



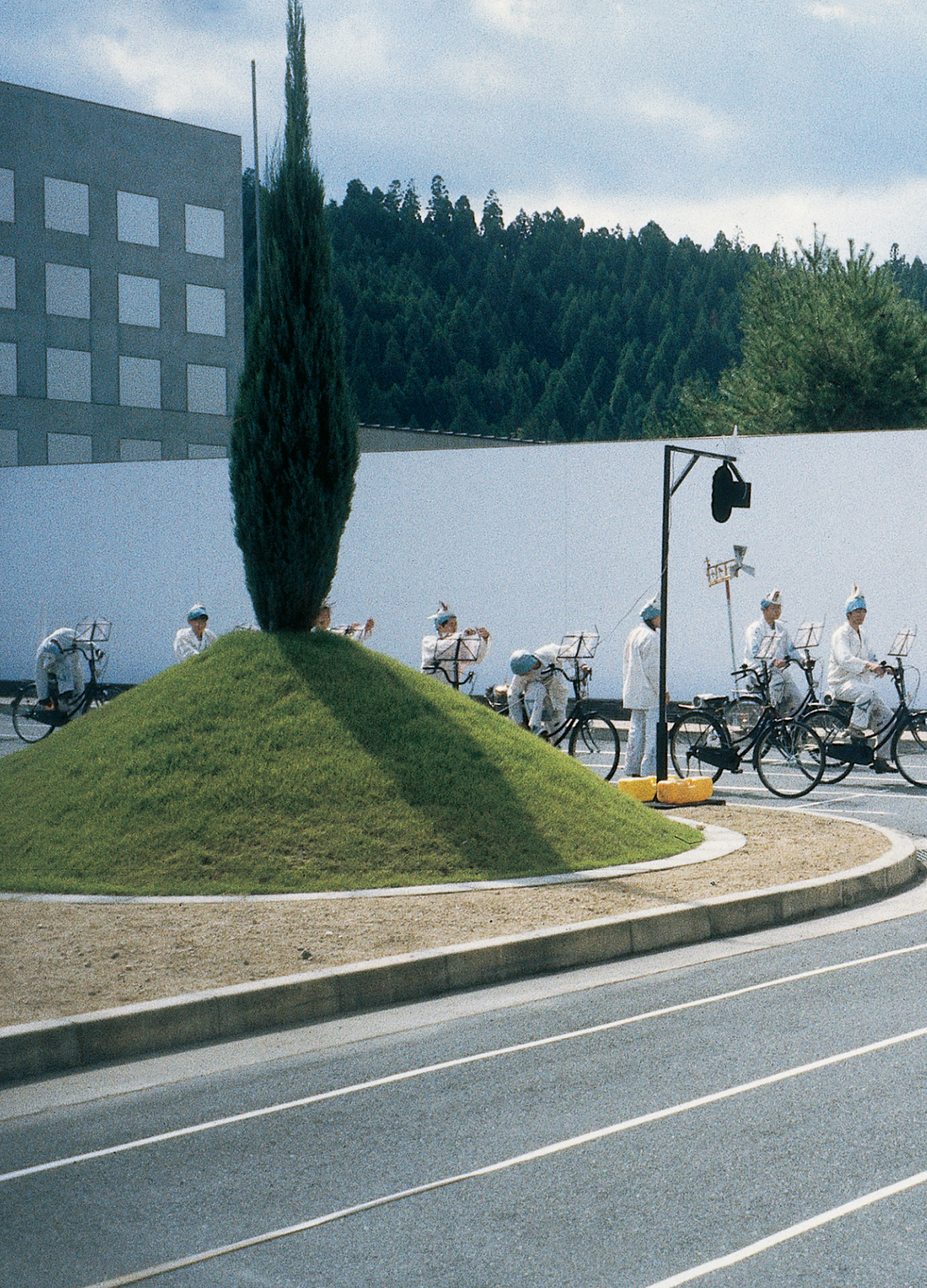
HERI

PHANTASMAGORIA OF SCIENCE AND MYTH
THE ART AND ARCHIVE OF HERI DONO

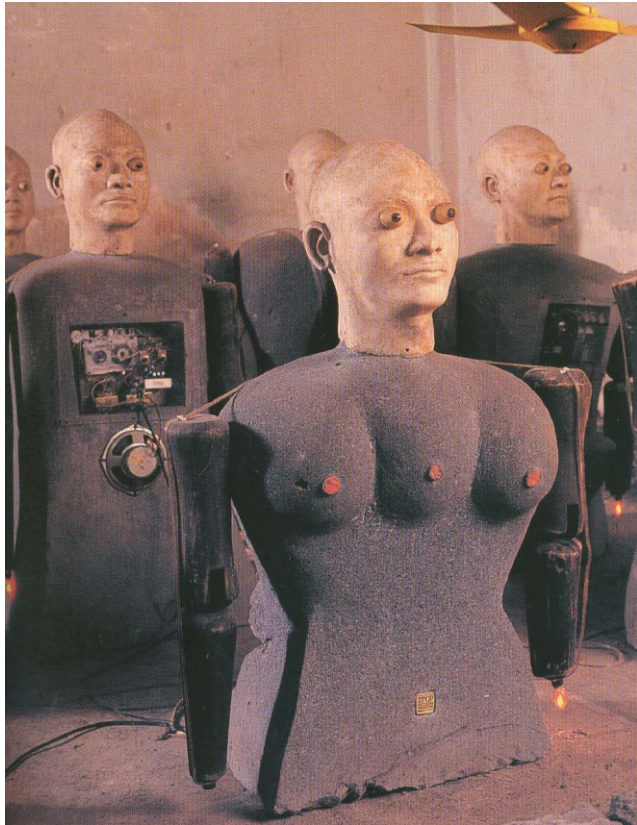
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PHANTASMAGORIA OF SCIENCE AND MYTH

THE ART AND ARCHIVE OF HERI DONO







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The Importance of Archive Management by Artists

— By
E. Stephanus Eddy Prakoso

Heri Dono's fifth solo exhibition with Srisasanti Syndicate was prepared in the midst of the pandemic situation that is still engulfing our country. However, this time it will be very special because not only the latest works will be exhibited, but there will also be several selected archives from Heri Dono's studio, Studio Kalahan.

In accordance with the main theme of this program, we want to use the momentum of this solo exhibition to convey to the public the importance of archiving activities for an artist. In our opinion, artists should carry out archive management from an early age and continuously, considering that archives are very useful for recording artists' track records. Archives can also be useful for the public to find out more details about the journey, achievements, and thoughts of artists, apart from their work.

It's not an easy feat to select and make a summary of Heri Dono's archives which are presented very completely in his studio, Studio Kalahan. In this place, we are often amazed to see how Heri Dono has extraordinary commitment and perseverance in managing archives related to his activities, all of which are stored neatly in various forms. To be able to present several selected archives that can show the public about Heri Dono's career journey, we have asked our good friends, Suwarno Wisetrotomo, Wimo Ambala Bayang,

and Angki Purbandono. All three, assisted by Yoga Aarih Wirasta, succeeded in selecting and realizing the concept of presenting Heri Dono's archives concisely, yet still able to provide a complete picture of Heri Dono's journey.

In this three-month exhibition, we will also screen 13 long and short films about Heri Dono and publish Heri Dono's book which we produced as a result of creative collaboration with colleagues from Mes 56 and Studio Kalahan.

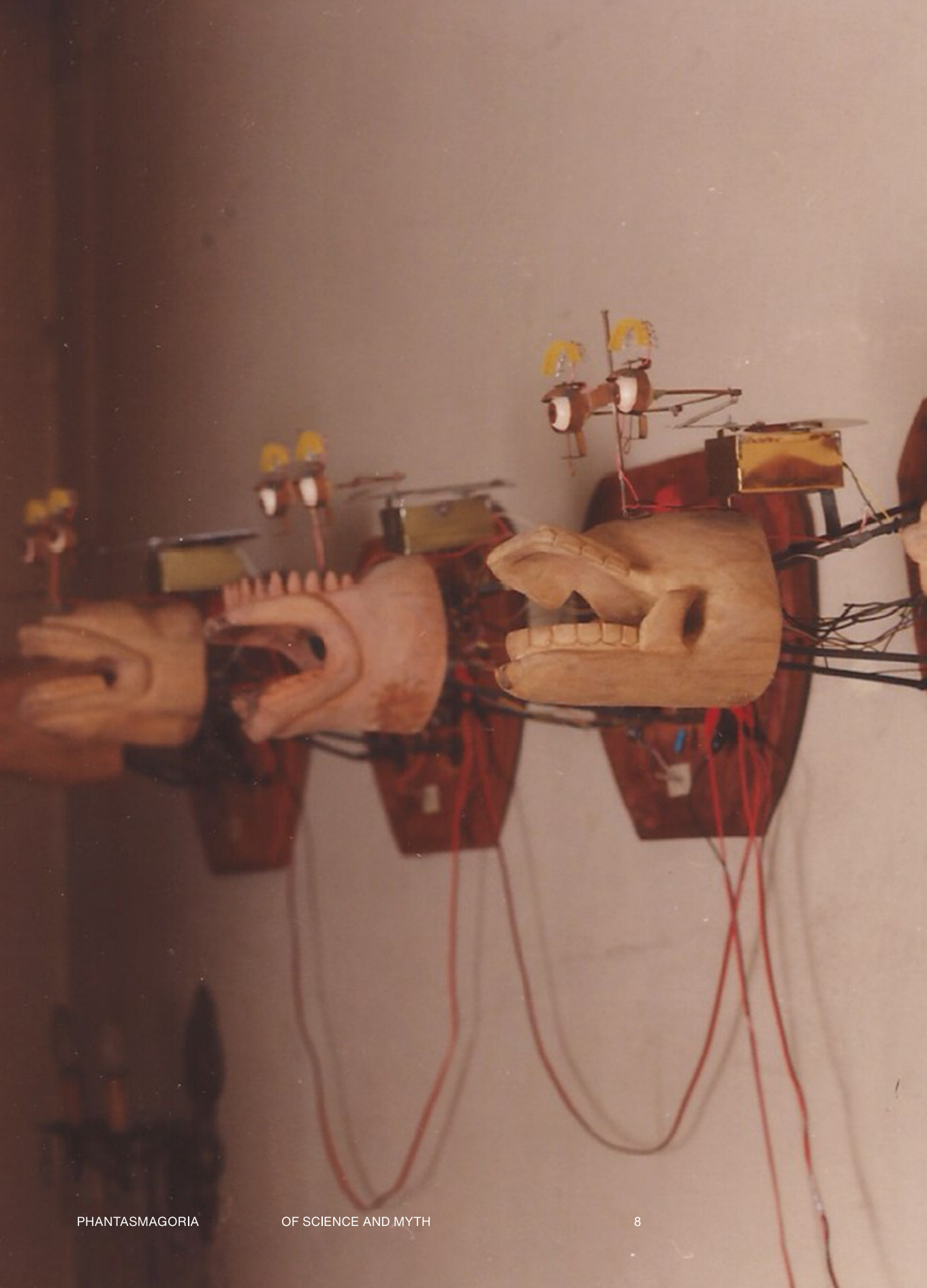


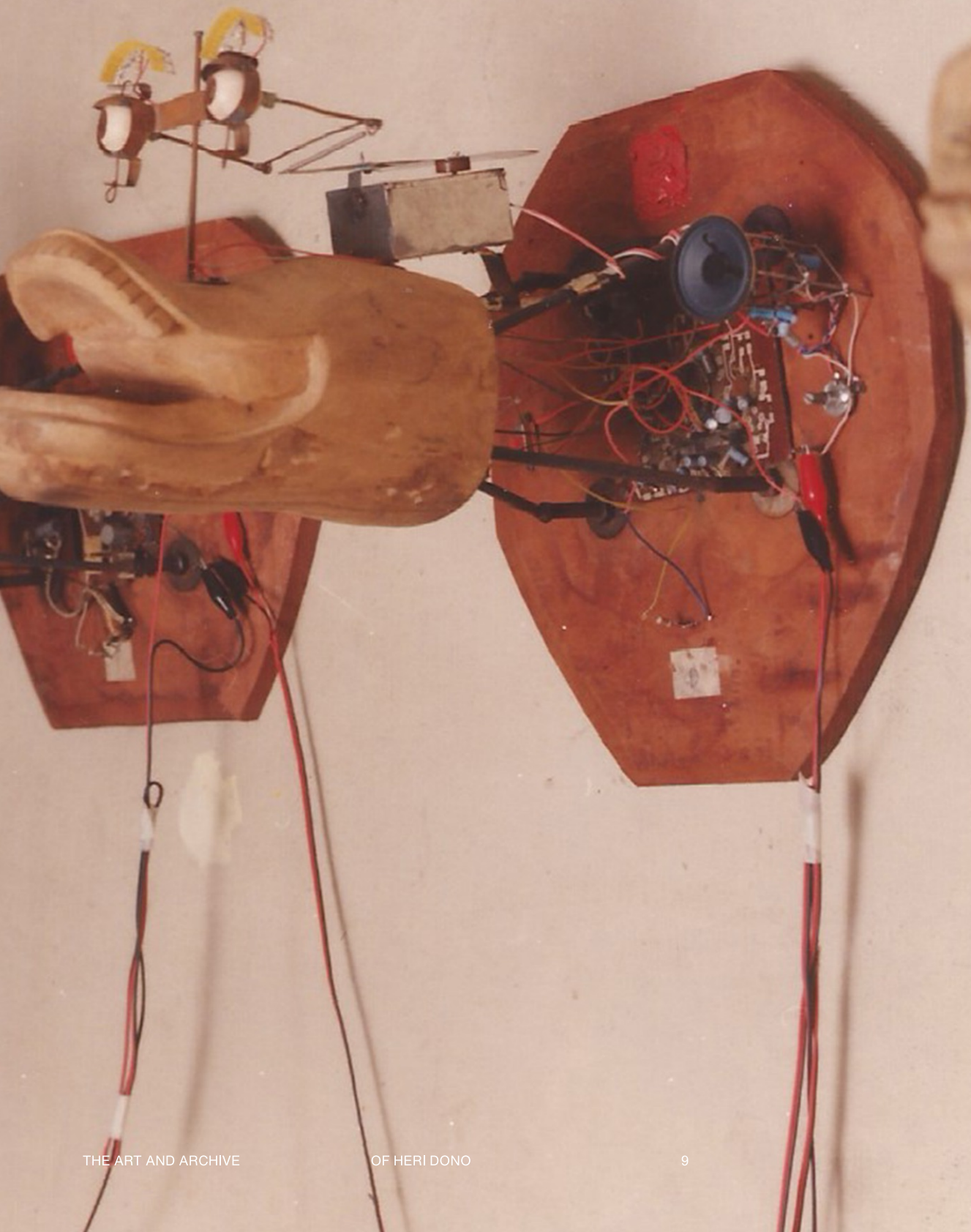
DEWA RUCI: 2001 _____

Our collaboration with Mes 56 and Studio Kalahan in producing Heri Dono's film and the book entitled "Phantasmagoria of Science and Myth" which presents the writings of three young writers: Mira Asriningtyas, Dr. Mitha Budhyarto, and Lisistrata Lusandiana, have always been aimed for the younger generation from the beginning. Likewise with the concept of this solo exhibition. We hope that the younger generation will not only know Heri Dono as one of the top contemporary Indonesian artists, but we also hope that the younger generation will understand the importance of a long process for an achievement like that of Heri Dono. This can all be seen from the selected archives that we present in this exhibition.

We would like to express our gratitude for the commitment and support of Srisasanti Syndicate, Studio Kalahan, Mes 56, and the colleagues we have mentioned above. We would also like to say thank you to Agni Saraswati and Ayu Astuti who played a role in providing data and information related to the archive of Heri Dono. And finally, we express our highest appreciation to our good friend, Heri Dono, who always works hard in realizing each of his commitments.

Regards and God bless us all.





PHANTASMAGORIA

DONOSAURUS

Exhibition Concept Note

— Written by

Suwarno Wisetrotomo



CONCEPT BACKGROUND

In the Indonesian contemporary art scene, Heri Dono's name is important to be talked about, because of his journey, determination, and achievements which of course are not just a direct and smooth road. Instead, it's full of twists and turns, bumps, struggles, which require grit and focus on the goal. Almost no one knows about the dramas surrounding his artistic career, not even his close family. One time in 1996, Heri Dono returned to Indonesia from London because his exhibition was eventually canceled because it was not permitted by the Indonesian Embassy authorities. Once he arrived at the Indonesian Immigration, he was interrogated for three days and three nights. Regarding this incident, when asked by his family why he arrived home late, Heri Dono lightly said that his flight from Singapore to Indonesia had to be delayed because there was a problem with the plane. Why so? "I don't want to burden my parents and siblings with feelings of worry, because I have more and more agendas abroad," said Heri Dono lightly and empathetically.

"Heri Dono is one of the few artists who has the opposite awareness and behavior: diligently storing and maintaining archives. All things related to his profession and artistic work experience, have been stored properly".

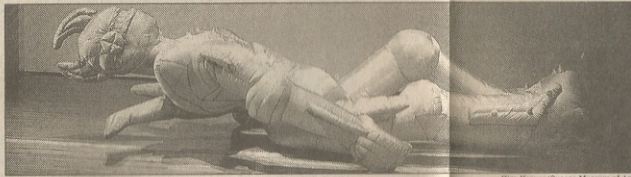
The story is just one of many tensions, clashes, and dramas throughout his career as an artist. This time, Srisasanti Syndicate again presents Heri Dono at Tirtodipuran Link, in an exhibition format that focuses on archives.

Archival culture in Indonesia to this day still cannot be considered as good news, including that of artists. Archiving, in general, is still problematic because there is no order (and a sense of order) in the process of storage and management. As a result, difficulties are often found in obtaining data for various purposes (writing, documentation, or for other works of art). Even if the artist has an awareness of the importance of archives, it is not always followed by the act of storing archives properly and correctly. From such a situation, Heri Dono is one of the few artists who has the opposite awareness and behavior: diligently storing and maintaining archives. All things related to his profession and artistic work experience, have been stored properly. There are only a few steps left, namely digitizing archives, to make it easier in finding and using them for many purposes.

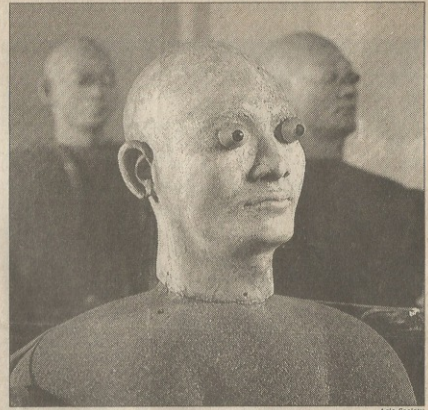
"Heri Dono's activities and achievements until now (2021) have almost never stopped. Various invitations and agendas in various cities and countries kept coming".

Heri Dono's activities and achievements until now (2021) have almost never stopped. Various invitations and agendas in various cities and countries kept coming. In my view all the exhibitions, whether invitations or solo exhibitions, are in the framework of celebrating his achievements. This exhibition is no exception at Tirtodipuran Link, Yogyakarta, which was organized by Srisasanti Syndicate, which started from archives. Throughout the creative process, the arts are recorded in documentation or archives that are successfully stored as hard facts. Reading and understanding archives are part of an effort to fully understand Heri Dono as a human and artist.

a War of Past and Present



The Korean artist Choi Jeong-Hwa's giant yellow inflatable robot, at the Queens Museum of Art.



A section of Heri Dono's "Ceremony of the Soul," at the Asia Society.

pression looms large. One striking example: at the Asia Society in Manhattan, the installation "Ceremony of the Soul," by Heri Dono, whose orderly rows of static male torsos, in ancient stone and present-day plastic, evoke Buddhist images at Borobudur, a ninth-century sacred monument in central Java. But they are menacingly wired with electronic intelligence devices, a comment on the controlling police state that Indonesia is today.

The still pervasive subjection of Asian women is a theme explored by male and female artists. Kamol Phaovasadi, a Thai, lambastes sexual tourism in his native country with an inventive installation at the Grey Gallery in Greenwich Village, "Mode of Moral Being." He has turned a Bangkok beer vendor's cart into a quick-service brothel, rigged out with erotic objects and a television loop that mixes images of ancient Thai rituals, bodies in sexual play and interviews with prostitutes. The erotic merchandising of Thai women and children is likened to the

In the Philippines, a hot feminist issue is the "diaspora" of women lured abroad for jobs as domestic helpers. At the Queens Museum of Art, a poignant tribute to these economic expatriates, "Philippina: DR," by Imelda Cajipe-Endaya, takes the form of a room full of housemaids' props — an ironing board, worn-out slippers — a wall area of maid's uniforms on which are projected television images of the women who wear them — together with the religious and sentimental trinkets that tie a castaway to roots back home. The subordinate role of women in India is — paradoxically — aggressively addressed by Ravinder G. Reddy's bold, life-size and larger sculptures of ethnic women at the Asia Society. Streamlined, stylized echoes of ancient temple carvings, they have gilded bodies and heads that symbolize — through their stances and modes of adornment — their inferior position in the country's rigid caste system.

Still, amid the gloom and doom of such offerings as these, there is balm

"sacred space" for meditation that harks back to ancient healing chambers is the Buddhist-inspired "Alokhayasan: Temple of Mind," by a Thai artist, Montien Boonma, at the Asia Society. The smell of ancient medicinal herbs smeared on the walls is said to calm "inner wounds, rage and discontent."

There's humor in the sardonic paintings of Chatchai Puplia from Thailand, whose self-portrait, "Siamese Smile," at the Grey Gallery, is used more or less as the show's logo. A servile, grinning mask of a face that's frightening in its "hit me" expression, it's meant to suggest "corruption and entropy" as the truth behind Thailand's national slogan, "The Land of Smiles."

A low Pop entry that brings a laugh despite its pessimistic message is the giant yellow inflatable robot, "Plastic Happiness," made by the Korean artist Choi Jeong-Hwa and shown at the Queens Museum. A bruiser in outer space attire, it lies supine on the floor, continually struggling — and falling — to get to its

represents — you guessed it — the hollow materialism of Asia's economic boom.

A long way from the staid offerings usually presented under Asia Society auspices, "Traditions/Tensions: Contemporary Art in Asia" results from a decision made several years ago by the Asia Society Galleries, under the direction of Vishakha N. Desai, to venture into the 20th century. (The first such show, in 1994, was a not-too-exciting presentation of Asian artists working in America.) It was the right decision; the increasing presence of Asia in this country bespeaks the need for strong institutional settings where its contemporary culture can be ex-

major one is too many weak entries, particularly among the paintings — and political posturing. "Traditions/Tensions" is a show that brings us closer to the cultural complexities beneath the bland tourist Asia most of us still envision.

"Contemporary Art in Asia: Traditions/Tensions" is on display at three spaces: the Asia Society, 725 Park Avenue, at 70th Street, through Jan. 5; the Grey Art Gallery and Study Center, at New York University, 100 Washington Square East, Greenwich Village, through Dec. 23; and the Queens Museum of Art, New York City Building, Flushing Mead-

NEW YORK TIMES ARTICLE: 1996



THE DRUNKENNESS OF SEMAR AT FREUD'S ARTS CAFE: 1995

Archives and Repetitive Creative Process

The creative process of an artist generally does not occur in a linear straight line. On the other hand, if it is drawn through a line, then what happens is a repetition; what has been thought, done, or expressed in the past, is very likely to happen again, in various possibilities. Maybe the idea is the same, but the shape is different; it may be the same or similar in shape, but the idea is different; it may also be a development of an idea or form that has been thought or worked on. For this reason, explaining briefly, for example in the form of a timeline or infographic that presupposes a linear and rigid process, will be difficult to fulfill, if not impossible, because, as already mentioned, the artist is in a repetitive creative process.

Based on such a reality, this exhibition, which takes the frame of **Phantasmagoria of Science and Myth**, is

"Reading and understanding archives are part of an effort to fully understand Heri Dono as a human and artist".

carried out by taking the highlights on the long, layered, and (again) repetitive journey of the creative process, in terms of ideas and forms, which are used as important points for Heri Dono's achievements. Of course, it is not easy to determine the "most important point" in the series of the creative process, because each facet has a significant meaning, at least for Heri Dono. However, it remains to be determined that this important facet is the narrative building that animates the archives.

One of the determinants is to see the trajectory of the process that can describe the struggle of professional choice firmly; the careful struggle of the creative process, ups and downs, and finally presents himself as a professional figure. The facets are described simply through a timeline, equipped with wall texts accompanying some of the archival materials displayed in the exhibition hall. Reading archives is an attempt to understand a person's existence and its contexts. Because a person's achievement – in this case, Heri Dono – never stands alone. In this exhibition, through archives, the setting of events as context is presented, although not comprehensively.

This exhibition begins with Heri Dono's latest works in the form of paintings, which are intended as an effort to reflect on his career as an artist. These new works are in the first space (first floor). Then another space on the first floor was used to present a film about Heri Dono - a kind of visual documentation - which was produced by artist collective Mes56 (Wimo Ambala Bayang and team). In the second space (second floor) selected archives are displayed (as already mentioned at the beginning of this writing).

Entering the entire Tirtodipuran Link exhibition space, one will get a (nearly complete) picture of Heri Dono through the latest works and archives presented. This exhibition is primarily aimed for the younger generation who know or notice Heri Dono in his current condition and position. The journey of the creative process about 40 years ago which 'various colors' is certainly less (or even not yet) known. Therefore, this exhibition carries an educational mission for a new generation who grows up in the versatility of facilities and information but often loses depth and firmness in the process (while the process will determine the outcome).

Concept Implementation

The main sources of this exhibition are Heri Dono's archives, which were selected according to their highlights to be "brought to life" through various approaches; presenting the archive as an artifact, selecting the art artifact that is considered representative, including the latest work intended as a reflection of the archive. From such presentations, a trajectory of important points in Heri Dono's creative process can be read, as follows.

AKUARIUM ART: 1985



1 — BIRTH, TIM, AND IDEAL ATMOSPHERE



President Soekarno inspects the making process of 'Welcome' statue at studio Artja family.

Shown in the picture:

1. Edhi Sunarso
2. Suhirman (Presidential Security Force - Father of Heri Dono)
3. Mrs. Hartini
4. Henk Ngantung
5. Painter Sudarso
6. Gardono
7. President Soekarno
8. Kustiyah Edhi Sunarso
9. Student of ASRI an associates to ES
10. Sculptor Jan Mingkit (ASRI 52)

Doc. Photo. Edhi Sunarso. Research by Mikke Susanto.

Heri Dono was born in Jakarta in 1960, to Sahirman, a member of the Indonesian Army who had served as a personal bodyguard for President Soekarno in the *Tjakrabirawa* Regiment, and Suwarni, a housewife. Since young, Heri Dono has been hanging out – or rather playing – in the world of art and with artists in the Taman Ismail Marzuki (TIM) environment. At the age of about 17 years, he began to imagine the right profession for him. Very likely influenced by what he often sees in the TIM area, Heri Dono thinks – more like formulating – the type of work or profession that can be done in the long term, does not recognize retirement, is not governed by anyone, can feel equal to anyone and anywhere. What was imagined and formulated began to narrow and became a credo: "becoming an artist". Heri Dono as a teenager began to condition himself; what and how to be an artist, or rather to be a painter. In 1977, he independently and actively drew, painted, and made sculptures. One of Heri Dono's first works, a sculpture made of cement, is in the form of an ape carrying a bag, which he envisions as *Pithecanthropus erectus* (the origin of Javanese man). More than his personal desire, it is certainly interesting to observe further, why his father, with his military discipline, allowed his son to choose the world of art as a profession.

2 — BECOMING A STUDENT AND PERSONAL CHARACTER

To realize his dream, after high school in 1980, Heri Dono enrolled in college and was accepted at the Indonesian Fine Arts College (STSR) "ASRI" Yogyakarta, where he majored in painting. STSR "ASRI" has had a new status since 1968, from the previously named Indonesian Fine Arts Academy (ASRI) Yogyakarta which was inaugurated on January 15, 1950, as the first fine arts academy in Indonesia. The STSR "ASRI" campus is located in Gampingan, which is still part of the city of Yogyakarta, which was later known as the ASRI Campus or Gampingan Campus, with such a strong artistic and artistry atmosphere.

In college, Heri Dono met with lecturers who teach a number of courses (sketches, shape drawings, model drawings, painting) from painters such as Widayat, Fadjar Sidik, Wardoyo, Subroto SM, Nyoman Gunarsa, Aming Prayitno, and Suwaji who grew up and exist in the world of modern art or painting. Heri Dono also met younger lecturers, such as Sudarisman and Wardoyo Sugianto. Of course, he also met with lecturers who teach theoretical subjects such as Abdul Kadir M.A., Soedarso Sp., M.A., and others.

"There is no room for similar works, let alone imitating (styles, patterns) from other artists".

In lectures process, Heri Dono and his contemporaries (including Eddie Hara, Nindityo Adi Purnomo, Dadang Christanto, Arwin Dermawan, Mella Jaarsma, Basuki Sumartono, Anugerah Eko Triwahyono, Totok Basuki, etc.) often confront the expression, artistic, and aesthetic which – in some ways – differ from the lecturers. Most of the lecturers believe in the understanding and values of modern art, while the students are getting acquainted with various possibilities of artistic expression beyond the understanding and comprehension of modern art. In addition, the Gampingan campus atmosphere is colored by the spirit of contestation seeking 'newness' and 'finding personal character'. The last two things – 'novelty' and 'personal character' – are creeds, even as doctrines constantly emphasized by Fadjar Sidik, a lecturer who is known as an intellectual and progressive. There is no room for similar works, let alone imitating (styles, patterns) from other artists. Such conditions and situations challenge the students to continue to carry out aesthetic and artistic explorations.



EXPERIMENTAL ART CLASS
OF ASRI: 1986



HERI DONO & EDDIE HARA AT
RONODIGDAYAN: 1981

3 — GAMPINGAN ATMOSPHERE: BREAKING CONVENTIONS

"In the lectures process, Heri Dono and his contemporaries often confront the expression, artistic, and aesthetic which – in some ways – differ from the lecturers".

In his early years as an art student, Heri Dono was already involved in various exhibition activities. Gampingan campus atmosphere that conditions and forms a critical attitude; dealing with modern art lecturers who are well-established in terms of criteria for judging a good work; conditions that are increasingly open to recognizing various possibilities and exploring materials for artistic expression; opportunities to collaborate with others; using various found materials; work in various open spaces, or cultivate space. In the early 1980s, in general, students (as well as art scenes in Indonesia) were not familiar with terms such as experimental art, a happening, installation art, including the terminology of contemporary art. However, the exploration to find 'novelty' and 'personal character' has been carried out by students in various ways. This situation is also interesting to observe because even though the lecturers seem conservative, they can be very open to the ideas, thoughts, and art practices of

the students who (some of them) are starting to get 'naughty' by breaking through conservative conventions. For example, by Heri Dono, his paintings began to present absurd, decorative forms with pastel colors, using a spray, splash, or moving away from brush strokes and working with paint colors on the palette.

MUBENG ART AT PENDOPO ASRI: 1986



80s





4 — TRADITIONAL WELLS AND *NGANGSU KAWRUH*

The house he lived in during college and a few years after (1980 – 2000) in the Ronodigdayan area, Yogyakarta, became his creative “nest and hideout”. In this house, Heri Dono began to realize the importance of archives by storing or displaying them. Ronodigdayan's house has also become a “laboratory” in many ways; artistic and psychological, to build sensitivity in awareness and point of view. One example: the main door of the house, at the front, is made short, so that whoever enters the house must bow. A psychological “game”, both for those who come and for Heri Dono as the owner of the house. “Even my parents, when they come to my house, once they enter, they still have to bow,” said Heri Dono with a chuckle. Various other experiments were carried out in this house, including installing clappers (bells made of metal or earthenware) around the house which functioned to train the sensitivity to catch sound and wind. This experience, in his creative journey, became a source to be explored when creating rafts (installations) that required sounds. Storing found objects, including televisions that no longer display images on the screen; bicycles that take him to various places in Yogyakarta and its surroundings.

“Even my parents, when they come to my house, once they enter, they still have to bow.”

Even jokingly, Heri Dono put up a billboard with the words “Heri Dono, Expert in Making Traditional Wells” in front of his house. This nameplate, according to Heri Dono, was made by Bambang 'Toko' Witjaksono, when responding to Heri Dono's work at the 1997 Jogja Biennale. However, the response was “removed” by the curator because it was considered disturbing. However, Heri Dono picked it up and stored it, even reprinted it more neatly, and then put it on the wall of his house. Heri Dono's actions, which appear to be mere fun, I read as having a prophetic value, that he is indeed a “well-digger for artistic creativity” that many people draw on. Make a well, indeed to draw water. In Javanese it is called “*nimba*”, taking water with a bucket that is hooked up using a rubber rope. Taking water (also in Javanese) is called “*ngangsu*”. In terms of Heri Dono, he actually acts “*menimba*” and “*ngangsu*” - gaining knowledge is called “*ngangsu kawruh*”, but also as a subject whose knowledge can continue to be drawn and explored.



WORKSHOP PERFORMANCE
WAYANG SALLY SMART
HERI DONO: 2017



HERI DONO
AT RONODIGDAYAN: 1991

*"to become a professional artist
requires about 10 years of
preparation to mature."*

GLASS VEHICLE
AND FLYING ANGELS
AT RONODIGDAYAN

5 — DROP OUT AND FAILED PROPOSAL

In 1987, after studying for about seven years, Heri Dono decided to drop out from college, on his own accord. He kept a message from Nyoman Gunarsa, one of his lecturers, who said, "to become a professional artist requires about 10 years of preparation to mature". Heri Dono feels that he has been in a situation of training himself for that long, and feels that it is enough to develop himself. In addition, he has another reason, that to end his studies, he must exhibit a Final Project and write a thesis.



HERI DONO TYPING A LETTER
FOR A FRIEND



He submitted a research proposal to write the figure of the painter Sudjana Kerton. The proposal was rejected by the supervisor on the grounds, among other things, that there were no references to Kerton that could be used as a reference. Heri Dono felt that he had no alternative to submit another proposal, and felt that the reasons for dropping out of college were getting more complete, and Heri Dono made the decision with full awareness.

6 — SUKASMAN THE TEACHER AND *KUDA BINAL*

In 1986 Heri Dono became acquainted with Sukasman and became more and more intensive in learning about classical Yogyakarta style *wayang kulit* (shadow puppet made of leather). Heri Dono looked up to Sukasman as his "teacher", not only in terms of *wayang kulit* knowledge, but also regarding the philosophy of life. Heri Dono is increasingly open to various possibilities to develop ideas and art mediums. Absorbing the philosophy and form of wayang from Sukasman, Heri Dono also makes wayang with a completely different story, form, and way of playing it. This process resulted in the creation of new puppets, based on the legend from Tanah Batak, North Sumatra about the figure of *Si Tungkot Tunggal Panaluan*. He made this figure into a story with several characters, then in 1988, a "show" was made of the Puppet Legendary *Si Tungkot Tunggal Panaluan* (with the painter Hendro Suseno, as the organizer). This show is made in the concept of a wayang show (performing art), not performance art. "At that time I was not familiar with the concept of performance art, which should be different from the concept of performing art," said Heri Dono.

Heri Dono continues to explore with goals as a critical response to various things. One example is the performance of "Kuda Binal" as a critical response to the event of the Jogja Biennale (1992) which was deemed not to accommodate the reality of the creative practices of young people. The Kuda Binal incident received critical appreciation from observers and critics, who considered it a creative breakthrough in visual art presentations.

WAYANG PHOTO SHOOT

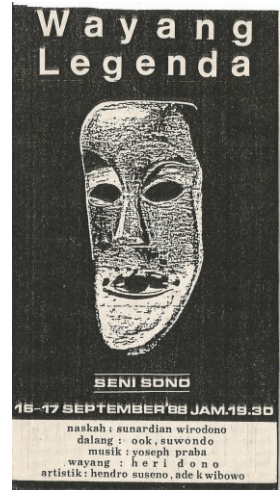


KUDA BINAL: 1992

"At that time I was not familiar with the concept of performance art, which should be different from the concept of performing art."



Heri Dono develops and sharpens a critical perspective in viewing and responding to various crucial issues related to social, economic, political, cultural, and environmental issues. He responds not by shouting and punching with his fists, but wraps it up in odd, absurd, humorous, satire, and banter forms. However, he had encountered serious obstacles. At an exhibition agenda at the Lisson Gallery, London, 1996, he was rejected in a gallery because his work was considered to carry a message of local (Indonesian) politics. Even the Embassy of the Republic of Indonesia also asked (even protested) that the exhibition be canceled. Heri Dono was forced to agree to the decision to avoid other difficulties he might have to face, especially with the increasingly congested foreign agendas. However, after that, when he returned to Indonesia (from London) Heri Dono was interrogated for three days and three nights at Indonesian immigration. Regarding this incident, he did not tell anyone, not even his parents in Jakarta. When asked why he was three days late, he replied that the plane he was on had a problem and had to be delayed in Singapore. The goal is none other than so that his family and closest people do not worry about his activities.



WAYANG LEGENDA

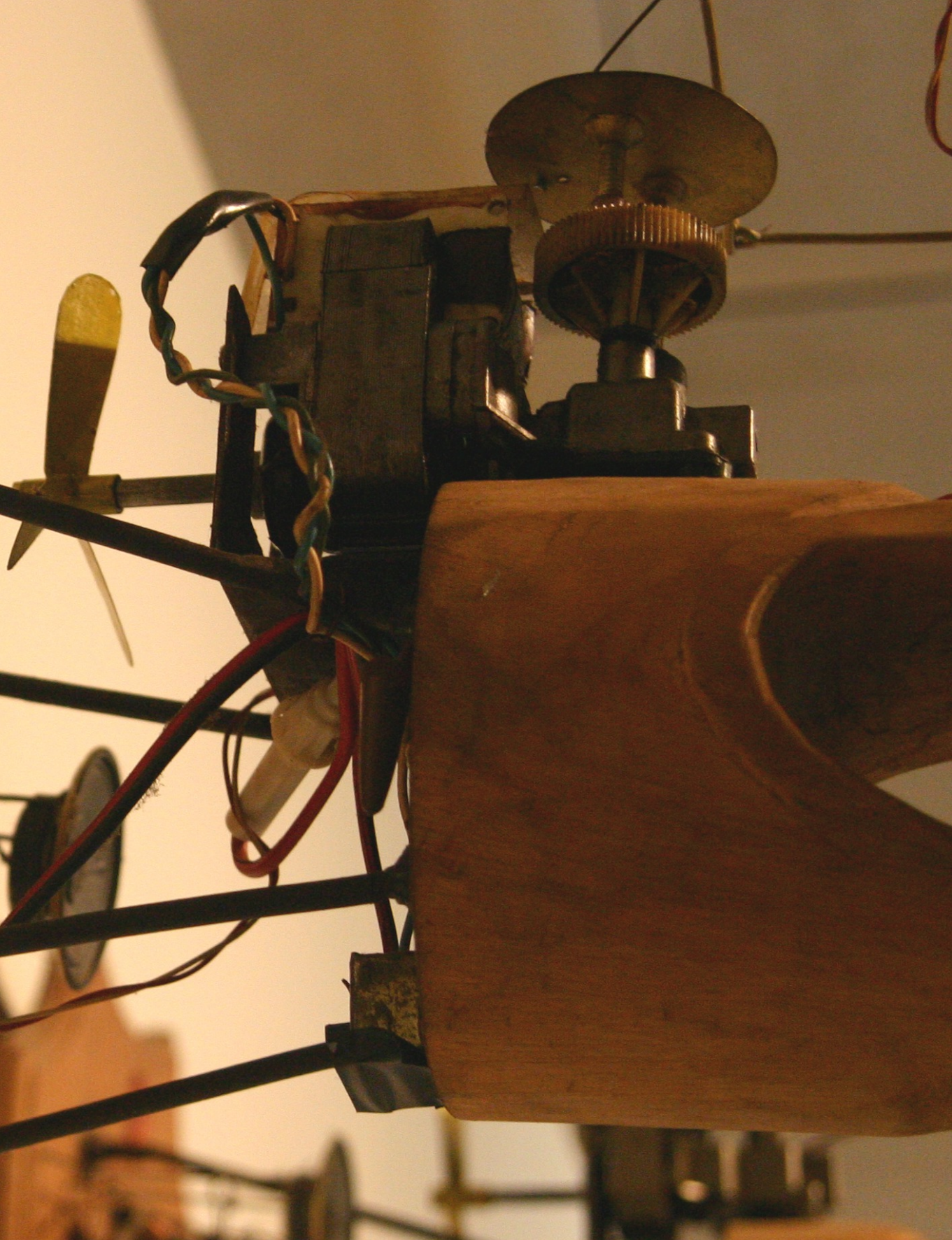


HERI DONO

VISITING SUKASMAN: 1999

Various exhibitions or performance art with critical ideas in various art spaces in Asia, Europe, and America, continue to be composed with critical ideas. One of his works, *Superman Belajar Memakai Celana Dalam* (Superman Learns to Wear Panties, 2000) is an example of critical mockery of the existence of heroes in the community of a nation, which he develops in various ways, forms, and presentations.







GAMELAN GORO GORO: 2001 —————

7 — MEDIUMS EXPLORATION AND INSTALLATIONS

90s

In the early 1990s, Heri Dono began to explore new mediums to find the right way and form of expression. He perceived the dynamics of social, political, economic, and cultural events. The book "Dari Abu-Abu ke Abu-Abu" (From Gray to Gray) contains the defense of ITB students in court for political cases, raising awareness that social, political, economic, cultural, environmental realities in Indonesia are sources of inspiration for the creation of endless art. This needs to be processed into works containing critically socio-political comments. The creation of works such as: *Watching The Marginal People* (installation) which is collected by the Fukuoka Museum. *Fermentation of Mind* (1992) as a critique of the world of education, the installation of *Gamelan Goro Goro* (exploration of sounds); *Shock Therapy for Global Political Leaders* (figures depicting world leaders, displayed by hanging upside down, head down), etc.

8 — DILIGENT, RESOLUTE, AND FOCUSED

In building his artistic career, Heri Dono started from small steps, was continuous, steadfast in principles, and focused on goals. This can be seen from Heri Dono's archive of correspondence with various people, curators, critics, management, institutions in various countries; how he manages himself and his work to participate in various art events, etc. Everything is done with sincerity, discipline, confidence, firmness, and professionalism; lived since the manual era, writing and sending letters, communication tactics were carried out in many ways and strategies, until now when information technology and digitalization have made it easier for all administrative and communication matters.

In the late 1980s, mid-1990s, and 2000s, Heri Dono was in a struggle to build a wide network, a solid career as an artist, and was in the midst of "market tensions" and "discourse tensions" of fine arts in Indonesia, as well as in the world. He did not waver in the rush of the market despite its impact (the economy). He remained focused on creating works with strong issues or themes, disciplined in meeting invitations to various national and international art events, including; Biennale Jogja (1992); Kochi-Muziris Biennale (2018); Bangkok Art Biennale (2018); the 56th Venice Biennale: *Voyage-Trokomod* (2015); the 50th Venice Biennale in the Arsenale's Zone of Urgency (2003); Guangzhou Triennial (2011); Gwangju Biennale (2006 and 1995); Sharjah Biennial (2005); Taipei Biennial (2004); Venice Biennale (2003); Asia Pacific Triennial (2002 and 1993); Yokohama Triennial (2001); Havana Biennial (2000); Shanghai Biennale (2000); Sydney Biennale (1996); São Paulo Biennial (2004 and 1996) and other arts events in Asia, Australia, Europe, and America.

FERMENTATION OF MIND: 1992



9 — RECOGNITION: COLLECTIONS



BADMAN: 1992 —————

Recognition from the global art scene can be seen from various important state-owned or private institutions that acquire and collect his works, such as the National Gallery of Indonesia, Jakarta, Indonesia; Singapore National Museum; OHD Museums; Guggenheim Museum, Abu Dhabi; Deutsche Guggenheim Frankfurt, (Deutsche Bank AG Frankfurt), Germany; Artoteek The Hague, The Hague, The Netherlands; Guangdong Museum of Modern Art, Guangzhou, China; Fukuoka Art Museum, Fukuoka, Japan; Kirishima Open-Air Museum, Kagoshima, Japan ; Museum der Kulturen, Basel, Switzerland; Australian Print Workshop, Melbourne, Australia; National Gallery of Australia, Canberra, Australia; Okinawa Art Museum, Okinawa, Japan; Queensland Art Gallery, Brisbane, Australia; Singapore Art Museum, Singapore; Stedelijk Museum de Lakenhal, Leiden, The Netherlands; The InterCommunication Center, Tokyo, Japan; Tropic Museum, Amsterdam, The Netherlands; M+ Museum, Hong Kong; Toledo Museum of Art, Ohio, USA.

He also received this recognition from well-known private collectors who collected his works, such as Dr. Oei Hong Djien, Edi Hartanto, Dr. Melani Setiawan, Jerry Ng, etc. This is as Heri Dono aspires, that the main achievement of an artist is when his each her work is collected by museums, important collectors, and consistently invited to participate in various international exhibitions, and gets the spotlight of critics, observers, or becomes a subject of study and research.



GAMELAN OF NOMMUNICATION: 1997
—————

10 — RECOGNITION: STUDIES AND AWARDS

Another recognition comes in the form of Heri Dono's position as a source of critical studies by many critics, curators, and academics in the form of curatorial essays in catalogues, scientific articles in journals, essays for books, including those written in the form of theses and dissertations. Critics and curators such as Hans Ulrich Obrist, David Elliot, John Clark, Astri Wright, Jim Supangkat, etc, who wrote and analyzed Heri Dono's works in various print media coverage, catalogues, journals, and books, further confirmed his existence.

Heri Dono in his artistic career received many awards from various communities, private organizations, and the state. However, the **Prince Claus Award**, in Recognition of Exceptional Initiatives and Activities in the Field of Art and Development, Prince Claus Fund for Culture and Development, from the Dutch government deserves special mention, because this award is known for its selection with very strict criteria; Among other things, it is received by someone who has a great influence on thinking, development, and has a moving impact (community, society), or in other words a great inspiring power. Heri Dono received the Prince Claus Award in 1998 and this confirmed his international capacity, acceptance, and recognition.



HERI DONO RECEIVE PRINCE CLAUS
AWARD: 1998

Other awards from various institutions such as the I Gusti Nyoman Lempad Prize from Sanggar Dewata Indonesia, Yogyakarta (1992); 2nd Annual Enku Grand Awards, from Gifu Prefectural Government, Japan (2003); Academic Art Award, as a Professional Artist from the Faculty of Fine Arts, ISI Yogyakarta, Jogja Gallery Yogyakarta (2006); AMICA Art Award, Male Favorite Artist, Jakarta (2009); Visual Art Award 2011, Jakarta (2011); Anugerah Adhikarya Rupa, from the Ministry of Tourism and Creative Economy of the Republic of Indonesia (2014); The appreciation of 72 Achievement Icons, the Indonesian Achievement Festival organized by UKP Pancasila, Jakarta (2017), and others, is a testament to Heri Dono's achievements and reputation in his travels and battles in the Indonesian and international art arenas.

"Heri Dono received the Prince Claus Award in 1998 and this confirmed his international capacity, acceptance, and recognition".



STUDIO KALAHAN: 2020 _____

11 — STUDIO KALAHAN: A SHOWCASE OF ACHIEVEMENTS

'00s

In 2000, Heri Dono owned a house in the Sidoarum area, Godean, Sleman, which he later developed into a work space - studio, archive-documentation room, and exhibition space for a number of artists and many others (among others: Postgraduate students of ISI Yogyakarta who held exhibitions Final Project, and other artists). The studio was named STUDIO KALAHAN, a joke – in Javanese, “*kalahan*” means always losing or consciously giving in – as a down-to-earth attitude of Heri Dono. The studio for Heri Dono is a showcase for documents and artifacts of achievements as well as a meeting room for anyone who wants to understand Heri Dono more thoroughly.



SHOCK THERAPY FOR
GLOBAL POLITICAL LEADERS : 2018 _____

"The studio was named STUDIO KALAHAN, a joke – in Javanese, "kalah" means always losing or consciously giving in – as a down-to-earth attitude of Heri Dono".

Phantasmagoria – this is the “theatre” of fine art with layers, colors, and forms – with the main actor Heri Dono and his co-stars, both in the protagonist and antagonist positions, in both obvious and absurd figures and genders. The plays that were worked on, whether related to critical, social, economic, political, cultural issues, were presented with humorous image packaging through cynical messages, satire, and clever jokes.

Phantasmagoria is Heri Dono's visual theater stage; as well as a “well” source of knowledge, creativity, which was dug and drawn by him and many others. Don't forget, around “wells”, stories of mythology, occult, legend, or various mysteries are often told.

THE TROJAN SHIPS: 2015 _____







ARTWORK — ACRYLIC ON CANVAS



Brothers in Peace

2021 | Acrylic on canvas | 200 x 200 cm

This work was inspired by the song Brothers in Arms sung by the British rock band Dire Straits. This song talks about the stupidity behind wars that always take many victims in vain, similar to the Mahabharata story wherein the end, brothers kill each other in the Bharatayuddha war.



King Who Brings Pandora's Box

2021 | Acrylic on canvas | 200 x 200 cm

In this painting, a king conducts experiments on his rule that does not follow previous traditions and customs. Of course, this can cause impacts that have never happened before. This is like the story of Pandora's Box from Greek mythology, where human curiosity brings many disasters.



An Astronaut Appears from Volcano

2021 | Acrylic on canvas | 200 x 200 cm

The mythical rulers such as *Kyai Sapu Jagad* and *Kanjeng Ratu Kidul* are always present in Javanese culture, where traditional ceremonies such as *Labuhan* which are held every year still have a connection with these myths. In Javanese culture, there is a belief in living creatures inside a volcano, but in this painting, there is an astronaut who suddenly appears from the top of Mount Merapi.



Barong Appears from Outer Space

2021 | Acrylic on canvas | 200 x 200 cm

In this painting, Barong, who is believed to be a god, a guardian of the earth, and a symbol of health and good fortune suddenly appears from outer space. Scientists and military figures are immediately confused to monitor and respond to this phenomenon.



Astronaut Get Hit by Tarzan

2021 | Acrylic on canvas | 200 x 150 cm

In an old comic book story, human who lives in the forest is a character named Tarzan, who is a white man. In Darwin's theory of evolution, it is believed that humans came from apes. The first person to set foot on the moon was also a white man, namely Neil Armstrong. In this painting, Tarzan hits an astronaut as they ride a Buraq, a creature depicted as transporting the important prophets of Islam.



Superdog and Mickey Mouse on Refrigerator

2021 | Acrylic on canvas | 200 x 150 cm

The character of a dog turned superhero, Superdog, is talking to the cartoon character Mickey Mouse, created by the American company Disney that dominates the global entertainment industry. From these stories, people who are outside the white culture then become mentally inferior and must hide in a broken refrigerator.

The Real Taliban Face

2021 | Acrylic on canvas | 200 x 300 cm

This work describes the current situation in Afghanistan, where the Taliban managed to take over the capital city of Kabul after being driven out by US troops two decades ago. Now they rule and lead the Afghan people, so a lot of concern arises because in the past the Taliban was notoriously intolerant of their own people. In this painting, the Taliban reveals its real figure, and the recent Afghan leader sold his country to the Taliban. The UFO observes the situation in Afghanistan, where the country and its people are ruled by hard people who don't care about the culture and civilization of their people who are actually diverse.









The Kamadhatu Life

2021 | Acrylic on canvas | 200 x 300 cm

This work talks about the present civilization which is interpreted by Homi K. Bhabha as a trajectory from barbaric to civilized culture. Things that were previously not considered humanly are starting to be seen as normal occurrences. Killings with nuclear and chemical weapons as well as privacy war through satellites became a new culture that would be ignored by humanitarian issues.





The Maritime Culture Versus Land Reform Culture

2021 | Acrylic on canvas | 200 x 400 cm

The maritime culture of the Bugis people around the beginning of the 17th century had a human orientation to see the earth not from land to sea, but vice versa. This can also be seen in old-world maps which often describe the oceans in greater depth and details compared to the land. After the Terra Nullius principle, parts of the world were divided according to the colonies. Part of the ocean began to be forgotten and the Land Reform culture became a new form of proof of who rules the land.

The Trojan Komodo Met Glass Vehicles

2021 | Acrylic on canvas | 200 x 300 cm



In this painting, the creatures in the volcanic area live and carry out their daily activities. Aliens, ancient creatures, as well as hybrid contemporary creatures, meet each other. All lived peacefully together at one time.



INSTALLATION



Unidentified Unflying Objects

2021 | Mixed media | 85 x 78 x 218 cm (5 pieces)

The astronauts who landed on the moon on July 16, 1969, did not actually fly but were flown by Apollo 11. Heri Dono saw that the costumes worn by the astronauts were similar to the clothes worn by babies. This work was inspired by the changes in the political situation that occurred in Indonesia in 1998, during a reform movement to overthrow an authoritarian and military government into a more democratic civilian government. This new reform is a sign that we are still learning about culture, civilization, and knowledge as something that continues to be a mystery in life.



ACRYLIC AND COLLAGE ON PAPER



Berlayar ke Wacana Masa Depan

2017 | Acrylic and collage on paper | 78 x 66 cm

Pancho Antar Jenderal

2017 | Acrylic and collage on paper | 78 x 66 cm



Going to The East

2017 | Acrylic and collage on paper | 78 x 66 cm



Raja yang Berdialog dengan Rakyatnya

2017 | Acrylic and collage on paper | 78 x 66 cm



Raja yang Berdiskusi dengan Kendaraannya

2017 | Acrylic and collage on paper | 78 x 66 cm



Tiga Donosaurus

2017 | Acrylic and collage on paper | 78 x 66 cm



U.F.O. yang Mengawasi Perdamaian Dunia

2017 | Acrylic and collage on paper | 78 x 66 cm



Berkendara untuk ke Planet Mars

2017 | Acrylic and collage on paper | 78 x 66 cm



Buku Negara Kertagama
yang Tak Terbaca Para Politisi

2017 | Acrylic and collage on paper | 78 x 66 cm



Wacana-Wacana di Dalam Kepala

2017 | Acrylic and collage on paper | 78 x 66 cm

ART PRINT



The Spiritual Power to Fight The Revenge

2021 | Screen printing on archival Fabriano Rosapina 285gsm | 47,4 x 59,8 cm
Edition of 10, with 2 artist's proofs



Orang - Orangan Makan Orang - Orangan

2021 | Screen printing on archival
Fabriano Rosapina 285gsm | 45 x 45 cm
Edition of 10, with 2 artist's proofs



The Colonial Parody of Prince Diponegoro

2021 | Digital print on archival
Hahnemühle hot pressed
cotton paper 300gsm | 25,2 x 33,6 cm
Edition of 15, with 2 artist's proofs



Resistance to The Power of Persecution

2021 | Archival inkjet print on textured
cotton rag fine art paper 300gsm
25 x 33,3 cm
Edition of 20, with 2 artist's proofs



The Feet on My Face

2021 | Archival inkjet print on textured cotton
rag fine art paper 300gsm | 25 x 29,2 cm
Edition of 20, with 2 artist's proofs

Heri Dono's Biography & CV

Heri Dono is a leading Yogyakarta-based contemporary artist, and the first Indonesian to break into the global art scene during the early 1990s. He is a member of the generation of Indonesian artists that began their careers in the 1980s. Since his early career, he has traveled around the world to exhibit and respond to workshop invitations from various countries.

Heri Dono is well-known for his experimentation on various mediums of art. Many of which were inspired by his study of Javanese shadow puppet ('wayang'). Wayang performance is comprised of a number of artistic and non-artistic elements: visual arts, music, storytelling, mythology, life philosophy, social criticism, and humor. These components are merged into the performance's narrative to give a generic interpretation to which elements of multimedia are added. Coupled with the setting of a wayang performance event, this provides a space for social interactions among the audience. The traditional art performance inspires Heri Dono's interest in revitalizing the arts that are deeply rooted in Indonesian traditions.

In many of his three-dimensional installation artworks and performances, Heri Dono effectively makes use of 'performativity and interactivity potencies' so that the works are involved in complimentary dialogs with their audience.

In his paintings, Heri Dono makes the most use of wild deformations and freestyle fantasies out of which emerge characters from the wayang stories. To this he adds his profound knowledge and interest in childrens' cartoons, animation films, and comics. The artist's canvases are always filled with astonishing characters that intertwine both fantastic and absurd stories. Into these, Heri Dono will sometimes insert his own critical remarks on socio-political issues in Indonesia and abroad.

Heri Dono is the first Indonesian contemporary artist who has been invited to the Venice Biennial curated exhibition (2003). His awards include the Dutch Prince Claus Award for Culture and Development (1998), the UNESCO Prize (2000), and the Anugerah Adhikarya Rupa (Visual Arts Award) from the Indonesian government (2014). He has participated in more than 300 exhibitions and 35 international biennales include Kochi-Muziris Biennale (2018), Bangkok Art Biennale (2018), the 50th Venice Biennale in the Arsenal's Zone of Urgency (2003), Guangzhou Triennial (2011); Gwangju Biennale (2006 and 1995); Sharjah Biennial (2005); Taipei Biennial (2004); Venice Biennale (2003); Asia Pacific Triennial (2002 and 1993); Yokohama Triennial (2001); Havana Biennial (2000); Shanghai Biennale (2000); Sydney Biennale (1996); São Paulo Biennial (2004 and 1996).



Education (formal and non- formal):

2021

- Pengembangan Perbedaan Budaya Sedunia, Halo Nusantara, RRI Jakarta

2020

- Experimental Wayang Exchange Project, supported by the Japan Foundation Asia Center
 - Public Lecture, Sasana Ajiyasa, Indonesia Institute of the Arts, Yogyakarta, Indonesia
 - Performative Lecture with Heri Dono, Studio Kalahan, Yogyakarta, Indonesia
 - Virtual Talk: Wayang dan Penemuan Gagasan Ekspresi, Jogja International Heritage Festival (WAYANG), Dinas Kebudayaan Yogyakarta, Indonesia
 - Virtual Art Talk: Turning the Axis of the World, STPI, Singapore
 - Virtual Art Talk: Seni Sebagai Unsur Diplomas Budaya, Indonesia
 - Art Talk: "World of the World – Under Constellation", Japan Foundation Jakarta, Indonesia
 - Art Talk: "Gamelan of Nommunication: Past, Present, Future, and the Changing Same", InterCommunication Center, Japan

2019

- Art Talk: "The Perspective of Mandala", ASIA NOW, organized by the Collumns Gallery, Paris Asian Art Fair
 - Benefit Auction STPI, The Annual Friends Gala Dinner 2019, Charity for STPI, Singapore
 - Art Talk: "Invisible Soul", Shodoshima Island, Japan
 - Art Talk: "Freedom of Angels", Art Central Hong Kong

2018

- Let's Talk: Kodwo Eshun, Anjalika Sagar, Chitra Ganesh, Heri Dono in Conversation with Anita Dube: "Futurism", Kochi-Muziris Biennale, Kochi, India
 - Strategi Kebudayaan, Borobudur Cartoonist Forum, Bumayasasta Boutique Art Gallery, Magelang
 - International Conference, Gamelan Culture: Roots, Expression, and Worldview, International Gamelan Festival, ISI Surakarta, Indonesia
 - Art Talk, Self-Empowerment Through the Art of Upcycling, ISI Yogyakarta, Indonesia

- Art Talk at Bangkok Art Biennale, Bangkok Art and Culture Centre, Thailand

2017

- Art Talk Tino Sidin, Semangat, Cita-Cita Relevansi Pendidikan dan Karakter Bangsa Masa Kini, Tino Sidin Museum, Yogyakarta, Indonesia
 - Performance Art Sedina Dadi Wayang, Pondok Pesantren Cigaru, Cilacap, Central Java, Indonesia
 - Discussion International Gamelan Festival, Royal Heritage Hotel, Surakarta, Indonesia
 - Art Talk Art Turns, World Turns, MACAN Museum, Jakarta, Indonesia
 - Artist Panel, Allegories and Identities, STPI Gallery, Singapore
 - Puppet Workshop with Sally Smart, Studio Kalahan, Yogyakarta, Indonesia
 - Art Talk Pekan Wayang, Jogja International Heritage, Kepatihan, Yogyakarta, Indonesia
 - Art Talk Exploring New Medium, Jogja International Arts Festival, ISI Yogyakarta
 - Lecture (September – January), Postgraduate Indonesia Institute of Arts, Yogyakarta, Indonesia
 - Art Talk Menjadi Indonesia, Plaza Indonesia, Jakarta, Indonesia
 - Art Talk Animamix Biennale, Art 1: New Museum, Jakarta, Indonesia



- Shadow Puppet Workshop, The Secret Code of Heri Dono, Studio Kalahan, Yogyakarta, Indonesia
 - Art Talk Yellow Submarine, in Yellow Submarine exhibition, LATAR, Menara BTPN, South Jakarta, Indonesia
 - Lecture (February – July), Postgraduate Indonesia Institute of Arts, Yogyakarta, Indonesia
 - Art Talk and Performance Art Seni, Penggalan Gagasan dan Jejaring Kerja, in Art-Tivities Now exhibition, Breeze Art Space, Tangerang Banten, Indonesia

2016

- Art Talk Posisi Manajemen, Karya dan Pencipta, in Aku Komposisi exhibition, Sangkring Art Project, Yogyakarta, Indonesia
 - Asiatopia: Performance Conference S.E. Asia, Bangkok Art and Culture Centre & PSG Silpakorn University, Thailand
 - Jury of UOB Painting of the Year Competition, Jakarta, Indonesia
 - Lecture and Performance Art at Mori Art Museum, Japan
 - Artist in Residence in Space XX, Seoul, Korea
 - Workshop with LASALLE College of the Arts

Singapore, Singapore

- Lecture, Jogjatopia – Eutopia, Pecha Kucha Night, Greenhost Hotel, Yogyakarta, Indonesia
 - Lecture, (March – May), Postgraduate Indonesia Institute of Arts, Yogyakarta, Indonesia
 - Artist in Residence at Cemeti Art House, Yogyakarta, Indonesia
 - Research with LASALLE College of the Arts Singapore, Muara Jambi, Indonesia
 - Lecture, Strategi Seniman dalam Medan Seni Rupa, Gajah Mada University, Yogyakarta, Indonesia

2015

- Art Talk and Conference, Voyage – Trokomod, Lawangwangi Art Space, Bandung and Italian Cultural Institute, Jakarta, Indonesia.
 - After Thought, Asian Contemporary Art Week, Arsenale, Venice Biennale.
 - Geopolitical and the Biophysical: A Structure Conversation on Art and Southeast Asia in Context, organized by NTU CCA Singapore, the 56th International Art Exhibition – la Biennale di Venezia, Venice, Italy.
 - Artist in Residence and Art Talk at STPI, Singapore.
 - Artist in Residence, 18 Street Santa Monica, Los Angeles, organized By Baik Art, Los Angeles, USA.
 - Puppet Workshop, Griffiths University students Brisbane Australia, Studio Kalahan, Jogjakarta, Indonesia. Lecture, Revolusi Mental melalui Pendidikan Seni, Seminar Nasional Pendidikan Seni, Menara Piniis UNM, Fakultas Seni dan Desain, Universitas Negeri Makassar, Sulawesi Selatan, Indonesia.

2014

- Shadow Puppet Workshop, Oktoberfest Asia, Esplanade, Singapore.
 - Lecture, The Perspective of Mandala, Asia Society, New York, USA.
 - Lecture, Peran Wacana Kritis dalam Penciptaan Seni, Postgraduate Indonesia Institute of Arts, Yogyakarta, Indonesia.
 - Symposium, Guru Seni Berlari, Galeri Nasional Indonesia, Jakarta, Indonesia.

2013

- Lecture, International Sculpture Network, Kroller-Muller Museum Otterlo, The Netherlands.
 - Lecture and Workshop, Taman Budaya Banjarmasin dan Pasar Terapung, Lok Baintan, Kalimantan Selatan, Borneo, Indonesia.
 - Residency Jeju Island, South Korea, organized by Baik Art, Los Angeles and Nori Art Gallery, Jeju Island, South Korea.

2012

- Workshop and Lecture, LASALLE College of the Arts, Singapore.
 - Art Talk, Fantasy Islands, Louise Vuitton, Marina Bay Sands, Singapore.
 - Master Class, School Of The Arts, Singapore.

2011

- Richmond Center for Visual Arts, Western Michigan University, Kalamazoo, Michigan, USA. IMPACT7, Keynote Speaker, International Multi-discipliner Printmaking Conference, Monash University, Melbourne, Australia and Australian Gallery of South Australia (AGSA), Adelaide, Australia.
- Art Talk, Home and Away, Louise Vuitton Jakarta and Louise Vuitton Hong Kong.

2008

- Workshop, Flinders Medical Centre, Flinders University, Adelaide, Australia

2007

- Artist in Residence, Ernst Busch University, Berlin, Germany
- Artist in Residence, University of South Australia, Adelaide, Australia

2006

- Artist in Residence, Humboldt University, Berlin, Germany

2005

- Artist in Residence, Australian Print Workshop, Melbourne, Australia
- The International Jury of the XI Triennial India, New Delhi, India
- Artist in Residence, United Sardine Factory, (U.S.F.), Bergen, Norway
- Artist in Residence, Australia Indonesia Arts Alliance (A.I.A.A), Byron Bay Australia.

2004

- Workshop with DIDA Escola de Musica, Salvador, Bahia, Brazil
- Sound Art Seminar, Kunst Akademiet, Bergen, Norway
- Fellowship for Curatorial Work, IFA Institute, Stuttgart, in Ethnology Museum Dahlem, Berlin, Germany

2003

- Artist in Residence in Australian Print Workshop, Melbourne, Australia
Contemporary Asian Art Forum, Links, Platforms, Networks, Asian Art Archive (AAA), Hong Kong

2002

- Artist in Residence in Western Front Society, Vancouver, Canada
- Artist in Residence in the Queensland College of Arts and the Queensland University of Technology, Brisbane, Australia
- Artist in Residence in the National Institute of Education, Singapore

2000

- Artist in Residence in Vermont Studio Center, Johnson, Vermont, USA

1999

- Cyfuniad International Artists Workshop, Cardiff, Wales, UK
- Artist in Residence in Queensland Art College, Brisbane, Australia
- Artist in Residence in Auckland University,

Auckland, New Zealand

1996

- Artist in Residence in Townsville, North Queensland, Australia

1995

- Artist in Residence in Museum of Modern Art Oxford with International Institute of Visual Art (InIVA), London, UK

1990 - 1991

- International Artists Exchange Program, Christoph Merian Stiftung, Basel, Switzerland

1987 - 1988

- Studied Wayang Kulit with Sukasman in Yogyakarta, Indonesia

1980 - 1987

- Indonesian Institute of Arts (ISI), Yogyakarta, Indonesia

Selected Solo Exhibitions / Projects:

2021

- Phantasmagoria of Science and Myth, the art and archive of Heri Dono, Srisasanti Syndicate, Yogyakarta, Indonesia

2020

- Kala Kali Incognito, Srisasanti Syndicate, Yogyakarta, Indonesia

2019

- Solo Presentation in ASIA NOW, organized by the Columns Gallery, Paris Asian Art Fair
- Solo Show, The Columns Gallery, Seoul, Korea
- Wheel of Truth, organized by Srisasanti Syndicate, Moto Moto, BSD, Indonesia
- Wheel of Truth, organized by Srisasanti Syndicate, Art Moments, Sheraton Grand Gandaria City, Jakarta, Indonesia
- Solo Booth organized by The Columns Gallery, Art Central Hong Kong, Hong Kong

2018

- Theater of Anecdote, Srisasanti Syndicate Booth, Art Stage Singapore, Marina Bay Sands, Singapore

2017

- Land of Freedom, Tang Contemporary Art,

Hong Kong

- The Secret Code of Heri Dono, Studio Kalahan, Yogyakarta, Indonesia
- Yellow Submarine, LATAR, Menara BTPN CBD Mega Kuningan Jakarta, Indonesia
- The Parody of the Angry Power, Smith Gallery, Davidson College, North Carolina, USA

2016

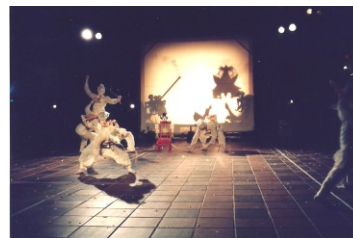
- Heri Dono: Angel's Exodus, Tang Contemporary Art, Bangkok, Thailand
- Heridonology, Mizuma Art Gallery, Japan
- Zaman Edan (The Age of Crazyness), STPI, Singapore.

2015

- Heri Dono - Animachines, Fargfabriken, Stockholm, Sweden.
- Joy/Fear, Mizuma Gallery, Gillman Barracks, Singapore.
- Heri Dono - Animachines, LAT. 63 Ostersund, Sweden.
- 1965: Sorry is not Enough, Husslehof, Frankfurt, Germany.
- The Making of Trokomod, The Private Museum, Singapore.
- Bazaar Art Jakarta, Srisasanti Syndicate Booth, Pacific Place, Jakarta.

2014

- The World and I: Heri Dono Art Odissey, Retrospective Exhibition, ART:1, New Museum & Art Space, Jakarta, Indonesia.
- The World and I, Tyler Rollins Fine Art, New York, USA.



2013

- Re-PLAY, OFCA International Sarang Building, Yogyakarta, Indonesia
- The Ship of History", Sperl Galerie, Potsdam, Germany.

2012

- Merapi: Beyond the Myths, Societe Generals Private Banking Gallery, Alliance Francaise de Singapore, Singapore.
- The Jester's Court, Willem Kerseboom Gallery, Amsterdam, The Netherlands.
- Heri Dono, Wada Fine Arts, Tokyo, Japan.

2011

- Madman Butterfly, Rossi & Rossi Gallery, London, U.K.
- Pinocchio Syndrome, Hongkong International Art Fair, Hong Kong, organised by Edwin's Gallery, Jakarta, Indonesia.

- Hommage an Raden Saleh, Schloss Maxen, Dresden, organized by Heimatverein Maxen e.V. und Schloss Maxen, Germany.
- The Lost Magician, Alexander Ochs Galleries Berlin I Beijing, Germany.

2010

- Comedy of Error, Jan Manton Gallery, Brisbane, Australia.

2009

- De Dono Code, Tropenmuseum, Amsterdam, The Netherlands.
- Heridonology, Jogja Gallery, Yogyakarta, Indonesia
- Shadow of Trojan Horse, Tondi Gallery, Medan, North Sumatera, Indonesia.

2008

- Post-Ethnology Museum, Gaya Art Space, Ubud, Bali, Indonesia
- Nobody's Land, the Galeri Nasional Indonesia, organised by Edwin's Gallery, Jakarta, Indonesia
- Ose Tara Lia - I see Nothing, OzAsia Festival, Art Space, Adelaide Festival Centre, Adelaide, Australia
- Heri Dono: Pleasures of Chaos, Walsh Gallery, Chicago, USA
- The Dying King & I, Nadi Gallery, Jakarta, Indonesia

2007

- Angels: Bang! Bang!, Sherman Galleries, Sydney, Australia
- The Dream Republic, SASA Gallery, University of South Australia, Adelaide, Australia

2006

- Heri WAR Dono, Soemardja Gallery, Bandung, Indonesia
- Civilization of Oddness, Walsh Gallery, Chicago, USA

2005

- Free-D.O.M., 3,14 Stiftelsen, Bergen, Norway

2004

- Who's Afraid of Donosaurus, solo exhibition and book launching, Galeri Nasional Indonesia, organized by Nadi Gallery, Jakarta, Indonesia

2003

- Upside Down Mind, Circle Point Art Space, organized by CP Foundation, Washington DC, USA
- Heri Dono, Australian Print Workshop, Melbourne, Australia
- Heri Dono a Spiritual Journey, Semarang Gallery, Semarang, Central Java, Indonesia

2002

- Interrogation, Center A, Vancouver, Canada
- Heri Provokes Heri, Nadi Gallery, Jakarta, Indonesia
- Free-D.O.M., Bentara Budaya Jakarta, Jakarta, Indonesia

- Reworking Tradition I & II, Singapore Art Museum, Glass Hall, Nanyang Playhouse, National Institute of Education, Singapore

2001

- Trap's Outer Rim, Cemeti Art House, Yogyakarta, Indonesia
- Fortress of the Heart, Gajah Gallery, Singapore

2000

- Dancing Demons and Drunken Deities, the Japan Foundation Forum, Tokyo, Japan
- Humor Rumor in the Republic of Cartoon, Nadi Gallery, Jakarta, Indonesia

1999

- Mythical Monster in Contemporary Society, Gajah Gallery, Singapore
- Virtual Reality, Erasmus Huis, Jakarta, Indonesia
- Tirtara, French Cultural Center, Yogyakarta, Indonesia

1998

- The Wishing Land, French Cultural Center, Surabaya, Indonesia

1997

- Tanah dari Merapi, French Cultural Center, Yogyakarta, Indonesia

1996

- Blooming in Arms, Museum of Modern Art, Oxford, UK

1993

- The Chair, Canberra Contemporary Art Space, Canberra, Australia

1991

- Unknown Dimensions, Museum Der Kulturen, Basel, Switzerland

1988

- Cemeti Contemporary Art Gallery, Yogyakarta, Indonesia
- Mitra Budaya Indonesia Gallery, Jakarta, Indonesia
- Bentara Budaya Yogyakarta, Yogyakarta, Indonesia

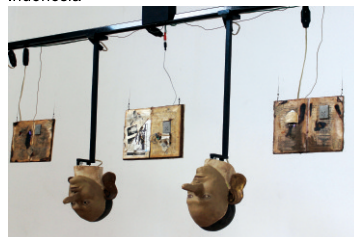
Selected Group Exhibitions /Projects:

2021

- My Story, Mizuma Gallery, Singapore
- Vestige, Srisasanti Syndicate, Yogyakarta, Indonesia
- Art Basel organized by Tang Contemporary Art, Hong Kong
- Mango Art Festival, LHONG, Bangkok
- Hidup Berdampingan dengan Musuh, Ciputra Artpreneur, Jakarta, Indonesia

2020

- Art on Postcard: 2020 Winter Auction "The Hepatitis C Trust", London
- OPPO x Art Jakarta Virtual, Jakarta, Indonesia
- Asia Now: Paris Asian Art Fair Online Viewing Room, Organized by Tang Contemporary Art, Ocula
- Show#001, Room C Art Gallery, Medan, Indonesia
- Turning the Axis of the World, STPI Gallery, Singapore
- ArtJog: Resilience and ArtCare Donation, Jogja National Museum, Yogyakarta, Indonesia



- Virtue, Abdurrahman Wahid Center for Peace and Humanities University Indonesia, Jakarta, Indonesia
- A Trajectory: A Decade of Lawangwangi Creative Art Space, Bandung, Indonesia
- SEA Focus, Organized by: Jan Manton Gallery, Gillman Barracks, Singapore
- Open Possibilities: There is Not Only One Neat Way to Imagine Our Futures, InterCommunication Center, The Japan Foundation Asia Center, Japan

2019

- Polyphony: Southeast Asia, The Art Museum of Nanjing University of the Arts, Nanjing, China
- Asia Now, organized by Tang Gallery, Paris Asian Art Fair
- Art Expo Malaysia, organized by Srisasanti Syndicate, Kuala Lumpur
- Kustomfest 2019, Back to the Roots, Jogja Expo Center, Indonesia
- 18th edition of KIAF, Korean International Art Fair, organized by the Columns Gallery, Yeongdongdaero, Gangnamgu, Seoul, Korea
- Drawing, Sketch, and Poetry, Rumah Budaya Babaran Segaragung, Indonesia
- Fracture/Fiction, a Selection from the Ilham Collection, Ilham Gallery, Kuala Lumpur
- Art Jakarta organized by Srisasanti Syndicate and the Columns Gallery, Jakarta Convention Center, Indonesia
- 62 After Hamilton, Mizuma Gallery, Singapore

- Shifting Tides, ASEAN Building, Jakarta, Indonesia
- Celebration of Compassion, Srisasanti Syndicate, Yogyakarta, Indonesia
- Art Busan, organized by the Columns Gallery, Busan, Korea
- SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now, Kaohsiung Museum of Fine arts, Taiwan
- Dunia dalam Berita, Museum MACAN, Jakarta, Indonesia
- 80 nan Ampuh Oei Hong Djen, Kiniko, Sarang Building, Yogyakarta, Indonesia
- Infinity: A Walk of Life, Tribakti Building, Magelang, Indonesia
- Kontraksi: Pascatradisionalisme, Galeri Nasional Indonesia, Jakarta, Indonesia
- An Opera for Animals, Rockbund Art Museum, Hong Kong
- An Opera for Animals, ParaSite Gallery, Hong Kong
- Merayakan Optimisme, Jogja National Museum
- International Exhibition Dewantara Triennale #1 Local Wisdom of Universality Explore, Bale Banjar, Yogyakarta, Indonesia
- Grand Launching Menara ASTRA, Jakarta, Indonesia
- "Visible Soul", Shodoshima Island, Japan
- Felix Art Fair organized by Baik Art and Judith Khneysser, the Hollywood Roosevelt Hotel, Los Angeles, USA
- The Artery, organized by Tang Contemporary, Marina Bay Sands Singapore

2018

- "Mahandini", Sangkring Art Project, Yogyakarta, Indonesia
- Art Expo Malaysia, Organized by Srisasanti Syndicate, Malaysia
- Art Bali: "Beyond the Myths", Bali Collection, Nusa Dua, Bali, Indonesia
- September Art Project, Studio Jaring, Malang, Indonesia
- Energi Seni, Plaza Indonesia Jakarta, Indonesia
- Small Things, High Value, Visma Gallery, Surabaya, Indonesia
- Serupa Bunyi, Taman Budaya Jawa Tengah, Indonesia
- Spektrum Hendra Gunawan, Ciputra, Jakarta, Indonesia
- Art Jakarta organized by Mizuma Gallery, The Columns Gallery, and Srisasanti Syndicate, Pacific Place, Indonesia
- Two Houses: Politics and Histories in the Contemporary Art Collections of John Chia and Yeap Lam Yang, LASALLE, Singapore
- Pathos of the Fringes, Jeonbuk Museum of Art, Seoul
- Pameran Poskad 2018, ION Art Gallery, Singapore
- ArtJog: Enlightenment, Jogja National Museum, Yogyakarta, Indonesia
- Proud to be an Artist, Syang Art Space, Magelang, Indonesia
- Nirvana Tropical Rebirth, Tang Contemporary Art, Bangkok

- Art Stage Singapore, solo exhibition in Srisasanti Syndicate Booth and group show organized by Mizuma Gallery, Tiroche de Leon and Tang Gallery Hong Kong, Marina Bay Sands, Singapore
- Folkloristics, Mizuma Gallery, Singapore
- Kembangan, Studio Kalahan, Yogyakarta, Indonesia

2017

- AksiArtsy, R.J.Katamsi Gallery, ISI Yogyakarta, Indonesia
- Tribute to Tino Sidin, 92th Menginspirasi Indonesia, Tino Sidin Museum, Yogyakarta, Indonesia
- Kebo Ketan Ceremony, Ngawi, East Java, Indonesia
- Written in the Sky, Tonyraka Gallery, Bali, Indonesia
- nDalang on Artworks, Galeri Cipta 2, Taman Ismail Marzuki, Jakarta, Indonesia
- Allegories and Identities, STPI Gallery, Singapore
- Jogja International Heritage Festival, Gedung Ex.Koni, Yogyakarta, Indonesia
- SerpentiForm, Art Jewelry Design, BVLGARI, Art Science Museum, Singapore
- Indonesia Vietnam 2nd Fine Art Exhibition, The Breeze Art Space, BSD City, Indonesia
- International Art Switch, Jogja Gallery, Yogyakarta, Indonesia
- Menjadi Indonesia, Plaza Indonesia, Jakarta, Indonesia
- Indahnya Kebersamaan 35th IKAISSYO, Studio Kalahan, Yogyakarta, Indonesia
- Art Stage Jakarta, organized by Mizuma Art Gallery and Srisasanti Syndicate, Sheraton Grand Jakarta, Gandaria City, Indonesia
- Matra Baru Can's, Can's Gallery, Jakarta, Indonesia
- Prambanan Outdoor Sculpture 2017, Taman Wisata Candi Prambanan, Yogyakarta, Indonesia
- Sunshower: Contemporary Art from Southeast Asia 1980s to Now, The National Art Center and Mori Art Museum, Tokyo
- Traces of the Future: Contemporary Art from Southeast Asia, Mizuma Art Gallery, Tokyo
- Linkage: 20th Anniversary of Oei Hong Djen Museum, Yogyakarta, Indonesia
- Flow into Now, The Atrium, Sampoerna Strategic Square, Jakarta, Indonesia
- The Gift, 10 th Anniversary Sangkring Art Space, Yogyakarta, Indonesia



- Under the Influence, Asia Art Archive Conference, Art Basel, Hong Kong
- 58 years Lingkar Persaudaraan Sanggar Bambu, SMSR Gallery, Yogyakarta, Indonesia
- Partitur, Sanggar Dewata Indonesia, Jogja

- Gallery, Indonesia
- Art-Tivities Now, Breeze Art Space, Tangerang Banten, Indonesia
- Art Stage Singapore, Marina Bay Sands, organized by Mizuma Art Gallery and Tang Contemporary Art

2016

- Kebo Ketan Ceremony, Ngawi, East Java
- 20th Anniversary Gajah Gallery Singapore, Gajah Gallery Yogyakarta
- Art Taipei, Taipei World Trade Center, Taiwan
- Drawing Pemersatu, Studio Kalahan, Yogyakarta, Indonesia
- Dialogue with the Senses, Fatahillah Gallery, Jakarta, Indonesia
- YOS (Yogyakarta Open Studio), Antena Project, Jogjakarta, Indonesia.
- Customfest: Reborn Legend, Jogja Expo Center, Yogyakarta, Indonesia
- Festival Kesenian Yogyakarta, Taman Budaya Yogyakarta, Indonesia
- Bazaar Art Jakarta, The Ritz-Carlton Jakarta, Pacific Place, Indonesia
- Performance art, Art Stage Jakarta, Sheraton Grand Jakarta, Gandaria City, Indonesia
- Art Stage Jakarta, Mizuma Art Gallery Booth, Sheraton Grand Jakarta, Gandaria City, Indonesia
- First Sight in Jogja, Cemeti Art House, Yogyakarta, Indonesia
- Paper Trails, Sangkring Art Space, Yogyakarta, Indonesia
- Universal Influence, Art Jog, Jogja National Museum, Yogyakarta, Indonesia
- Seninjong, Ruang Seni Plataran Joko Pekik, Yogyakarta, Indonesia
- Andere Engel, Hohenrausch, Imookulturquartier, Austria
- Manifesto V: Arus, Galeri Nasional Indonesia, Jakarta, Indonesia
- ChaiRity Showcase, Chairity Indonesia 2016 Arts and Design against Cancer, Plaza Indonesia, Jakarta, Indonesia
- Road Trip to California, Sangkring Art Space, Yogyakarta, Indonesia

2015

- In Search of Meaning, Human Figures in Global Perspective, Museum De Fundatie, Zwolle, The Netherlands
- Bringing Back the Glory of the Past, Galeri Fatahillah, Jakarta, Indonesia.
- Aku : Diponegoro, Galeri Nasional Indonesia, Jakarta, Indonesia.
- Veiling Fundamentals in Contemporary Art Through ASIA, OHD Museum, Magelang, Central Java, Indonesia.
- Exhibition and puppet performance "Wayang Legenda" for the Grand Opening of the National Gallery Singapore, Singapore.
- Langkah Kepalang Dekolonisasi 1945 - 1949 (70 tahun Kemerdekaan RI), Galeri Canna, Jakarta, Indonesia.
- Art Jog:15 FLUXUS, Taman Budaya Jogjakarta, Jogjakarta, Indonesia.
- YOS (Yogyakarta Open Studio), Antena Project, Jogjakarta, Indonesia.

- Momotaro, puppet performance with Artists Village, Esplanade, Singapore.
- Komodo!Komodo!Komodo!, performance, The Private Museum, Singapore.

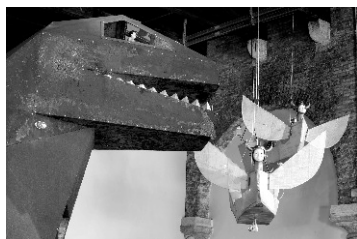
Biennials /Triennials:

2020

- Gangwon Kids Triennale: Green Connection, Gangwon, Republic of Korea

2018

- Kochi-Muziris Biennale: "Possibilities for A Non-Alienated Life", Pepper House, Kochi, India
- Bangkok Art Biennale "Beyond Bliss", Bangkok Metropolitan Area, Thailand
- Central Java Biennale: "The Future of



History", Semarang, Indonesia

2017

- Animamix Biennale, Art 1: New Museum, Jakarta, Indonesia

2016

- Jakarta Contemporary Ceramics Biennale, "Ways of Clay: Perspective Toward the Future", Galeri Nasional Jakarta

2015

- Voyage -Trokomod, Indonesia Pavilion, Arsenale, 56th Venice Biennale, Venice, Italy.

2014

- Changwon Sculpture Biennale, Moonshin Art Museum, Masan, Busan, South Korea.

2011

- 4th Guangzhou Triennial, Art Domain Migration: Asean & China, Guangdong Museum of Art (GDMoA), Guangzhou, China.
- Maximum City: Serve or Escape?, Jakarta Biennale XIV, Taman Ayodya, Jakarta, Indonesia.
- Castlemain Visual Art Biennale, Castlemain State Arts Festival, Victoria, Australia.

2009

- Jogja Jamming, Biennale Jogja X, Taman

Budaya Jogjakarta, Indonesia.

2007

- Neo-Nation, 9th Biennial Jogja, Jogja National Museum, Yogyakarta, Indonesia

2006

- Gwangju Biennale, Gwangju, South Korea

2005

- Belonging, Sharjah International Biennial, Sharjah, United Arab Emirates
- Urban Culture, CP Biennial, Museum of Bank Indonesia, Jakarta, Indonesia
- Biennale Internazionale Dell' Arte Contemporanea di Firenze, Fortezza da Basso, Firenze. Italy

2004

- Do You Believe in Reality?!, 3rd Taipei Biennial, Taipei Fine Arts Museum, Taipei, Taiwan
- 26th Sao Paulo Biennale, Territory Livre, Sao Paulo, Brazil

2003

- Zone of Urgency, Venice Biennial, Italy
- 2nd Echigo Tsummari Art Triennial, Nigata, Japan
- Country-bution, Yogyakarta Art Biennial, Taman Budaya, Yogyakarta, Indonesia
- Interpellation, CP Open Biennial, the Galeri Nasional Indonesia, Jakarta, Indonesia

2002

- 4th Asia Pacific Triennial, Queensland Art Gallery, Brisbane, Australia

2001

- Yokohama Triennial, Yokohama, Japan

2000

- Havana Biennial, Pavillion de Cuba, Havana, Cuba
- Shanghai Biennial, Shanghai Art Museum, Shanghai, China

1997

- Biennial Yogyakarta V, Taman Budaya, Yogyakarta, Indonesia

1996

- Jurassic Technologies, 10th Biennial of Sidney 1996, Art Gallery of New South Wales Sidney, Australia
- Universalis, 23rd Biennial Internacional, Sao Paulo, Brazil

1995

- Beyond the Border, 1st Kwangju Biennial 1995, Kwangju, South Korea

1994

- Adelaide Installations, Adelaide Biennial of Australian Art, Art Gallery of South Australia, Adelaide, Australia
- Yogyakarta Biennial, Purna Budaya, Yogyakarta, Indonesia

1993

- 1st Asia Pacific Triennial (APT) of Contemporary Art, Queensland Art Gallery, Brisbane, Australia
- 9th Jakarta Biennial, Taman Ismail Marzuki, Jakarta, Indonesia

1986

- 5th Biennial of Indonesian Young Artists, Taman Ismail Marzuki, Jakarta, Indonesia

1984

- 4th Biennial of Indonesian Young Artists, Taman Ismail Marzuki, Jakarta, Indonesia.



Honors and Awards:

2017

- Apresiasi 72 Ikon Berprestasi, Festival Prestasi Indonesia organized by UKP Pancasila, Jakarta Convention Center, Indonesia

2014

- Anugerah Adhikarya Rupa, Kementerian Pariwisata dan Ekonomi Kreatif Republik Indonesia.

2011

- Visual Art Award 2011, for dedication, contribution and achievement in visual art fields from 2000 – 2010
- Indonesia Art Motoring Award, Indonesia Classic Car Owners Club, Jakarta, Indonesia

2009

- AMICA Art Award, Male Favorite Artist, Jakarta, Indonesia.

2006

- Academic Art Award, Professional artist, Program A-2, FSR ISI, Yogyakarta & Jogja Gallery, Yogyakarta, Indonesia.

2003

- 2nd Annual Enku Grand Awards, Gifu Prefectural Government, Japan- Yogyakarta Art Prize, Sri Sultan Hamengkubuwono X, Yogyakarta, Indonesia

2000

- Unesco Prize for the International Art Biennial, Shanghai, China 1998- Prince Claus Award, in Recognition of Exceptional Initiatives and Activities in the Field of Art and Development, Prince Claus Fund for Culture and Development, the Netherlands

1992

- I Gusti Nyoman Lempad Prize, Sanggar Dewata Indonesia, Yogyakarta, Indonesia 1989- Young Indonesian Artists, L'Alliance Francaise and Bandung Institute of Technology (ITB), Bandung, Indonesia

1981 / 1985

- The Best Painting Awards, Indonesia Institute of Arts (ISI), Yogyakarta, Indonesia.

- The InterCommunication Center, Tokyo, Japan
- TropenMuseum, Amsterdam, The Netherlands.
- M+ Museum, Hong Kong.
- Toledo Museum of Art, Ohio, USA.

Public Collections

- Guggenheim Museum, Abu Dhabi
- O.H.D. Art Museum, Magelang, Indonesia- Deutsche Guggenheim Frankfurt, (Deutsche Bank AG Frankfurt), Germany- Artoteek Den Haag, The Hague, The Netherlands
- Guangdong Museum of Modern Art, Guangzhou, China.



- Edwin's Gallery, Jakarta, Indonesia- Cemeti Contemporary Art Gallery, Yogyakarta, Indonesia
- Fukuoka Art Museum, Fukuoka, Japan- Indonesian Institute of Arts, Yogyakarta, Indonesia
- Kirishima Open-Air Museum, Kagoshima, Japan - Museum der Kulturen, Basel, Switzerland
- Australian Print Workshop, Melbourne, Australia
- Nadi Gallery, Jakarta, Indonesia
- CP Foundation, Jakarta, Indonesia
- National Gallery of Australia, Canberra, Australia
- Okinawa Art Museum, Okinawa, Japan
- Galeri Nasional Indonesia, Jakarta, Indonesia
- Queensland Art Gallery, Brisbane, Australia
- Singapore Art Museum, Singapore- Stedelijk Museum de Lakenthal, Leiden, The Netherlands

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Full CV



Gallery Profile

Srisasanti Syndicate was founded by
in 1994 as an art gallery with the aim
by consistently supporting and showing



by ST. Eddy Prakoso m to “Initiate Global Appreciation” wcasing exciting artists.

The gallery focuses its attention on the presentation of established artists and the development of emerging young artists through its in-house programs. Srisasanti Syndicate continuously participates in various international art fairs and initiates collaborative programs with partner galleries and institutions from around the world.

Srisasanti Syndicate also often holds various non-exhibition programs such as book publishing, artist residency, artist talks, and creative workshops. The gallery represents and has collaborated with numerous household names of the contemporary art scene, such as Alfredo Esquillo Jr. (b. 1972), Heri Dono (b. 1960), Ronald Manullang (b. 1954), and Taher Jaoui (b. 1978).

Moreover, Srisasanti Syndicate also partners with talented emerging artists through a mutually beneficial art management program. The gallery works side by side with artists from a long-term perspective; enhancing the artists' portfolio by providing continuous opportunities to have their works and ideas presented in both exhibition and non-exhibition format.

The presentations of Srisasanti Syndicate's emerging artists are being undertaken by its junior gallery, Kohesi Initiatives. Several exciting names have participated in the past, and some are even still participating in the art management program. To name a few, there are Atreyu Moniaga (b. 1988), Bob Sick Yudhita Agung (b. 1971), Galih Reza Suseno (b. 1990), Gatot Indrajati (b. 1980), Roby Dwi Antono (b. 1990), and Suroso Isur (b. 1983).



ACKNOWLEDGEMENT

Heri Dono

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 Yohanes Acruse Margo N

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 FOUNDATION



PHANTASMAGORIA OF SCIENCE AND MYTH THE ART AND ARCHIVE OF HERI DONO

Based in Yogyakarta, Heri Dono is a leading contemporary Indonesian artist who has a long history of career and achievements and is well known to the international contemporary art community. In his artistic practice, he is often inspired by figures in wayang kulit stories while addressing various socio-political contexts in his paintings and installations. Heri Dono has often represented Indonesia in world art festivals such as the Biennale / Triennale in various countries since 1984. Not only receiving many awards, Heri Dono and his works are also recognized as a source of critical study by a number of critics, curators, and academics, further confirming his existence as an artist.

Phantasmagoria of Science and Myth is an opportunity to explore and glimpse into the trajectory of Heri Dono's life and artistry. From the presentations of latest works to various forms of archives, the exhibition shows sequences of important points in Heri Dono's journey that point out his creative process, ups and downs, tensions or struggles in professional choice, up until finally being able to gain recognition and existence in the global art scene. This exhibition is also presented for the purpose of facilitating an entry to understand more about archival culture, by focusing on the artist, Heri Dono, as an embodiment of these very practices.

Heri Dono

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