

THE WORLD AND I



HERI DONO

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FOREWORD

TYLER ROLLINS

Tyler Rollins Fine Art is pleased to host the first New York solo exhibition for Heri Dono, taking place from October 30 – December 20, 2014. Entitled *The World and I*, the exhibition features an overview of paintings, sculptures, and installations from throughout his thirty-year career. It follows a major mid-career survey of Dono's work, *The World and I: Heri Dono's Art Odyssey*, on view earlier this year at Art 1: New Museum in Jakarta, Indonesia, for which a 260 page catalogue was published.

One of Indonesia's most well known and internationally active contemporary artists, Dono has achieved iconic status both internationally and in his native Indonesia. Born in Jakarta in 1960, and a graduate of the Indonesian Institute of the Arts in Yogyakarta, Dono early on developed a distinctive style that came out of his extensive experimentation with the most popular form of Javanese folk theatre, *wayang*, a vibrant and eclectic art form that enacts complex narratives, often derived from ancient mythology, incorporating music with performances by two-dimensional shadow puppets as well as more lifelike wooden puppets and even human actors. Dono's elaborate sculptural installations take inspiration from these puppets, bringing them into the contemporary world of machines, robots, and television. Often featuring unusual juxtapositions of motifs, a variety of moving parts, and sound and video components, these multi-media works make powerful statements about political and social issues as well as the often jarring interrelationship between globalization and local cultures. With his paintings, Dono creates fantastical worlds of strange, hybrid creatures and oblique narratives, inspired by the colorful characters and stories of *wayang*, as well as contemporary issues.

Since his first showings in the early 1980s, he has exhibited extensively around the world, participating in 270 exhibitions including numerous international biennials, such as: Guangzhou Triennial (2011); Gwangju Biennale (2006 and 1995); Sharjah Biennial (2005); Taipei Biennial (2004); Venice Biennale (2003); Asia Pacific Triennial (2002 and 1993); Yokohama Triennial (2001); Havana Biennial (2000); Shanghai Biennale (2000); Sydney Biennale (1996); São Paulo Biennial (2004 and 1996). Key international museum exhibitions include: *Negotiating Home, History and Nation: Two Decades of Contemporary Art in Southeast Asia 1991-2011*, Singapore Art Museum (2011); *Wind from the East*, Kiasma Museum of Contemporary Art, Helsinki (2007); *Cities on the Move*, Louisiana Museum, Humlebaek, traveled to Hayward Gallery, London, Kiasma Museum, Helsinki, Siam Centre, Bangkok (1999); *Traditions / Tensions*, Asia Society, New York (1996); *New Art from Southeast Asia*, Tokyo Metropolitan Art Space (1992); *Man and Human Expression*, Tropenmuseum, Amsterdam (1991); *Modern Indonesian Art: Three Generations of Tradition and Change, 1945-1990*, Sewall Gallery, Rice University, Houston, traveled to San Diego, Oakland, Seattle, and Honolulu (1990).

HERI DONO'S ART

JIM SUPANGKAT

Heri Dono is an Indonesian artist who is actively travelling all over the world. It seems as if he does not need a familiar place to maintain the continuity of his contemplations. He works almost always in places that are alien to him, in new vicinities where he must meet new people and communicate with them. Perhaps this is why he does not mind the long travels: to find new places where he can work, to seek foreign places and new friends. He is exploring the possibilities to find the conditions that bring him uncertainties. He is on an odyssey. This shows that communication is an important aspect in Heri Dono's creative process. The desire to communicate — the passion to have dialogues with others — is reflected in his works, which are almost always enchanting—especially his theatrical performance works that almost invariably involve many people. As a vagabond artist who travels to all corners of the world, equipped with the passion to work with communities, he acts contrary to the myth about the artist who works alone in his or her studio and focuses on the strength of individual contemplation. Although he does not wish to prove any art discourse in contemporary art today, his opinions and beliefs turn out to deconstruct many of the myths that have influenced art developments in the twentieth century.

Heri Dono grew up in an Indonesian urban community where many art concepts are mixed up. Within this condition he follows his intuition and applies a method that is normal in such a search — i.e. the method of thinking in reverse. "Observing the many peculiar facts using an orderly logic will cause all those peculiarities to appear wrong. If we observe such facts using an upside down mind, however, everything will seem logical," he explains. He attracted the attention of the Indonesian art world when, in the beginning of his career as an artist in late 1980s, he took on the theme of cartoons — from cartoon movies and comics. People thought that he was not being serious, or was even making pranks. The conservatives thought that he was making fun of art because he adopted the theme of kitsch. Actually, at the time he was simply exploring his intuitions, and those allegations could not be further from the truth. He did not intend to criticize anyone. In fact, Heri Dono can truthfully explain why he took on the theme of cartoons and comic art: "I've been interested in the cartoons because the world of cartoons isn't a wholly logical world. There, human beings have no central position, and animals and things have personalities, just like humans do. They also have soul, spirit and feelings," he explains. "This is like the world of the animists, where every object has a soul, the chair can walk, the animals can talk, and the world of toys is like that of humans." It is through the world of the cartoons that he presents humorous works containing social criticism. "Although the jokes can be harsh at times, they're never painful, they're even funny and entertaining," Heri Dono says. "The cartoon creatures never die, even if they're knocked flat".

Heri Dono's artistic journey did not stop there. He became interested in the Indonesian puppet theatres, and, again, drew controversy. For the Javanese, the puppet theatres — especially that of the leather puppets — are masterpieces that cannot be further developed. The leather puppet theatre is a form of art whose shapes and symbols are full of religious meanings; some are believed to be mystical and sacred. Therefore, the puppet show is no mere entertainment. The show invariably contains moral values and has political power. It was thus understandable that people reacted to the changes that Heri Dono had made. There were controversies, because the puppets he created revealed intricate visual patterns. "When I was exploring the world of the puppet theatre, I realized that the audience of the traditional puppet shows actually gained complicated sensations. I then corrected my understanding of art expressions, which had been focused on the fine arts. Suddenly, I felt the need to develop other sensibilities aside from that of sight. I realized that the puppet theatre is an artistic expression knowing no boundaries between the visual arts, music, theatre, and the literary arts," he explains.

He then tries to develop a whole awareness of artistic expression. He concludes that such an expression celebrates the culture, and finds justifications in the art phenomena of the ethnic cultures — the dances, music, theatres, literary arts and the visual arts (which find forms in the props) — that are invariably related to the philosophy of the culture. Heri Dono thus believes that art expressions are statements having a cultural context. “Art borrows signs and symbols from the culture, and must return them to the culture and evolve within the culture,” he says. “Therefore, an artist must have a cultural stance and clear perception about what culture actually is.” With such a belief, Heri Dono deconstructs the myths that have influenced his perception of art. His efforts to break through the myths turn out to be in line with new philosophies on art that have emerged in the developments of contemporary art. Such new philosophies even delve deep into the fundamental matters and rethink the art ideologies that held sway since the nineteenth century and were influential until the mid-twentieth century. The art ideology that is now being re-analyzed believes that artists have distinct ways, or peculiarities, in catching the Muse and transforming her into their works of art.

Heri Dono says, “All the problems within my works are the problems of beauty. In exploring the world of beauty, I immerse myself in the sensibility that enables me to seek spirituality, a collective phenomenon. In this realm, I’m forced to articulate my views on the reality which have been influenced by others’ views.” According to him, such a process does not present a rational awareness; instead, it brings to the fore a cultural awareness that accommodates unpredictable matters. “In Yogyakarta, there are many small workshops repairing transistor radios for re-sale. I invite the technicians to work with me creating works of art, because I think their work carries signs of art that are closely related with the traditions and the culture,” he says. He views such radio technicians and craftsmen as creative and innovative people. They create toys and utensils from Coca-Cola cans, used cardboards, packaging boxes and discarded broken objects. Heri Dono thinks that the sensibility of such technicians and craftsmen is the sensibility to perceive beauty as has been craftsmanship developed in the world of traditions. “Their works reveal innovations,” he says. “The objects they make aren’t perfect, indeed, but innovations are never perfect anyway. Perfection is merely a continuation of an invention having no innovative contents anymore.”

Based in Jakarta, Jim Supangkat is one of Indonesia’s leading independent curators. He was the curator for the retrospective exhibition, The World and I: Heri Dono’s Art Odyssey, at Art:1 New Museum in Jakarta (June 12 – August 12, 2014).



VIEW OF THE EXHIBITION AT TYLER ROLLINS FINE ART



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VIEW OF THE EXHIBITION AT TYLER ROLLINS FINE ART



TERORIST BATIK
(TERRORIST)

1984

batik

41 x 49 inches (104 x 123 cm)



BANTENG V PISTOL
(BULL VERSUS PISTOL)
1984
batik
29 x 36 inches (73 x 90 cm)



**KONDEKTUR DIBUNUH
(A CONDUCTOR GETS SHOT)**

1992

acrylic and collage on paper
26 x 32 inches (65 x 80 cm)



FLYING ANGELS

1996

fiberglass, fabric, bamboo, acrylic paint, electronic and mechanic devices, cable, automatic timer

10 pieces, each 39 x 24 x 10 inches (100 x 60 x 25 cm)



INNER CITY

1999

fiberglass, enamel paint, electronic and mechanic devices, bulb, cable, zinc plate, automatic timer

71 x 28 x 18 inches (180 x 72 x 45 cm)



OPERATION MIND CONTROL

1999

fiberglass, metal plate, wood, barbed wire, adaptor, drinking glass, wire plate, cable, automatic timer

11 pieces, each 22 x 22 x 4 inches (10 x 56 x 56 cm)



CLINIC PRIMATA

2001

fiberglass, book attached with paper collage, transparent acrylic plate, wood
7 pieces, each 7 x 8 x 12 inches (31 x 21 x 18 cm)



TAN MALAKA FEBRUARY 1949

2008

acrylic on canvas

59 x 79 inches (150 x 200 cm)



THE BEARER OF B-29

2011

acrylic on canvas

78 ¼ x 59 ½ inches (200 x 150 cm)



**DUA PANDORA
(TWO PANDORAS)**

2012

acrylic on canvas

63 x 78 inches (160 x 200 cm)



JALASVEVA JAYA MAHE

2013

acrylic on canvas

63 x 79 inches (160 x 200 cm)



THE MONKEY ASTRONAUT

2013

acrylic on canvas

78 x 58 ½ inches (200 x 150 cm)



SHOOTING NOSE

2014

acrylic on canvas

33 x 55 inches (85 x 140 cm)

HERI DONO

SELECTED BIOGRAPHY

Born 1960 in Jakarta, Indonesia. Lives and works in Yogyakarta, Indonesia

EDUCATION

- 2004 Fellowship for Curatorial Work, IFA Stuttgart, Germany.
2002 University of Technology, Brisbane, Australia.
1987-88 Studied Wayang kulit (leather puppets) under Sukasman, Yogyakarta, Indonesia.
1980-87 Indonesian Institute of the Arts (ISI), Yogyakarta, Indonesia.

SOLO EXHIBITIONS

- 2014 *The World and I*, Tyler Rollins Fine Art, New York, NY.
The World and I: Heri Dono's Art Odyssey, Art:1 New Museum, Jakarta, Indonesia.
- 2013 *Heri Dono - The Ship of History*, Sperl Galerie, Nikolaisaal, Potsdam, Germany.
Re-PLAY, OFCA International Sarang Building, Yogyakarta, Indonesia.
- 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, Emerging Asian Contemporary Indonesia Vol. 2., Wada Fine Arts, Tokyo, Japan.
- 2011 *Madman Butterfly*, Rossi & Rossi, London, U.K.
Pinocchio Syndrome, Hong Kong International Art Fair, Hong Kong, organized by Edwin's Gallery, Jakarta, Indonesia.
Hommage an Raden Saleh, Schloss Maxen, Dresden, Germany.
The Lost Magician, Alexander Ochs Galleries, Berlin, Germany, Beijing, & China.
- 2009 *Comedy of Error*, Jan Manton Art, Brisbane, Australia.
The Dono Code, Tropenmuseum, Amsterdam, The Netherlands.
Heridonology, Jogja Gallery, Yogyakarta, Indonesia.
Shadow of Trojan Horse, Galeri Tondi, Medan, North Sumatera, Indonesia.
- 2008 *Post-Ethnology Museum*, Gaya Art Space, Ubud, Bali, Indonesia.
Nobody's Land, Galeri Nasional Indonesia, organized by Edwin's Gallery, Jakarta, Indonesia.
Ose Tara Lia—I see nothing, Oz Asia Festival, Artspace, 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, South Australian School of Art Gallery, University of South Australia, Adelaide, Australia.
- 2006 *Heri WAR Dono*, Soemardja Gallery, Bandung, Indonesia.
Civilization Oddness, Walsh Gallery, Chicago, USA.
- 2005 *Free-D.O.M.*, Stiftelsen 3,14, Bergen, Norway.
- 2004 *Who's Afraid of Donosaurus?*, Galeri Nasional Indonesia, Jakarta, Indonesia, organized by Nadi Gallery, Jakarta, Indonesia.
- 2003 *Upside Down Mind*, Circle Point Art Space, Washington, D.C., USA.
Heri Dono, Australian Print Workshop, Melbourne, Australia.
Heri Dono: A Spiritual Journey, Semarang Gallery, Semarang, Indonesia.
- 2002 *Interrogation*, Center A, Vancouver, Canada.
Heri Provokes Heri, Nadi Gallery, Jakarta, Indonesia.
Free-D.O.M., Bentara Budaya, Jakarta, Indonesia.

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

- 2001 *The Trap's Outer Rim*, Cemeti Art House, Yogyakarta, Indonesia.
Fortress of the Heart by Heri Dono, Gajah Gallery, Singapore.
- 2000 *Heri Dono: Dancing Demons and Drunken Deities*, Japan Foundation Forum, Tokyo, Japan.
Humor and Rumor in Republic of Cartoon, Nadi Gallery, Jakarta, Indonesia.
- 1999 *Mythical Monsters in Contemporary Society by Heri Dono*, Gajah Gallery, Singapore.
Virtual Reality, Erasmus Huis, Jakarta, Indonesia.
Tirtara, French Cultural Center, Yogyakarta, 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, Indonesia.
- ### SELECTED GROUP EXHIBITIONS/PROJECTS
- 2014 *The Roving Eye*, ARTER Space for Art, Istanbul, Turkey.
Exchange: Globalization in Progress, Pullman Art Night, Pullman Jakarta Indonesia, Jakarta, Indonesia.
Do You Believe in Angel?, Mo_space, Taguig, Philippines, organized by Equator Art Project, Singapore.
Fiesta Fatahillah, Jakarta Endowment for Arts and Heritage program, Jakarta. Contemporary Art Space, Kantor Pos Fatahillah, Jakarta, Indonesia.
- 2013 *Grey*, Grand Indonesia, Jakarta, Indonesia, organized by Talenta Organiser, Jakarta, Indonesia.
Picturing Pictures, Ho Chi Minh City Fine Art Museum, organized by Art Exchange Gallery Singapore, Ho Chi Minh City, Vietnam.
Seeing Paintings: Conversations before the end of history, Sangkring Art Space, Yogyakarta, Indonesia, organized by Gajah Gallery, Singapore.
Taksu Sketsa SDI, UPT Galeri Seni Institute Seni Indonesia Yogyakarta, Indonesia, organized by Sanggar Dewata Indonesia.
The Eclipse of Stone, performance, Gillman Barracks, Singapore.
Suka Pari Suka, Collaboration work, Bentara Budaya Yogyakarta, Indonesia.
Outspoken, Biasa Art Space, Seminyak, Bali, Indonesia.
Textile Art Berlin, Carl von Ossietzky, Berlin, Germany.
KinetikaMekanika, Galeri Soemardja, ITB, Bandung, organized by Galeri Soemardja & Edwins Gallery, Indonesia.
Contemporary Textile Art of Indonesia, GRASSI Museum fur Volkerkunde, Leipzig, Germany.
ArtJog'2013, Maritime Culture, Taman Budaya Jogjakarta, Jogjakarta, Indonesia.
Cross Culture Contemporary, MiFA Asian Pacific Contemporary, Melbourne, Australia.
Bazaar Art Jakarta, Pacific Place, Jakarta, Indonesia.
- 2012 *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.
Anniversary 250 Years of Jogjakarta & 100 Years of H.B. IX, Jogja National Museum, Yogyakarta, Indonesia.
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, Art I Jog I 12, A Gaze upon Indonesian Contemporary Art, Taman Budaya Yogyakarta, Yogyakarta, Indonesia.
Insight, Indonesian Contemporary Art, Kunstraum Engländerbau, 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, Indonesia.
Redress, Stop Human Trafficking, ION Orchard, Singapore.
It's just an Exhibition, Biasa Art Space, Bali, Indonesia.
- 2011 *What's So Funny About Peace, Love and Understanding?*, Rossi and Rossi, London, UK.
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 Religiosity, Art:1 New Museum and Art Space, Mon Décor Gallery, Jakarta, Indonesia.
Art I Jog I 11, Taman Budaya Jogjakarta, Yogyakarta, Indonesia.
Finding Me, Semarang Contemporary Art Space, Semarang, Central Java, Indonesia.
Pameran Besar Patung Kontemporer Indonesia: Ekspansi, Galeri Nasional Indonesia, Jakarta, organized by SIGlarts, Jakarta, Indonesia.
Jakarta Berlin Arts Festival, foyer art performance, Admiralspalast, 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 & Realities, Ciputra World Marketing Gallery, Jakarta, organized by Parallel Contemporary Art, London, UK.
9+1, 10th Anniversary, Canna Gallery, Jakarta, Indonesia.
Opera Jawa, collaboration performance with Garin Nugroho, Musée du Quai Branly, Paris, France.
Do It, Kunsthalle Faust, Hannover, Germany.
1001 Doors: Reinterpreting Traditions, Ciputra World Marketing Gallery, Jakarta, organized by Art Sociates Lawangwangi, Bandung, Indonesia.
Public project, IRISAN, Grand Indonesia, Jakarta, organized by Andi's 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*, Galerie Christian Hosp, Berlin, Germany.
The Babel Tower, Woodford Folk Festival, Queensland, Australia.
Art Paris + Guests, Grand Palais, Paris, France.
Ciptura Art-Preneurship, Ciputra World Marketing Gallery, Jakarta, Indonesia.
Pameran Besar Seni Rupa Indonesia 2010 Manifesto, Galeri Nasional Indonesia, Jakarta, Indonesia, organized by Vanessa Art Link, Jakarta, Indonesia.
Green Festival: Sustainable Artainability, The Ritz-Carlton, Jakarta, Pacific Place, Indonesia.
Jogjakarta Art Festival, Taman Budaya Yogyakarta, Yogyakarta, Indonesia.
Crossing & Blurring the Boundaries: Medium in Indonesian Contemporary Art, Galeri Nasional Indonesia, Jakarta, Indonesia.
Opera Jawa, collaboration performance with Garin Nugroho, Tropenmuseum, Amsterdam, The Netherlands.
Reinterpreting S. Soedjojono, Galeri Canna, Jakarta, Indonesia.
Ethnicity Now, Galeri Nasional Indonesia, Jakarta, Indonesia.
- 2009 *Utopia, Dystopia, Disturbia*, Woodford Folk Festival, Queensland, Australia.
The Simple Art Parodi, Taipei Museum of Contemporary Art, Taipei, Taiwan.
Expo sign, 25th Anniversary of Institut Seni Indonesia, Yogyakarta, Jogja Expo Center, Yogyakarta, Indonesia.
Tsunami, shadow play, Lustgarten, Berlin, Germany.
Over the Top: 16 Years of Running a Gallery, (T-shirt), Walsh Gallery, Chicago, USA.
Kado, Anniversary of Nadi Gallery, Jakarta, Indonesia.
- 2008 *Refleksi Ruang dan Waktu*, V-Art Gallery, Bentara Budaya, Yogyakarta, Indonesia.
Self-Portrait, Jogja Gallery, Yogyakarta, Indonesia.
A Decade of Dedication: Ten Years Revisited, Selasar Sunaryo Art Space, Bandung, Indonesia.
Christmas, Valentine Willie Fine Art, Manila, The Philippines.
Salon Jogja, CG Art Space, Jakarta, Indonesia.
Dari Penjara ke Pigura, Galeri Salihara, Jakarta, Indonesia.
After Forty, Sangkring Art Space, Yogyakarta, Indonesia.
Expose #1: A Presentation of Indonesian Contemporary Art by Deutsche Bank & Nadi Gallery, Four Seasons Hotel, Jakarta, Indonesia.
Manifesto, Galeri Nasional Indonesia, Jakarta, Indonesia.
A New Force of South East Asia: Group Exhibitions of Indonesian Contemporary Artists, Asia Art Centre, Beijing, China, collaboration with Edwin's Gallery, Jakarta, Indonesia.
China International Gallery Exposition 2008, Beijing, China, Nadi Gallery, Jakarta, Indonesia.
- 2007 *Wind from the East*, Kiasma Museum of Contemporary Art, Helsinki, Finland.
Equatorial Rhythms, Stenersen Museum, Oslo, Norway.
Indonesian Contemporary Art Now, Nadi Gallery, Jakarta, Indonesia.
Conscience Celebrate—September Art Events, fine art exhibition, organized by Edwin's Gallery, Gandaria City, Jakarta, Indonesia.
Imagined Affandi, Gedung Arsip Nasional, Jakarta, Indonesia.
IVAA BOOKAID vol. 01/07, Nadi Gallery, Jakarta, Indonesia.
Soft Power: Asian Attitude, Zendai Museum of Modern Art, Shanghai, China.
Re-Kreasi 80, Class of 1980 ASRI, STSRI ASRI, ISI Reunion, Jogja National Museum, Yogyakarta, Indonesia.
- 2006 *The Inoyama Donation: A Tale of Two Artists*, Singapore Art Museum, Singapore.
- 2005 *Exhibition of Indoor Collections*, Kirishima Open-Air Museum, Kagoshima, Japan.
About Beauty, Haus der Kulturen der Welt, Berlin, Germany.
Eksodus Barang, Nadi Gallery, Jakarta, Indonesia.
BETA. 20, Post-Electronic Art Performances, Theatre Garasijn, Bergen, Norway.
Festival Inspirasi, Dewaruci, performance, Byron Bay, Australia.
Floating Legacies, Selasar Sunaryo Art Space, Bandung, Indonesia.
21st and Beyond: Reception, Edwin's Gallery, Jakarta, Indonesia.
Licking the Ozone, performance, Melbourne Fringe Festival, Lithuanian Club, Melbourne, Australia.
Equatorial Heat, Edwin's Gallery, Jakarta, Indonesia, supported by Coutts Bank.
- 2004 *The 2nd Enku Grand Award Exhibition*, The Museum of Fine Arts, Gifu, Japan.
Land Under the Rainbow, Cultural Olympiad, Benaki Contemporary Art Museum, Athens, Greece.
4th Art Summit Indonesia 2004, Performing and Visual Arts, Galeri Nasional, Jakarta, Indonesia.
Transindonesia: Scooping Culture in Contemporary Indonesian Art, Govett-Brewster Art Gallery, New Plymouth, New Zealand.
On the Edge: Indonesia and China Avant-garde, The Pakubuwono Residence, Jakarta, Indonesia.
Reformasi, Sculpture Square, Singapore.
Olympics, The Pakubuwono Residence, Jakarta, Indonesia, organized by Nadi Gallery, Jakarta, Indonesia.
Artists Are Making a House, Nijo-machi Prefecture, Museum City Project, Fukuoka, Japan.
The Angel Garden, Esplanade—Theatres on the Bay, Singapore.

- Z.O.U., *Zone of Urgency*, Reggio Calabria (Villa Zerbi), Italy.
Equatorial Heat, Sichuan Museum, Chengdu, Sichuan, China, organized by Edwin's Gallery, Jakarta, Indonesia.
Frankenstein versus Gatotkaca, performance, Stiftung Preussischer Kulturbesitz, Ethnologisches Museum, Berlin, Germany.
The Nature Machine: Contemporary Art, Nature and Technology, Queensland Art Gallery, Brisbane, Australia.
- 2003 *Summer Spectacular Kids' APT*, Queensland Art Gallery, Brisbane, Australia.
Budaya Bumi Berbudaya, Museum Benteng Vredenburg, Yogyakarta, Indonesia.
Epic, Gajah Gallery, Singapore.
Imagining Prometheus, Palazzo della Ragione Loggia dei Mercanti, Milan, Italy.
Crossing Boundaries, Bali: A Window to Twentieth-Century Indonesian Art, travelling exhibition, Asia Society Australasia Centre, Melbourne, Australia.
Happiness: A Survival Guide for Art and Life, Mori Art Museum, Roppongi, Tokyo, Japan.
Public art project, Muza Concert Hall, Kawasaki, Japan.
Running Puppet, performance, The Survival and Innovation of Crafts, Royal Palace, Amsterdam, The Netherlands.
Zaman Edan, Bentara Budaya Yogyakarta, Yogyakarta, Indonesia.
Kado, Nadi Gallery, Jakarta, Indonesia.
- 2002 *Eye*, Nadi Gallery, Jakarta, Indonesia.
Interrogation, shadow play, Western Front Society, Vancouver, Canada.
The Wild of Imagination, Langgeng Gallery, Magelang, Indonesia.
Zwischen Tradition und Moderne: Junge Künstler aus Indonesien, Staatliche Museen zu Berlin, Museen Dahlem, Ethnologisches Museum, Berlin, Museum für Völkerkunde der Stadt Köln, Cologne, Germany.
AWAS! Recent Art from Indonesia, Prüss & Ochs Gallery, Asian Fine Arts, Berlin, Germany.
Asian Vibe, EAAC, Valencia, Spain.
EV+A 2002: Heroes + Hollies, Limerick City Gallery of Art, Limerick, Ireland.
International Contemporary Art Fair, Madrid, Spain.
- 2001 *Floating Chimeras*, Edsvik von Culture, Sollentuna, Sweden.
Between Sound and Vision, Gallery 400, University of Illinois, Chicago, USA.
Artists Commission, Asia Society, New York, USA.
Membaca Frida Kahlo, Nadi Gallery, Jakarta, Indonesia.
The Opening of New Art Center Yogyakarta, Indonesia.
Unpacking Europe, Museum Boijmans Van Beuningen, Rotterdam, The Netherlands.
AWAS! Recent Art from Indonesia, W139, Amsterdam, The Netherlands; travelled to Ludwig Forum für Internationale Kunst, Aachen and Cologne, Germany.
Pink Project, Nadi Gallery, Jakarta, Indonesia.
- 2000 *Sonic Boom*, Hayward Gallery, London, UK.
12 Asian Artists, National Art Gallery, Kuala Lumpur, Malaysia.
Humanism in Art, Volkenkundig Museum Nusantara, Delft, The Netherlands.
Fuori Uso, Pescara, Italy.
AWAS! Recent Work from Indonesia, Museums in Hokkaido, Osaka and Fukuoka, Japan.
Lobi Lobi, performance, Lontar Gallery, Jakarta, Indonesia.
- 1999 *Media dalam Media*, Galeri Nasional Indonesia, Jakarta, Indonesia.
Cities on the Move: Urban Chaos and Change, Louisiana Museum of Moderne Kunst, Humlebaek, Denmark; travelled to Hayward Gallery, London, UK; Kiasma Museum of Contemporary Art, Helsinki, Finland and Siam Centre, Bangkok, Thailand.
Knalpot, fine art exhibition, Cemeti Art House, Yogyakarta, Indonesia.
Sound Culture, Auckland Art Gallery, Auckland, New Zealand.
Makassar Arts Forum '99, Ujung Pandang, South Sulawesi, Indonesia.
AWAS! Recent Work from Indonesia, Museum Benteng Vredenburg, Yogyakarta, Indonesia; travelled to CCA, Melbourne and Canberra, Australia.
Tachikawa International Arts Festival, Tokyo Prefecture, Tokyo, Japan.
- 1998 *Resurrection of Topos 3*, collaboration between artists and architects, Toyama Shimin Plaza, Toyama, Japan.
Images of Power: Expressions of Cultural and Social Awareness in Southeast Asia, Jakarta International School, Jakarta, Indonesia.
- Traditions/Tensions*, Art Gallery of Western Australia, Perth Cultural Center, Perth, Australia; travelled to Taipei Museum of Contemporary Art, Taipei, Taiwan.
50th Anniversary of Human Rights, Museum Boijmans Van Beuningen, Rotterdam, The Netherlands.
- 1997 *Sounding Sphere*, Harima Science Garden City Opening, Hyogo Prefecture, Japan.
Innenseite, Projektgruppe Stoffwechsel, Kassel, Germany.
Wayang Gepuk Wayang Alternatif, Bentara Budaya, Jakarta, Indonesia.
Exploring the Future of the Imagination, The Intercommunication Center, Tokyo, Japan.
Asian Contemporary Art, Base Gallery, Tokyo, Japan.
Cities on the Move, Secession, Vienna, Austria.
A Gift for India, New Delhi, India.
- 1996 *Modernity and Beyond*, National Museum of Modern Art, Singapore.
Orientation, Stedelijk Museum De Lakenhal, Leiden, The Netherlands.
The Huid van De Witte Dame, Arctic Foundation, Eindhoven, The Netherlands.
Drawing, Institute of International Visual Arts, London, UK.
Traditions/Tensions, Contemporary Art in Asia, Asia Society, New York, USA.
The Spiritual and The Social: Nine Artists from Thailand, Indonesia and The Philippines, Queensland Art Gallery, Brisbane, Australia.
- 1995 *Vision of Happiness*, The Japan Foundation Art Forum, ASEAN Culture Center, Akasaka and Tokyo, Japan.
Unity in Diversity: Contemporary Art of the Non-Aligned Countries, Galeri Nasional Indonesia, Jakarta, Indonesia.
Kurbis, Museum für Völkerkunde, Basel, Switzerland.
Unity in Diversity: Contemporary Art of the Non-Aligned Countries, Galeri Utama, Taman Ismail Marzuki, Jakarta, Indonesia.
- 1994 *Kuda Binal*, performance, 24HR Art Gallery, Northern Territory Centre for Contemporary Art, Darwin, Australia.
The Jakarta International Art Exhibition 1994, The Indonesian Fine Arts Foundation (catalogue), Indonesia.
9th Asian International Art Exhibition, National Museum of History, Taipei, Taiwan.
'Realism as an Attitude', 4th Asian Art Show Fukuoka, Fukuoka Art Museum, Fukuoka, Japan.
Super Suburb, Museum City Tenjin '94, Fukuoka, Japan.
- 1993 *Indonesian Modern Art: Indonesian Painting Since 1945*, Gate Foundation, De Oude Kerk, Amsterdam, The Netherlands.
International Festival of Puppetry in the World, Taman Budaya, Yogyakarta, Indonesia.
- 1992 *Sanggar Dewata*: Indonesian Art Exhibition, Museum Nyoman Gunarsa, Yogyakarta, Indonesia.
7th Asian International Art Exhibition, Gedung Merdeka, Bandung, Indonesia.
Kuda Binal, performance, Alun-Alun Utara, Yogyakarta, Indonesia.
New Art from Southeast Asia 1992, Tokyo Metropolitan Art Space; travelled to Fukuoka, Hiroshima and Osaka, Japan.
- 1991 *Sama-Sama*, Centrum Beeldende Kunst Oosterpoort, Groningen, The Netherlands; travelled to Tilburg, The Netherlands, and Yogyakarta and Jakarta, Indonesia.
Wayang: From Gods to Bart Simpson, University of British Columbia, Vancouver, Canada.
Man and Human Expression, Tropenmuseum, Amsterdam, The Netherlands.
Wayang Top, performance, International Culture Camp Desa Apuan, Tabanan, Bali, Indonesia.
Destructive Images, performance, Seni Sono Gallery and Malioboro, Yogyakarta, Indonesia.
- 1990 *Modern Indonesian Art: Three Generations of Tradition and Change, 1945-1990*, Festival of Indonesia 1990, Sewall Gallery, Rice University, Houston, USA; travelled to San Diego, Oakland, Seattle and Honolulu, USA.
- 1989 *Wayang Imaginative*, performance, Mendut Temple, Indonesia.
Competitive Exhibition of Young Indonesian Artists, Institute of Technology Bandung, Bandung, Indonesia.

1988 Wayang Legenda, shadow play, Seni Sono Gallery, Yogyakarta, Indonesia.
Hedendaagse Indonesische Kunst, Volkenkundig Museum Nusantara, Delft, The Netherlands.

1987 *Sandiwa*, Kulay-Diwa Art Galleries/Cultural Center of the Philippines, Manila, The Philippines.
Three Indonesian Artists, De Schone Kunsten, Heemstede, The Netherlands.

1986 *Experimental Music and Visual Art*, Seni Sono Gallery, Yogyakarta, Indonesia.

1985 *3rd ASEAN Youth Artists Exhibition*, Indonesia Institute of the Arts, Yogyakarta, Indonesia.

1982 *Art on the Environment*, Parangtritis Beach, Yogyakarta, Indonesia.

BIENNIALS/TRIENNIALS

2014 Changwon Sculpture Biennale, South Korea.

2011 Castlemaine Visual Arts Biennial, Castlemaine State Festival, Victoria, Australia.
Maximum City: Survive or Escape?, Jakarta Biennale XIV, Taman Ayodya, Jakarta, Indonesia.
4th Guangzhou Triennial, Art Domain Migration: Asean & China, Guangdong Museum of Art (GDMoA), Guangzhou, China.

2010 JAF, Art-Jog, Taman Budaya Yogyakarta, Indonesia.

2009 *Jogja Jamming*, Xth Jogja Biennale, Taman Budaya Yogyakarta, Yogyakarta, Indonesia.

2007 *Neo-Nation*, 9th Biennial Jogja, Jogja National Museum, Yogyakarta, Indonesia.

2006 Gwangju Biennale, Gwangju, South Korea.

2005 *Belonging*, Sharjah International Biennial, Sharjah, UAE.
Urban/Culture, CP Biennale, Museum of Bank Indonesia, Jakarta, Indonesia.
Biennale Internazionale dell'Arte Contemporanea, Fortezza da Basso, Florence, Italy.

2004 *Do You Believe in Reality?*, 2004 Taipei Biennial, Taipei Fine Arts Museum, Taipei, Taiwan.
Free Territory, 26th São Paulo Biennial, São Paulo, Brazil.

2003 *Zone of Urgency*, Venice Biennale, Italy.
2nd Echigo-Tsumari Art Triennial, Niigata, Japan.
Country-bution, Yogyakarta Biennale, Taman Budaya, Yogyakarta, Indonesia.
Interpellation, CP Open Biennale, Galeri Nasional Indonesia, Jakarta, Indonesia.

2002 4th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane, Australia.

2001 Yokohama Triennale, Yokohama, Japan.

2000 Havana Biennial, Cuba Pavilion, Havana, Cuba.
Shanghai Biennale, Shanghai Art Museum, Shanghai, China.

1997 Biennial Yogyakarta V, Taman Budaya, Yogyakarta, Indonesia.

1996 *Jurassic Technologies Revenant*, 10th Biennial of Sydney, Art Gallery of New South Wales, Sydney, Australia.
Universalis, 23rd São Paulo Biennial, São Paulo, Brazil.

1995 *Beyond the Borders*, 1st Gwangju Biennale, Gwangju, South Korea.

1994 Yogyakarta Biennale, Purna Budaya, Yogyakarta, Indonesia.
Adelaide Installations', Adelaide Biennial of Australian Art, Art Gallery of South Australia, Adelaide, Australia.

1993 1st Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane, Australia.
9th Jakarta Art Biennial, Taman Ismail Marzuki, Jakarta, Indonesia.

1986 5th Biennial Indonesia.

1984 4th Biennial of Indonesian Young Artists, Taman Ismail Marzuki, Jakarta, Indonesia.

RESIDENCIES

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, Bergen, Norway.
Artist in Residence, Australia Indonesia Arts Alliance, Byron Bay, Australia.

2004 Workshop with DIDA Escola de Música, São Salvador de Bahia, Brazil.
Sound Art Seminar, Kunstakademiet Bergen, Bergen, Norway.
Fellowship for Curatorial Work, IFA Institute, Stuttgart, Germany, in Ethnologisches Museum, Berlin, Germany.

2003 Artist in Residence, Print Workshop, Melbourne, Australia.
Contemporary Asian Art Forum, Links, Platforms, Networks, Asian Art Archive, Hong Kong.

2002 Artist in Residence, Western Front Society, Vancouver, Canada.
Artist in Residence, Queensland College of Art, South Bank, Australia, and Queensland University of Technology, Brisbane, Australia.
Artist in Residence, National Institute of Education, Singapore.

2000 Artist in Residence, Vermont Studio Center, Johnson, USA.

1999 Cyfuniad International Artists' Workshop, Wales, UK.
Artist in Residence, Queensland College of Art, Brisbane, Australia.
Artist in Residence, University of Auckland, Auckland, New Zealand.

1996 Artist in Residence, Townsville, North Queensland, Australia.

1995 Artist in Residence, Museum of Modern Art, Oxford, UK, with Institute of International Visual Arts, London, UK.

1990-91 International Artists Exchange Program, Christoph Merian Stiftung, Basel, Switzerland.

HONORS AND AWARDS

2011 Visual Art Award 2011, for Dedication, Contribution and Achievement in Visual Art Fields from 2000 to 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 Award, Gifu Prefectural Government, Japan.
Yogyakarta Art Prize, Sri Sultan Hamengkubuwono X, Yogyakarta, Indonesia.

2000 UNESCO Prize for the International Art Biennial, Shanghai, China.

1998 Prince Claus Award, in Recognition of Exceptional Initiatives and Activities in the Field of Art and Development, Prince Claus Fund for Culture and Development, The Netherlands.

1992 I Gusti Nyoman Lempad Prize, Sanggar Dewata Indonesia, Yogyakarta, Indonesia.

1989 Young Indonesian Artists, Alliance Française and Bandung Institute of Technology, Bandung, Indonesia.

1981/85 The Best Painting Awards, Indonesia Institute of the Arts, Yogyakarta, Indonesia.

PUBLIC COLLECTIONS

Fukuoka Art Museum, Fukuoka, Japan.
 Singapore Art Museum, Singapore.
 Queensland Art Gallery, Brisbane, Australia.
 National Gallery of Australia, Canberra, Australia.
 Stedelijk Museum de Lakenhal, Leiden, The Netherlands.
 Tropenmuseum, Amsterdam, The Netherlands.
 Artotek Den Haag, The Hague, The Netherlands.
 Deutsche Guggenheim (Deutsche Bank), Frankfurt, Germany.
 Galeri Nasional Indonesia, Jakarta, Indonesia.
 OHD Museum of Modern & Contemporary Indonesian Art, Magelang, Indonesia.
 Indonesia Institute of the Arts, Yogyakarta, Indonesia.
 CP Foundation, Jakarta, Indonesia.
 Kirishima Open-Air Museum, Kagoshima, Japan.
 Museum der Kulturen, Basel, Switzerland.
 Australian Print Workshop, Melbourne, Australia.
 Okinawa Prefectural Museum & Art Museum, Okinawa, Japan.
 The Intercommunication Center, Tokyo, Japan.

1995 Toshio Shimizu, *Visions of Happiness: Ten Asian Contemporary Artists*, Japan Foundation, Tokyo.

1994 Masahiro Ushiroshoji, *4th Asian Art Show Fukuoka: Realism as an Attitude* (ex. cat.), Fukuoka Art Museum, Fukuoka.
 Astri Wright, *Soul, Spirit, and Mountain: Preoccupations of Contemporary Indonesian Painters*, Oxford University Press, New York.

1993–94 Jim Supangkat, 'The Framing of Indonesian Contemporary Art', *Artlink*, Vol. 13, November–March.

1993 Jenny McFarlane, 'Heri Dono's The Chair', *Muse*, November.
 Jim Supangkat, 'Wajah Seni Rupa Asia Pasifik', *Tempo*, 16 October.
 Jim Supangkat, 'Seni Rupa Bawah', *Tempo*, 16 October.
 Helen Musa, 'Veiled Political Performance', *The Canberra Times*, Canberra, 15 October.
 Linda Geh, 'The Last of the Asian Shamans', *Sunday Star*, 10 October.
 Martinus Dwi Marianto, 'The Experimental Artist Heri Dono from Yogyakarta and His "Visual Art" Religion', *Art Monthly Australia*, October.
 Ann Virgo, *Heri Dono: The Chair*, in Canberra Contemporary Art Space, Canberra, October.

SELECTED BIBLIOGRAPHY

2008 Aguslia Hidayah, 'Bidadari dalam Kepompong', *Koran Tempo*, 18 August.
 Bambang Bujono, 'Dongeng Masa Kini Heri Dono', *Tempo*, 17 August.
 Aminudin TH Siregar, 'Belajarlah ke Negeri Heri Dono', *Kompas*, 10 August.
 Pamela Zeplin, 'The Artist-in-Residence: A New Paradigm for Teaching and Learning in University Art Education', *Journal of the World Universities Forum*, Vol. 1, Common Ground Publishing.

2007 Judith Collins, *Sculpture Today*, Phaidon Press.
 Pamela Zeplin, 'Collaboration on the Wing', *Broadsheet: Contemporary Visual Arts+Culture*, Vol. 36, No. 3, September.

2003 *Prince Claus Fund Journal #10a*, Prince Claus Fund, The Hague, December.

2002 Efix Mulyadi, 'Renungan Merdeka Heri Dono', *Kompas*, 16 August.
 Arif, 'Saya Lebih Suka Kaya Waktu', *Koran Tempo*, 7 July.
 Julie Ewington, *The Multiple Matters of Modern Life*, in *Asia Pacific Triennial of Contemporary Art*.

2001 Martinus Dwi Marianto, *Surrealisme Yogyakarta*, Rumah Penerbitan Merapi, Yogyakarta.
 Salah Hassan and Iftikhar Dadi (eds.), *Unpacking Europe: Towards a Critical Reading*, Museum Boijmans Van Beuningen and NAI Publishers, Rotterdam.
 Jim Supangkat, 'Breaking Through Twisted Logic: Heri Dono's Critical Eye', *Art Asia Pacific*, Issue 32.
 Sindhunata, 'Rire d'homme entre deux Toiles', *Courrier International*, 4–10 January.

2000 Efix Mulyadi and Bre Redana, 'Lebih Jauh dengan Heri Dono', *Kompas*, 8 October.
 Sindhunata, 'Hidup untuk Tertawa', *Basis*, September–October.
 Hans-Ulrich Obrist, 'Heri Dono: The Ever-increasing Colonialization of Time', *Flash Art*, Vol. XXXIII, No. 213.
Outlet, Cemeti Art Foundation, Yogyakarta.

1999 Margaret Walsh, Michelle Watts and Craig Malyon (eds.), A.R.T.: *Art, Research, Theory*, Oxford University Press, Victoria.
 Hendro Wiyanto, 'Keedanan dan Kelucuan Heri Dono', *Kompas*, 25 June.

1997 Carol Lutfy, 'Low-Tech Magician', *ARTNews*, October.
 Heri Dono, *Wayang Legenda: Si Tungkot Tunggal Panaluan*, Wayang Gepuk Wayang Alternatif, Bentara Budaya, Jakarta.

1996 David Elliott and Gilane Tawadros, *Blooming in Oxford, Blooming in Arms* (ex. cat.), Iniva, London.
 Julie Ewington, 'Between the Cracks: Art and Method in Southeast Asia', *Art Asia Pacific*, Vol.3, No. 4.
Orientation, Gate Foundation, Amsterdam, and Cemeti Art Foundation, Yogyakarta.
 Apinan Poshyananda, 'Roaring Tigers, Desperate Dragons in Transition', in *Contemporary Art in Asia: Traditions, Tensions*.

'Alternative Approaches for Artistic Expression', *Brisbane Review Asia-Pacific Liftout*, 16 September.
 Jim Supangkat, 'Indonesia Report: A Different Modern Art', *Art Asia Pacific*, September
 Jim Supangkat, 'Seni Rupa Kontemporer, Sebuah Resiko', *Horison*, July.
Rupa Wayang dalam Seni Rupa Kontemporer Indonesia, Pameran dan Sarasehan Seni Rupa Kontemporer Wayang.
 Jim Supangkat, *The First Asia-Pacific Triennial of Contemporary Art* (ex. cat.), Queensland Art Gallery, Brisbane.
 Jim Supangkat, 'A Brief History of Indonesian Modern Art', in *Tradition and Change, Contemporary Art of Asia and the Pacific*, University of Queensland Press.
 Jim Supangkat, *Seni Rupa 80*, Pengantar untuk Biennale Jakarta IX.
 Astri Wright, 'Drinking from the Cup of Tradition: Modern Art in Yogyakarta', in *Indonesian Painting Since 1945* (ex. cat.), Gate Fountion, Amsterdam.

1992 Goenawan Moehamad, 'Kritik Sosial dan Kemelimpah-ruahan', *Tempo*, No. 32, Tahun XXII, 10 October.
 Ugeng T. Daniswara, 'Kartunal, Lukisan-Lukisan Heri Dono', *Laras* 46, October.
 Fadri B., 'Gebu Yogya 1992: Terobosan Kuda Binal', *Tempo*, 8 August.
 Sanento Yuliman, 'Keluar Dan Status Quo', *Tempo*, 9 May.
 Masahiro Ushiroshoji, 'The Labyrinthine Search for Self-Identity: The Art of Southeast Asia from the '80s to the '90s', in *New Art from Southeast Asia 1992* (ex. cat.).

1991 Renata Duerst, 'Menschenzertreter', *Basler Zeitung*, 24 October.
 Astri Wright, 'Indonesia in the 1980s', *Art Monthly Australia*, No. 14, June.
 Helena Spanjaard, 'Sama-Sama', in *Maandbeeld*, Centrum Beeldende Kunst Groningen, No. 5, May.
 Yuko Sakonakan, *New Art from Southeast Asia 1992* (ex. cat.), Japan Foundation, Tokyo, February.
 Urs Ramseyer, 'Heri Dono: Unknown Dimensions', *Die Museen in Basel*, No. 344.
 Thomas Waldmann, 'Eine Figurenwelt mit indonesischen Wurzeln', *Basler Zeitung*, 17 January.

1988 Astri Wright, 'Dono Tries to Expand the Use of "Wayang" Puppets', *The Jakarta Post*, 6 October.
 Astri Wright, 'Artist Espouses Laughter and Humour', *The Jakarta Post*, 16 June.

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THE WORLD AND I

HERI DONO

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