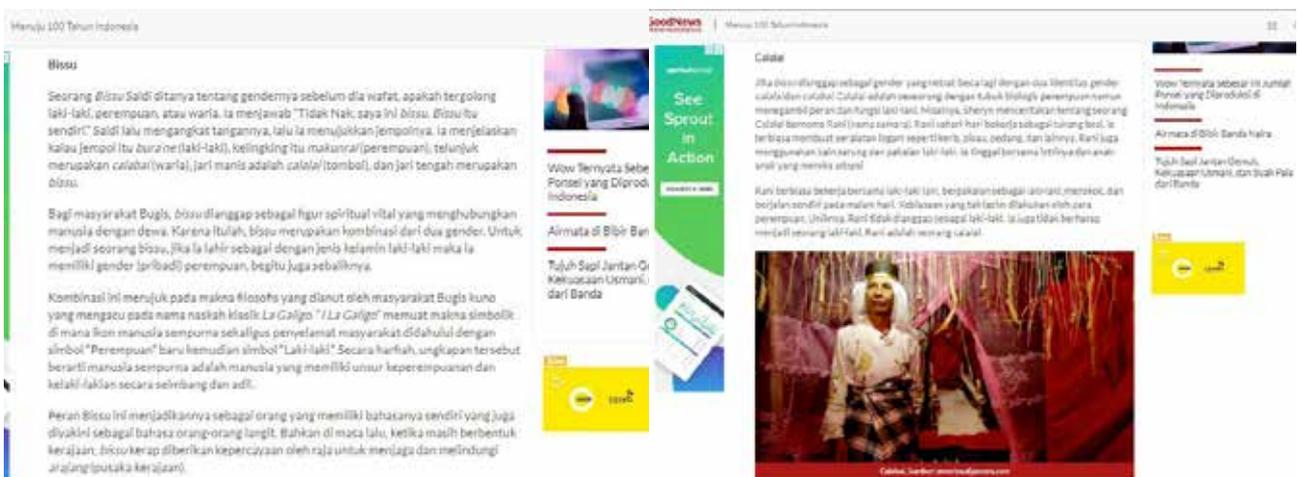


Besides Male and Female, There are another Gender in Bugis Tribe

In Indonesia, like other countries, there are only two genders that are known commonly in the society. But there is an uniqueness part about gender in Indonesia that attracted Sharyn Graham, a senior lecturer from Auckland University of Technology, to come to Indonesia and learn about gender diversity. She was amazed by the fact she found in South Sulawesi about five gender roles in local tribe called Bugis Tribe. Aside from female and male genders, in Bugis Tribe, they recognize three more gender identities: calalai, calabai, and bissu.

Calalai is biologically born as female but choose to take male role in society. Conversely, Calabai is a male by born but decides to carry out female role. Meanwhile, Bugis Tribe's society also acknowledged neutral gender called Bissu. Bissu is a spiritual figure that connected human with God. Therefore Bissu is a combination of the two gender identities. This combination was suggested by a classic text called "La Galio" that symbolizes the perfect human icon as the savior of society who has a balanced, fair element between womanhood and manhood. Unfortunately, the uniqueness of this culture must face the change of believe system in the society.

Article was published on: <https://www.goodnewsfromindonesia.id/2016/12/09/selain-laki-laki-dan-perempuan-ada-gender-lain-di-suku-bugis>



Widows and Layered Inequities

Indonesia has a big issue on patriarchy values and it gives stigma to widows or divorcees. It was started from cultural practices in Indonesia, such as "sati" in Hinduism in Bali. The bad stereotype of widows continue onto popular media, namely movies. Mostly, a widow is depicted as second-class citizen, weak entity, sexually lascivious, and many derogatory names to name them.

A research conducted by the Empowerment of Female Heads of Households Program (Pekka) with 111 villages in 17 provinces as its samples revealed that one in four families has woman as the breadwinners. The reason why they have become breadwinners are because of deceased husbands, divorce, their husband abandoned them, and more. Ironically, based on the same research, widows have difficulties in earning income. The reason was society don't acknowledge them as breadwinners and people limit their access to join poverty eradication program at their village.

Article was published on: <https://tirtoid/para-janda-dan-ketidakadilan-yang-berlapis-lapis-ch4x>



Perempuan Muda Aceh Sulit Menikmati Wisata Alam



Sejumlah wisatawan menikmati suasana pantai di kawasan tepi pantai ombak di Desa Sukat Kelapa, Kecamatan Aceh Paksiwan, Aceh Barat, Senin (26/5). ANSARA FOTO/Syifa Izzah/inn/17 **Kelokal Wisata**  
4 Mei 2017 **Share** **Like**



"Ini sedikit hambatan buat perempuan muda Aceh menikmati alam bebas, termasuk untuk keluar rumah, di daerahnya sendiri. Di sini lagi, pemerintah Aceh sedang gencis mempersiapkan apa yang mereka sebut "wisata halal".

Kita.id - Jalan aspal nan lebar di antara barisan pegunungan dan tepi laut sudah jadi pemandangan lumrah di kawasan Aceh Besar. Para pelancong, dengan sepeda motor maupun mobil, kerap kali menjadikan Pantai Barat Aceh sebagai tujuan wisata mereka.

Saya bertemu dengan Peri, pria 24 tahun kelahiran Banda Aceh, ia mengisahkan pengalamannya mendirikan tenda di sebuah bukit menghadap bibir pantai. Sewaktu syngang, ia dan teman-temannya kerap menghabiskan waktu berlama-lama di pinggir pantai sambil memassa makanan laut.

"Kalau itu (jambu) enggak bisa ngo-camp di sini," katanya sembari tertawa, "karena sudah kalau censi".

Bekerja sebagai jiber, Peri kerap melakukan perjalanan ke berbagai tempat di Aceh, ia diuntungkan sebagai lelaki, yang punya ruang leluasa untuk bergerak di Aceh, satu-satunya provinsi di Indonesia yang menerapkan hukum Islam secara ketat. Namun, ia juga menjelaskan ada banyak tempat di Aceh yang boleh dikunjungi oleh perempuan.

Tidak ada aturan lapangan secara resmi yang dikeluarkan oleh pemerintah Aceh buat perempuan bepergian ke alam bebas. Kabar anginnya ke tempat-tempat tertentu hanya ditampakan dari dari mulut ke mulut. Kabar bahwa ada lapangan macam ini, dituliskan oleh Via, gadis 21 tahun pencinta alam dari salah satu kampus di Aceh.



Jam perjalanan darat dari Banda Aceh. Tim pencinta alam di kampungnya mendapat izin resmi dari universitas, dari pihak keamanan daerah setempat, serta yang tertulis dari masyarakat setempat.

"Untungnya ada anggota kami yang dekat dengan masyarakat, jadi kami diizinkan bukt mendaki. Mereka jersey ini kegiatan resmi, tidak mungkin macam-macam," ujarnya.

Namun, selama hampir tiga tahun bergiat di komunitas pencinta alam, pendakian ke Burni Telong adalah satu-satunya yang bisa dilakukan Via, ia dan anggota tim pernah berencana mendaki ke Gunung Halimun, tapi Via hanya bisa mencapai kaki gunung. Via tidak diizinkan untuk ikut mendaki ke puncak.

"Kalau ada anak pencinta alam dari wilayah lain main ke sini, mereka biasanya tanya sudah mendaki kemana saja. Saya cuma bisa tertawa karena sampai sekarang baru mendaki satu gunung," ungkapnya.

Delta, gadis 22 tahun lulusan salah satu kampus di Aceh, hingga saat ini masih memendam keinginan mendaki gunung di Aceh. Delta ingin bergabung dengan beberapa teman kampus yang berencana mendaki Burni Telong. Tapi keinginan ini ditolak hanya karena ia perempuan, yang dianggap oleh teman laki-lakinya "tidak pantas untuk ikut mendaki" dan "hanya merepotkan saja".

Lantaran stereotip dari reaksi patriarki macam itu, tidak mudah bagi Delta mengunjungi objek wisata alam.



rumah mereka di desa perbatasan, mereka akan menguji perjalanan mereka ke destinasi wisata wisata publik seperti warung kopi hanya dipenuhi oleh kaum pria. Menurut Delta, kehadiran perempuan di warung kopi, apalagi malam hari, di kampungnya hampir tidak pernah terjadi dan dapat dipandang aneh oleh masyarakat.

Ketika kuliah di Banda Aceh, Delta baru bisa menikmati nongrong di warung kopi usai magrib sembari mengotori tentang hal-hal sepele maupun mengerjakan tugas dengan teman-temannya.

**Turis Asing Jatuh Cinta pada Pantai Aceh**  
David Florin Almany, 25 tahun, sedang berlibur-leha di ayunan genteng di sebuah pantai Desa Mani Basu, Lhoknga, Aceh Besar, medio Maret lalu.

Pesantren asal Spanyol ini sudah tiga bulan menjelajahi pantai Lhoknga. Sambil menikmati air kelapa muda di warung Kak Hani, David mengisahkan perjalanannya ke Aceh yang tanpa rencana, yang tujuan awalnya ke Nias, sebuah pulau di sebelah barat Sumatera. Kedua tempat ini pernah rusak parah akibat tsunami pada Desember 2004.

Tapi David tidak mendapatkan tiket pesawat sesuai keinginannya. Akhirnya ia mengikuti saran temannya untuk berangkat di pantai Aceh. Pilihan yang tepat: David segera jatuh cinta sehingga memutuskan menetap sebulan lagi.

Di warung Kak Hani, ada beberapa turis macam David. Di antaranya pasangan dengan balita yang memfoto air minum ke warung Kak Hani buat mereka bawa ke kapal pesiar, tak jauh dari garis pantai. Mereka menggunakan sebuah kapal kecil untuk mengambil logistik sebelum kembali lagi ke kapal pesiar.

**WISATA UNTUK SEMUA**

UU RI NOMOR 7 TAHUN 1984  
Tentang Penyelenggaraan Kewisata  
Penghapusan Segala Bentuk Diskriminasi Terhadap Wisata (KIDAW)

MERUMBAH:  
A. Bahwa segala warga negara bersamaan kedudukannya di dalam hukum dan pemerintahan, sehingga segala jenis dan bentuk diskriminasi terhadap wanita harus dihapuskan karena tidak sesuai dengan Perikeadilan dan Undang-Undang Dasar 1945.

Tahun	Perempuan	Laki-laki
2013	49,56%	50,44%
2014	48,90%	51,10%

2016  
Total wisatawan asing + wniwan  
**2,1 JUTA ORANG**

**DISKRIMINASI PEREMPUAN DI ACEH:**

- Tidak boleh keluar rumah malam
- Dilarang menyalin buku hukum syariah
- Harus dibekali surat izin berkunjung di malam
- Tidak boleh menggunakan pakaian ketat

Sumber: Ditjen Penyelenggaraan dan Pembinaan Wilayah, Kemendagri



seremoni pawai budaya malam ke upacara perma gani or multi aspek berkeadilan yang diskriminasi oleh siapa pun," terdapat dari status, jenis kelamin, dan gender seseorang.

Ia bilang pemerintah Aceh akan berupaya melakukan sosialisasi soal "program-program wisata yang ramah" terhadap siapa pun. Menurutnya, penerapan Syariah Islam di Aceh tidak bersifat diskriminatif, justru berpotensi menguatkan apa yang ia sebut branding "wisata halal" yang tengah diusung pemerintahan khusus Aceh.

"Islam di Aceh itu moderat, juga berbeda dengan Timur Tengah. Tapi memang Aceh masih butuh waktu untuk berbenah dari segi wisata karena dulu pernah tertutup waktu konflik," ujar Ramdhani.

Geleak sektor pariwisata di Aceh mulai terasah sesudah perjanjian damai Helsinki antara Gerakan Aceh Merdeka dan Pemerintah Republik Indonesia pada 15 Agustus 2005.

Selama konflik yang mendera Aceh lebih dari 30 tahun, ujar Ramdhani, jumlah wisatawan terhitung minim. Kenaikan dimulai sesudah damai. Misalnya, ada sekitar 2,1 juta turis asing maupun lokal pada 2016.

Perjanjian damai itu juga mengubah secara drastis kehidupan politik termasuk diterimanya partai politik lokal di Aceh. Sejak itu para kombatan GAM menduduki pos-pos penting pemerintahan Aceh.

Di sisi lain, Aceh dalam beberapa tahun terakhir semakin gencis meniadakan varian hukuman vario semakin tidak ramah pada kelompok masyarakat rentan dan kaum





# FAIRUZ RANA ULFAH

## MEDIA STRATEGIST

A never-ending learner who was part of start-up and media. Having experience in planning and creating various of content, managing media and team. Expertise in Communication particularly in media. Offering high level motivation and commitment.

## CONTACT

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Jakarta, Indonesia

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 +62822-166-35166

 /fairuzranaulfah

## EDUCATION

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Padjadjaran University  
Bachelor in Communication,  
2016

## LANGUAGE

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English (IELTS Overall Band  
Score 7.0), Indonesia, and  
German (Limited working  
proficiency)

## AWARDS

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PPA Scholarship by Ministry of  
Research, Technology, and  
Higher Education (2014) and  
AFS Scholarship to Germany  
(2009-2010)

## WORK EXPERIENCE

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### **Kolla, Media Strategist**

APRIL 2017 - MARCH 2018

- Design social media strategies to achieve marketing targets
- Manage, create and publish original, high quality content
- Administer all company social media accounts ensuring up-to-date content
- Liaise with writers and designers to ensure content is informative and appealing

### **Good News From Indonesia, Freelance Contributor**

DECEMBER 2016 - APRIL 2017

### **Tirto.ID, Freelance Writer**

DECEMBER 2016 - APRIL 2017

### **Metro TV, Producer Assistant (Intern)**

MARCH 2015 - JUNE 2015

### **Media Indonesia, Journalist (Intern)**

JANUARY 2015 - MARCH 2015

### **Serambi Indonesia, Journalist (Intern)**

JULY 2013 - AUGUST 2013

### **Bandung Citizen Magazine, Journalist**

JULY 2013 - AUGUST 2013

## ORGANIZATION

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### **Djatinangor Campus Press, Chief Editor**

SEPTEMBER 2013 - SEPTEMBER 2014

**Melangkahi Luka Book (Stepping over the Wound) part  
of campaign to promote peace, Writer**

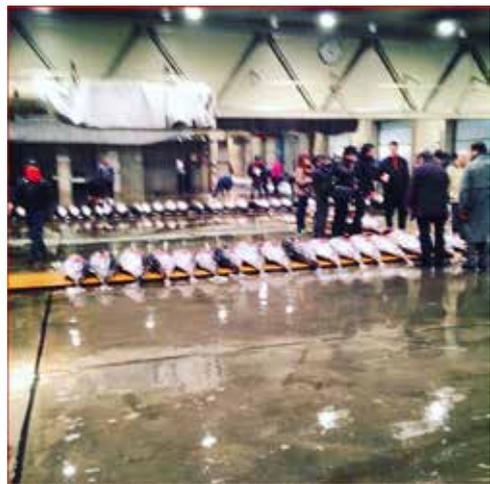
APRIL 2015

Everyday, hundreds of tuna are caught off the coast of Banda Aceh, Indonesia. Within just 72 hours, the best of these will be chilled, packaged, shipped, processed, auctioned, prepared, and finally served 3,500 miles away— in Tokyo. In January 2016, we followed a single tuna from Aceh sea to Japanese metropolis in order to explore the spaces and lives it interconnects.

FIN use interactive form to engage viewers in the incredible network behind a single bite of sushi. From Acehese waters at dawn to the tungsten glow of a Tokyo sushi-ya, each stage presented in a “choose your own adventure” scheme. As viewers navigate their own path through the stories, they will arrive at an increasingly complex picture of the the spaces and lives interconnected by a single fish.

Yellowfin tuna chilling in Sumatra.

By telling the story of a single piece of sashimi from both global and individual perspectives, FIN asked viewers to consider the connections between them. By using innovative narrative technologies to tell the story of a single bite of Sushi, FIN seeks to charm you into considering the easily overlooked and utterly amazing networks that sustain our everyday lives.



# FERRY GELLUNY PUTRA

Jl. Perada Utama Lr. jambu no. 46. Lamgugob, Syiah Kuala  
Banda Aceh, Indonesia  
+6285277279584 | gelluny@gmail.com

*I am an artist (mostly work as collaborator) currently based in Banda Aceh and Bandung Indonesia. My education background as a communication student influences the themes of my works. Human interactions, concept of space, became my main interest. My works are diverse from visual design, photo, video, installation, to social experiment with interactive and participatory approach in art. Currently, I sustain my middle class lifestyle with broad range of commission works from photography, videography, visual design, research assistant, line producer, fixer, translator, and display works. Apart from that, regularly I work with Omni Space, a collective run alternative space in Bandung.*

## PLACE, DATE OF BIRTH

Medan, 30 May 1992

## FORMAL EDUCATION

2010-2016 Bachelor Program of Communication Science in Syiah Kuala University  
2007-2010 High School Education on SMAN 1 Banda Aceh (Social Science Stream)  
2004-2007 Middle School Education on SMPN 6 Banda Aceh  
1998-2004 Elementary School Education on SDN 80 Banda Aceh

## LANGUAGE SKILL

Bahasa Aceh and Indonesia (Mother Language)  
English (Fluent)

## WORKS AND PROJECT

### **Immaterial Exchange: Culture, Knowledge and Lifestyle Across The Strait, Researcher-Artist**

Singapore, Mallaca, Kuala Lumpur, Penang, Medan, Batam, Banda Aceh

August – Desember 2017

The aim of this research is to understand culture and lifestyle pattern of the emerging society in cities along the strait of Mallaca, such as Banda Aceh, Medan, Penang, Kuala Lumpur, Mallaca, Batam and Singapore in late colonial period (1920-1940s). This research is winning south east asia research grant award by curatorlabs.org through their Mutual Learning program.

### **OK. Pangan Virtual Residency, Artist in Residence**

Aceh, Sumatra Utara-Indonesia

August – Oktober 2017

OK Pangan Virtual Residency is part of OK Pangan Festival. an international biennial video event that held in Jakarta. This virtual residency program is part of OK Pangan experimental event, which combine video and new media platform to produce an art statement on food issues.

### **Omni Space, Audio-Visual Content Creator**

Bandung, Indonesia

June 2017 - Present

Responsible to create audio-visual content for publication and in-house programs also manage monthly cinema screening. Omni Space is collective run alternative space in Bandung that support youth and emergence artists to achieve their cultural and artistic career throughout some programs that focus on conceptual and aesthetical aspect.

### **Sea Change, Field Producer**

Surabaya, Kaleidupa Island, Sabu – Raijua Island, Indonesia

June – July 2016

Sea Change is a short documentary film exploring three different generations of Indonesians and their relationships to changing marine ecosystem and maritime economies.

### **FIN, Creative Consultant**

Aceh, Indonesia and Tokyo, Kobe and Osaka, Japan

January - June 2016

Produce installation and arranging several exhibitions. Fin is an interactive documentary following a yellow-fin sashimi-grade tuna supply chain from Aceh, Indonesia to Tokyo and Osaka, Japan. Currently editing for gallery installation. Web delivery expected Fall 2016. <http://www.finisaboutafish.com/>

### **Curatorial Development Workshop at Ruang Rupa Art Collective and Jakarta Art Council**

Jakarta, Indonesia

November-December 2015

Two weeks studied gallery management, artist representation, studio development and curatorial programming in conjunction with the 2015 Jakarta Biennale.

### **Kaleidoskop Project, Artist-in-Residence for Mes 56/Ace House collective/Kedai Kebun Forum**

Yogyakarta, Indonesia

July-September 2015

Selected as one of 12 young artists from across Indonesia to learn, research, and produce art in Yogyakarta. This three months residency program is awarded to young artists whose focused on collective issues. During the programs participants produced three collaborative performances.

6

Buku Pedoman  
Warga Binaan  
Pemasyarakatan

Booklet  
14.8 x 21 cm  
100 gr Matte paper

Panoptic, Proyek Seni Perupa  
Perempuan Dewan Kesenian Jakarta,  
Rutan Pondok Bambu, Jakarta

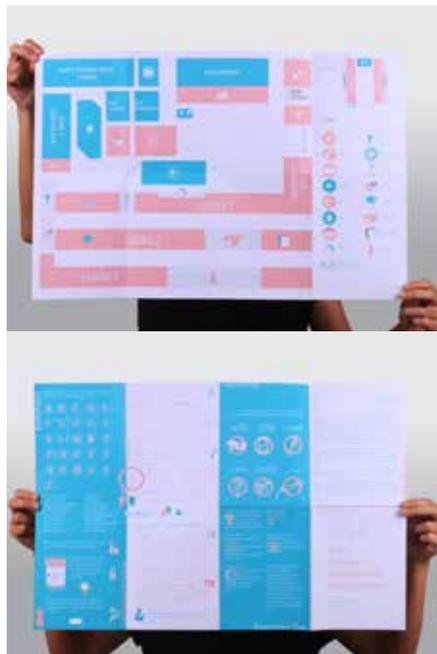
2016

This is one of two works produced during 'panoptic' residency program in Rutan Pondok Bambu, Jakarta. During the one-month residency, I made a simple mapping of Rumah Tahanan Pondok Bambu.

I used two methods to get data and informations for mapping, through casual chat and short photography workshops. The outcome is a survival guidebook for the inmates inside the correctional institution.

Indeed penitentiary is like a country that has the people, the government, complete with rules. When an individual has to enter in this order, then she must adapt. She had to survive in it. It takes a certain tricks to survive in prison. Not easy to live with strict rules, and without right to have something, despite the fact that life in prison is not something that's free too.

This book guides inmates so they can live without having to break the rules. Trying to overcome the limitations with networks that has been built over. Like a country that often change the rules, the same thing also happened in the correctional facility. Therefore, this guidebook needs to be constantly improved over the change of order in the correctional facility.



7

Nona Djawa

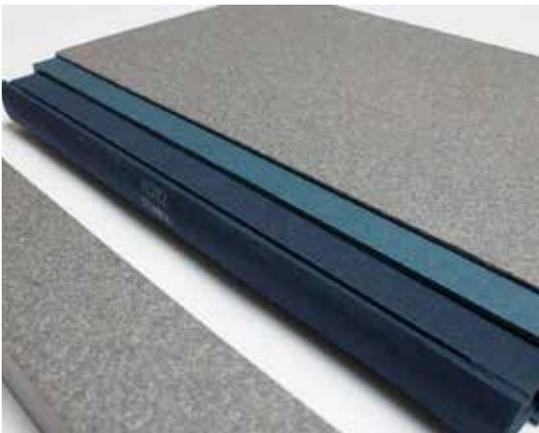
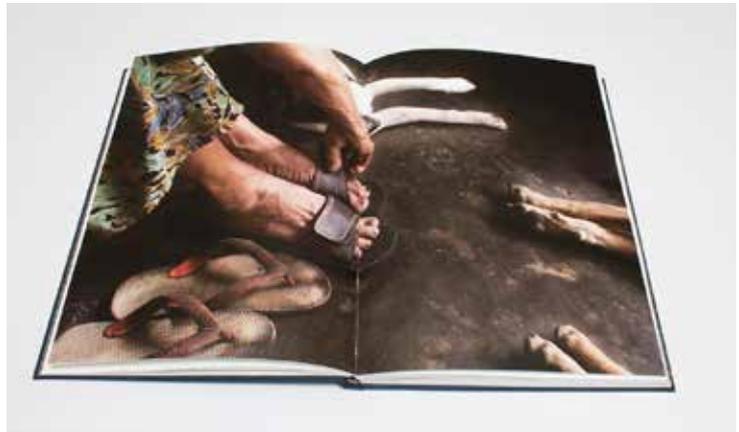
Photo Book  
Installation  
Variable size

Nona Djawa, Historia Docet |  
Historia Vitae Magistra, D Gallerie  
Jakarta, Indonesia

2011 - 2015

During the Japanese colonialism (1943-1945), 200.000-400.000 Asian women aged 13-25 years old were forced to be army sex slaves, some lured by promises of free education and steady job whilst others were recruited by force. This project illustrates the truth behind "Ianfu/Survivor", a generic term for prostitute, but in reality, a proof of war crime in the form of well-planned brutal sex slavery.

"Nona Djawa" is one part of the "Mataoli" documentary photography series, a collaborative project with an independent researcher, focusing on the history of Jugun Ianfu in Java and witnessing the survivor's story 72 years after the colonialism.



# Meicy Sitorus

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Bandung 40151  
Indonesia  
+62 818 637 973  
meicysitorus@gmail.com

Meicy Sitorus born in Balikpapan on 1984, graduated from Industrial Design at Arts and Design Faculty in Bandung Institute of Technology (ITB) on 2008. She has big interest in photography, involved in several photography workshop and has done photography exhibitions. Her design background gave big influence on her photography works, she combined photography with editorial design technique (photo books or poster). The photography works that she produced are focusing on a follow up on personal matters, usually associated with memory, time, and history. Photography is not just a medium of work and a documentation tool; it is one of the ways to establish communication with my surrounding. It is also a tool to help her researching and simple mapping to support the process, which is influenced by her background in design.

Currently working as a freelance photographer as well as graphic designer. In 2013, founded a duo called 'Tetangga Pak Gesang' with Arum Tresnaningtyas Dayuputri and has been actively performing around Indonesia ever since, as a sideline project alongside her main passion, photography. She has been involved in Angkor Photo Workshop (2010), Masterclass Panna Photo Institute (2010), Bandung Photo Showcase (2015).

## Education & Training

2008	Industrial Design, Art and Design Faculty Institut Teknologi Bandung (ITB), Bandung
2010	Angkor Photography Workshop with Antoine D'Agata, Siem Reap, Cambodia Masterclass Panna Photo Institute with Sasha Kralj, Jakarta
2015	Bandung Photo Showcase Workshop with Francoise Huguier, Bandung

## Working experience

2003	Designer for Annex ITB, Bandung
2006 - 2007	Lecturer assistant for construction drawing class ITB, Bandung
2007 - 2010	Operational manager for Rumah Buku Kineruku, Bandung
2010 - 2011	Multimedia Designer for Oray Studio, Bandung
2012 - 2013	Multimedia Designer for PT. Media Widya Delasiga (GAMBARA), Jakarta
2007 - now	Freelance designer and photographer for various clients such as, IDEA Magazine, Salamander Energy, Polygon, PU (Perusahaan Umum), Frisian Flag, PERTAMINA, Qubicle.id, Direktorat Kesenian Kebudayaan, Bank Indonesia and more.

## Exhibition

2004	First year student academic exhibition, Aula Barat ITB, Bandung
2007	Industrial Design academic exhibition, Campus Center ITB, Bandung
2008	Bandung Public Furniture exhibition, Hellar Festival, Bandung
2009	"Teman-teman menghias Rumah Buku", Rumah Buku 6 <sup>th</sup> Anniversary Exhibition, Rumah Buku, Bandung From Hailuotu to Punclut, Three Perspective on Landscape (A Landscape called Bandung), Soemardja Gallery ITB, Bandung "A Landscape called Bandung", Kiasma URB 09 Festival, Alkovi Gallery, Helsinki, Finland Bandung Public Furniture 2 <sup>nd</sup> exhibition, Hellar Festival, Bandung "Mereka Tidak Sendiri" Group Exhibition AIDS World Day, Barli Museum, Bandung
2010	"s(h)e" Photography Group Exhibition, Padi Artground, Bandung 6 <sup>th</sup> Angkor Photography Workshop Slideshows, Siem Reap, Cambodia
2011	"Angkor Hangover", Photostory Slideshows, Phillipine, Indonesia & Pakistan
2012	"MATAOLI: The Survivor Stories of Indonesian Ianfus, The 9 <sup>th</sup> Northeast Conference on Indonesia", Cornell University Ithaca, New York, USA

- 2013 "Nona Djawa, Photography exhibition and Video Documentary Screening",  
Balai Soedjiatmoko, Solo
- 2014 The 12<sup>th</sup> Asian Solidarity Conference, Japan
- 2015 "The Painter", Encounter Bandung, Collaborative exhibition with Adrien Pezennec  
(Rencontres d'Arles), Soemardja Gallery ITB, Bandung  
"Bungkus", Bandung Photo Showcase, Urbane Gallery, Bandung  
"Sehat wal Afiat", Ruang MES56, Yogyakarta  
Photo Kathmandu Slideshows, Kathmandu, Nepal
- 2016 Historia Docet | Historia Vitae Magistra, D Gallerie, Jakarta  
Panoptic, Proyek Seni Perupa Perempuan Dewan Kesenian Jakarta, Galeri Cipta II,  
Taman Ismail Marzuki, Jakarta
- 2017 Getok Tular #2, Lamunanku../Space Out., Omnispace, Bandung  
Artist Proof, Pembuktianku, Artsquare-Artstage, Sheraton Grand Jakarta,  
Gandaria City, Jakarta

#### Residencies

- 2014 Ekspedisi Seniman Liwuto Pasi, WWF & Rujak Center For Urban Studies, Wakatobi
- 2015 Encounter Bandung, Bandung Photo Showcase, Institute Francaise Indonesie, Bandung
- 2016 Panoptic, Proyek Seni Perupa Perempuan Dewan Kesenian Jakarta, Rutan Pondok Bambu,  
Jakarta