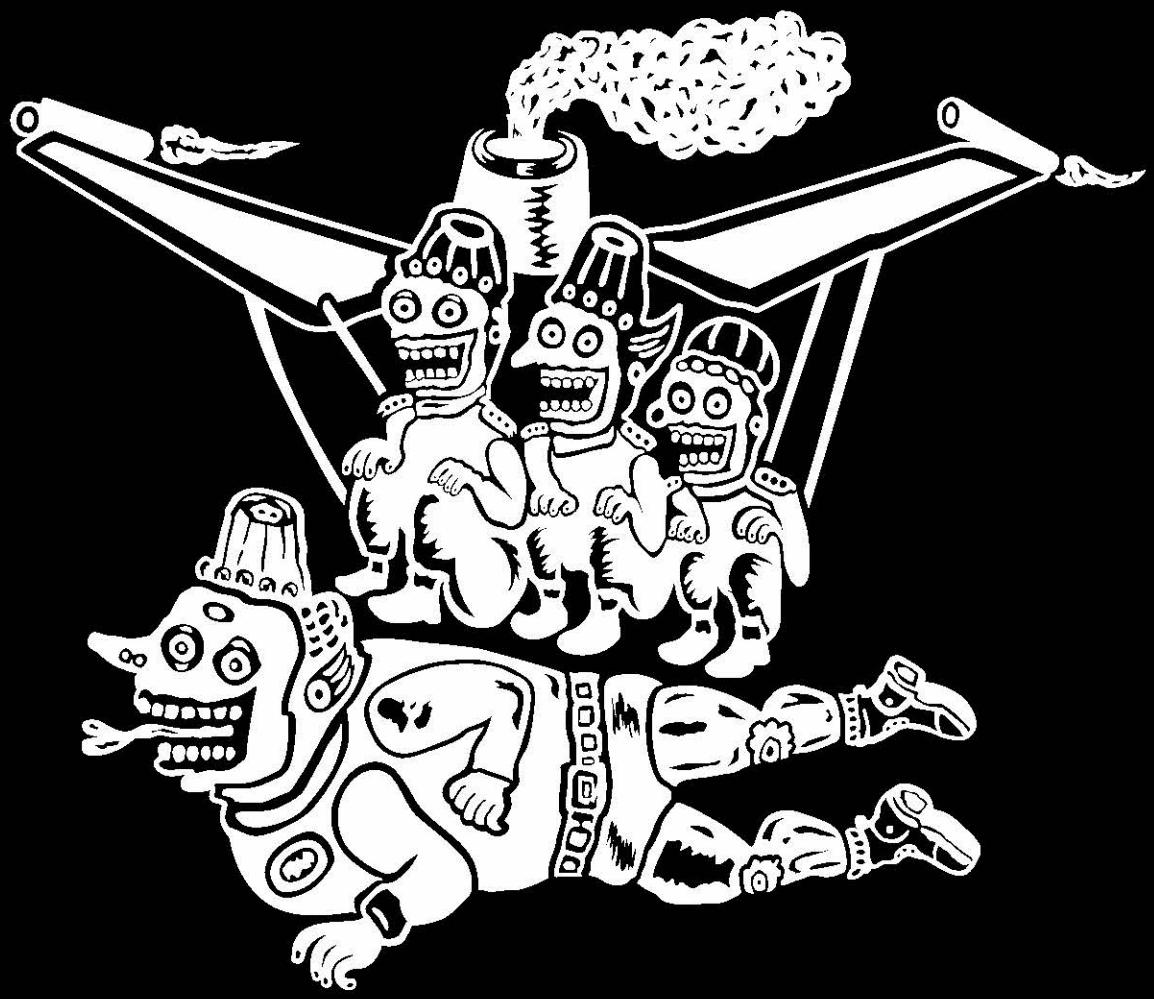




KALA KALI INCOGNITO

— HERIDONO —

BALIK COVER DEPAN



KALA KALI INCOGNITO

— HERIDONO —



P R E S E N T E D
—
B Y



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Foreword

KALA KALI INCOGNITO

— EMMANUEL STEPHANUS EDDY PRAKOSO —
Founder & Chairman of Srisasanti Syndicate

The Asia Pacific Contemporary Art Fair, Shanghai-Tiongkok, 2009, menjadi awal kerjasama berkelanjutan antara Srisasanti Gallery dengan Heri Dono. Seniman bernama asli Heri Wardono ini, lahir sebagai anak kelima dari tujuh bersaudara di Jakarta pada 12 Juni 1960 dari pasangan Kolonel Sahirman dan Suwarni. Ayah Heri Dono, Kolonel Sahirman, pernah menjadi anggota Resimen Tjakrabirawa yang bertugas khusus menjaga keamanan Presiden Republik Indonesia kala itu, Soekarno (Bung Karno). Pekerjaan ayahnya di lingkungan Istana Negara memberikan Heri Dono kesempatan untuk sering mengunjungi Istana Negara dan melihat banyak karya seni koleksi Istana Negara. Sepertinya ketertarikan Heri Dono terhadap seni rupa telah terbentuk sejak masih sangat muda-belia.

Sejak kerjasama dalam art fair di Shanghai pada tahun 2009 tersebut, Srisasanti Gallery terus menjalin kerjasama dengan Heri Dono tanpa jeda, hampir setiap tahun selalu ada program pameran Srisasanti Gallery dimana Heri Dono turut berpartisipasi. Dalam kurun waktu lima tahun terakhir, pameran Heri Dono kali ini menjadi pameran tunggal keempatnya bekerjasama dengan Srisasanti Gallery. Sebelumnya pada tahun 2015, Srisasanti Gallery memamerkan karya-karya lukisan dan instalasi Heri Dono dalam pameran tunggal pada event Art Jakarta. Kemudian pada tahun 2018, Srisasanti Gallery kembali memamerkan karya-karya lukisan Heri Dono pada pameran tunggal dengan tema "Theater of

The Asia Pacific Contemporary Art Fair, Shanghai-China, 2009, is the beginning of continuous collaboration between Srisasanti Gallery and Heri Dono. This artist whose real name is Heri Wardono, was born as the fifth child of seven children in Jakarta on June 12, 1960, to Colonel Sahirman and Suwarni. Heri Dono's father, Colonel Sahirman, was once a member of the Tjakrabirawa Regiment which was specially tasked with safeguarding the security of the then President of the Republic of Indonesia, Soekarno (Bung Karno). His father's job in the State Palace environment gave Heri Dono the opportunity to frequently visit the State Palace and see many art collections of the State Palace. It seems that Heri Dono's interest in fine arts has taken shape since he was very young.

Since the collaboration in the art fair in Shanghai in 2009, Srisasanti Gallery has continued to collaborate with Heri Dono without pause, almost every year there is an exhibition program by Srisasanti Gallery in which Heri Dono participates. From the past five years, this exhibition by Heri Dono has become his fourth solo exhibition in collaboration with Srisasanti Gallery. Previously in 2015, Srisasanti Gallery exhibited Heri Dono's paintings and installations in a solo exhibition at the Art Jakarta event. Then in 2018, Srisasanti Gallery again exhibited Heri Dono's paintings at a solo exhibition with the theme "Theater of Anecdote" at Art Stage Singapore. Finally, in 2019, Heri Dono held a solo exhibition with the theme "Wheel of Truth" at the Srisasanti Gallery booth at the Art

Anecdote” di Art Stage Singapore. Terakhir pada tahun 2019 lalu, Heri Dono kembali melakukan pameran tunggal dengan tema “Wheel of Truth” di booth Srisasanti Gallery pada art fair Art Moments Jakarta.

Srisasanti sebagai galeri seni rupa telah berkiprah cukup lama, yakni sejak tahun 1994, telah melihat dan mengalami secara langsung dinamika perkembangan seni rupa di Indonesia maupun kawasan sekitarnya, baik dari aspek perkembangan seni rupa maupun dari aspek pasar seni rupa. Sebagai negara dengan jumlah seniman senirupa terbanyak di Asia Tenggara dan juga dengan kondisi pasar seni rupa yang selalu penuh gejolak, Indonesia tidak dapat dipungkiri memang menjadi pusat hiruk pikuk seni rupa di Asia Tenggara. Seniman-seniman muda dengan talenta dan gagasan-gagasan cerdas terus bermunculan, sehingga menimbulkan persaingan yang sangat ketat diantara para seniman. Globalisasi yang disertai dengan semakin canggihnya kemajuan teknologi informasi semakin menjadikan hampir tidak ada batas informasi antar negara sehingga persaingan bukan lagi menjadi isu regional melainkan sudah menjadi isu global. Seniman hanya akan dapat bertahan dan dapat terus menjaga eksistensi karirnya apabila memiliki komitmen dan fokus dalam menjalankan karirnya, serta terus konsisten menciptakan karya-karya yang aktual dengan perkembangan persoalan jaman. Seniman juga harus kreatif dalam mengembangkan program-programnya sehingga

Moments Jakarta art fair.

Srisasanti as an art gallery has been active for a long time, namely since 1994, has seen and experienced firsthand the dynamics of the development of art in Indonesia and the surrounding area, both from the aspect of the development of art and from the aspect of the art market. As a country with the largest number of artists in Southeast Asia and also with the art market conditions that are always full of turmoil, it cannot be denied that Indonesia is the center of the bustle of art in Southeast Asia. Young artists with talent and clever ideas continue to emerge, causing intense competition among the artists. Globalization, accompanied by increasingly sophisticated advances in information technology, have made almost no boundaries of information between countries so that competition is no longer a regional issue but has become a global issue. Artists will only be able to survive and continue to maintain their career existence if they are committed and focused on carrying out their careers, and continue to be consistent in creating actual works with developments in contemporary issues. Artists must also be creative in developing their programs so that they can form a solid and growing network, both between artists and galleries and with enthusiasts of their works.

The position of artists in the realm of the art market is also very vulnerable considering the number of artists who are much larger than those

dapat membentuk jaringan yang solid dan terus berkembang, baik antar seniman dengan galeri maupun dengan para peminat karya-karyanya.

Posisi seniman dalam ranah pasar seni rupa juga sangat rentan mengingat populasi seniman yang jumlahnya jauh lebih besar daripada para peminat karya-karyanya. Jumlah galeri dan infrastruktur pasar seni rupa yang profesional masih jauh dari memadai. Semakin hari semakin banyak peminat karya seni yang menjadikan karya seni sebagai komoditi investasi atau berperilaku sebagai investor, menjadikan muncul banyak aspek selain "nilai seni" yang menjadi perhatian mereka sebelum membeli sebuah karya seni. Seniman semakin menjadi sulit untuk membedakan siapa kolektor dan siapa yang menjadi investor.

Makna eksistensi kemudian menjadi hakiki, dimana seniman dan/atau galeri yang eksis atau memiliki eksistensi adalah seniman dan galeri yang dapat bertahan dengan terus menjalankan peranannya secara berkualitas dan memperoleh apresiasi publik. Eksistensi seniman dan galeri juga dapat dimaknai dengan terus bertahan dan berkembang meskipun di tengah gejolak pasar seni rupa yang memang akan terus dinamis-bergejolak, bisa bergairah sebaliknya juga bisa lesu.

Sebagai lembaga bisnis seni rupa, Srisasanti Gallery sangat memahami kondisi dunia seni rupa yang selalu bergejolak tersebut. Srisasanti Gallery tidak pernah berhenti untuk

who are interested in their works. The number of galleries and professional art market infrastructure is far from adequate. Subsequently, there are more and more art enthusiasts who turn art into an investment commodity or behave as investors, causing many aspects other than "artistic value" to become their concern before buying a work of art. Artists are increasingly finding it difficult to distinguish who are collectors and who are investors.

The meaning of existence then becomes essential, where artists and/or galleries that exist or have existence are artists and galleries that can survive by continuing to carry out their roles in a quality manner and gain public appreciation. The existence of artists and galleries can also be interpreted by continuing to survive and develop, even though amid the turmoil of the art market which will continue to be dynamic, it can be exuberant, otherwise, it can also be sluggish.

As an art business institution, Srisasanti Gallery fully understands the volatile conditions of the art world. Srisasanti Gallery continues to be committed to continuously finding and collaborating with talented young artists to make a positive contribution to their career development. Likewise, Srisasanti Gallery is also committed to collaborating with well-established and top artists, of course, who have criteria as a condition for forming long-term mutually beneficial synergies.

terus berkomitmen mencari dan bekerjasama dengan seniman-seniman muda yang memiliki talenta agar dapat memberikan kontribusi positif bagi perkembangan karir mereka. Demikian pula, Srisasanti Gallery juga terus berkomitmen menjalin kerjasama dengan seniman-seniman mapan dan papan atas, tentunya yang memiliki kriteria sebagai syarat terbentuknya sinergi yang saling menguntungkan secara jangka panjang.

Ada berbagai kriteria utama dari sisi seniman yang menjadi target prioritas bagi Srisasanti Gallery. Kriteria paling mendasar dan utama tentunya "nilai karya seni", seniman harus memiliki gagasan karya yang sangat kuat serta aktual dan disertai dengan teknik penggerjaan yang sangat unik-personal. Dalam kriteria ini, unsur orisinalitas menjadi sangat penting. Kriteria berikutnya yang sangat berperan bagi kelangsungan kerjasama adalah perihal komitmen bekerja sama. Keberhasilan kerjasama antara galeri seni dengan seniman tidak hanya bergantung pada terpenuhinya komitmen dari pihak galeri dalam menyelenggarakan program termasuk pembiayaan programnya serta aktivitas pemasarannya, namun diperlukan pula komitmen seniman dalam menghasilkan karya seni yang berkualitas, sesuai dengan kuantitas yang diperlukan untuk sebuah program dan tepat waktu. Seringkali seniman terjebak pada pemahaman keliru bahwa pelanggaran komitmen hanya bisa terjadi saat pembayaran dari pembeli atau galeri terlambat, namun seniman lupa bahwa kegagalan pembuatan

There are various main criteria from the artist's point of view which are the priority targets for Srisasanti Gallery. The most basic and main criterion is of course "the value of the work of art", the artist must have a very strong and actual work idea and be accompanied by a very unique-personal work technique. In this criterion, the element of originality is very important. The next criterion which is very important for the continuity of cooperation is the commitment to cooperate. The success of the collaboration between art galleries and artists does not only depend on fulfilling the commitment of the galleries in organizing programs including program financing and marketing activities, but also the artist's commitment to producing quality artworks, according to the quantity required for a program and on time. Often artists are trapped in the mistaken understanding that a breach of commitment can only occur when the payment from the buyer or gallery is late, but the artist forgets that failure to produce and deliver quality work according to the agreed amount and time is also a violation of commitment that can thwart the success of a collaboration between the artist and the gallery.

Based on Srisasanti Gallery's experience in working with Heri Dono for a long time, this artist is an interesting example of how an artist should be professional in pursuing his career. As one of the leading contemporary Indonesian artists who have a long career history and complete achievements,

dan penyerahan karya berkualitas sesuai jumlah dan waktu yang disepakati juga merupakan pelanggaran komitmen yang dapat menggagalkan kesuksesan sebuah kerjasama antara seniman dengan galeri.

Berdasarkan pengalaman Srisasanti Gallery bekerjasama sekian lama dengan Heri Dono, ia merupakan contoh menarik bagaimana seniman harus bersikap profesional dalam menjalani karirnya. Sebagai salah satu seniman kontemporer Indonesia terkemuka yang telah memiliki sejarah perjalanan karir panjang dan prestasi lengkap, Heri Dono merupakan seniman yang sangat ideal untuk diajak bekerjasama. Seniman yang telah diundang/mengikuti lebih dari 30 kali Biennale/Triennale di berbagai negara sejak tahun 1984 ini - diantaranya dua kali mengikuti biennale prestisius pada Venice Biennale (Voyage-Trokomod, 2015 dan Zone of Urgency, 2003), dua kali mengikuti Sao Paulo Biennale (2004 dan 1996), Havana Biennale (2000), Traditions & Tensions Asia Society New York (1996) - tidak hanya memiliki pengalaman panjang dan reputasi global, namun juga senantiasa terus berkarya tanpa jeda dan merespon secara aktif berbagai persoalan-persoalan baik sosial, politik maupun kemanusiaan, yang terjadi baik di sekelilingnya maupun di berbagai belahan dunia lainnya. Hal ini menjadikan ide/gagasan karya-karyanya menjadi selalu baru dan sangat kontekstual dengan keadaan yang terjadi. Karya-karya Heri Dono banyak dikoleksi berbagai lembaga seni terkemuka

Heri Dono is an ideal artist to work with. The artist who has been invited/participated in more than 30 Biennales/Triennales in various countries since 1984 - including twice participating in the prestigious biennale at the Venice Biennale (Voyage-Trokomod, 2015 and Zone of Urgency, 2003), twice participated in the Sao Paulo Biennale (2004 and 1996), Havana Biennale (2000), Traditions & Tensions Asia Society New York (1996) - not only have long experience and global reputation, but also continue to work without pause and respond actively to various social issues, politics and humanity, which is happening both around him and in various parts of the world. This makes the ideas/notions of his works always new and very contextual to the current situation. Heri Dono's works are collected by many of the world's leading art institutions, including: Guggenheim Museum (Abu Dhabi), Fukuoka Art Museum, Fukuoka (Japan), Museum der Kulturen, Basel (Switzerland), National Gallery of Australia, Canberra (Australia), Singapore Art Museum (Singapore) and Tropen Museum, Amsterdam (The Netherlands).

This artist with dozens of art awards, including: 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 (1998) and the Unesco Prize for the International Art Biennial, Shanghai, China (2000), has clearly shown how artists must continue to maintain their

dunia, diantaranya : Guggenheim Museum (Abu Dhabi), Fukuoka Art Museum, Fukuoka (Japan), Museum der Kulturen, Basel (Switzerland), National Gallery of Australia, Canberra (Australia), Singapore Art Museum (Singapore) dan Tropen Museum, Amsterdam (The Netherlands).

Seniman dengan belasan penghargaan seni, termasuk diantaranya: 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 (1998) dan Unesco Prize for the International Art Biennial, Shanghai, China (2000), telah dengan jelas menunjukkan bagaimana seniman harus terus menjaga eksistensinya melalui makna konkret sebuah proses panjang yang dijalannya untuk membangun jaringan karir dengan dasar totalitas, berkomitmen dan sangat fokus. Perjalanan karir panjang sebagai wujud dari komitmen dan totalitasnya tercermin dengan lebih dari 200 bibliography terpilih tentangnya.

Heri Dono sejak awal telah menentukan jalan berkesenianannya sendiri. Tidak pernah mau bergabung dengan kelompok seniman tertentu membuatnya lebih nyaman menyampaikan gagasan apapun dalam karyakaryanya tanpa dibatasi oleh alasan atau adanya aturan dari pihak lain. Kritik-kritik tajam terhadap keadaan apapun dan kepada siapapun disampaikannya dengan pendekatan humor, penuh visualisasi simbol / tanda dan figur-figur

existence through concrete meanings, a long process that they undergo to build career networks based on the totality, commitment and focus. His long career journey as a manifestation of his commitment and totality is clearly reflected in his more than 200 selected bibliographies.

Heri Dono from the start has set his own artistic path. Never wanting to join a certain group of artists made him more comfortable conveying any ideas in his works without being limited by reasons or rules from other parties. He conveyed sharp criticisms of any situation and to anyone with a humorous approach, full of visualization of symbols/signs and figures that were funny but very on target. Basically, through his works, Heri Dono has become a spokesperson for many other parties, for persecuted people, for oppressed humanity, for sovereignty that is threatened and for whatever he thinks deserves to be conveyed. Everything was delivered with jokes, selfless and very on target. It is also possible that this "joke" approach made the parties criticized for not responding in a confrontational manner. Heri Dono always appears to be himself. Always free to voice his own thoughts and concerns. Without frills orders from other parties or to get any remuneration from other parties.

Likewise, the seven paintings and two non-painting works made for the solo exhibition with the theme "KALA KALI INCOGNITO" this time. Heri Dono has successfully conveyed various

yang lucu namun sangat mengenai sasaran. Pada dasarnya melalui karya-karyanya Heri Dono telah menjadi juru bicara bagi banyak pihak lain, bagi masyarakat yang teraniaya, bagi kemanusiaan yang tertindas, bagi kedaulatan yang terancam dan bagi **apapun yang menurutnya layak untuk disampaikan.** Semua disampaikan dengan guyon, tanpa pamrih dan sangat tepat sasaran. Mungkin juga pendekatan "guyon" ini menjadikan pihak-pihak yang dikritiknya tidak merespon secara konfrontatif. Heri Dono selalu tampil menjadi dirinya sendiri. Selalu bebas menyuarakan pikiran dan kepeduliannya sendiri. Tanpa embel-embel pesanan pihak lain atau untuk memperoleh balas jasa apapun dari pihak lain.

Demikian halnya dengan tujuh karya lukisan dan dua karya non-lukisan yang dibuat untuk pameran tunggal dengan tema "KALA KALI INCOGNITO" kali ini. Heri Dono telah berhasil menyampaikan berbagai fenomena yang berkembang terkait mewabahnya COVID-19 dengan karya-karya yang menggelitik dan sarat humor. Ketajaman pengamatannya terhadap kepanikan umat manusia selama hampir satu tahun terakhir sejak dilanda wabah COVID-19 menghasilkan karya-karya yang sangat kuat yang dengan jelas menyajikan bagaimana Wabah COVID-19 yang awalnya murni sebagai sebuah isu kesehatan kemudian berkembang kemana-mana menjadi polemik di berbagai bidang termasuk politik dan kebudayaan. Manusia kemudian seakan menjadi lupa bahwa seolah-olah hanya COVID-19

phenomena that have developed related to the outbreak of COVID-19 with intriguing and humorous works. The sharpness of his observation of the panic of mankind in the last almost one year since the COVID-19 outbreak has produced very strong works that clearly present how the COVID-19 outbreak, which was originally purely a health issue, then developed everywhere into a polemic in various fields including politics and culture. Humans then seem to forget that it is as if COVID-19 is the only "threat" to mankind, beyond the negative things that existed before and are still ongoing today such as human rights violations, hunger, social inequality, wars and other complex social issues.

Srisasanti Gallery has committed to continuously increase the scope of cooperation with Heri Dono so that it can continue to make a positive contribution to Indonesian fine arts. One of them is by holding a major collaborative program for the next one year with fellow artists from Mes 56 and Heri Dono's Studio Kalahan to produce a series of art archive products about Heri Dono, including 13 videos and book(s). This non-profit art project that we finance has the main goal of making the work and progress of the nation's outstanding children in Indonesia always have adequate long-term archives and can be a reference for future generations.

Many positive things can be obtained by an art gallery if it has the opportunity to work with

inilah yang menjadi "ancaman" bagi umat manusia, melebihi hal-hal negatif yang ada sebelumnya dan masih berlangsung hingga saat ini seperti pelanggaran hak asasi manusia, kelaparan, kesenjangan sosial, perang dan persoalan-persoalan pelik kemasayarakatan lainnya.

Srisasanti Gallery telah berkomitmen untuk terus meningkatkan cakupan kerjasama dengan Heri Dono agar dapat terus memberikan kontribusi positif bagi seni rupa Indonesia. Salah satunya dengan mengadakan program kerjasama besar selama satu tahun kedepan bersama rekan-rekan seniman Mes 56 dan Studio Kalahan milik Heri Dono untuk memproduksi serangkaian produk arsip seni tentang Heri Dono, diantaranya berupa 13 video dan buku Heri Dono. Proyek seni nirlaba yang kami biayai ini memiliki tujuan utama yakni agar karya dan kiprah anak bangsa berprestasi di Indonesia selalu memiliki arsip memadai yang bersifat jangka panjang dan dapat menjadi referensi bagi kalangan-kalangan muda penerusnya.

Banyak hal positif yang dapat diperoleh sebuah galeri seni apabila memiliki kesempatan bekerjasama dengan Heri Dono, seorang seniman yang sangat memahami dan menghargai nilai-nilai sinergi dengan pihak lain. Memang, seniman besar tidak akan pernah kehilangan panggung karena dia telah menciptakan panggungnya sendiri. Sampai bertemu di program-program Srisasanti Gallery bersama Heri Dono selanjutnya.

Heri Dono, an artist who really understands and appreciates the values of synergy with other parties. It is true, a great artist will never lose the stage because he has created his own stage. See you at the next Srisasanti Gallery programs with Heri Dono.



Artist Introduction

HOMAGE TO DESTINY

— HERI DONO —

Pertama, saya ingin mengucapkan terima kasih kepada Srisasanti Syndicate atas undangan mereka untuk menyelenggarakan pameran tunggal saya yang kesekian kalinya di tempat baru di Yogyakarta. Saya juga ingin mengucapkan terima kasih kepada Elisabeth D. Inandiak yang di tengah kesibukannya di India dan Eropa menulis tentang karya-karya saya dalam situasi pandemi yang krusial ini.

Sesungguhnya, awal tahun 2020 ini merupakan terakhir kali saya berkesempatan untuk melakukan kunjungan, aktivitas kegiatan pameran, workshop, kuliah dan residensi di luar negeri. Saat itu juga, pandemi virus corona mulai menyebar di seluruh dunia. Pada tahun 2020 ini di bulan Juni saat ulang tahun saya, saya sebenarnya merencanakan pameran tunggal di Studio Kalahan dengan judul "Rencana", oleh karena COVID-19, saya batalkan rencana pameran tersebut. Memang ada motto kehidupan yang menyatakan bahwa 'Manusia boleh merencanakan, tetapi Tuhan yang menentukan', yang dengan kata lain, manusia dapat menciptakan jam waktu, di mana sudah disepakati bahwa satu hari terdiri dari dua puluh empat jam, tetapi waktu bukanlah sesuatu yang dimiliki atau ditentukan oleh manusia. Waktu adalah tanda "kesementaraan" yang ditetapkan dalam rancangan aktivitas manusia, setelah itu waktu akan terus berlanjut dan melaju tanpa batas.

Pameran tunggal saya di Tirtodipuran Link pada tahun ini sebenarnya sudah direncanakan

First, I want to express my gratitude towards Srisasanti Syndicate for their invitation in organizing my solo exhibition for the umpteenth time, now at their new space in Yogyakarta. I would also like to express my gratitude towards Elisabeth D. Inandiak who, in the middle of her busy schedule in India and Europe, has written about my works in this crucial pandemic situation.

In fact, at the beginning of 2020, it was the last time I had the chance to make visits, do exhibition activities, workshops, lectures and had residencies in foreign countries. At that exact time, the coronavirus pandemic was also starting to spread around the world. In June 2020 in my birthday, I actually planned a solo exhibition at Studio Kalahan under the title "Rencana" (The Plan), caused by COVID-19, I cancelled the plan for the exhibition. Indeed, there is a life motto which states that 'Man may plan, but God determines', which in other words, humans can create a clock, where it has been a convention that one day consists of twenty-four hours, but time does not belong to and cannot be determined by humans. Time is a sign of "temporariness" established in the design of human activity, after which time will continue and go indefinitely.

My solo exhibition at Tirtodipuran Link this year was already planned from 2019 and originally to be held in July, but with the arrival of COVID-19 pandemic and subsequent health protocols, the exhibition was postponed until early November

dari tahun 2019 dan semula akan diadakan pada bulan Juli, namun dengan datangnya pandemi COVID-19 dan protokol kesehatan yang mengikuti, pameran harus ditunda hingga awal November 2020. Pada awal tahun ini, saya mencari lebih banyak informasi terkait cara menjaga daya tahan tubuh agar tetap prima dan rajin mempraktekkannya, seperti mengkonsumsi vitamin, berjemur di pagi hari, berolahraga, istirahat yang cukup. Selain itu, saya juga senantiasa mengikuti berita terbaru tentang perkembangan situasi pandemi COVID-19. Ini sudah menjadi rutinitas harian saya dan indikasi kesiapan saya untuk hidup di masa yang tidak pasti ini.

Kegiatan lain yang saya tekuni adalah merenung lebih banyak, semisal merenungkan pameran "Rencana" yang sudah saya rencanakan sebelumnya namun dibatalkan. Tahun 2020 merupakan momen yang sangat tepat untuk berkонтemplasi, dimana segala sesuatu dalam kehidupan manusia saat ini tidak ada yang pasti. Sistem dan tata kelola yang telah dibangun dan ditetapkan harus diubah dan dipraktikkan secara trial and error.

Dalam pameran bertajuk "Kala Kali Incognito" ini, saya berkonsentrasi pada keberadaan Kala, putra Dewa Siwa dan Dewi Uma, yang menjelma sebagai raksasa bernama Batara Kala. Saat terjadi gerhana bulan, masyarakat yang tinggal di berbagai pelosok pedesaan akan

2020. At the beginning of this year, I sought more information regarding the way to maintain the immune system so that it remains prime and diligently practised it, by consuming vitamins, sunbathing in the morning, exercising and getting adequate rest. Besides that, I also constantly follow the latest news about the development of the COVID-19 pandemic situation. This has become my daily routine and an indication of my preparation in living in these uncertain times.

Another activity that I devote into is to contemplate more, such as contemplating on the cancelled exhibition "Rencana" that I have planned. The year 2020 is a very appropriate moment for contemplation, for everything in human life today is uncertain. Systems and governance that have been built and established must be changed and practised in a trial and error manner.

In this exhibition titled "Kala Kali Incognito", I concentrated on the existence of Kala, the son of the God Shiva and the Goddess Uma, who incarnated as a giant named Batara Kala. When a lunar eclipse happens, people living in various parts of the countryside will bang various objects to create loud sounds, so that Batara Kala does not swallow the moon. What is interesting about this story is the symbolization of the existence of time that has been long used by mankind. But time has existed before human existence, and it does not belong to humans. So the

membenturkan berbagai benda hingga menimbulkan suara yang nyaring, agar Batara Kala tidak menelan bulan. Yang menarik dari cerita ini adalah simbolisasi eksistensi waktu yang telah lama dimanfaatkan oleh umat manusia. Tetapi waktu telah ada sebelum keberadaan manusia, dan waktu bukanlah milik manusia. Sehingga pengertiannya adalah bahwa kita umat manusia sesungguhnya bukanlah pemilik dari bumi, waktu dan seluruh alam semesta ini, tetapi manusia hanyalah 'tamu' atau kafilah yang mencari jati dirinya.

Kali adalah seorang Dewi yang melambangkan 'kematian' yang ditakuti oleh manusia. Lidahnya menjulur keluar yang menyimbolkan bahwa tiada hari tanpa kematian. Ini seperti dalam banyak agama yang ada di Dunia bahwa ada yang namanya malaikat pencabut nyawa.

Kala Kali Incognito bercerita bahwa di dalam situasi yang tidak menentu ini sang waktu bisa kapan saja untuk menghentikan nafas dari tiap manusia, siapapun orangnya. Sang waktu atau Kala dan sang Kali secara bersama-sama mengeksekusi kematian di dalam situasi wabah atau pagebluk yang kita sebut sebagai pandemi COVID-19.

Di dalam karya-karya yang saya suguhkan kali ini, ada dua karya seni instalasi baru dan karya instalasi lain. Karya baru berjudul Babies Corona Watch Virtual Creatures dan Vehicle for A New

understanding is that we humans are not the owners of the Earth, of time and this entire universe, but humanity is just a 'guest' or caravan who is looking for his identity.

Kali is a goddess who symbolizes 'death' which is feared by humans. Her tongue that is sticking out symbolizes that there is no single day without a death. It is like in many religions in the world that there is such a thing as an angel of death.

Kala Kali Incognito tells a story that in this uncertain situation, time could at any time stop the breath of every human being, whomever the person was. The time or Kala and the Kali jointly executed death in an epidemic situation which we all call the COVID-19 pandemic.

In the works that I present this time, there are two new installation and some other installation artworks. The new pieces entitled Babies Corona Watch Virtual Creatures and Vehicle for A New Tradition of Life, as well as seven new paintings. These works revolve around the topic of the pandemic hitting the world today. Ideas and notions portray humanity at war against the coronavirus, an invisible enemy army, almost like a major war like the Baratayuda War. Also, still around the topic of pandemics, such as whether the Coronavirus is man-made as a biological weapon or indeed from the development of a previously existing virus that mutates into a new type of virus, as well as the world trade war

Tradition of Life, serta tujuh lukisan baru. Karya-karya ini berkisar pada topik pandemi yang melanda dunia saat ini. Gagasan dan ide diantaranya menggambarkan tentang umat manusia yang tampaknya berperang melawan virus corona, pasukan musuh yang tak terlihat, hampir seperti perang besar seperti Perang Baratayuda. Juga berkisar pada topik pandemi, seperti apakah virus Corona tersebut buatan manusia sebagai senjata biologis ataukah memang dari perkembangan virus yang ada sebelumnya yang bermutasi menjadi virus jenis baru, dan juga perang perdagangan dunia antara Amerika Serikat dan China serta mitos dan legenda yang menyertai inspirasi dalam kreativitas saya dalam bekerja.

between the United States and China and the myths and legends that accompany the inspiration of my creativity in working.

Heri Dono

Heri Dono



KALA KALI INCOGNITO
HOW HERI DONO GAVE BIRTH
TO BABIES CORONA

— ELISABETH D. INANDIAK —

Persahabatan saya dengan Heri Dono dimulai pada tahun 1989, ketika saya pertama kali berpergian ke Indonesia. Saya bertemu dengannya secara kebetulan di sebuah kafe di Yogyakarta tempat para aktivis yang resah mengobrol. Ia mengundang saya ke studionya yang terletak di gang sempit tepat di depan bioskop besar populer, Bioskop Mataram. Tetangganya adalah penjual sate, tukang cukur jalanan, dan pengemudi becak yang menceritakan berita dunia terbaru dengan kebebasan berbicara yang saat itu tidak bisa dinikmati oleh surat kabar atau radio. Itu terjadi di tahun-tahun Rezim Orde Baru, kediktatoran Jenderal Suharto. Teman-teman jalanan ini adalah lapisan bawah tanah dan sumber inspirasinya.

Saat itu, Heri Dono belum pernah berpameran di luar negeri. Ketika saya tiba di rumahnya dalam panas tropis, dia sedang memakai mantel tebal. Dia mengatakan kepada saya bahwa dia ingin membiasakan diri dengan gagasan pergi ke negara-negara dingin: "Dikatakan bahwa ketika kita bermimpi untuk mencapai sesuatu, jika impian kita terus berlanjut, hampir obsesif, itu bisa menjadi kenyataan." Setahun kemudian, ia diundang untuk residensi seniman di Swiss, dan sejak itu Heri Dono menjadi salah satu perupa Indonesia paling terkenal di dunia. Ketenaran internasionalnya, bagaimanapun tidak mengurangi humor legendaris, keberanian, dan kesederhananya.

Pada tahun 1989, studionya tampak

My friendship with Heri Dono dates back to 1989, when I first travelled to Indonesia. I met him by chance in a cafe in Yogyakarta where cranky activists were chatting. He invited me to his studio located in a narrow alley right in front of a large popular cinema, Bioskop Mataram. His neighbours were satay sellers, street barbers and rickshaw drivers who told him the latest world news with a freedom of speech not enjoyed then by newspapers or the radio. It was during the years of the New Order Regime, the dictatorship of General Suharto. These street comrades were both his underground gazette and his source of inspiration.

At that time, Heri Dono had not yet exhibited abroad. When I arrived at his house in the tropical heat, he was wearing a heavy coat. He told me that he wanted to get used to the idea of going to cold countries: "It is said that when we dream of achieving something, if our dream is persistent, almost obsessive, it can become reality." A year later, he was invited for an artist residency in Switzerland, and since then Heri Dono has become one of the most celebrated Indonesian visual artists around the world. His international fame, however, has not dampened his legendary humour, audacity, and simplicity.

In 1989, his studio looked like a cavern populated with masks, puppets, bamboo mobiles, gongs, and a multitude of unidentified objects. Hanging from threads woven by huge, real and fake spiders, swaying in the monsoon winds, screaming

seperti gua yang dipenuhi topeng, boneka, mobil-mobilan bambu, gong, dan berbagai benda tak dikenal. Bergantung di benang yang ditenun oleh laba-laba besar, asli dan palsu, bergoyang tertiu angin muson, berteriak dan cekikikan seperti makhluk yang digerakkan oleh kegembiraan dan teror. Rasanya seperti bengkel Gepetto ketika sang pembuat mainan kayu tua menghidupkan Pinokio. Heri Dono berkomentar sambil tertawa: "Bagi saya, hidup adalah kartun. Di Indonesia, semuanya dianimasikan: bebatuan, pepohonan, air. Film animasi inilah yang kita sebut animisme di sini. Ini bukan fiksi, ini kenyataan."

Saya langsung terpesona oleh salah satu lukisannya. Saya belum pernah mengumpulkan karya seni apapun, tetapi saya langsung membeli yang satu ini. Lukisan itu berjudul, Ronda, Jaga Malam. Selama masa kediktatoran itu, laki-laki di setiap kampung atau desa bergiliran berjaga sepanjang malam hingga subuh, berlindung di gubuk bambu. Untuk menghabiskan waktu, mereka minum kopi jahe manis, bermain catur, dan berbagi cerita hantu atau fantasi seksual mereka. Lukisan itu menyampaikan suasana kelam ilmu hitam, kekerasan politik, kontrol sosial, dan erotisme yang begitu sering melanda malam-malam saya sejak saya tiba di Jawa. Tapi pemandangan itu juga tersentuh oleh kehadiran sayap dari malaikat tertawa yang mengangkat saya ke tempat yang lebih tinggi.

Ronda dapat dibedakan dari kanvas

and giggling like creatures animated by both joy and terror. It was like Gepetto's workshop when the old wooden toymaker brought Pinocchio to life. Heri Dono commented, laughing: "For me, life is a cartoon. In Indonesia, everything is animated: the stones, the trees, the water. An animated movie is what we call animism here. It's not fiction, it's reality."

I was immediately struck by one of his paintings. I had never before collected any artwork, but I immediately bought this one. The painting was titled, Ronda, Night Watch. During those years of the dictatorship, men in every kampung or village took turns standing guard through the night until dawn, sheltering in a bamboo hut. To pass the time, they drank sweet ginger coffee, played chess, and shared their best ghost stories or sexual fantasies. The painting conveyed that dark atmosphere of black magic, political violence, social control, and eroticism that so often plagued my nights since my arrival in Java. But the scene was also grazed by the laughing wing of an angel who lifted me to higher altitudes.

Ronda stood apart from the other very colourful canvasses stored in the studio because of its monochrome appearance: a full-bodied brown similar to the bark of a very old tree deep in a thick forest, the sap of which lit up the tormented reliefs from within. Heri Dono told me that Ronda was part of a series of four artworks that he had painted in Bali for an exhibition with "black and white" as a

berwarna-warni lain yang disimpan di studio karena penampilannya yang monokrom: coklat yang mirip dengan kulit pohon yang sangat tua jauh di dalam hutan lebat, getahnya menerangi rasa lega yang tersiksa dari dalam. Heri Dono bercerita kepada saya bahwa Ronda adalah bagian dari rangkaian empat karya seni yang ia lukis di Bali untuk sebuah pameran dengan “hitam putih” sebagai tema pengikat: “Saya ingin menunjukkan bahwa warna hitam bukan hanya hitam, ada ribuan warna lain dalam warna hitam. Setiap warna terlihat sederhana, tetapi sebenarnya setiap warna mengandung kompleksitas yang luar biasa, seperti semua yang ada di dunia ini. Galeri Bali menolak lukisan saya karena tidak hitam putih. Jadi, untuk menggembirakan pihak galeri, saya membuat dua lukisan dalam biner hitam putih ini dalam sepuluh menit: Potret Artis Gila dan Saya Seekor Anjing. Saya membawa empat lukisan lainnya kembali ke Yogyakarta.”

Tiga puluh tahun kemudian, setelah memantapkan dirinya sebagai pewarna yang memukau, dengan kanvas seperti spanduk bertabrakan dengan warna-warni yang paling cerah dan nakal, Heri Dono telah kembali ke monokrom, atau lebih tepatnya, ke trilogi kromatik yang oleh orang Jawa bisa dianggap memenuhi syarat untuk disebut sebagai halus. Inilah harmoni tertinggi. Saat pertama kali melirik ketujuh lukisan yang dibuat sang seniman di puncak pandemi global virus corona, orang tidak dapat langsung mengetahui bentuknya. Mereka akan terpikat oleh

binding theme: “I wanted to show that the colour black was not just black, that there were thousands of other colours in black. Every colour looks simple, but in fact each one contains immense complexity, like everything in this world. The Balinese gallery rejected my paintings because they were not black and white. So, to please the gallery, I did two paintings in this binary black and white in ten minutes: Portrait of the Crazy Artist and I'm a Dog. I brought the other four paintings back to Yogyakarta.”

Thirty years later, after having established himself as a stunning colourist, with banner-like-canvas colliding with the most vivid and mischievous iridescent hues, Heri Dono has returned to monochrome, or more precisely, to a subtle chromatic trilogy that the Javanese would qualify as halus, refined. The ultimate harmony. When one first glances at the seven paintings the artist created at the height of the global coronavirus pandemic, one doesn't immediately perceive the shapes. One is gripped by a vibratory field of brown-black, red, and blue-green. This chromatic trilogy is typical of Yogyakarta batiks which traditionally use natural dyes: tingi bark (*Ceriops candolleana*) for brown-black, secang wood (*Caesalpinia sappan*) for red, and indigo paste for blue mixed with a touch of mango leaf to draw on the green: “For me, these colours are the colours of Javanese spirituality found in town or village houses with the doors painted in this Tuscan blue. They are also the colours of the earth. They absorb the restlessness of the mind and soothe the heart.”

medan getaran coklat-hitam, merah, dan biru-hijau. Trilogi warna ini merupakan ciri khas batik Yogyakarta yang secara tradisional menggunakan pewarna alami: kulit kayu tinggi (*Ceriops candolleana*) untuk coklat kehitaman, kayu secang (*Caesalpinia sappan*) untuk warna merah, dan pasta indigo untuk warna biru dicampur dengan sentuhan daun mangga untuk mendapatkan warna hijau: "Bagi saya, warna-warna ini adalah warna-warna spiritualitas Jawa yang terdapat di rumah-rumah kota atau desa dengan pintu-pintunya yang dicat dengan warna biru Tuscan. Itu juga warna-warna bumi. Mereka menyerap kegelisahan pikiran dan menenangkan hati."

Dengan latar belakang perdamaian berwarna yang dalam dan abadi ini, bentuk-bentuk itu tiba-tiba menjadi hidup dan dapat berperang, seperti Don Quixote, melawan musuh tak terlihat: COVID-19. Kita langsung masuk ke judul pameran yang bergema: **KALA KALI INCOGNITO**. Pertempuran buta manusia melawan Roda Waktu. Prajuritnya adalah setengah manusia, setengah binatang, dengan dada badak tertembus layar TV atau smartphone, mengenakan celana dalam Superman, memakai sepatu bot merah pasukan fasis, mata mereka bertopeng hitam, kepala mereka dihiasi dengan topi badut atau helm robot. Mereka meludahkan lidah naga dan tangan mereka, terulur ke depan seperti belalai gajah, menggerakkan tangan di kehampaan. Musuhnya tidak terlihat. Dia bersembunyi di dalam rahim bumi yang dihuni oleh para naga. Ia memasuki

Against this background of deep and lasting chromatic peace, the shapes suddenly come alive and go to war, like Don Quixote, against an invisible enemy: COVID-19. We enter right into the resounding title of the exhibition: **KALA KALI INCOGNITO**. The blind battle of humans against the Wheel of Time. The warriors are half-man, half-beast, with rhino-chests pierced by TV screens or smartphones, dressed in Superman's plain underpants, wearing the red boots of the fascist troops, their eyes masked in black, their heads adorned with a clown's cap or a robot helmet. They spit out dragon tongues and their hands, stretched forward like an elephant's trunk, gesticulate in the void. The enemy is invisible. He is lurking in the womb of the earth populated by nagas. He enters the world hidden in the belly of the Trojan horse, a metaphor that Heri Dono has deployed in numerous paintings; its apotheosis in the form of an installation at the Venice Biennale in 2015: The Trokomod, or the Trojan komodo, a gigantic hybrid animal made of rusty metal plates. Back then, the enemy was not a virus, but an embodiment of all disguised forms of colonization, hegemony and oppression.

To narrate this war against the coronavirus which is none other than a hopeless battle against the Wheel of Time, Heri Dono chose the male deity, Kala, which means time in Sanskrit and Javanese, and his female consort, Kali: "Kala is the son of Barata Guru or Shiva. In Javanese mythology, when a lunar eclipse occurs, humans must go out into the

dunia tersembunyi di dalam perut kuda Troya, metafora yang digunakan Heri Dono di berbagai lukisan; pendewaananya dalam bentuk instalasi di Venice Biennale pada 2015: The Trokomod, atau Trojan komodo, hewan hibrida raksasa yang terbuat dari pelat logam berkarat. Saat itu, musuh bukanlah virus, melainkan perwujudan dari segala bentuk penjajahan, hegemoni, dan penindasan yang terselubung.



*Heri Dono, Voyage - Trokomod #16, 2015 Indonesia Pavilion, Arsenale, 56th Venice Biennale, Venice, Italy
(Photo by Luciano Romanov, Courtesy of Burni Purnati Indonesia)*

Untuk menceritakan perang melawan virus corona yang tidak lain adalah pertempuran tanpa harapan melawan Roda Waktu, Heri Dono memilih dewa laki-laki, Kala, yang berarti waktu dalam bahasa Sanskerta dan Jawa, dan permaisuri perempuannya, Kali: "Kala adalah anak laki-laki dari Barata Guru atau Siwa. Dalam mitologi Jawa, ketika terjadi gerhana bulan, manusia harus keluar di malam hari dan memukul kentongan bambu dan membuat suara sebanyak mungkin untuk menakut-nakuti Kala, yang ingin menelan bulan dan menjerumuskan bumi ke dalam kegelapan." Faktanya, dengan keinginan untuk menelan bulan, Kala ingin menelan waktu, karena bulan juga

night and strike bamboo alarm drums making as much noise as possible to scare away Kala, who wants to swallow the moon and plunge the earth into darkness." In fact, by wanting to swallow the moon, Kala wants to swallow time, because the moon in Indonesian is called Bulan, which means month, the 28-day lunar cycle.

As a child, thanks to his father, who in 1950 had become an adjutant to President Sukarno, Heri Dono had come into close contact with the greatest masterpieces of modern Indonesian art. His father's task was to collect the works that artists offered to Sukarno or those that the President bought, and to take them to the presidential palace in Bogor. Because Sukarno was a true aficionado of art, his collection included more than 2000 paintings. From the age of three, Heri Dono often accompanied his father to the presidential palace where he saw all of these paintings, including the Drinking Tiger by Raden Saleh, the first modern 19th-century Javanese painter inspired by

memiliki arti sebagai siklus lunar selama 28 hari.

Sebagai seorang anak, berkat ayahnya yang pada tahun 1950 menjadi ajudan Presiden Sukarno, Heri Dono dapat bersentuhan dekat dengan mahakarya seni rupa modern Indonesia. Tugas utama ayahnya adalah mengumpulkan karya-karya seniman yang ditawarkan kepada Soekarno atau yang dibeli sang Presiden, dan membawanya ke istana presiden di Bogor. Karena Sukarno adalah pecinta seni sejati, koleksinya termasuk lebih dari 2000 lukisan. Sejak usia tiga tahun, Heri Dono sering menemani ayahnya ke istana presiden di mana ia melihat semua lukisan ini, termasuk Harimau Minum karya Raden Saleh, pelukis Jawa modern pertama abad ke-19 yang terinspirasi oleh Romantisme Eropa. Patung-patung modern dipajang di taman sekitarnya, tempat rusa berkeliaran dengan bebas. Dari sinilah lahir kerinduan Heri Dono untuk menjadi seniman.

Pada awal 1980-an, Heri Dono meninggalkan Jakarta tempat ia dibesarkan untuk belajar di Akademi Seni Rupa di Yogyakarta – saat itu disebut ASRI, sekarang Jogja National Museum. Saat itu, Yogyakarta adalah ibu kota budaya kesenian Keraton Jawa dan merupakan tempat yang kaya akan kesenian populer, di mana kesenian Keraton dan populer saling memelihara satu sama lain. Yogyakarta juga segera menjadi pusat seni kontemporer di Indonesia. Heri Dono mengenang bagaimana siswa rupa dan musik bertemu di udara terbuka setiap malam bulan purnama untuk

European Romanticism. Modern sculptures were displayed in the surrounding park, where deer roamed freely. This is how Heri Dono's yearning to become an artist was born.

In the early 1980s, Heri Dono left Jakarta where he grew up to study then at the Academy of Fine Arts in Yogyakarta -- then called ASRI, presently the Yogyakarta National Museum. At that time, Yogyakarta was a cultural capital of Javanese palace arts and a rich reservoir of popular arts, where the palace and popular arts mutually nourished each other. It was soon to become the centre of contemporary art in Indonesia as well. Heri Dono recalls how art and music students would meet in the open air every full moon night to discuss the beauty and the ugliness of the world. This monthly meeting was not set by any specific date on the calendar, but rather by the lunar cycle. The budding artists needed neither oil lamp nor torchlight. The moon blessed their defiant words with its radiant luminescence.

As a newly arrived student in Yogyakarta, Heri Dono enjoyed going to buy traditional food at busy food markets, usually considered the exclusive domain of women. He found that the market days were not set by the regular calendar. There are five market days in the Javanese week: kliwon, legi, paing, pon, and wage. A market in the east would open on each pon day, then the one in the north on legi day, etc.: "It was a symbol for humans to respect time and adjust to it. Today, all

membahas keindahan dan keburukan dunia. Pertemuan bulanan ini tidak ditentukan oleh tanggal tertentu di kalender, melainkan oleh siklus bulan. Para seniman ini tidak membutuhkan lampu minyak atau senter. Bulan memberkati kata-kata mereka yang menantang dengan pancaran cahayanya.

Sebagai pelajar yang baru tiba di Yogyakarta, Heri Dono senang berbelanja makanan di pasar tradisional yang ramai dan dianggap sebagai domain eksklusif wanita. Dia menyadari bahwa hari buka pasar tidak ditentukan oleh kalender biasa. Ada lima hari pasar dalam seminggu Jawa: kliwon, legi, paing, pon, dan wage. Pasar di timur akan buka setiap hari pon, lalu pasar di utara pada hari legi, dll. "Itu adalah simbol bagi manusia untuk menghormati waktu dan menyesuaikannya. Saat ini, semua pasar buka setiap hari, seolah-olah waktu harus tunduk pada keinginan kita dan kehausan kita untuk konsumsi. Kita membuat perencanaan dengan berbagai macam jadwal, dan waktu harus mematuhi kita. Corona virus datang untuk mengingatkan kita bahwa kita bukanlah penguasa waktu."

Kali mengobarkan perang tak bersenjata di dalam tubuh kita. Dia bisa muncul tanpa peringatan, menyamar, dan membunuh kita atau membiarkan kita hidup. Dalam mitologi Jawa dan India, Kali sering digambarkan sebagai iblis wanita, tetapi menurut Heri Dono, dia tidak baik atau jahat. Dia adalah pelaksana Kala, pengukur perubahan,

markets open every day, as if time had to submit to our whims and our thirst for consumption. We make schedules with all sorts of timetables, and time must obey us. The coronavirus has come to remind us that we are not the masters of time."

Kali is waging an unarmed war within our body. She can arise without warning, incognito, and either kill us or let us live. In Javanese and Indian mythology, she is often depicted as a demoness, but according to Heri Dono, she is neither good nor bad. She is Kala's executor, the measure of change, the Wheel of Time, the Kalacakra, which can be found in ancient times in Java inscribed on Shiva and Buddhist temples, in ancient texts, in the wayang kulit shadow puppet theatre, and also in the agrarian Javanese calendar called Pranatamangsa. This calendar associates in a poetic way the movements of the stars and the changes of the seasons with the moods and passions of humans. It teaches the farmer the art of not being a slave to the changes of these two cycles, but how to magnify them so his plants can flourish. The instructions of the Pranatamangsa have been pushed aside in the last 40 years by the so-called "green (all-chemical) revolution", and more recently by global warming and climate change. Heri Dono has long been fascinated by the concept of the Javanese Kalacakra and we are currently working together on this theme for an exhibition project at the Musée du Quai Branly, in Paris.

Roda Waktu, Kalacakra, yang dapat ditemukan pada zaman kuno di Jawa yang terukir di candi Siwa dan Buddha, dalam teks kuno, di teater wayang kulit, dan juga di Kalender agraris Jawa disebut Pranatamangsa. Kalender ini mengaitkan dengan cara yang sangat puitis pergerakan bintang-bintang dan perubahan musim dengan suasana hati dan nafsu manusia. Ini mengajarkan kepada petani sebuah seni untuk tidak menjadi budak perubahan dua siklus ini, tetapi bagaimana memanfaatkannya sehingga tanaman-tanaman dapat tumbuh subur. Tetapi instruksi Pranatamangsa telah dikesampingkan dalam 40 tahun terakhir oleh apa yang disebut "revolusi (kimia) hijau", dan baru-baru ini oleh pemanasan global dan perubahan iklim. Heri Dono telah lama terpesona oleh konsep Kalacakra Jawa dan saat ini kami sedang mengerjakan tema ini untuk proyek pameran di Musée du Quai Branly, Paris.

Karya seni dalam KALA KALI INCOGNITO penuh dengan roda, seperti kuda Troya dalam Battle of the Invisible Enemies, kursi roda salah satu aktor dalam The Stage of Trade World War, mobil sport di Jockers in Conspiracy Theory, minibus yang dikemas dengan penumpang di Three Wise Monkeys Find the Vaccine, mesin perang di Pseudo Superheroes, dan becak mutan di Vehicle for A New Traditional Way of Life. Tetapi roda-roda ini lebih membumi daripada yang ada di Kalacakra. Bagi Heri Dono, mereka mewakili kemajuan peradaban dunia kita: "Dalam lukisan Affandi [salah satu pelukis terkemuka Indonesia dari abad 20, 1907-

The artworks of KALA KALI INCOGNITO are full of wheels, like the Trojan horse in Battle of the Invisible Enemies, the wheelchair of one of the actors in The Stage of Trade World War, the sports car in Jockers in Conspiracy Theory, the minibus packed with passengers in Three Wise Monkeys Find the Vaccine, the war machines in Pseudo Superheroes, and the mutant rickshaw in Vehicle for A New Traditional Way of Life. But these wheels are more down to earth than those in the Kalacakra. For Heri Dono, they represent the progress of our world civilization: "In the paintings of Affandi [one of the leading Indonesian painters of the 20th century, 1907-1990] there are always the images of a hand, a sun, and a foot. The hand symbolizes work, the sun reflects life, and the foot stands for progress. In my works, I changed the foot into a wheel, because modernity began when man discovered the wheel. To move forward, ideas are not enough, we need tools and technology, even if some of these wheels lead us today to the destruction of our environment."

The only painting that does not have any wheels is the one titled Corona as a Puppet. The virus hangs on six ropes and is manipulated by two warlords who fight over it by punching tongues of fire, elephant truck-arms, sinister daggers, shark fins, oxtails, and fake phones. Political experts may identify the United States on the left, China on the right, accusing each other of having created the virus as a prelude to an all-out war. Neither of these two puppeteers seems to be the master of the

1990] selalu ada gambar tangan, matahari, dan kaki. Tangan melambangkan pekerjaan, matahari mencerminkan kehidupan, dan kaki melambangkan kemajuan. Dalam karya saya, saya mengubah kaki menjadi roda, karena modernisasi dimulai ketika manusia menemukan roda. Untuk maju, ide saja tidak cukup, kita membutuhkan alat dan teknologi, bahkan jika beberapa dari roda ini menuntun kita hari ini ke kerusakan lingkungan kita."

Satu-satunya lukisan yang tidak memiliki roda adalah lukisan berjudul Corona as a Puppet. Virus itu tergantung pada enam tali dan dimanipulasi oleh dua panglima perang yang memperebutkannya dengan meninjau lidah api, lengan belalai gajah, belati yang menyeramkan, sirip hiu, ekor sapi, dan telepon palsu. Pakar politik mungkin mengidentifikasi Amerika Serikat di kiri, China di kanan, saling menuduh telah menciptakan virus sebagai awal perang habis-habisan. Tak satupun dari kedua dalang ini yang tampaknya menjadi ahli dalam permainan, tetapi bersama-sama mereka telah berhasil menjadikan virus corona sebagai kambing hitam, sebuah Setan yang perkasa, yang sangat kecil dan tidak terlihat dengan mata telanjang: "Saya kasihan dengan virus corona, karena dia dimanipulasi oleh kedua panglima perang ini, seolah-olah itu semua salahnya. Mungkin dia bahkan bukan makhluk hidup; dia hanya bisa hidup jika menempel pada tubuh manusia atau binatang. Itu sebabnya saya menjadikannya boneka, karena dia hanya bisa ada

game, but together they have succeeded in making the coronavirus a scapegoat, a mighty Satan, who is minuscule and invisible to the naked eye: "I feel pity for the coronavirus, because he is being manipulated by these two warlords, as if it was all his fault. Perhaps he is not even a living creature; he can only live if he sticks to the bodies of humans or beasts. That's why I made him a puppet, because he can only exist in the hands of his manipulators."

Heri Dono is himself a puppet master. He makes his own puppets not from buffalo skin, like those of the traditional Javanese or Balinese wayang kulit, but by cutting them out of cardboard. He uses them to narrate legends of the distant islands of the Indonesian archipelago or to transfigure the political intrigues of our world into cosmic myths. The wayang is also for Heri Dono a play that can summon spirits, because puppets are mere shadows, like spirits that have no physical body: "They can grow, swell, shrink, take on any shape. They are avatars, before their time. They are drawn in profile, with huge lips, arms longer than their legs, noses also very long; able to communicate with other distant forms, beyond the reach of humans. And the shadow master's voice can also project all intonations, like a synthesizer, from low to high pitch, echoing through the night. Because shadow plays last all night long, it's not entertainment; it's life itself, life after death, even more real than material life. It is a very complex ritual, including music, theatre, visual arts, literature, installation ... "

di tangan para manipulatornya."

Heri Dono sendiri adalah seorang dalang. Ia membuat wayangnya sendiri bukan dari kulit kerbau, seperti wayang kulit tradisional Jawa atau Bali, melainkan dengan memotongnya dari kertas karton. Dia menggunakan untuk menceritakan legenda pulau-pulau yang jauh di kepulauan Indonesia atau untuk mengubah intrik politik dunia kita menjadi mitos kosmik. Bagi Heri Dono, wayang juga merupakan lakon yang dapat memanggil roh, karena boneka hanyalah bayangan belaka, seperti roh yang tidak memiliki tubuh fisik: "Mereka dapat tumbuh, membengkak, menyusut, mengambil bentuk apa pun. Mereka adalah avatar, sebelum waktunya. Mereka tergambar dalam profil, dengan bibir besar, lengan lebih panjang dari kaki mereka, hidung juga sangat panjang; mampu berkomunikasi dengan bentuk jauh lainnya, di luar jangkauan manusia. Dan suara penguasa bayangan juga dapat memproyeksikan semua intonasi, seperti synthesizer, dari nada rendah ke tinggi, bergema sepanjang malam. Karena wayang kulit berlangsung sepanjang malam, ini bukanlah hiburan; itu hidup itu sendiri, kehidupan setelah kematian, bahkan lebih nyata daripada kehidupan material. Ini adalah ritual yang sangat kompleks, termasuk musik, teater, seni visual, sastra, instalasi ..."

Faktanya, semua tokoh dalam lukisan KALA KALI INCOGNITO adalah boneka atau wayang. Tak satupun dari mereka diwakili secara frontal, yang

In fact, all the characters in KALA KALI INCOGNITO's paintings are puppets. None of them are represented frontally, which would impose a central positioning, a unique perspective. Their faces are depicted in profile, which allows a flow of points of view, good and evil, dark and light. According to Heri Dono, everything in life is a paradox. In their blindness, his warriors and pseudo superheroes do not see that they are jumping about under the merciful gaze of our planet, the oceans, the forests, the sky, which they are plundering. Yes, the Earth is the implacable witness of KALA KALI INCOGNITO, this ridiculous war against time orchestrated by pseudo big shots who are, in her eyes, mere clowns, pitiful jokers. Yes, the Earth knows that in the end, she will win this war. Without fighting. Just with her calm gaze. And her intelligence, broader and more inclusive than what humans are capable of: "It's like in Aceh. The civil war had been going on for decades. But when the tsunami hit in 2004, when the sea rushed through towns and villages, the Acehnese had to make peace. The water was stronger than all their weapons and their hostility. And like the Merapi volcano in Yogyakarta in 2010. None of the hundred concrete dams built by men on the mountain of fire could hold back the eruption."

The true superhero of KALA KALI INCOGNITO is, indeed, Nature. However, Nature is not present in any of the paintings, because it is Nature who Sees, borrowing the golden hand and the inner eye of Heri Dono: "If I depict nature, it

akan menentukan pemasian sentral, sebagai perspektif yang unik. Wajah mereka digambarkan dalam profil, yang memungkinkan aliran sudut-sudut pandang, baik dan jahat, gelap dan terang. Menurut Heri Dono, segala sesuatu dalam hidup ini merupakan paradoks. Dalam kebutaan mereka, para pejuang dan pahlawan super palsu tidak melihat bahwa mereka melompat-lompat di bawah tatapan penuh belas kasihan planet kita, lautan, hutan, langit, yang mereka jarah. Ya, Bumi adalah saksi tak tergoyahkan dari KALA KALI INCOGNITO, perang konyol melawan waktu ini yang diatur oleh orang penting palsu yang, di matanya, hanyalah badut, pelawak yang menyedihkan. Ya, Bumi tahu bahwa pada akhirnya dia akan memenangkan perang ini. Tanpa pertempuran. Hanya dengan tatapan tenangnya. Dan kecerdasannya, lebih luas dan lebih inklusif dari kemampuan manusia: "Ini seperti di Aceh. Perang saudara telah berlangsung selama beberapa dekade. Namun saat tsunami melanda tahun 2004, saat laut menerjang kota dan desa, masyarakat Aceh harus berdamai. Air lebih kuat dari semua senjata dan permusuhan mereka. Dan seperti gunung berapi Merapi di Yogyakarta tahun 2010. Tak satupun dari seratus bendungan beton yang dibangun oleh manusia di atas gunung api itu dapat menahan letusan."

Pahlawan sejati dari KALA KALI INCOGNITO adalah Alam. Namun, Alam tidak hadir dalam lukisan manapun, karena Alamlah yang melihat, meminjam tangan emas dan mata batin Heri Dono:

would be a landscape. Instead, I paint mindscape."

I realize that in thirty years of friendship and collaboration, I have watched Heri Dono paint only once: on the wall of the pier in the village of Muara Jambi, on the banks of the Batanghari, the longest river in Sumatra. We had come to spend a few days at this extraordinary site which housed the largest Buddhist university in Southeast Asia that dates back to the 7th to the 13th century. The idea was to collaborate with the young artists of the village and create a fresco recounting the odyssey of the masters who sailed all the way from China and India to study at this fabulous center of knowledge. Heri Dono had gone under the scorching sun, on the back of one of the villagers' motorbikes, to buy paint cans in Jambi city. With a few masterful brushstrokes, he painted the first square of the fresco: the imaginary portrait of Serlingpa, the Man from the Golden Island, as the Indians called Sumatra. For Heri Dono, it was only a sketch, but inspiring enough to give the young artists of the village the impetus to complete the fresco. I photographed it before the rains washed it away and we used it for the cover of the book written in collaboration with the people of Muara Jambi, Dreams from the Golden Island.

Indeed, few people have witnessed Heri Dono paint. One even wonders when he finds the time for the genesis of his art, because in his Studio Kalahan, a gigantic warehouse on the outskirts of Yogyakarta, he is always available to all visitors,

"Jika saya menggambarkan alam, itu akan menjadi lanskap. Sebaliknya, saya melukis pemandangan pikiran."

Saya menyadari bahwa dalam tiga puluh tahun persahabatan dan kolaborasi, saya hanya melihat Heri Dono melukis satu kali saja: di dinding dermaga di desa Muara Jambi, di tepi Sungai Batanghari, sungai terpanjang di Sumatera. Kami datang untuk menghabiskan beberapa hari di situs luar biasa ini yang menampung universitas Buddha terbesar di Asia Tenggara yang berdiri sejak abad ke-7 hingga abad ke-13. Idenya adalah untuk berkolaborasi dengan seniman muda desa dan membuat lukisan dinding yang menceritakan perjalanan para master yang berlayar jauh-jauh dari China dan India untuk belajar di pusat pengetahuan yang luar biasa ini. Heri Dono pergi di bawah terik matahari, di belakang salah satu sepeda motor warga, untuk membeli kaleng cat di kota Jambi. Dengan beberapa sapuan kuas yang ahli, ia melukis persegi pertama dari lukisan itu: potret imajiner Serlingpa, Pria dari Pulau Emas, yang oleh orang India sebut sebagai Sumatra. Bagi Heri Dono, itu hanya sketsa, tetapi cukup menginspirasi untuk memberikan dorongan kepada seniman muda desa untuk melengkapi fresko. Saya memotretnya sebelum hujan menyapu bersih dan kami menggunakan untuk sampul buku yang ditulis bekerja sama dengan masyarakat Muara Jambi, Dreams from the Golden Island.

friends, neighbours, beggars, students, collectors, curators, and foreign artists, who flock to him at all hours to discuss anything and everything. Here is his secret trick: "My paintings are born first of all from reflections, from notes, witnesses of the events of our time. The hard part is capturing these phenomena and probing whether they are important or not. If they don't deserve to be explored, I throw them away. If they are worth it, I draw sketches first. And when I have gathered enough sketches, I paint. Then it goes very fast. Because before I complete the painting, I've already done it. It's the future arising in present, similar to Makrifat, [Knowledge in Sufism] that has matured so much through reflection that it becomes spontaneous, obvious."

All of the works in the KALA KALI INCOGNITO exhibition are Heri Dono's reflections during the pandemic. At first, in early March, he did nothing but take care of his health. He set a daily protocol for himself where every morning he spent time in direct sunlight, consumed vitamin C and E, fruits, and drank jamu, juices made from Javanese medicinal plants. The most important thing for him at that time was not to create, but to prepare his body to resist a mysterious, unknown disease. It was only after a few months that he began to take notes and reflect upon a theme for a creative project. Only then did he begin to paint.

The Babies Corona were born in the very last stage. They are the main actors of one of the

Memang, hanya sedikit orang yang dapat menyaksikan Heri Dono melukis. Bahkan orang bertanya-tanya kapan dia menemukan waktu untuk asal mula seninya, karena di Studio Kalahan, sebuah gudang raksasa di pinggiran Yogyakarta, dia selalu dapat menerima semua pengunjung, teman, tetangga, pengemis, pelajar, kolektor, kurator, dan artis asing, yang berbondong-bondong datang padanya untuk mendiskusikan apa saja. Inilah trik rahasianya: "Lukisan saya lahir pertama-tama dari refleksi, dari catatan, saksi peristiwa zaman kita. Bagian yang sulit adalah menangkap fenomena ini dan menyelidiki apakah itu penting atau tidak. Jika tidak pantas untuk dieksplorasi, saya membuangnya. Jika layak, saya menggambar sketsa terlebih dahulu. Dan setelah saya mengumpulkan cukup banyak sketsa, saya lanjutkan dengan melukis agar proses dapat berjalan dengan cepat. Masa depan yang muncul pada saat ini, mirip dengan Makrifat, [Pengetahuan dalam Sufisme] yang telah menjadi sangat matang melalui refleksi sehingga menjadi spontan, dan jelas."

Semua karya dalam pameran KALA KALI INCOGNITO adalah cerminan Heri Dono selama pandemi. Pada awal Maret, dia tidak melakukan apa-apa selain menjaga kesehatannya. Ia menetapkan aturan harian untuk dirinya sendiri di mana setiap pagi ia menghabiskan waktu di bawah sinar matahari langsung, mengkonsumsi vitamin C dan E, buah-buahan, serta meminum jamu. Hal terpenting baginya pada saat itu bukanlah

two installations in the exhibition: Babies Corona Watch Virtual Creatures. Since their birth, they watch in amazement -- through boxes and hollow TV sets -- how humans gesticulate like automatons and defile the earth. The Babies Corona don't know whether to laugh or cry, whether it's funny or tragic, whether it's real or virtual. They are naive, like the children of megalopolises who discover, with a mixture of disgust and wonder, that the sterilized, over-fortified milk that they drink daily from neat and tidy mini-packs comes from the fleshy cow udder assailed by a mob of flies.

What if Heri Dono's Babies Corona, like Jiminy Cricket in Pinocchio, are our wisecracking partners, our Collective Conscience?

Elizababeth D. Inandiak

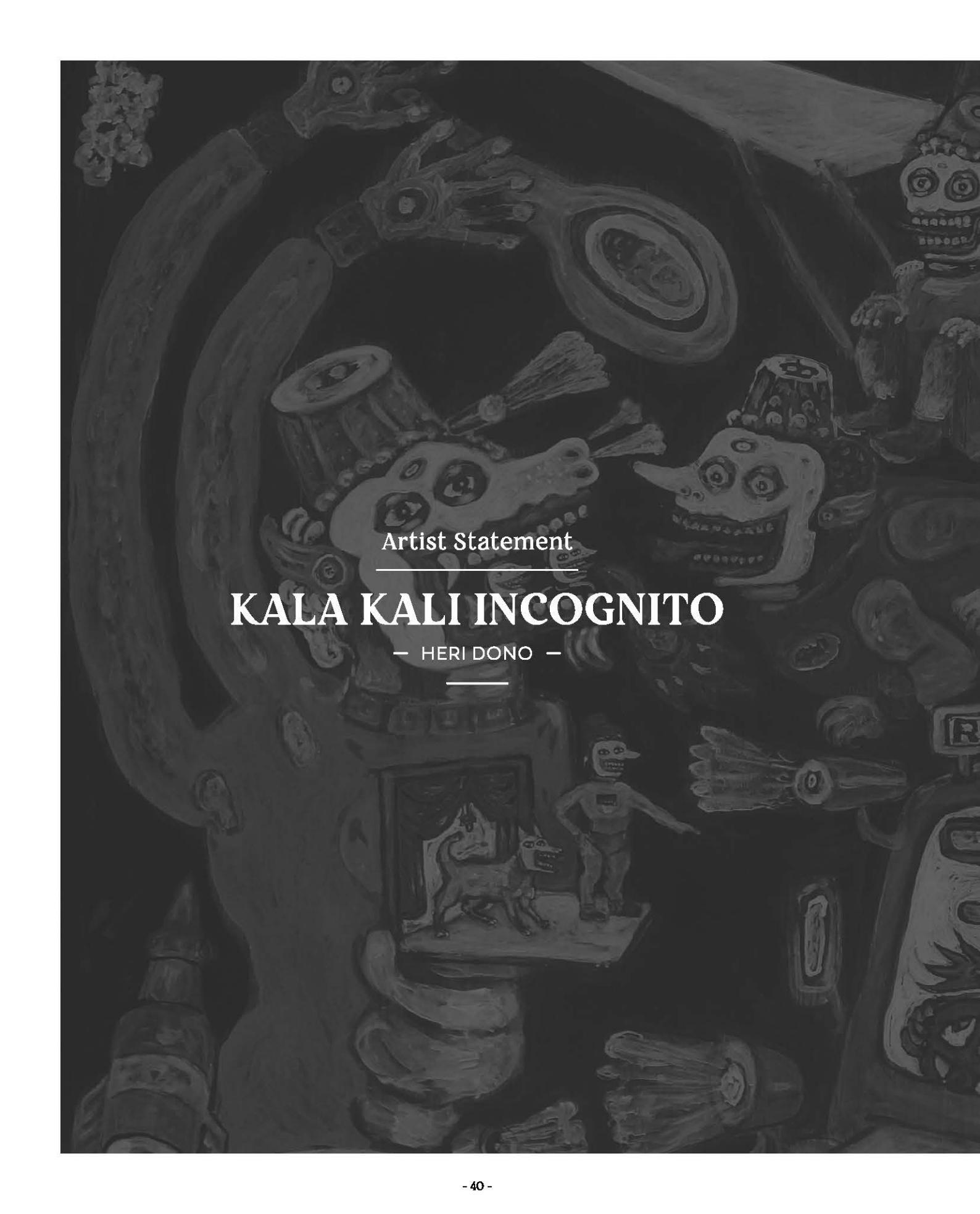
berkarya, tetapi mempersiapkan tubuhnya untuk melawan penyakit misterius yang tidak diketahui. Hanya setelah beberapa bulan dia mulai membuat catatan dan merefleksikan tema untuk sebuah proyek kreatif. Baru kemudian dia mulai melukis.

Bayi-Bayi Corona lahir di tahap paling akhir. Mereka adalah pemeran utama dari salah satu dari dua instalasi dalam pameran: Babies Corona Watch Virtual Creatures. Sejak lahir, mereka menyaksikan dengan takjub - melalui kotak dan TV berlubang - bagaimana manusia menggerakkan tangannya seperti robot dan mencemari bumi. Bayi-Bayi Corona tidak tahu apakah harus tertawa atau menangis, apakah itu lucu atau tragis, apakah itu nyata atau virtual. Mereka naif, seperti anak-anak megalopolis yang menemukan, dengan campuran rasa jijik dan heran, bahwa susu steril yang mereka minum setiap hari dari kemasan mini yang rapi berasal dari ambing sapi berdaging yang diserang oleh lalat-lalat.

Bagaimana jika Bayi-Bayi Corona Heri Dono, seperti Jiminy Cricket di Pinocchio, adalah mitra bijak kita, Hati Nurani Kolektif kita?

Elisabeth D. Inandiak





Artist Statement

KALA KALI INCOGNITO

— HERI DONO —



Kala atau Batara Kala merupakan simbol dari 'Sang Waktu' di mana ia dapat memakan bulan atau matahari di dalam Gerhana Bulan dan Gerhana Matahari. Dalam kalender Jawa, posisi Batara Kala hadir di dalam Pawukon.

Kali merupakan Dewi Pencabut Nyawa di dalam agama Hindu, dia adalah yang menentukan siapa dan kapan seseorang dinyatakan untuk mati.

Kala Kali Incognito merupakan suatu pernyataan di dalam karya seni yang mencoba untuk melakukan persepsi dan prediksi dari suatu situasi yang aktual dan terus berkembang baik di Indonesia maupun di manca negara di mana persoalan-persoalan politik, ekonomi, sosial dan kesehatan saling tidak menentu, di mana teori konspirasi, perang dagang, kemajuan teknologi 5G dan space-X, menyatu dengan isu pandemi COVID-19.

Karya-karya yang ditampilkan juga memiliki korelasi dengan peristiwa-peristiwa yang ada di dalam mitos-mitos, epos-epos, dan folklore serta cerita-cerita di dalam kisah pewayangan seperti cerita Panji atau Mahabharata yang di dalam bentuknya seperti yang ada di dalam Wayang Beber.

Heri Dono

Kala or Batara Kala is a symbol of 'The Time' where it can eat the moon or the sun in a lunar eclipse and solar eclipse. In the Javanese calendar, Batara Kala's position is present in the Pawukon.

Kali is the Goddess of Death in Hinduism, she is the one who determines who and when a person is declared to die.

Kala Kali Incognito is a statement in work of arts that try to make perceptions and predictions of an actual situation that continues to develop both in Indonesia and in foreign countries where political, economic, social and health issues are mutually uncertain, where conspiracy theories, trade wars, advances in 5G and space-X technology, converge with the issue of the COVID-19 pandemic.

The works that are displayed also have a correlation with events in myths, epics, and folklore as well as stories in wayang stories such as the Panji or Mahabharata stories which are in their form like those in Wayang Beber. .

Heri Dono

Battle of the Invisible Enemies

2020 | acrylic on canvas | 180 x 420 cm

Battle of the Invisible Enemies menggambarkan situasi bencana non-alam seperti masa kini, dimana situasi normal sebelum dan darurat saat pandemi terasa seperti sama saja karena virus COVID-19 tidak dapat dilihat dengan mata telanjang manusia. Situasi ini seperti perang tanpa senjata yang dialami kaum manusia melawan ratusan serdadu virus pandemi. Heri Dono mengaitkan perang ini dengan cerita Mahabharata, dimana Pandawa berperang melawan Kurawa yang jumlahnya ratusan. Figur dalam lukisan ini mirip seperti karakter dalam klimaks cerita Mahabharata, dimana di perang besar Baratayuda penuh dengan prajurit-prajurit yang mengendarai kereta perang.

Battle of the Invisible Enemies describes a situation of non-natural disaster like today, where the normal situation before and during the emergency of the pandemic feels the same because the COVID-19 virus cannot be seen with the naked human eye. This situation is like a war without weapons experienced by the humankind against hundreds of soldiers of the pandemic's virus. Heri Dono relates this war to the story of the Mahabharata, where the Pandawas fought against the hundreds of Kurawas. The figures in this painting are similar to the characters in the climax of the Mahabharata story, where the great war of Baratayuda was full of soldiers riding war chariots.





heni deus
2020



The Stage of Trade World War

2020 | acrylic on canvas | 200 x 300 cm

Karya ini menggambarkan tentang perseteruan perang dagang antara China dan Amerika Serikat, sebagai kedua negara dengan kekuatan ekonomi yang luar biasa. Kemajuan teknologi semakin mempersengit perselisihan ini, dimana kedua pihak saling tidak mau mengalah untuk menjadi penguasa sistem perdagangan dunia. Namun, kekuasaan dan kekuatan ekonomi dan finansial mereka seakan tidak berdaya dan diakhiri oleh kehadiran pandemi yang diakibatkan oleh virus Corona.

This work describes the trade war between China and the United States, as both are countries with extraordinary economic powers. Technological advances have further aggravated this dispute, in which the two parties did not want to yield to each other to become rulers of the world trade system. However, their economic and financial power seemed helpless and were ended by the presence of a pandemic caused by the Corona virus.







Jokers in Conspiracy Theory

2020 | acrylic on canvas | 160 x 220 cm

Jokers in Conspiracy Theory menceritakan sebuah rumor yang telah tersebar di seluruh dunia akan perdebatan antara beberapa negara mengenai siapa yang sebenarnya menciptakan virus Corona. Di tengah keriuhan dan saling tunjuk jari akan siapa yang seharusnya bertanggung jawab, para politisi dunia dan kelompok The Untouchables justru berusaha untuk membangun tatanan hidup baru untuk masyarakat yang tidak berdaya di dunia, dengan tujuan memonitor dan mengontrol kehidupan manusia dengan teknologi tinggi dan satelit-satelit yang tersebar di luar angkasa.

Jokers in Conspiracy Theory tells of a rumor that has spread around the world about debates between several countries about who actually created the Corona virus. Amidst the chaos and finger pointing at who should be responsible, world politicians and The Untouchables group are actually trying to build a new life order for the helpless people in the world, with the aim of monitoring and controlling human life with high technology and satellites scattered in outer space.



Corona as a Puppet

2020 | acrylic on canvas | 200 x 200 cm

Dalam Corona as a Puppet, virus COVID-19 seolah tergantung pada enam tali yang dimanipulasi oleh dua sosok panglima perang yang juga saling memperebutkan kekuasaannya atas pandemi ini. Kedua sosok ini dapat diasosiasikan dengan Amerika Serikat di kiri dan Cina di kanan. Keduanya ingin mengontrol dan juga saling menuduh pihak yang lainnya sebagai pencipta virus tersebut. Namun, tak satupun dari kedua dalang ini tampaknya ahli dalam mengendalikan virus ini, sehingga bersama-sama mereka telah berhasil menjadikan virus Corona sebagai kambing hitam krisis ini.

In Corona as a Puppet, the COVID-19 virus seems to be hanging on six ropes manipulated by two warlords who are also fighting over power over this pandemic. These two figures can be associated with the United States on the left and China on the right. Both of them want to control and also accuse each other of being the creator of the virus. However, neither of these two masterminds appear to be experts in controlling this virus, so together they have succeeded in making the Coronavirus the scapegoat for this crisis.



Three Wise Monkey Find the Vaccine

2020 | acrylic on canvas | 200 x 200 cm

Three Wise Monkey find the Vaccine menceritakan tentang legenda tiga kera bijaksana yang tidak melihat, mendengarkan dan membicarakan hal-hal buruk. Legenda ini dapat diartikan sebagai upaya untuk terus melaksanakan kebaikan dalam hidup, namun juga dapat diartikan sebagai perilaku tidak peduli atas hal-hal tidak baik yang terjadi di kehidupan sehari-hari. Dalam hal ini, setiap negara sepertinya justru saling berkompetisi, mengutamakan nasibnya sendiri untuk menemukan vaksin Corona. Heri Dono ingin menyindir situasi sekarang, bahwasanya jika seluruh umat manusia dan negara-negara saling bersatu bersama, mungkin vaksin Corona sudah dapat ditemukan saat ini.

Three Wise Monkey find the Vaccine tells the story of the legend of three wise apes who do not see, listen and talk about bad things. This legend can be interpreted as an effort to continue to carry out goodness in life, but it can also be interpreted as indifferent behavior towards the bad things that happen in everyday life. In this case, every country seems to be competing with each other, prioritizing their own destiny to find the Corona vaccine. Heri Dono wants to quip the current situation, that if all of humanity and the countries unite together, maybe a Corona vaccine can already be found at this time.



Pseudo Superheroes

2020 | acrylic on canvas | 200 x 200 cm

Pseudo Superheroes menggambarkan situasi sekarang yang tidak menentu di masa pandemi COVID-19 ini, yang justru memunculkan berbagai macam profesi manusia maupun politisi yang ingin eksis dan berperan sok bijak seolah sebagai pahlawan yang akan menyelamatkan kaum manusia dari wabah yang telah menelan banyak korban di seluruh dunia. Orang-orang ini berbicara dan berperilaku seolah mereka ini tahu segalanya atau malah menyepelekan situasi sulit sekarang, walaupun sebenarnya mereka tidak memiliki kapasitas sebagai ahli dalam persoalan wabah yang belum dikenal sebelumnya ini.

Pseudo Superheroes describes the current uncertain situation during the COVID-19 pandemic, which has actually led to various profession and politicians who want to exist and act wisely as if they are heroes who will save humanity from the plague that has claimed many victims around the world. These people talk and behave as if they know everything or even underestimate the current predicament, even though they actually do not have the capacity as experts in this previously unknown epidemic problem.



Lori dudu
Toto

The Brutality of Virtual World

2020 | acrylic on canvas | 160 x 220 cm

The Brutality of Virtual World menggambarkan tentang bagaimana orang-orang yang melakukan keberutalan dan bersikap biadab di dalam kehidupan sebenarnya telah terpengaruhi oleh dunia virtual. Dunia virtual ini dapat diakses setiap saat dimana saja dalam kehidupan kontemporer, dimana kebrutalan merupakan pengaruh buruk yang didapatkan dari gadget dan perangkat elektronik yang kita miliki dan gunakan sehari-harinya.

The Brutality of Virtual World describes how people who practice brutality in life are actually influenced by the virtual world. This virtual world can be accessed at any time anywhere in contemporary life, where brutality is a bad influence that comes from the gadgets and electronic devices that we have and use every day.



Vehicle for a New Tradition Way of Life

2020

**bentor (becak motor), small TV, some object, electronic
and mechanical devices, light, sound, etc.**

260 x 136 x 190 cm

Karya ini merupakan bentuk respon dari pandemi yang telah mempengaruhi kehidupan kita sekarang, dimana kehidupan yang biasa kita jalani seakan terasa berjalan ke arah yang berlawanan. Dengan berbagai protokol yang muncul untuk mencegah penyebaran virus COVID-19, manusia seperti tidak bisa melangkah maju dalam hidup masing-masing, terjebak dan hanya bisa memperhatikan waktu yang terus berjalan. Namun, Heri Dono justru melihat bahwa situasi saat ini merupakan kesempatan yang tepat untuk mengapresiasi kembali alam yang telah kita telantarkan.

This work is a response to the pandemic that has affected our lives today, where the life we usually live seems to be going in the opposite direction. With various protocols that have emerged to prevent the spread of the COVID-19 virus, it seems that humans cannot move forward in their respective lives, are trapped and can only pay attention to the time that goes on. However, Heri Dono sees that the current situation is the right opportunity to re-appreciate the nature that we have abandoned.







Babies Corona Watch Virtual Creatures

2020

**boxes from old radio, TV monitor, object of heads, electronic
and mechanical devices, light, sound, etc.**

40 x 60 x 63 cm (each)

Bayi Korona lahir pada tahap paling akhir dari proses refleksi Heri Dono. Sejak lahir, mereka menyaksikan dengan takjub, melalui kotak dan TV berlubang, bagaimana manusia menggerakkan tangan seperti robot dan mengotori bumi. The Babies Corona tidak tahu apakah itu lucu atau tragis, apakah itu nyata atau virtual. Seperti Jiminy Cricket di Pinocchio, mereka mungkin saja menjadi representasi Hati Nurani Kolektif kita.

Baby Corona was born at the very last stage of Heri Dono's reflection process. From birth, they have watched in amazement, through squares and perforated TVs, how humans move their hands like robots and litter the earth. The Babies Corona doesn't know if it's funny or tragic, whether it's real or virtual. Like Jiminy Cricket in Pinocchio, they just might be a representation of our Collective Conscience.







Amnesia Nation

2009

mixed media

480 x 280 x 220 cm

Amnesia Nation menggambarkan bagaimana pemerintah membentuk kita menjadi bangsa yang 'amnesia' terhadap sejarah, dimana kita sering melupakan dan bukannya belajar dari sejarah tersebut. Seolah kita telah melupakan segala kesalahan dan keburukan dari pemerintahan bangsa kita di masa lampau. Instalasi ini terinspirasi dari buku Laughter and Forgetting oleh Milan Kundera, 1979.

Amnesia Nation described how the government formed us into a nation that 'amnesiac' about history, where we more often forget rather than learn from the history instead. It is as if we have forgotten all the mistakes and badness of our nation's government in the past. This installation is inspired by The Book of Laughter and Forgetting by Milan Kundera, 1979.







Agent of Change

2009

fiberglass, enamel paint, nylon, wood

26 x 14 x 14 cm (each)

Agent of Change merupakan sekumpulan patung yang mewakili 20 tokoh-tokoh dan seniman terkemuka dunia, dimana sebagian berasal dari Indonesia. Figur-figrur yang ada di dalam karya instalasi ini bisa dianggap sebagai agen-agen yang membawa perubahan besar yang mempengaruhi dunia. Secara detail, sosok figur dalam karya ini berada dalam posisi berjongkok, seperti sedang buang air besar. Heri Dono menganggap kotoran ini sebagai simbol artefak dan warisan personal dari 20 tokoh tersebut. Posisi berjongkok ini juga dapat dianggap sebagai semacam posisi simbolik untuk menandai waktu dimana mereka sedang merenung dan berpikir, yang mungkin nantinya dapat menghasilkan karya atau ide yang akhirnya mampu mengubah dunia.

Agent of Change is a collection of sculptures representing 20 of the world's leading figures and artists, some of which come from Indonesia. The figures in this installation work can be considered as agents who bring about major changes that affect the world. In detail, the figures in this work are in a squatting position, as if they are defecating. Heri Dono considers their feces as a symbol of artifacts as a personal legacy of these 20 figures. This squatting position can also be considered as a kind of symbolic position to mark the time when they are contemplating and thinking, which may later produce works or ideas that have been able to change the world.







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Battle of the Invisible Enemies
2020
Acrylic on canvas
180 x 420 cm



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The Stage of Trade World War
2020
Acrylic on canvas
200 x 300 cm



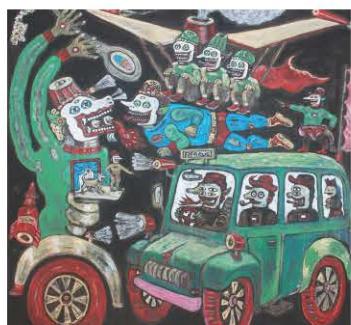
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Jokers in Conspiracy Theory
2020
Acrylic on canvas
160 x 220 cm



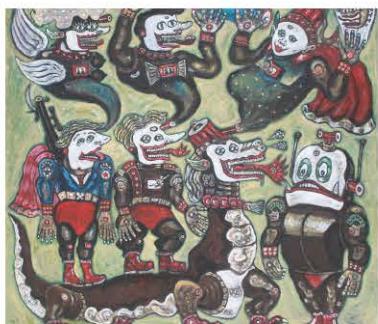
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Corona as a Puppet
2020
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200 x 200 cm



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Three Wise Monkey Find the Vaccine
2020
Acrylic on canvas
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Pseudo Superheroes
2020
Acrylic on canvas
200 x 200 cm



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The Brutality of Virtual World

2020

Acrylic on canvas

160 x 220 cm



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Vehicle for a New Tradition Way of Life

2020

Bentor (becak motor), small TV, some object, electronic and mechanical devices, light, sound, etc.

260 x 136 x 190 cm



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Babies Corona Watch Virtual Creatures

2020

boxes from old radio, TV monitor, object of heads, electronic and mechanical devices, light, sound, etc.

40 x 60 x 63 cm (each)



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Amnesia Nation

2009

Mixed media

480 x 280 x 220 cm



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Agent of Change

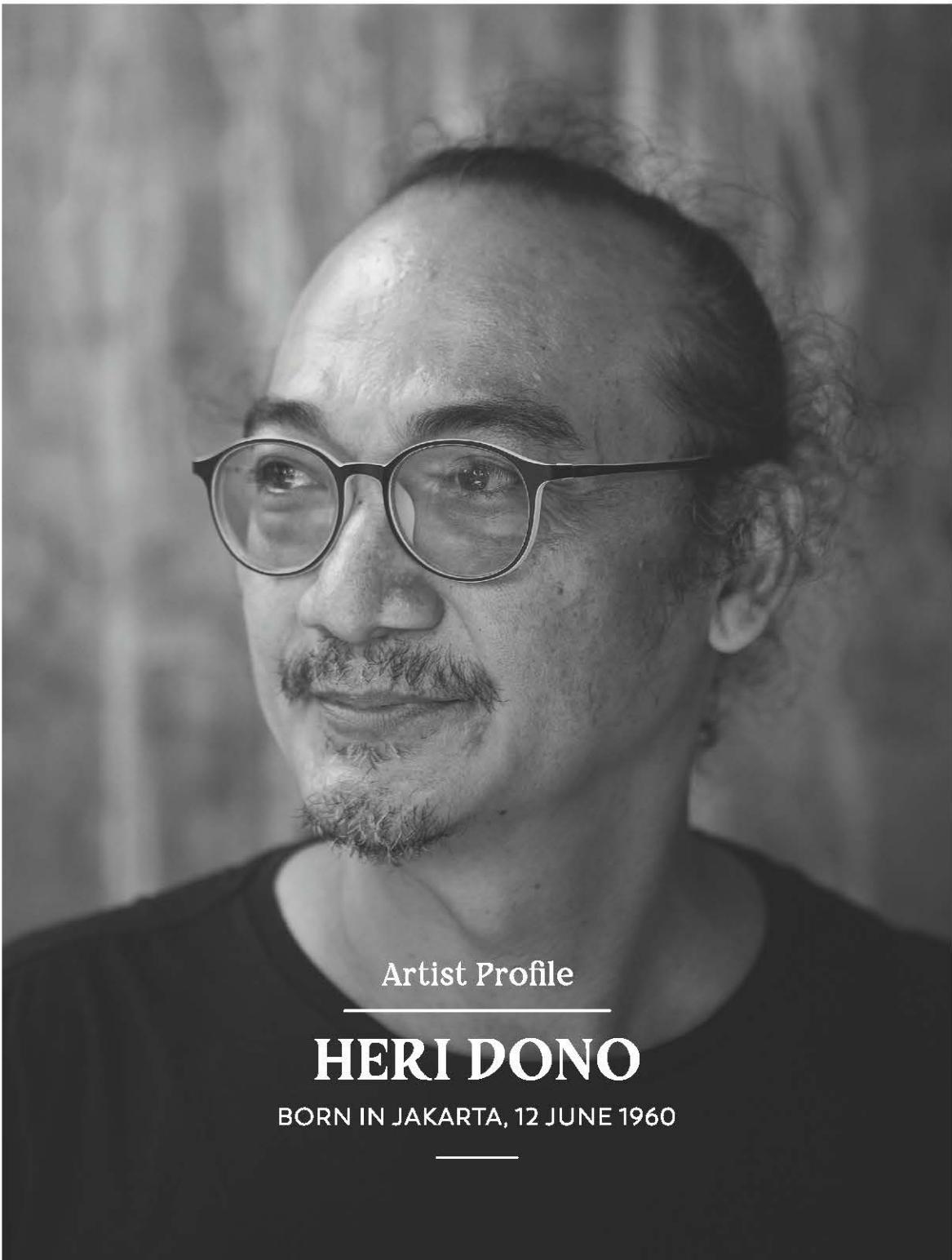
2009

fiberglass, enamel paint,

nylon, wood

26 x 14 x 14 cm (each)





Artist Profile

HERI DONO

BORN IN JAKARTA, 12 JUNE 1960

Heri Dono adalah seniman kontemporer terkemuka yang berbasis di Yogyakarta, dan orang Indonesia pertama yang masuk ke kancah seni global pada awal 1990-an. Ia merupakan salah satu generasi seniman Indonesia yang memulai karirnya pada 1980-an. Sejak awal karirnya, ia telah berkeliling dunia untuk memamerkan dan menanggapi undangan workshop dari berbagai negara.

Heri Dono terkenal karena eksperimentasinya dengan macam-macam medium untuk karyanya, yang banyak diantaranya oleh eksperimennya dengan teater wayang kulit di Jawa. Pertunjukan wayang terdiri dari sejumlah elemen artistik dan non-artistik: seni visual, nyanyian, musik, mendongeng, kritik sosial, humor, dan untuk mempromosikan filosofi hidup secara mitologis. Komponen-komponen ini digabungkan ke dalam narasi karya seni untuk memberikan interpretasi umum pada elemen multimedia yang ditambahkan. Ditambah dengan setting acara pertunjukan wayang, hal ini memberikan ruang interaksi sosial antar penonton. Karya-karya kreatif ini mengekspresikan ketertarikan Dono untuk merevitalisasi seni yang berakar kuat pada tradisi Indonesia.

Dalam banyak instalasi dan pertunjukannya, Heri Dono secara efektif memanfaatkan 'potensi performativitas dan interaktivitas', sehingga karya-karyanya terlibat dalam dialog saling melengkapi dengan pemirsanya.

Dalam lukisannya, Heri Dono memanfaatkan deformasi liar dan fantasi freestyle yang memunculkan tokoh-tokoh dalam cerita wayang. Untuk ini, ia menambahkan pengetahuan dan minatnya yang mendalam pada kartun anak-anak, film animasi, dan komik. Kanvas Heri Dono

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 medium 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

selalu dipenuhi dengan karakter menakjubkan yang menjalin cerita fantastis dan absurd. Di dalam karyanya, Heri Dono terkadang menyisipkan komentar kritis terhadap isu-isu sosial politik di Indonesia dan luar negeri.

Heri Dono merupakan satu-satunya seniman kontemporer Indonesia yang telah diundang ke pameran Venice Biennial (2003). Penghargaannya meliputi Penghargaan Pangeran Claus Belanda untuk Kebudayaan dan Pembangunan (1998), Penghargaan UNESCO (2000), dan Anugerah Adhikarya Rupa (Penghargaan Seni Rupa) dari pemerintah Indonesia (2014). Ia telah berpartisipasi di lebih dari 300 pameran dan 35 biennale internasional termasuk Kochi-Muziris Biennale (2018), Bangkok Art Biennale (2018), 50th Venice Biennale di Arsenale's Zone of Urgency (2003), Guangzhou Triennial (2011); Gwangju Biennale (2006 dan 1995); Sharjah Biennial (2005); Taipei Biennial (2004); Venice Biennale (2003); Asia Pacific Triennial (2002 dan 1993); Yokohama Triennial (2001); Havana Biennial (2000); Shanghai Biennale (2000); Sydney Biennale (1996); São Paolo Biennial (2004 dan 1996).

will sometimes insert his own critical remarks on socio-political issues in Indonesia and abroad.

Heri Dono is the only contemporary Indonesian 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 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 Paolo Biennial (2004 and 1996).

EDUCATION:

1987-1988 : Studied Wayang Kulit with Sukasman in Yogyakarta, Indonesia

1980-1987 : Indonesian Institute of Arts (ISI), Yogyakarta, Indonesia

SELECTED SOLO EXHIBITIONS AND PROJECTS :

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 | Heri Dono - Wheel of Truth, Srisasanti Syndicate Special Project Booth, Art Moments Jakarta, Sheraton Grand Jakarta, Gandaria City, Indonesia | Solo Show 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, 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 Gallery, Bangkok, Thailand | Heridonology, Mizuma Art Gallery, Japan | Zaman Edan (The Age of Craziness), 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 | Solo Exhibition Booth, organized by Srisasanti Syndicate, Bazaar Art Jakarta, Pacific Place, Jakarta, Indonesia | **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 | 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:

2020 : Art on Postcard: 2020 Winter Auction “The Hepatitis C Trust”, London | OPPO x Art Jakarta Virtual, Jakarta, Indonesia | 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, 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 Segaragunung, Indonesia | Fracture/Fiction, a Selection from the Ilham Collection, Ilham Gallery, Kuala Lumpur | Art Jakarta 2019, organized by Srisasanti and the Columns Gallery, Jakarta Convention Center, Indonesia | 62 After Hamilton, Mizuma Gallery, Singapore | Shifting Tides, ASEAN Building, Jakarta, Indonesia | Celebration of Compassion, Tirtodipuran Link, 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 | Art Moments, Jakarta Convention Center, Indonesia | Dunia dalam Berita, Museum MACAN, Jakarta, Indonesia | 80th Oei Hong Djien, 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, 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 Kohesi Initiatives of Srisasanti Syndicate, Malaysia | Art Bali : "Beyond the Myths", Bali Collection, Nusa Dua, Bali, Indonesia | September Art Project, Studio Jaring, Malang, Indoneisa | 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, Pacific Place, Indonesia | Art Jakarta, organized by The Columns Gallery, Pacific Place, Indonesia | Art Jakarta, organized by 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 | Group show organized by Mizuma Gallery, Tiroche de Leon and Tang Gallery Hong Kong, Marina Bay Sands, Singapore | Folkloristics, Mizuma Gallery, Singapore | Kembulan, 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 IKAYSO, Studio Kalahan, Yogyakarta, Indonesia | Animamix Biennale, Art 1 : New Museum. Jakarta, Indonesia | Art Stage Jakarta, organized by Mizuma Art Gallery, Sheraton Grand Jakarta, Gandaria City, Indonesia | Art Stage Jakarta, organized by Mizuma Art Gallery, Sheraton Grand Jakarta, Gandaria City, Indonesia | Art Stage Jakarta, organized by Srisasanti Gallery, 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 Djien 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 | Bazaar Art Jakarta, organized by Srisasanti Syndicate, Pacific Place, Jakarta | YOS (Yogyakarta Open Studio), Antena Project, Jogjakarta, Indonesia | Momotaro, puppet performance with Artists Village, Esplanade, Singapore | Komodo!Komodo!Komodo!, performance, The Private Museum, Singapore | 2014 : Art Stage Singapore, Marina Bay Sands, Singapore, organized by Rossi & Rossi Gallery London & Hong Kong | YOS (Yogyakarta Open Studio), Antena Projects, Jogjakarta, Indonesia | Homoludens 4, Emmitan Gallery, Surabaya, East Java, Indonesia | MUTARU Exploration, performance, Studio Kalahan, Jogjakarta, Indonesia | Socio-Landscape, Kamboja National Museum, Preah Ang Eng, Phnom Penh, Kamboja | Melihat Indonesia, Ciputra Artpreneur Museum, Jakarta, Indonesia | Sikju/ Hand Over the Water, Nori Art Gallery, Jeju Island, South Korea | Periscope Project, Art Bazaar Jakarta, Pacific Place, Jakarta, Indonesia organized by ART 1 : New Museum, Jakarta, Indonesia New Museum, Jakarta, Indonesia | The Roving Eye, Contemporary Art from South East Asia, ARTER, Istambul, Turkey | Do You Believe in Angels?, Drawing exhibition, Mo_Taguig, Philippines, Organized by Equator Art Project, Singapore | Vincent Van Gogh meet Sukasman, shadow puppet performance, Studio Kalahan, Jogjakarta, Indonesia | Indonesia Contemporary Art, Museum Kantor Pos, Kota Tua Jakarta, Indonesia | Selasa Sastra, performance art, Omah Petroek, Kaliurang, Jogjakarta, Indonesia | Kembalinya Sabdo Palon Noyogenggong, Bentara Budaya Jogjakarta, Indonesia | Next Pics, Albert Art Gallery, Jakarta, Indonesia | Art Jog '14, Legacies of Power, Taman Budaya Jogjakarta, Jogjakarta, Indonesia | 2013 : Art Stage Singapore, Pavilion Indonesia, Marina Bay Sands, Singapore | GREY, Grand Indonesia, organized by Talenta, Jakarta, Indonesia | Suko Pari Suko, Bentara Budaya Jogjakarta, Jogjakarta,

Indonesia | ME, Art Basel Hong Kong, Hong Kong Conventional Hall, Hong Kong, Organized by Edwin Gallery Jakarta | Indonesia Contemporary Textile, GRASSI Museum, Leipzig, Germany | Indonesia Contemporary Art, Ho Chi Minh City Museum of Fine Art, Hoi Chi Minh City, Vietnam | Maritime Culture, ArtJog'13, Taman Budaya Jogjakarta, Indonesia | Outspoken, Biasa Art Space, Bali, Indonesia | Art Bazaar Jakarta, Pacific Place, Jakarta, organized by Andi Gallery, Jakarta, Indonesia | Crossing Contemporary Indonesia Culture, MiFA, Melbourne, Australia | Gerhana Batu, performance, Car Park, Gillman Barracks, Singapore | Welcome to the Jungle Contemporary Art in Asia from the collection of Singapore Art Museum, The Contemporary Art Museum Kumamoto, Kumamoto (FAAM), Japan | 2012 : Art Stage Singapore, Marina Bay Sands, Singapore, organized by Edwin's Gallery Jakarta and Vanessa Art Link Jakarta, Indonesia | Platform 2012, Jan Manton Art at Metro Arts Galleries, Brisbane, Australia | Fantasy Islands, Louise Vuitton, Island Maison, Marina Bay Sands, Singapore | Re.Claim, Galeri Nasional Indonesia, Jakarta, Indonesia | Art Scope Basel, Basel International Art Fair 2012, Basel, Switzerland, organized by Willem Kerseboom Galerie, Amsterdam | Anniversary 250 Years of Jogjakarta & 100 Years of H.B. IX, Jogja National Museum, Yogyakarta, Indonesia | India Art Fair, New Delhi, India, organized by AndrewShire Gallery, Los Angeles, USA | Marcel Duchamp in South-East-Asia, Equator Art Project, Gillman Barracks, Singapore | The Grand Opening Museum of Esa Sampoerna, Surabaya, Indonesia | Short Cut, Alexander Ochs Gallery Berlin|Beijing, Germany | Looking East, ArtJog'12, A Gaze upon Indonesian Contemporary Art, Taman Budaya Yogyakarta, Yogyakarta, Indonesia | Insight, Indonesian Contemporary Art, Kunstraum Englanderbau, Vaduz, Liechtenstein | XXL State of Indonesian Art, Jogja Contemporary, Sangkring Art Space, Yogyakarta, Indonesia | VERTIGO, The Indonesian Ugliness, Ode To Art, Raffles City, Singapore | Homoludens # 3, Emmitan CA Gallery Surabaya, Indonesia | Intersecting Histories Contemporary in Southeast Asian Art, ADM Gallery, Singapore | Orientasi 20+, Jogja Living Artists, Grand Indonesia, Jakarta, organized by Talenta, Indonesia | Redress, Stop Human Trafficking, ION Orchard, Singapore | It's just an Exhibition, Biasa Art Space, Bali, Indonesia | 2011 : Negotiating Home, History and Nation : two decades of contemporary art in Southeast Asia 1991 – 2011, Singapore Art Museum, Singapore | Installation Arts : INDONESIA, Richmond Center for Visual Arts, Western Michigan University, Kalamazoo, Michigan, USA | Fantasy Islands, Louise Vuitton Hong Kong, Hong Kong | Flight for Light : Indonesian Art and Religiousity, Art 1 : New Museum and Art Space, Mon Décor Gallery, Jakarta, Indonesia | Art Jog'11, Taman Budaya Jogjakarta, organized by HPAM, Yogyakarta, Indonesia | Finding Me, Semarang Contemporary Art Space, Semarang, Central Java, Indonesia | EKSPANSI, Pameran Besar Patung Kontemporer Indonesia, Galeri Nasional Indonesia, Jakarta, organized by Sigi Art Space, Jakarta | Jakarta-Berlin Arts Festival, foyer art performance, Admirals Palast, Berlin, Germany | Trans-Figurations Mythologies Indonésiennes, Espace Culturel Louis Vuitton, Paris, France | PMR : CUBE Contemporary Culture Interplay, Sampurna Strategic Square Building, The Atrium, Jakarta, Indonesia | Indonesian Eye: Fantasies and Realities, Ciputra World Marketing Gallery, Jakarta, organized by Parallel Contemporary Art, London, U.K. and travel to Saatchi Gallery London, U.K | 9+1, 10th Anniversary, Canna Gallery, Jakarta, Indonesia | Opera Jawa, collaboration performance with Garin Nugroho, organized by ANMERO, The Netherlands, at Musee Quai Branly, Paris, France | Art Stage Singapore, Marina Bay Sands, organized by Vanessa Art Link, Jakarta, Indonesia | Do It, Kunsthalle Faust, Hannover, Germany | Kinetic Art,

Jakarta Art District, organized by Edwins Gallery, Jakarta, Indonesia | **2001** Doors : Reinterpreting Traditions, Ciputra World Marketing Gallery, Jakarta, organized by Art Sociates Lawangwangi, Bandung, Indonesia | Public Project, IRISAN, Grand Indonesia, Jakarta, organized by Andi Gallery, Jakarta, Indonesia | E(Art)H Project, Green Sustainable, Galeri Nasional Indonesia, Jakarta, Indonesia | Art Motoring I, 'Motion & Reflection', Galeri Nasional Indonesia, Jakarta, Indonesia | **2010** : Made in Indonesia, Christian Hosp Gallery, Berlin, Germany | The Babel Tower, Woodford Folk Festival, Queensland, Australia | Art Paris & Guest, Grand Palais, Paris, France | Art-preneurship, Ciputra World Marketing Gallery, Jakarta, Indonesia | Pameran Besar Seni Rupa Indonesia Manifesto, Galeri Nasional Indonesia, Jakarta, Indonesia, organized by Vanessa Art Link, Jakarta, Indonesia | Green Festival : Sustainable Artainability, Pacific Place and Ritz Carlton, Jakarta, Indonesia | JAF (Jogjakarta Art Festival), Taman Budaya Yogyakarta, organized by HPAM, Yogyakarta, Indonesia | Crossing & Blurring the Boundaries Medium in Indonesia Contemporary Art, Galeri Nasional Indonesia, Jakarta, Indonesia | Opera Jawa, collaboration performance with Garin Nugroho, Tropenmuseum, Amsterdam, organized by ANMERO, The Netherlands | Reinterpreting S. Soedjojono, Canna Gallery, Jakarta, Indonesia | Ethnicity Now, Galeri Nasional Indonesia, Jakarta, organized by Garis Art Space, Jakarta, Indonesia | **2009** : Utopia, Dystopia, Disturbia, Woodford Folk Festival, Queensland, Australia | The Simple Art Parody, Taipei Museum of Contemporary Art , Taipei, Taiwan | Expo Sign, 25th Anniversary of Institut Seni Indonesia, Yogyakarta, Jogja Expo Centre, Yogyakarta, Indonesia | Tsunami, shadow play, Lust Garden, Berlin, Germany | T-Shirt, Walsh Gallery, Chicago, U.S.A | Kado, Anniversary of Nadi Gallery, Jakarta, Indonesia | Living Legend, Galeri Nasional Indonesia, Jakarta, organized by Edwin's Gallery, Jakarta, Indonesia | **2008** : Refleksi Ruang dan Waktu, V-art Gallery, Yogyakarta, Indonesia | Self Portrait, Jogja Gallery, Yogyakarta, Indonesia | A Decade of Dedication : Ten Years Revisited, Selasar Sunaryo Art Space, Bandung, Indonesia | Christmas, VWFA, Manila, The Philippines | Salon Jogja, CG Art Space, Jakarta, Indonesia | Dari Penjara ke Pigura, Galeri Salihara, Jakarta, Indonesia | After Fourty, Sangkring Art Space, Yogyakarta, Indonesia | Expose #1 A Presentation of Indonesian Contemporary Art by Deutsche Bank & Nadi Gallery, Four Seasons Hotel, Jakarta, Indonesia | Manifesto, the Galeri Nasional Indonesia, Jakarta, Indonesia | A New Force of South East Asia : Group Exhibitions of Indonesian Contemporary Artists, Asia Art Centre, collaboration with Edwin's Gallery, Beijing, China | CIGE 2008 (China International Gallery Exposition), Nadi Gallery, Beijing, China.

BIENNIALS AND 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 | **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

: Servive 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.

NON-EXHIBITION ACTIVITIES :

2020 : Virtual Art Talk: Turning the Axis of the World, STPI, Singapore | Virtual Art Talk: Seni Sebagai Unsur Diplomasi Budaya, Indonesia | Art Talk: "World of the World – Under Constellation", Japan Foundation Jakarta, Indonesia | Art Talk: "Gamelan of Nommuunication: Past, Present, Future, and the Changing Same", InterCommunication Center, Japan | 2019 : 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, Bumayasta 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, Jogjakarta, 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, Penggalian 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, Gadjah 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, Griffits University students Brisbane Australia, Studio kalahan, Jogjakarta, Indonesia | Lecture, Revolusi Mental melalui Pendidikan Seni, Seminar Nasional Pendidikan Seni, Menara Pinisi 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.

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** : 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

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,

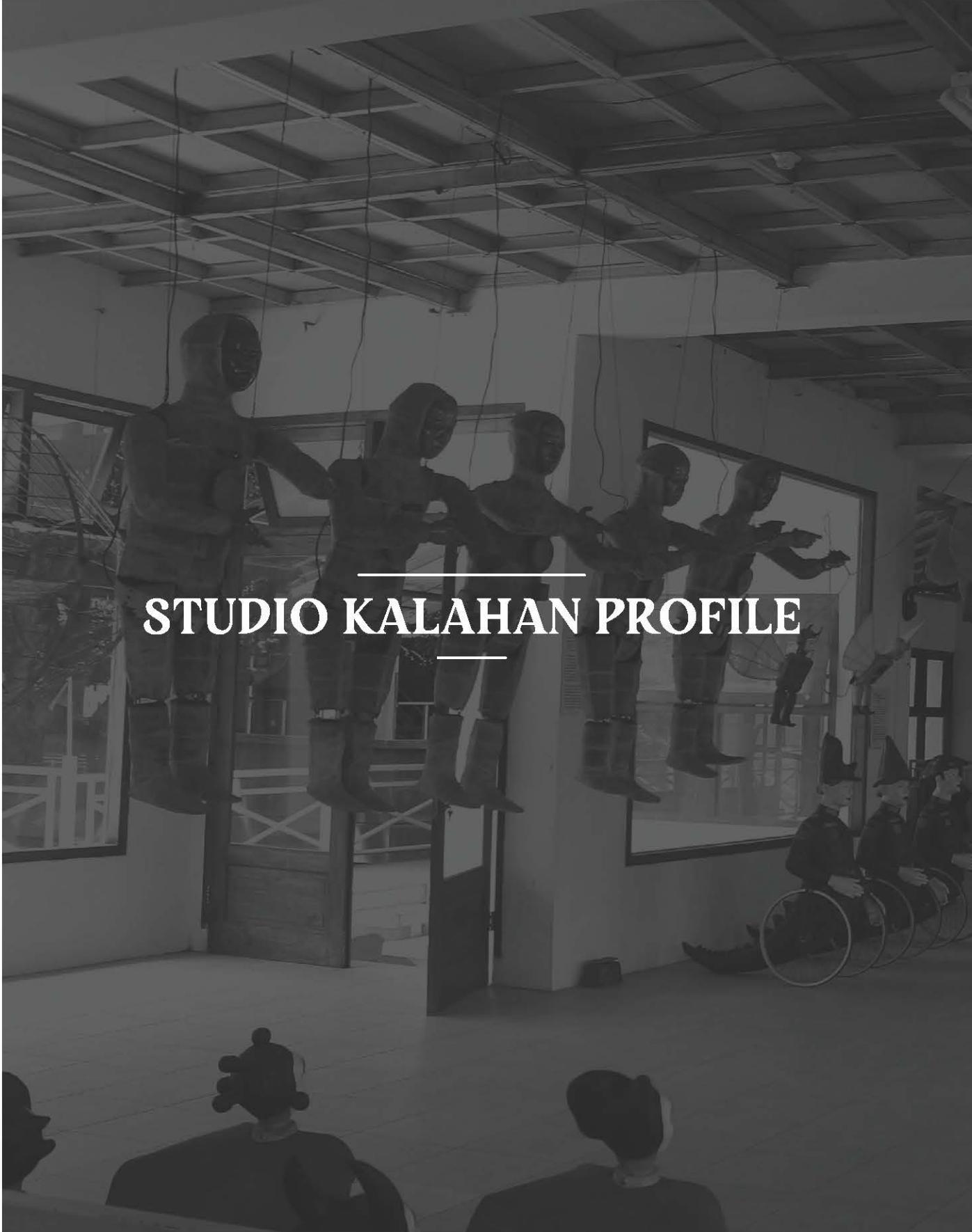
Indonesia | Cemeti Contemporary Art Gallery, Yogyakarta, Indonesia | Fukuoka Art Museum, Fukuoka, Japan | Indonesian Institute of Arts, Yogyakarta, Indonesia | Kirishima Open-Air Museum, Kagoshima, Japan | Museum der Kulturen, Basel, Switzerland | Australian Print Workshop, Melbourne, Australia | Nadi 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 | The InterCommunication Center, Tokyo, Japan | Tropen Museum, Amsterdam, The Netherlands | M+ Museum, Hong Kong | Toledo Museum of Art, Ohio, USA.

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STUDIO KALAHAN PROFILE

Studio Kalahan didirikan pada tahun 2001 oleh Heri Dono. Bangunan asli tersebut merupakan rumah dinas polisi Belanda pada tahun 1933. Dulunya pernah juga digunakan sebagai rumah produksi keramik. Kemudian menjadi tempat tinggal Mahatmo Siswoyo, yang juga dikenal sebagai Ndoro Momo, yang merupakan kerabat Sultan Hamengku Buwono ke-8 Yogyakarta.

Nama Kalahan terinspirasi oleh Salon des Refusés, istilah bahasa Prancis untuk "pameran penolakan" yang merujuk pada karya-karya yang ditolak oleh juri dari Pameran Paris Salon. Beberapa karya yang ditolak termasuk karya Gustave Courbet, Édouard Manet, dan Camille Pissarro.

Nama Kalahan juga merujuk pada film Hollywood, Dirty Harry (1971). Ceritanya tentang seorang petugas polisi bernama Harry Callaghan yang diperankan oleh Clint Eastwood. Karakternya adalah seorang perwira brutal yang frustrasi dengan bos yang tidak kompeten dan kejahatan perkotaan yang meningkat dengan kekerasan.

Secara harfiah, nama Kalahan berarti "pecundang", seseorang yang selalu gagal. Kami percaya bahwa ketidak sempurnaan, kesalahan dan kegagalan adalah berkat dari proses kreatif. Studio Kalahan adalah studio pribadi Heri Dono. Namun sejak 2016, studio ini lebih seperti kantong budaya. Kami membuka kesempatan bagi seniman muda yang ingin mengadakan pameran, diskusi, dan pertunjukan.

Studio Kalahan was founded in 2001 by Heri Dono. The building was a Dutch police residence in 1933. It was once also used as a ceramic production house. Later it became the residential place of Mahatmo Siswoyo also known as Ndoro Momo, who was a relative of Yogyakarta's 8th Sultan Hamengku Buwono.

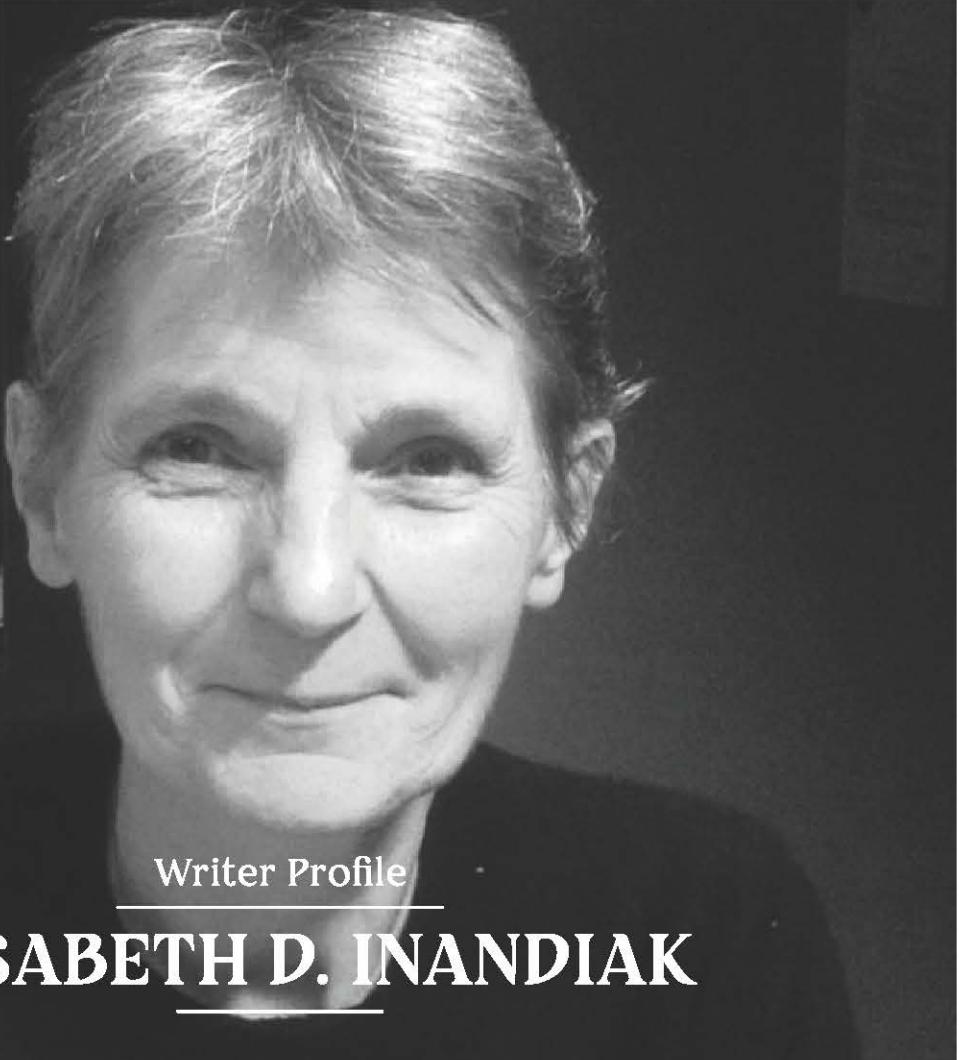
The name Kalahan is inspired by the Salon des Refusés. It was French for an "exhibition of rejects" which referred to works rejected by the jury of the official Paris Salon. Some of the rejected works included the works of Gustave Courbet, Édouard Manet, and Camille Pissarro.

The name Kalahan also invokes a Hollywood movie, Dirty Harry (1971). The story is about a police officer named Harry Callaghan, played by Clint Eastwood. His character is a brutal officer who frustrated with the incompetent bosses and the increasing violent urban crime.

Literally, the name Kalahan means "loser", someone who always fail. We believe that imperfections, mistakes and failures are blessings of the creative process. Studio Kalahan is Heri Dono's private studio. But since 2016, it is more like a cultural pocket. We open our doors for young artists who want to have their exhibition, discussion, and performance.







Writer Profile

ELISABETH D. INANDIAK

Elisabeth D. Inandiak lahir di Lyon, Perancis pada tahun 1959. Beliau adalah seorang penulis, penerjemah, dan aktivis komunitas. Sejak usia sembilan belas tahun, beliau telah berkeliling dunia sebagai reporter untuk berbagai majalah Perancis, TV, dan penyiar radio. Beliau telah menulis beberapa naskah film, termasuk salah satunya dengan pembuat film dokumenter kenamaan Belanda Joris Ivens (*A Tale of the Wind*), penulis *Indonesian Calling*. Beliau telah bekerja selama bertahun-tahun untuk sebuah karya buku dan film (*The Birch-Tree Meadow*) dengan Marceline Loridan Ivens, seorang wanita Yahudi

Elisabeth D. Inandiak was born in Lyon, France in 1959. She is a writer, translator and community activist. Since the age of nineteen, she has traveled the world as a reporter for various French magazines, TV, and radio broadcasters. She has written several film scripts, including one with the great documentary Dutch filmmaker Joris Ivens (*A Tale of the Wind*), author of *Indonesian Calling*. She has worked for many years on a book and a film (*The Birch-Tree Meadow*) with Marceline Loridan Ivens, a Jewish woman of Polish origins who has been deported to Auschwitz by the age of 14.

asal Polandia yang telah dideportasi ke Auschwitz saat berusia 14 tahun.

Pada tahun 1989, beliau menetap di Yogyakarta, Indonesia. Beliau telah menerjemahkan dan mengubah kisah epik Jawa : novel Serat Centhini ke dalam bahasa Prancis, Indonesia dan Inggris. Pasca gempa bumi 27 Mei 2006, Elizabeth mendirikan pusat komunitas di daerah selatan Yogyakarta tepatnya di desa Bebekan. Sejak November 2010, bersama Kyai Masrur dan Pondok Pesantren Al Qodir, beliau terlibat dalam kerja sama rekonstruksi ekonomi dan budaya di Desa Kinahrejo yang hancur akibat letusan gunung Merapi. Beliau pernah menulis dongeng dalam bahasa Indonesia tentang gempa bumi dan letusan gunung berapi di Yogyakarta, dengan karya gambar dari Heri Dono, yang diambil dari buku sebelumnya The White Banian.

Beliau bertanggung jawab atas tim penerjemah untuk bagian Indonesia dalam arsip Alexander Berzin (www.studybuddhism.com) tentang Buddhisme Tibet. Beliau juga menerjemahkan beberapa teks dari International Sufi Association Alawiyya untuk mempromosikan budaya perdamaian dan nilai-nilai global untuk hidup bersama. Buku terbarunya Dreams from the Golden Island, diterbitkan dalam 4 bahasa (Perancis, Cina, Indonesia dan Inggris) adalah kerja sama dengan penduduk desa Muslim Muara Jambi, situs tersebut yang dulunya adalah universitas Buddha terbesar di Asia Tenggara yaitu di Sumatera (Indonesia) dari abad ke-7 hingga abad ke-14. Beliau sekarang bekerja dengan penduduk desa untuk membangun "rumah kebijaksanaan dan perdamaian" di situs tersebut.

Selama 25 tahun terakhir, Elisabeth telah berkolaborasi dengan Heri Dono dalam beberapa buku, pameran dan workshop di dalam dan luar negeri.

In 1989, she settled in Yogyakarta, Indonesia. She has translated and recreated into French, Indonesian and English the great epic of Java: Serat Centhini. Following the earthquake of 27 May 2006, Elizabeth has founded a community center in the village of Bebekan, south of Yogyakarta. Since November 2010, together with Kiai Masrur and the Al Qodir Pondok Pesantren, she has been involved in a cooperative for the economic and cultural reconstruction of the village of Kinahrejo, destroyed by the eruption of the Merapi volcano. She has written a tale in Indonesian about the earthquake and the volcanic eruption in Yogyakarta, with drawings by Heri Dono, taken from her previous book The White Banian.

She is in charge of the translation team for the Indonesian section of Alexander Berzin Archives (www.studybuddhism.com) about Tibetan Buddhism. She is also translating several texts from the International Sufi Association Alawiyya for the promotion of a culture of peace and global values for living together. Her latest book Dreams from the Golden Island, published in 4 languages (French, Chinese, Indonesian and English) is a cooperative work with the Muslim villagers of Muara Jambi, on the site of what used to be the biggest Buddhist university of South-East Asia, in Sumatera (Indonesia), from the 7th to the 14th century. She is now working with the villagers to build a "house of wisdom and peace" on the site.

For the last 25 years, Elisabeth has collaborated with Heri Dono on several books, exhibitions and workshops in Indonesia and abroad.



SRISASANTI SYNDICATE PROFILE

Srisasanti Syndicate merupakan grup galeri seni berbasis di kota Yogyakarta yang didirikan oleh ST. Eddy Prakoso dengan tujuan utama “Initiate Global Appreciation”, yang konsisten mempresentasikan karya seni perupa yang menarik melalui program tahunan di Tirtodipuran Link dan partisipasi dalam berbagai pameran seni internasional. Srisasanti Syndicate juga rutin berkolaborasi dengan galeri mitra dari Singapura, Filipina, Malaysia, Australia dan Amerika Serikat.

Salah satu galeri dalam grup Srisasanti Syndicate, yakni Srisasanti Gallery, memusatkan perhatiannya pada presentasi seniman mapan melalui penyelenggaraan program pameran dan non-pameran, seperti diantaranya penerbitan buku hingga proyek residensi seniman. Beberapa perupa kontemporer senior yang direpresentasikan oleh galeri ini, diantaranya Alfredo Esquillo Jr. (lahir 1972), Bob Sick Yudhita Agung (lahir 1971), Heri Dono (lahir 1960), Roby Dwi Antono (lahir 1990), Ronald Manullang (lahir 1954) dan Taher Jaoui (lahir 1978).

Presentasi kelompok seniman kontemporer muda dilaksanakan oleh galeri junior dalam grup Srisasanti Syndicate, yakni Kohesi Initiatives. Galeri ini bekerja sama berdampingan dengan seniman muda dalam perspektif jangka panjang untuk meningkatkan portofolio seniman dengan memberikan kesempatan yang berkesinambungan agar karya dan idenya dapat disajikan dalam format pameran dan/atau non-pameran. Beberapa seniman muda berbakat yang pernah atau masih bekerja sama dengan grup Srisasanti Syndicate diantaranya Atreyu Moniaga (lahir 1988), Galih Reza Suseno (lahir 1990), Gatot Indrajati (lahir 1980), Roby Dwi Antono (lahir 1990), Suroso Isur (lahir 1983) dan Valdo Manullang (lahir 1990).



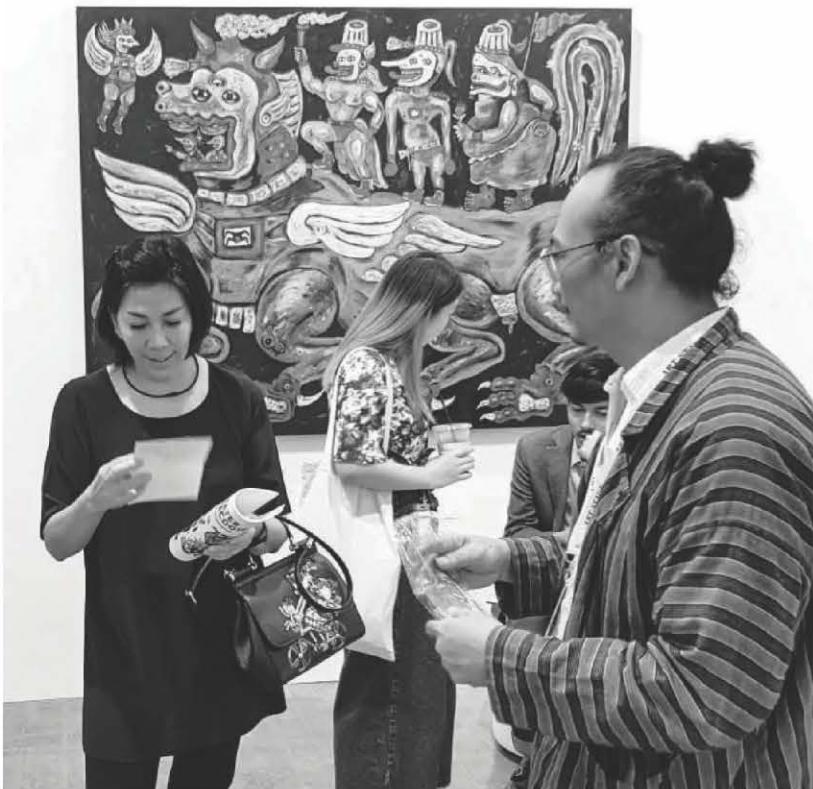
Srisasanti Syndicate is a Yogyakarta based art gallery group that was established by ST. Eddy Prakoso with main aim to “Initiate Global Appreciation”, by consistently presenting artworks of exciting visual artists through annual in-house programs in Tirtodipuran Link and participation in various international art fairs. It also initiates routine collaborative show programs with partner galleries from Singapore, the Philippines, Malaysia, Australia and the United States of America.

One of the gallery from Srisasanti Syndicate group, Srisasanti Gallery, focuses its attention on the presentation of established artists through housing of various exhibition and non-exhibition programs, which ranges from book publishing to artist residency project. Several senior contemporary artists are represented by the gallery, such as Alfredo Esquillo Jr. (b. 1972), Bob Sick Yudhita Agung (b. 1971), Heri Dono (b. 1960), Roby Dwi Antono (b. 1990), Ronald Manullang (b. 1954) and Taher Jaoui (b. 1978).

The presentation of young contemporary artists is being undertaken by the junior gallery of Srisasanti Syndicate group, Kohesi Initiatives. This gallery works side by side with artists in a long-term perspective to enhance the artists' portfolio by providing continuous opportunities to have their works and ideas presented in both exhibition and/or non-exhibition format. Several talented young artists that have participated in the past or still in cooperation with Srisasanti Syndicate group are Atreyu Moniaga (b. 1988), Galih Reza Suseno (b. 1990), Gatot Indrajati (b. 1980), Roby Dwi Antono (b. 1990), Suroso Isur (b. 1983) and Valdo Manullang (b. 1990).

**HERI DONO EVENTS
WITH SRISASANTI**







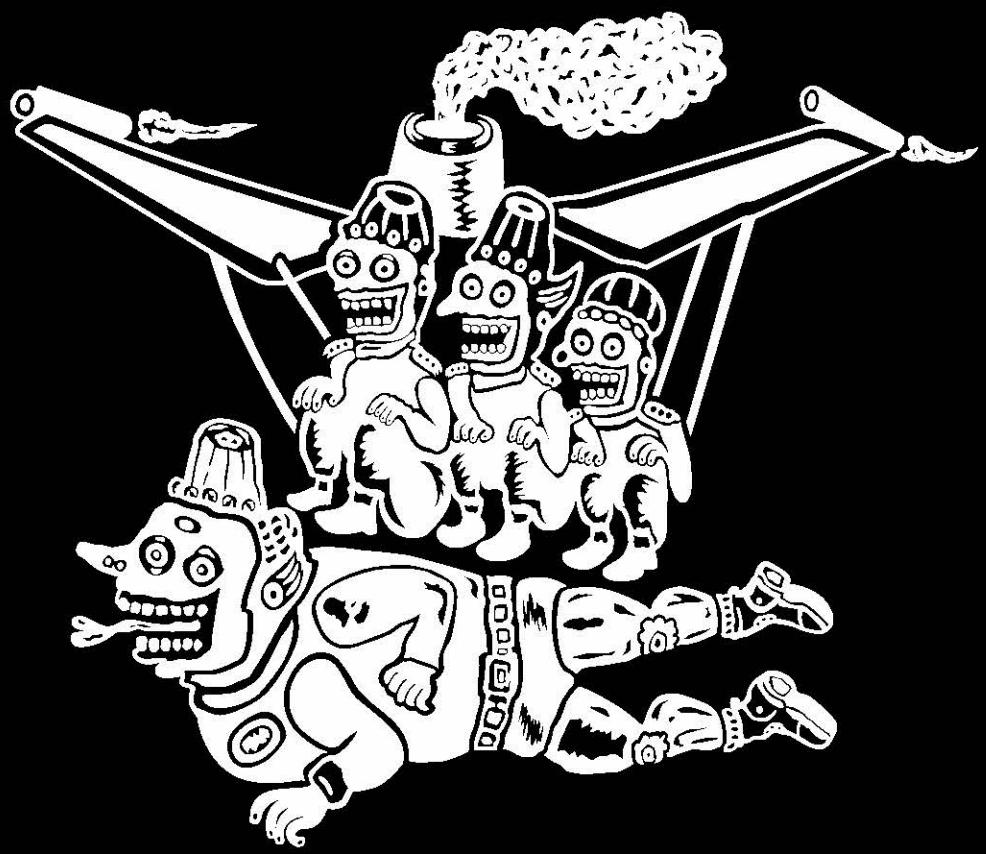












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