the Lokananta Festival, Lokananta, Solo. *Photo by the author.*



Figure 7. *Prasaṣṭi*, a Zoo's album, released with a cover made from stone.
Photo by the author.



Figure 8. *Grind Your Lunch*, a To Die's album, released in the form of a lunch box. *Photo by the author.*



Figure 9. Yes No Shop's *lapak* at the Indonesian Net Audio Festival #2, Institut Français Indonesia, Bandung. On the table were Senyawa's vinyl, Frau's album, Yes No Wave's t-shirts and tote bags, the union's zine, and Marcus Boon's book. *Photo by the author.*



Figure 10. *Happy Coda*, Frau's second album was released in the form of a music sheet book. The artist management organized a signing book-meet and greet event at Kedai Kebun Forum, Yogyakarta. In the photo, Lani, or Frau (in a white t-shirt) signed the books. Gufi (in a black t-shirt), the manager, was standing and observing at the corner of the table. *Photo by the author*



Figure 11. The union meeting to prepare the first Indonesian Net Audio Festival, Kedai Kebun Forum, Yogyakarta. From left to right: Adi Adriandi, Wok the Rock, Bagus Putra Jalang, Adya Mahardhika, Hilman Fathoni, Gilang Nugraha, Anitha Silvia, Wednes Mandra, Arie. *Photo courtesy of Indonesian Net Label Union.*



Figure 12. Wok in a Burtan t-shirt, one of the bands he promoted through Yes No Wave. *Photo by G.S. Kusuma.*



Figure 13. Wok the Rock's room at Kunci's old space, Jalan Langenarjan Lor 17B, Yogyakarta. *Photo by the author.*

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Figure 14. Wok the Rock's room at Kunci's current space, Jalan Ngadinegaran MJ III/100, Yogyakarta. *Photo by the author.*



Figure 15. Kenji Ide, an artist in residence at Kunci, appeared on Yes No Wave website to promote the label's t-shirt merchandise.

CHAPTER 3
STUDYING PARTICIPATION THROUGH *WALK THE FOLK*



Figure 1. Walking together with Walk the Folk participants in Kaliurang, Yogyakarta. I am wearing the black hat. Unless otherwise stated, all photos related with Walk the Folk used here are from Titah's coverage about the event at Cobra Magazine. Titah was also a participant of Walk the Folk. *Photo by Dito Yuwono.*

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Figure 2. Ananda Badudu and Rara Sekar from Banda Neira played in a tennis court, Kaliurang, Yogyakarta. *Photo by Dito Yuwono.*



Figure 3. Gardika Gigih and Layur played under the shade of a big tree, across an old abandoned house, Kaliurang, Yogyakarta. *Photo by Dito Yuwono.*



Figure 4. The audience congregated around the pool and enjoyed the music, Kaliurang, Yogyakarta. *Photo by the author.*



Figure 5. In collaboration in an abandoned pool: Banda Neira, Layur and Gardika Gigih. In other events they had played as a group called The Sound of Cloud. *Photo by Dito Yuwono.*

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Figure 6. Again, Banda Neira played in Mira and Dito's house's garage, Kaliurang, Yogyakarta. *Photo by Dito Yuwono.*



Figure 7. Lani of Frau and Nadya Hatta played "Salahku, Sahabatku" on Mira's piano. *Photo by Dito Yuwono.*



Figure 8. A slanted and defunct *warung kopi*, Kaliurang, Yogyakarta. *Photo by the author.*



Figure 9. Trespassing on a gated land towards an abandoned pool, Kaliurang, Yogyakarta. *Photo by the author.*



Figure 10. A very quiet Wisma Kaliurang, Yogyakarta. *Photo by the author.*



Figure 11. Pos ronda, Kaliurang, Yogyakarta. *Photo by the author.*



Figure 12. An abandoned *Tempat Pembuangan Sampah*, Kaliurang, Yogyakarta. *Photo by the author.*



Figure 13. Itta S. Mulia (C.U.T.S's vocalist) and her husband, Agan Harahap, played "We'll Meet Again" of Vera Lynn in a pasture behind someone's villa, Kaliurang, Yogyakarta. *Photo by Cosmas Dipta.*



Figure 14. A workshop held by PADEkor, a Yogyakarta-based craft group, during Walk the Folk #2. They showed how to make decorations from branches and pinecones that are easily found in Kaliurang, Yogyakarta. *Photo by Cosmas Dipta.*



Figure 15. Titah and her friend took up ukulele and guitar, created a spontaneous band called Gadisubi, to play “Anyone else but you” of Moldy Peaches. Kaliurang, Yogyakarta. *Photo by Cosmas Dipta.*



Figure 16. All participants of Walk the Folk #2 in Mira's living room. Sitting at the center, with a straw hat, was Mira, Kaliurang, Yogyakarta.
Photo: Anom Sugiswoto.

CHAPTER 4 ARCHIVING CONDITION



Figure 1. A shelf full of used cassettes found in the warehouse of Pak Nur, a known scavenger, in Bantul, Yogyakarta. There were various things placed on top of the shelf—a radio tape player, a box contains of books and other things, a tin tray to hold small things made of metal, a dusty fan, and a glass bowl. *Photo by the author.*



Figure 2. A view of Yoyok's living room, Yogyakarta. *Photo by the author.*



Figure 3. Yoyok and two boxes of cassettes, Yogyakarta. *Photo by the author.*



Figure 4. Pasar Kliwon at the back of Masjid Agung, Bantul, Yogyakarta. *Photo by the author.*



Figure 5. Pasar Pon, Godean, Yogyakarta. *Photo by the author.*



Figure 6. Cassettes found among magazines, books, motorcycles' speedometer, and speaker at Pasar Pon, Yogyakarta. *Photo by the author.*



Figure 7. More cassettes and radio tape players at Pak Nur's warehouse, Yogyakarta. *Photo by the author.*



Figure 8. A piano and a variety of small things on top of it at Pak Nur's place, Yogyakarta. Next to it was piles of used books and magazines. *Photo by the author.*



Figure 9. Yoyok and Pak Tarjo in Pak Tarjo's shop-house, Yogyakarta.
Photo by the author.



Figure 10. Cassettes at Pak Iteng's place, Yogyakarta. *Photo by the author.*



Figure 11. Yoyok and Acong at Pak Iteng's place, Yogyakarta. *Photo by the author.*



Figure 12. Cassetted arranged on a shelf that is attached to a wall at Pak Iteng's place, Yogyakarta. *Photo by the author.*



Figure 13. A box of kaset bodhol ('naked cassettes').
Photo by the author.



Figure 14. A corner of Pak Untung's kiosk at the emper of a shop, Yogyakarta.
Photo by the author.



Figure 15. Acong at Pak Untung's kiosk at the third floor of Pasar Beringharjo, Yogyakarta. *Photo by the author.*



Figure 16. A plastic bag full of cassette sleeves at Pak Untung's kiosk in the alley of the market, Yogyakarta. *Photo by the author.*

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Figure 17. Boxes of cassettes and tools for repairing the cassette at Yoyok's place, Yogyakarta. *Photo by the author.*



Figure 18. Along using two broken cassettes to repair another cassette, Kunci, Yogyakarta. *Photo by the author.*



Figure 19. Acong placing a cassette into warm water to remove the damaged label, Kunci, Yogyakarta. *Photo by the author.*



Figure 20. Drying the wet good-looking label by pressing it to a piece of paper, Kunci, Yogyakarta *Photo by the author.*



Figure 21. *Katanya Hidup Sepi Tanpa Miusik*, the title of Yoyok's painting captures a cassette seller on the street. The image is from a catalogue published for Climen, his solo exhibition at Jogja Contemporary in 2012.



Figure 22. A diptych showing two paintings that Yoyok created to base on Mul Mulyadi's songs. The image is also taken from Climen's exhibition catalogue.



Figure 23. Yoyok's family library, Yogyakarta. *Photo by Acong.*

CHAPTER 4
JASMERAH: DON'T EVER FORGET ABOUT HISTORY



Figure 1. Work in progress at Hahan's place. The sister of Hahan's girlfriend helped him installing an ornament to the painting, Yogyakarta. *Photo by the author.*



Figure 2. Hahan and his vinyl collection. He uses plastic crates for storage. Yogyakarta. *Photo by the author.*



Figure 3. Hahan's working desk, with his turntable next to his computer. Yogyakarta. Photo by the author.



Figure 4. The cover of *Mari Bersuka Ria dengan Irama Lenso*, completed with Soekarno's signature. Photo by the author.

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Figure 5. A Map of Punkasila, by Khrisna Widhyatma.



Figure 6. People behind Nirmana Records, posing with Lani of Frau. From left to right: Gufi, Uma, Hahan, Lani, and Wok. *Photo courtesy of Nirmana Records.*



Figure 7. *Potong tumpeng*, cutting the yellow rice, ritual at Frau vinyl launching for a good luck in future, Ruang Mes 56, Yogyakarta. Photo courtesy of Nirmana Records.



Figure 8. A painting of Frau's *Satellite Carousel* cover, a tote bag, and a turntable, specially displayed at Yes No Shop room for the launching night. Yogyakarta. Photo courtesy of Nirmana Records.



Figure 9. The performance of Frau at the launching night, Ruang Mes 56, Yogyakarta. *Photo courtesy of Nirmana Records.*



Figure 10. Lokananta, Solo. *Photo by the author.*



Figure 11. The waiting corner at the foyer, Lokananta, Solo. Five pictures in frames put on the wall depict the situation at the recording room back in the day. A placard sitting on the table says "Lokananta cassettes are available here. Lokananta, satisfaction guaranteed." Photo by the author.



Figure 12. A room to display the records' covers, Lokananta, Solo. *Photo by the author.*



Figure 14. Lokananta, Solo. *Photo by the author.*



Figure 15. An old telephone, plants in pots, and mineral water, Lokananta, Solo. *Photo by the author.*



Figure 16. Master audio tapes on the wall, Lokananta, Solo. *Photo by the author.*



Figure 17. The cassette production room, Lokananta, Solo. *Photo by the author.*



Figure 18. Lokananta Futsal, Solo. *Photo by the author.*



Figure 19. The canteen, Lokananta, Solo. *Photo by the author.*



Figure 20. Minister of Education and Culture, Anies Baswedan, on his visit to Lokananta music studio in Solo, on Tuesday, 21 June 2016. *Photo courtesy of <http://njna04.blogspot.com.au/2016/06/menteri-anies-usul-studio-tua-lokananta.html>*



Figure 21. The visit of Minister of Education and Culture, Anies Baswedan, to Lokananta Solo (Tuesday, 21 June 2016). *Photo courtesy of <http://solo.tribunnews.com/2016/06/22/wali-kota-solo-wacanakan-perusahaan-rekaman-lokananta-jadi-museum-musik-indonesia>*