

exhibition. On the 12 February, one day after the exhibition had closed, a five-page letter from the Indonesian Embassy, landed on my desk like an arrow. In this the Embassy complained bitterly about the "misrepresentations" of the political situation in Indonesia which appeared in the catalogue. In particular the Embassy disputed that President Suharto had come to power in a military coup, that Indonesia was ruled by a militaristic government, that the Indonesian government had failed to confront the despoliation of the tropical forests, that there was not full freedom of the press and that the countryside was "politicised, militarised, mechanised and territorialised." The Embassy finished the letter by asking the Museum to withdraw the catalogue from circulation "so as to avoid misunderstanding between our two peoples."<sup>21</sup> I was away from the office at that time but my assistant acknowledged the letter and said that the catalogue would be temporarily withdrawn from sale pending my return when I would respond to their letter. As the exhibition had already closed this was no hardship.

We then had to decide what to do: from the point of view of the Museum, Heri Dono had not presented work in Oxford which he would not have shown in Indonesia, although the issues were certainly discussed more frankly in the catalogue than could have been the case there. In doing this we felt that both the artist and the Museum were exercising the right of fair comment and free speech and that we should not accede to any pressure from a foreign government which was only acting true to form. Yet the potential problems for Heri Dono and his family within Indonesia which could result from this, were not purely matters of principle; measures could be taken which at best could prevent him from working outside the country, and it is unlikely that the politicians "whose abuse of power" Dono had described as belying "their sweetness" (comments which the Indonesian Embassy had described as "arbitrary and malicious") would take a charitable view of his artistic freedom. In the end it was decided that the best course of action was masterly inaction: no further letter was sent to the Embassy and this seemed to make everyone happy. The Embassy had its "withdrawal" and Heri Dono's position as artist rather than political or social commentator was not compromised. Of course the catalogue was still available to anyone who was interested but it was not openly in circulation. In these maneuvers it almost seemed as if Oxford had become a small part of Indonesia.

And that is how the situation remained until the beginning of this year. The political changes within Indonesia have meant that the *kris* can be put back in its sheath; it is again possible directly to speak the truth.

#### Notes

1. Zeno of Elea was known as one of the Eleatic philosophers.
2. Heri Dono, "The Game," in David Elliott & Gilane Tawadros (ed.), *Heri Dono* (London and Oxford: Institute of Visual Arts and Museum of Modern Art Oxford, 1996), p.18.
3. M. Dwi Marianto, "Mainstreaming of *Ngeledak* in Indonesian Contemporary Art," *AWAS! Recent Art from Indonesia* (Indonesian Arts Society, 1999), pp.17-20.
4. Julie Ewington, "Between the Cracks: Art and Method in Southeast Asia," *ART AsiaPacific*, vol.3, no.4, 1996, pp.57-63. For this metaphor she credits William Henry Scott the historian of the pre-Hispanic Philippines as the source.
5. R. Kipling, "The Ballad of East and West," 1889.
6. See for example Jim Supangkat, "The Framing of Contemporary Indonesian Art," *Artlink*, vol.13, nos.3 and 4, November-March 1993/4, pp.46-50. In particular the section entitled "Modernism in Indonesia: a difference." Malaysian artist and critic Redza Piyadasa also has referred to the prescient multi-ethnic and multi-traditional postmodernity of Malaysian contemporary art in "Modern Malaysian Art 1945-1991: a Historical Overview" in C. Turner (ed.), *Tradition and Change. Contemporary Art of Asia and the Pacific* (Brisbane: University of Queensland Press, 1993), pp.58-71.
7. Rizki A. Zaelani, "Contemporary Art in Indonesia: Beware! After the Big Change," *AWAS! Recent Art from Indonesia, op cit.*, pp.85-89.
8. A similarly critical but distantly related attitude towards modernity, identity, truth and power has characterized the work of many European artists during the 1990s.
9. Astri Wright, *Soul, Spirit and Mountain. Preoccupations of Contemporary Indonesian Painters* (Kuala Lumpur, Oxford University Press, 1994), p.238. This statement was made between 1988 and 1992.
10. Dadang Christanto to Astri Wright, letter 25.05.99, published in A. Wright, "Thoughts from the Crest of a Breaking Wave," *AWAS! Recent Art from Indonesia, op. cit.*, p.60.

11. A. Wright, *Soul, Spirit and Mountain. Preoccupations of Contemporary Indonesian Painters*, *op. cit.*, p.236.
12. *Southeast Asian Art Today* (Singapore: Roeder Publications, 1996), p.17.
13. The debt of early modernism to Eastern and other non-Western visual archetypes has long been acknowledged. By the middle of the 20th century such "influences" had become fully absorbed within the "indigenous" Western cultures.
14. Programme for Heri Dono, *Kuda Binal* (Yogyakarta: Alun-Alun Utara, 29 July 1992).
15. *Ibid.*
16. D. Elliott & G. Tawadros (ed.), "Blooming in Oxford," *op. cit.*, p.13.
17. Heri Dono, "The Game," *ibid.*, pp.18-21.
18. Heri Dono in an interview with Tim Martin, *ibid.*, p.38.
19. Heri Dono, "Blooming in Arms," *ibid.*, p.22.
20. *The Times*, London, Tuesday, 6 February 1996.
21. Letter from the Indonesian Embassy to David Elliott, 12 February 1996, exhibition archive of the Museum of Modern Art Oxford.



## 略歴

1960年

6月12日ジャカルタ(インドネシア)に生まれる

1980-87年

インドネシア芸術大学(ジョグジャカルタ)に学ぶ

1987-88年

ジョグジャカルタ在住のスカスマンにワヤン・クリッ(影絵人形芝居)を学ぶ

1990-91年

バーゼル国際作家交流プログラム(IAAB)(バーゼル、スイス)に参加

1993年

24HR Art—ノーザン・テリトリー現代美術センター(ダーウィン、オーストラリア)にてアーティスト・イン・レジデンス

1994年

キャンベラ美術大学(キャンベラ、オーストラリア)にてアーティスト・イン・レジデンス

1995年

inIVAと共同でオックスフォード近代美術館(オックスフォード、イギリス)にてアーティスト・イン・レジデンス

1996年

タウンズヴィル(クィーンズランド、オーストラリア)にてアーティスト・イン・レジデンス

1999年

セツファニアド・インターナショナル・アーティスト・ワークショップ(ウェールズ、イギリス)に参加  
クィーンズランド美術大学(ブリスベン、オーストラリア)にてアーティスト・イン・レジデンス  
オークランド大学(オークランド、ニュージーランド)にてアーティスト・イン・レジデンス

2000年

バーモント・スタジオ・センター(バーモント、アメリカ)にてアーティスト・イン・レジデンス

現在 ジョグジャカルタ(インドネシア)在住

## Biography

Born: 12 June, 1960, Jakarta, Indonesia

Currently lives in Yogyakarta, Central Java, Indonesia

### Education (formal and non-formal)

1980-87

Studied at the Indonesia Institute of the Arts (ISI: Institut Seni Indonesia), Yogyakarta, Indonesia

1987-88

Studied *wayang kulit* with Sukasman in Yogyakarta, Indonesia

1990-91

International Artists Exchange Program (IAAB), Basel, Switzerland

1993

Artist-in-residence at 24HR Art-Northern Territory Centre for Contemporary Art, Darwin, Australia

1994

Artist-in-residence at Canberra School of Arts, Canberra, Australia

1995

Artist-in-residence at Museum of Modern Art Oxford with Institute of International Visual Art, London, U.K.

1996

Artist-in-residence in Townsville, Queensland, Australia

1999

Cyfuniad International Artists Workshop, Wales, U.K.  
Artist-in-residence at Queensland Art College, Brisbane, Australia  
Artist-in-residence at Auckland University, Auckland, New Zealand

2000

Artist-in-residence at Vermont Studio Center, Vermont, U.S.A.

### Selected Solo Exhibitions

1988

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

1991

"Unknown Dimensions," Museum für Völkerkunde, Basel, Switzerland

1993

"The Chair," Canberra Contemporary Art Space, Australia

1996

"Heri Dono: Blooming in Arms," Museum of Modern Art Oxford, U.K.

1998

"Tanah Dari Merapi," Center Culturel Française (CCF), Yogyakarta, Indonesia

1999

"Mythical Monsters in Contemporary Society," Gajah Gallery, Singapore

## 略歴

1960年

6月12日ジャカルタ(インドネシア)に生まれる

1980-87年

インドネシア芸術大学(ジョグジャカルタ)に学ぶ

1987-88年

ジョグジャカルタ在住のスカスマンにワヤン・クリッ(影絵人形芝居)を学ぶ

1990-91年

バーゼル国際作家交流プログラム(IAAB)(バーゼル、スイス)に参加

1993年

24HR Art ノーザン・テリトリー現代美術センター(ダーウィン、オーストラリア)にてアーティスト・イン・レジデンス

1994年

キャンベラ美術大学(キャンベラ、オーストラリア)にてアーティスト・イン・レジデンス

1995年

inIVAと共同でオックスフォード近代美術館(オックスフォード、イギリス)にてアーティスト・イン・レジデンス

1996年

タウンズヴィル(クィーンズランド、オーストラリア)にてアーティスト・イン・レジデンス

1999年

セツァニアド・インターナショナル・アーティスト・ワークショップ(ウェールズ、イギリス)に参加  
クィーンズランド美術大学(ブリスベン、オーストラリア)にてアーティスト・イン・レジデンス  
オークランド大学(オークランド、ニュージーランド)にてアーティスト・イン・レジデンス

2000年

バーモント・スタジオ・センター(バーモント、アメリカ)にてアーティスト・イン・レジデンス

現在 ジョグジャカルタ(インドネシア)在住

## Biography

Born: 12 June, 1960, Jakarta, Indonesia

Currently lives in Yogyakarta, Central Java, Indonesia

### Education (formal and non-formal)

1980-87

Studied at the Indonesia Institute of the Arts (ISI: Institut Seni Indonesia), Yogyakarta, Indonesia

1987-88

Studied *wayang kulit* with Sukasman in Yogyakarta, Indonesia

1990-91

International Artists Exchange Program (IAAB), Basel, Switzerland

1993

Artist-in-residence at 24HR Art-Northern Territory Centre for Contemporary Art, Darwin, Australia

1994

Artist-in-residence at Canberra School of Arts, Canberra, Australia

1995

Artist-in-residence at Museum of Modern Art Oxford with Institute of International Visual Art, London, U.K.

1996

Artist-in-residence in Townsville, Queensland, Australia

1999

Cyfuniad International Artists Workshop, Wales, U.K.  
Artist-in-residence at Queensland Art College, Brisbane, Australia  
Artist-in-residence at Auckland University, Auckland, New Zealand

2000

Artist-in-residence at Vermont Studio Center, Vermont, U.S.A.

### Selected Solo Exhibitions

1988

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

1991

"Unknown Dimensions," Museum für Völkerkunde, Basel, Switzerland

1993

"The Chair," Canberra Contemporary Art Space, Australia

1996

"Heri Dono: Blooming in Arms," Museum of Modern Art Oxford, U.K.

1998

"Tanah Dari Merapi," Center Culturel Française (CCF), Yogyakarta, Indonesia

1999

"Mythical Monsters in Contemporary Society," Gajah Gallery, Singapore

"Virtual Reality," Erasmus Huis, Jakarta, Indonesia  
"Tirtara," Center Culturel Française (CCF), Yogyakarta, Indonesia

2000

"Life as a Cartoon," Vermont Studio Center, Johnson, U.S.A.  
"Heri Dono: Dancing Demons and Drunken Deities," The Japan Foundation Asia Center, Tokyo, Japan (「ヘリ・ドノー 映しだされるインドネシア」展、国際交流基金フォーラム、東京)

#### Selected Group Exhibitions and Performances

1981

"Art on the Environment," Parangtritis Beach, Yogyakarta, Indonesia

1984

4th Biennial of Indonesian Young Artists, TIM (Taman Ismail Marzuki), Jakarta, Indonesia

1985

3rd ASEAN Youth Artists Exhibition, ISI, Yogyakarta, Indonesia

1986

5th Biennial of Indonesian Young Artists, TIM, Jakarta, Indonesia  
"Experimental Music and Visual Art," Seni Sono Gallery, Yogyakarta, Indonesia

1987

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

1988

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

1989

"Wayang Imaginative," performance, Mendut temple, Central Java, Indonesia  
Competitive Exhibition of Young Indonesian Artists, Institute of Technology Bandung and L'Alliance Francaise, West Java, Indonesia

1990

"Modern Indonesian Art: Three Generations of Change, 1945-1990," Festival of Indonesia 1990, Sewall Gallery, Rice University, Houston; traveled to San Diego, Oakland, Seattle and Honolulu, U.S.A.

1991

"Sama Sama," Centrum Beeldende Kunst Oosterpoort, Groningen, The Netherlands; traveled to Tilburg, The Netherlands, Yogyakarta and Jakarta, Indonesia  
"Wayang: From Gods to Bart Simpson," University of British Columbia, Vancouver, Canada  
"Man and Human Expression," Tropen Museum, Amsterdam, The Netherlands  
"Wayang Top," performance, International Culture Camp Desa Apuan, Tabanan, Bali, Indonesia  
"Destructive Images," performance, Seni Sono Gallery and Malioboro, 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 Exhibition Gallery, Tokyo, Japan; traveled to Fukuoka Art Museum, Fukuoka; Hiroshima City Museum of Contemporary Art, Hiroshima and Kirin Plaza Osaka, Osaka (「美術前線北上中—東南アジアのニューアート」展、東京芸術劇場展示ギャラリー、東京/福岡市美術館、福岡/広島市現代美術館、広島/麒麟プラザ大阪、大阪を巡回)

1993

"Indonesian Modern Art: Indonesian Painting since 1945," The Gate Foundation, De Oude Kerk, Amsterdam, The Netherlands  
International Festival of Puppetry in the World, Taman Budaya, Yogyakarta, Indonesia  
1st Asia-Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane, Australia  
9th Jakarta Biennial of Contemporary Art, TIM, Jakarta, Indonesia

1994

"Adelaide Installations," Adelaide Biennial of Australian Art, Art Gallery of South Australia, Adelaide, Australia  
"Kuda Binal," performance, 24HR Art-Northern Territory Centre for Contemporary Art, Darwin, Australia  
The Jakarta International Fine Arts Exhibition 1994, The Indonesian Fine Arts Foundation, 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; traveled to Setagaya Art Museum, Tokyo (第4回アジア美術展「時代を見つめる眼」、福岡市美術館、福岡/世田谷美術館、東京を巡回)  
"Super Suburb," 3rd Museum City Tenjin '94, Fukuoka, Japan (第3回ミュージアムシティ・天神'94[超郊外]、福岡市天神一帯、福岡)

1995

"Visions of Happiness—Ten Asian Contemporary Artists," The Japan Foundation Forum, Tokyo, Japan (「幸福幻想—アジアの現代美術作家たち」展、国際交流フォーラム、東京)  
"Unity in Diversity: Contemporary Art of the Non-Aligned Countries," National Gallery, Jakarta, Indonesia  
"Beyond the Border," 1st Kwangju Biennale, Kwangju, Korea

1996

"Modernity and Beyond: Themes in Southeast Asian Art," Singapore Art Museum, Singapore  
"Orientation," Stedelijk Museum de Lakenhal, Leiden, The Netherlands  
"Jurassic Technologies Revenant," 10th Biennale of Sydney, The Art Gallery of New South Wales, Sydney, Australia  
"The Huid van De Witte Dame," Arctic Foundation, Eindhoven, The Netherlands  
"Drawing," Institute of International Visual Arts, London, U.K.  
"Traditions / Tensions: Contemporary Art in Asia," The Asia Society, New York, U.S.A.; traveled to Canada, Australia and Taiwan  
"The Spiritual and the Social, Nine Artists from Thailand, Indonesia and the Philippines," Queensland Art Gallery, Brisbane, Australia; traveled throughout Queensland  
"Universalis," 23rd São Paulo Biennale, Brazil

"Virtual Reality," Erasmus Huis, Jakarta, Indonesia  
"Tirtara," Center Culturel Française (CCF), Yogyakarta, Indonesia

2000

"Life as a Cartoon," Vermont Studio Center, Johnson, U.S.A.  
"Heri Dono: Dancing Demons and Drunken Deities," The Japan Foundation Asia Center, Tokyo, Japan (「ヘリ・ドノー 映しだされるインドネシア」展、国際交流基金フォーラム、東京)

#### Selected Group Exhibitions and Performances

1981

"Art on the Environment," Parangtritis Beach, Yogyakarta, Indonesia

1984

4th Biennial of Indonesian Young Artists, TIM (Taman Ismail Marzuki), Jakarta, Indonesia

1985

3rd ASEAN Youth Artists Exhibition, ISI, Yogyakarta, Indonesia

1986

5th Biennial of Indonesian Young Artists, TIM, Jakarta, Indonesia  
"Experimental Music and Visual Art," Seni Sono Gallery, Yogyakarta, Indonesia

1987

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

1988

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

1989

"Wayang Imaginative," performance, Mendut temple, Central Java, Indonesia  
Competitive Exhibition of Young Indonesian Artists, Institute of Technology Bandung and L'Alliance Francaise, West Java, Indonesia

1990

"Modern Indonesian Art: Three Generations of Change, 1945-1990," Festival of Indonesia 1990, Sewall Gallery, Rice University, Houston; traveled to San Diego, Oakland, Seattle and Honolulu, U.S.A.

1991

"Sama Sama," Centrum Beeldende Kunst Oosterpoort, Groningen, The Netherlands; traveled to Tilburg, The Netherlands, Yogyakarta and Jakarta, Indonesia  
"Wayang: From Gods to Bart Simpson," University of British Columbia, Vancouver, Canada  
"Man and Human Expression," Tropen Museum, Amsterdam, The Netherlands  
"Wayang Top," performance, International Culture Camp Desa Apuan, Tabanan, Bali, Indonesia  
"Destructive Images," performance, Seni Sono Gallery and Malioboro, 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 Exhibition Gallery, Tokyo, Japan; traveled to Fukuoka Art Museum, Fukuoka; Hiroshima City Museum of Contemporary Art, Hiroshima and Kirin Plaza Osaka, Osaka (「美術前線北上中—東南アジアのニューアート」展、東京芸術劇場展示ギャラリー、東京/福岡市美術館、福岡/広島市現代美術館、広島/キリンプラザ大阪、大阪を巡回)

1993

"Indonesian Modern Art: Indonesian Painting since 1945," The Gate Foundation, De Oude Kerk, Amsterdam, The Netherlands  
International Festival of Puppetry in the World, Taman Budaya, Yogyakarta, Indonesia  
1st Asia-Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane, Australia  
9th Jakarta Biennial of Contemporary Art, TIM, Jakarta, Indonesia

1994

"Adelaide Installations," Adelaide Biennial of Australian Art, Art Gallery of South Australia, Adelaide, Australia  
"Kuda Binal," performance, 24HR Art-Northern Territory Centre for Contemporary Art, Darwin, Australia  
The Jakarta International Fine Arts Exhibition 1994, The Indonesian Fine Arts Foundation, 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; traveled to Setagaya Art Museum, Tokyo (第4回アジア美術展「時代を見つめる眼」、福岡市美術館、福岡/世田谷美術館、東京を巡回)  
"Super Suburb," 3rd Museum City Tenjin '94, Fukuoka, Japan (第3回ミュージアムシティ・天神'94 [超郊外]、福岡市天神一帯、福岡)

1995

"Visions of Happiness—Ten Asian Contemporary Artists," The Japan Foundation Forum, Tokyo, Japan  
(「幸福幻想—アジアの現代美術作家たち」展、国際交流フォーラム、東京)  
"Unity in Diversity: Contemporary Art of the Non-Aligned Countries," National Gallery, Jakarta, Indonesia  
"Beyond the Border," 1st Kwangju Biennale, Kwangju, Korea

1996

"Modernity and Beyond: Themes in Southeast Asian Art," Singapore Art Museum, Singapore  
"Orientation," Stedelijk Museum de Lakenhal, Leiden, The Netherlands  
"Jurassic Technologies Revenant," 10th Biennale of Sydney, The Art Gallery of New South Wales, Sydney, Australia  
"The Huid van De Witte Dame," Arctic Foundation, Eindhoven, The Netherlands  
"Drawing," Institute of International Visual Arts, London, U.K.  
"Traditions / Tensions: Contemporary Art in Asia," The Asia Society, New York, U.S.A.; traveled to Canada, Australia and Taiwan  
"The Spiritual and the Social, Nine Artists from Thailand, Indonesia and the Philippines," Queensland Art Gallery, Brisbane, Australia; traveled throughout Queensland  
"Universalis," 23rd São Paulo Biennale, Brazil

1997

"Sounding Sphere," Harima Science Garden City Opening, Hyogo Prefecture, Japan (「地球の音を聞いてごらん:CRS音楽フェスティバル」、播磨科学公園都市、兵庫)

"Innensite," Projektgruppe Stoffwechsel, Kassel, Germany

"Permanent Exhibition," NTT InterCommunication Center (ICC), Tokyo, Japan (「常設展示」、NTTインターコミュニケーション・センター[ICC]、東京)  
"Resurrection of Topos 3, Collaboration between Artists and Architects," Hillside Forum, Tokyo, Japan; traveled to Toyama Shimin Plaza, Toyama (「トポスの復権展3— 美術家と建築家のコラボレーション」、ヒルサイドフォーラム、東京/富山市民プラザ、富山を巡回)

"Asian Contemporary Art," Base Gallery, Tokyo, Japan (「アジア現代美術」展、ベイスギャラリー、東京)

"Cities on the Move," Secession, Vienna, Austria; traveled to Denmark, U.K., Finland and Thailand

"A Gift for India," Lalit Kala Academi, Rabindra Bhavan, New Delhi, India

1998

"Images of Power, Expressions of Cultural and Social Awareness in Southeast Asia," Jakarta International School, Jakarta, Indonesia  
"Art in Freedom," Museum Boijmans Van Beuningen, Rotterdam, The Netherlands

1999

6th Yogyakarta Biennial, Purna Budaya, Yogyakarta, Indonesia  
"Knalpot, Fine Arts Exhibition," Cemeti Art House, Yogyakarta; traveled to Bali, Indonesia

"Sound Culture," Auckland City Art Gallery, Auckland, New Zealand  
Makasar Art Forum '99, Ujung Pandang, South Sulawesi, Indonesia  
3rd Asia-Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane, Australia

"AWAS! Recent Art from Indonesia," Museum Benteng Vredeburg, Yogyakarta, Indonesia; traveling to Australia, Japan (Hirosima City Museum of Contemporary Art, Hirosima and Hokkaido Asahikawa Museum of Art, Hokkaido), Germany and The Netherlands (「AWAS! — インドネシアの新しい美術」、広島市現代美術館、広島/北海道立旭川美術館、北海道)

1999 International Art Festival Tachikawa, Tokyo, Japan (1999立川国際芸術祭、東京)

2000

"Sonic Boom," Hayward Gallery, London, U.K.

"12 ASEAN Artists," National Art Gallery, Kuala Lumpur, Malaysia

"Humanism in Art," Volkenkundig Museum Nusantara, Delft, The Netherlands

"Fuori Uso," Pescara, Italy

#### Honors & Awards

1981, 1985

The Best Painting Award, Indonesia Institute of the Arts, Yogyakarta, Indonesia

1989

Young Indonesia Artists, L'Alliance Francaise and the Institute of Technology (ITB), Bandung, Indonesia

1992

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

1998

Prince Claus Award

2000

Freeman Fellowship, Vermont Studio Center, Vermont, U.S.A.

#### Public Collections

Artoteek Den Haag, The Hague, The Netherlands

Cemeti Contemporary Art Gallery, Yogyakarta, Indonesia

Fukuoka Asian Art Museum, Fukuoka, Japan (福岡アジア美術館)

Indonesia Institute of the Arts, Yogyakarta, Indonesia

Museum der Kulturen, Basel, Switzerland

Singapore Art Museum, Singapore

Queensland Art Gallery, Brisbane, Australia

Stedelijk Museum de Lakenhal, Leiden, The Netherlands

Okinawa Prefectural Contemporary Art Museum (construction), Okinawa, Japan (沖縄県立現代美術館[仮称])

NTT InterCommunication Center, Tokyo, Japan (ICC) (NTTインターコミュニケーション・センター[ICC])

National Gallery, Canberra, Australia

1

制圧者  
1989年  
アクリル、コラージュ、紙  
46×51.5cm  
ウイ・ホン・ジェン氏蔵

*The Suppressor*  
1989  
acrylic and collage on paper  
46×51.5cm  
Collection of Dr. Oei Hong Djien, Indonesia

2

私の頭はどこ？  
1994年  
アクリル、コラージュ、カンヴァス  
150×120cm  
マルク&エスメラルダ・ボランセ夫妻蔵

*Where is My Head?*  
1994  
acrylic and collage on canvas  
150×120cm  
Collection of Marc and Esmeralda Bollansee

3

芸術家は取り憑かれる  
1991年  
油彩、カンヴァス  
149×149cm  
福岡アジア美術館蔵

*Artist Gets Obsessed*  
1991  
oil on canvas  
149×149cm  
Collection of Fukuoka Asian Art Museum

4

周縁の人々を監視する  
2000年  
木材、ファイバーグラス、電球、金属、ラジオ、  
スピーカー  
約500×170cm(各45×31×31cm)、10体  
作家蔵

*Watching the Marginal People 2000*  
2000  
wood, fiberglass, electric bulb, metal, radio,  
speaker  
approx. 500×170cm (each piece 45×31×31cm),  
10 figures  
Collection of the artist

5

発酵する精神  
1994年  
木製の机、椅子、本、カセット・プレーヤー、電子  
部品、ファイバーグラス、金属  
約400×400cm(各90×70×130cm)、9セット  
(1セット2体)  
作家蔵

*Fermentation of Mind*  
1994  
wooden school desk, chair, book, tape player  
electronic parts, fiberglass, metal  
approx. 400×400cm (each piece 90×70×130cm),  
9 sets (2 figures per 1 set)  
Collection of the artist

6

魂の祝宴  
1995年  
石、ファイバーグラス、プラスチック、ラジオ、  
カセット・プレーヤー、扇風機、木材  
約300×400cm(各70×60×50cm)、9体  
作家蔵

*Ceremony of the Soul*  
1995  
stone, fiberglass, plastic, radio, tape player, fan,  
wood  
approx. 300×400cm (each piece 70×60×50cm),  
9 figures  
Collection of the artist

7

ガムランのざわめき(噂のガムラン)  
1992-93年  
木材、ガムラン、モーター、カート・ベル、車輪、  
鉄、ケーブル  
約400×400cm(各25×15×33cm)、35体  
福岡アジア美術館蔵

*Gamelan of Rumor*  
1992-93  
wood, gamelan, motor, cart-bell, wheel, iron,  
cable  
approx. 400×400cm (each piece 25×15×33cm),  
35 figures  
Collection of Fukuoka Asian Art Museum

8

飛翔する天使  
1996年  
ファイバーグラス、中古の時計、電子部品、綿  
約400×500cm(各100×60×25cm)、10体  
作家蔵

*Flying Angels*  
1996  
fiberglass, old clock parts, electronic parts,  
cotton  
approx. 400×500cm (each piece 100×60×25cm),  
10 figures  
Collection of the artist

9

政治的道化師  
1999年  
木材、ファイバーグラス、電球、金属、電子部品、  
スピーカー  
約400×500cm(各100×50×50cm)、15体  
作家蔵

*Political Clowns*  
1999  
wood, fiberglass, electric bulb, metal, electronic  
parts, speaker  
approx. 400×500 cm (each piece 100×50×50cm),  
15 figures  
Collection of the artist

10

糞を食らう  
1983年  
アクリル、コラージュ、カンヴァス  
96×96cm  
作家蔵

*Eating Shit*  
1983  
acrylic and collage on canvas  
96×96cm  
Collection of the artist

- 11  
銃弾を食らう  
1992年  
アクリル、コラージュ、紙  
66×77cm  
クィーンズランド・アート・ギャラリー蔵
- Eating Bullets (Makan Pelor)*  
1992  
acrylic and collage on paper  
66×77cm  
Purchased 1995. Queensland Art Gallery  
Foundation
- 12  
背中に隠した三挺の銃  
1992年  
アクリル、コラージュ、カンヴァス  
150×150cm  
ガジャ・ギャラリー蔵
- Three Pistols in the Back*  
1992  
acrylic and collage on canvas  
150×150cm  
Collection of Gajah Gallery
- 13  
三政党の選挙運動  
1992年  
アクリル、コラージュ、カンヴァス  
98×98.5cm  
クィーンズランド・アート・ギャラリー蔵(ケネス&  
ヤスコ・メイヤーアジア現代美術コレクション)  
1993年にメイヤー基金の助成によりクィーンズラ  
ンド・アート・ギャラリー財団を通じて購入
- Campaign of the Three Parties*  
1992  
acrylic and collage on canvas  
98×98.5cm  
The Kenneth and Yasuko Myer Collection of  
Contemporary Asian Art. Purchased 1993 with  
funds from The Myer Foundation, Michael Myer  
and Ann Gamble Myer through the Queensland  
Art Gallery Foundation.
- 14  
銃を向けての対話  
1998年  
アクリル、コラージュ、紙  
36×48cm  
ケイコ・ロシェ夫人蔵
- Dialog with a Pistol*  
1998  
acrylic and collage on paper  
36×48cm  
Collection of Mrs. Keiko Rochaix
- 15  
平和の使者  
1994年  
アクリル、コラージュ、カンヴァス  
120×150cm  
マルク&エスメラルダ・ボランセ夫妻蔵
- The Bearer of the Peace Discus*  
1994  
acrylic and collage on canvas  
120×150cm  
Collection of Marc and Esmeralda Bollandsee
- 16  
殺されることのない魔術師  
2000年  
アクリル、コラージュ、カンヴァス  
154×207cm  
作家蔵
- A Magician Who Never Killed*  
2000  
acrylic and collage on canvas  
154×207cm  
Collection of the artist
- 17  
迫りくるバロンに怯える王様  
2000年  
アクリル、コラージュ、カンヴァス  
153×205cm  
作家蔵
- The King Who is Afraid of Approaching Barong*  
2000  
acrylic and collage on canvas  
153×205cm  
Collection of the artist
- 18  
バロンが想像する大酒呑み  
1991年  
アクリル、コラージュ、カンヴァス  
150×150cm  
ギャルリー・ヴィア・エイト蔵
- The Barong's Imagination of the Drunkard*  
1991  
acrylic and collage on canvas  
150×150cm  
Collection of GALERIE VIA EIGHT
- 19  
金庫の鍵の見張り番  
2000年  
アクリル、コラージュ、カンヴァス  
154×205cm  
作家蔵
- The Guard Who is Keeping the Bank's Key*  
2000  
acrylic and collage on canvas  
154×205cm  
Collection of the artist
- 20  
花外交  
2000年  
アクリル、コラージュ、カンヴァス  
154×207cm  
作家蔵
- Flower Diplomacy*  
2000  
acrylic and collage on canvas  
154×207cm  
Collection of the artist
- 21  
パンツトレーニング中のスーパーマン  
2000年  
アクリル、コラージュ、カンヴァス  
148×98cm  
作家蔵
- Superman Still Learning How to Wear  
Underwear*  
2000  
acrylic and collage on canvas  
148×98cm  
Collection of the artist

22

尋問

1998年

ビデオ、モニター、おもちゃの銃

各130×50×40cm、5台

作家蔵

パフォーマンス《ロビ・ロビ》

2000年10月13日、国際交流基金フォーラムにて上演

Performance: *Lobi Lobi*

Performance at the Japan Foundation Forum,  
13 October 2000

*Interrogation*

1998

video, monitor, toy-gun

each piece 130×50×40cm, 5 sets

Collection of the artist

23

インナーシティ

1999年

マネキン、ファイバーグラス、ビデオ、モニター、

電球

170×100×45cm

作家蔵

*Inner City*

1999

mannequin, fiberglass, video, monitor,  
electric bulb

170×100×45cm

Collection of the artist

24

影絵物語—新生インドネシア

2000年

スクリーン、ワヤン人形、竹

約220×300cm(各70×60cm)、12体

作家蔵

*Wayang Legenda: Indonesia Baru*

2000

screen, wayang puppet, bamboo pole

approx. 220×300cm (each piece 70×60cm),

12 figures

Collection of the artist

25

影絵物語

2000年

ビデオ

作家蔵

*Wayang Legenda*

2000

video

Collection of the artist

## アピナン・ポーサヤーナン

1956年バンコク(タイ)生まれ。エディンバラ大学(英国)で学士・修士号を、コーネル大学(米国)で美術博士号を取得。1991年よりチュラロンコーン大学(バンコク)で教鞭を執り、現在同大学准教授。アジア各国の現代美術を積極的に調査し、「Traditions/Tensions」(1996年)のゲスト・キュレーターや、第24回サンパウロ・ビエンナーレ(1998年)のアジア担当コミッショナー、また日本の越後妻有アートトリエンナーレ2000(2000年)、横浜トリエンナーレ2001(2001年)など、アジア地域内外の多くの国際展に参画。アジア地域を代表するキュレーターとして第一線で活躍。著書として、『Modern Art in Thailand』(1992年)や『Western Style Painting and Sculpture in the Thai Royal Court』(1993年)などがある。バンコク在住。

## デヴィッド・エリオット

1949年プレストベリー(イングランド)生まれ。ダーラム大学で近代史を専攻後、ロンドン大学修士課程において美術史を修める。1976年より20年間オックスフォード近代美術館館長を務め、1996年よりストックホルム近代美術館館長。かねてより非欧米諸国の近現代美術に関心を持ち、80年代から日本やインド、中国などのアーティストを取り上げた近現代美術展を企画。その分野での著作や講演も多い。1996年には「ヘリドノ」展をオックスフォード近代美術館にて開催、話題を呼んだ。国際美術館会議(CIMAM)会長。ストックホルム在住。

## ジム・スパンカット

1948年ウジュン・バンドン生まれ。バンドゥン工科大学美術デザイン学部卒業。アーティストとしての活動後、インディペンデント・キュレーターとして、また美術評論家として活躍。近年手がけた展覧会としては「インドネシア・リアリズム 絵画とその変容」(1997年)、インドネシア国立美術館開館記念展(1999年)などがある。また、「アジアのモダニズム」展(1995年)やアジアパシフィック・トライエンナーレなど日本やオーストラリアなどでの国際的な現代美術展に多く参画。ジャカルタ在住。

## Apinan Poshyananda

Born in Bangkok, Thailand, 1956. He obtained his M.F.A. from Edinburgh University (U.K.), then his Ph.D. from Cornell University (U.S.A.). He started to teach at Chulalongkorn University in 1991 and is now associate professor. He has made major researches on contemporary art in Asia and has curated international shows such as "Traditions/Tensions: Contemporary Art in Asia" (1996), as guest curator of the Asia Society in New York, and 24th São Paulo Biennale (1998), as commissioner for the Asian section. He is also international advisor for 1st Echigo-Tsumari Art Triennial (2000) and 1st Yokohama Triennale (2001). He is now one of the most important curators in the Asian region. He is the author of *Modern Art in Thailand* (1992) and *Western Style Painting and Sculpture in the Thai Royal Court* (1993). Lives in Bangkok.

## David Elliott

Born in Prestbury, England, 1949. He obtained a B.A. in modern history from University of Durham and an M.A. in history of art from Courtauld Institute of Art, University of London. He was director of Museum of Modern Art Oxford for 20 years from 1976 and assumed his current position as director of Moderna Museet, Stockholm in 1996. He has focused on modern/contemporary art in non-Western countries, and curated the much-talked-about "Heri Dono" exhibition in 1996 at Oxford. He has lectured and published numerous books and catalogues relating to these areas. President of CIMAM. Lives in Stockholm.

## Jim Supangkat

Born in Ujung Pandang, 1948. Trained at the Department of Fine Arts and Design, Bandung Institute of Technology, he started his career as an artist but eventually became a prominent art critic and an independent curator. He has curated exhibitions such as "The Mutation: Painstaking Realism in Indonesian Contemporary Painting" (1997) and inaugural exhibition of the National Gallery in Indonesia (1999). He has been extensively involved in international exhibitions in the Asia-Pacific region as well, including "Asian Modernism" (1995) and the Asia-Pacific Triennial of Contemporary Art. Lives in Jakarta.

Photo credit

ブレース・アディロン  
Blaise Adilon fig.9  
安藤 毅  
Ando Takeshi figs.6, 7, cat.nos.1, 4-6, 8-10, 16, 21, 22, p.79(bottom)  
ラユン・ブウォロ  
Layung Buworo cat.nos.4-6, 9, 10, 16, 21, 22  
ヘリ・ドノ  
Heri Dono figs.1, 8, 11, 13-15  
藤本健八  
Fujimoto Kenpachi cat.no.7  
古市保子  
Furuichi Yasuko fig.10  
ギャルリー・イヴォン・ランヴェール  
Galerie Ivon Lambert fig.12  
キアスマ・フィンランド現代美術館  
Kiasma Museum of Contemporary Art / Petri Vertanen cat.no.23  
松本 亮  
Matsumoto Ryo (『ワヤンを楽しむ』、めこん社、1994年) figs.2, 3  
大橋 力  
Ohashi Tsutomu fig.18  
アピナン・ポーサヤーナン  
Apinan Poshyananda figs.4, 5  
上野則宏  
Ueno Norihiro fig.20, pp.76-78  
鷺尾礼弁  
Washio Leben cat.no.8

アジア現代美術 個展シリーズ I  
ヘリ・ドノ展  
—映しだされるインドネシア

Asian Contemporary Artist  
Solo Exhibition Series I  
Heri Dono:  
Dancing Demons and Drunken Deities

編集:  
古市保子

Editor:  
Furuichi Yasuko

編集進行:  
石神 森、帆足亜紀

Assistant Editor:  
Ishigami Mori, Hoashi Aki

翻訳:  
英文和訳: 藤原えりみ、都築悦子  
和文英訳: スタンリー・N. アンダーソン  
インドネシア語和訳: 油井理恵子、稲見和己  
インドネシア語英訳: トム・コルシャック  
英文校閲: ステファン・コーミー、トーマス・レッドウッド

Translations:  
English-Japanese Translation: Fujihara Erimi,  
Tsuzuki Etsuko  
Japanese-English Translation: Stanley N. Anderson  
Indonesian-Japanese Translation: Yui Rieko,  
Inami Kazumi  
Indonesian-English: Tom Kortschak  
English Proofreading: Stephen Comee,  
Thomas Redwood

翻訳協力:  
柿沼 勉、村上圭子

Cooperation (Translation):  
Kakinuma Tsutomu, Murakami Keiko

デザイン:  
近藤一弥

Designed by  
Kondo Kazuya

制作:  
コギト

Produced by  
Cogito Inc.

発行:  
国際交流基金アジアセンター  
東京都港区赤坂2-17-22 赤坂ツインタワー1F  
Tel.03-5562-3892 Fax.03-5562-3897

Published by  
The Japan Foundation Asia Center  
Akasaka Twin Tower 1F, 2-17-22 Akasaka, Minato-  
ku, Tokyo 107-0052, Japan  
Tel.81-3-5562-3892 Fax.81-3-5562-3897

発行日:  
2000年10月13日  
©国際交流基金アジアセンター  
(禁無断転載)

Published on  
October 13, 2000  
© The Japan Foundation Asia Center  
All rights reserved  
This book may not be reproduced, in whole or in  
part, in any form, without written permission from  
the publisher.

*Printed in Japan*

アジア現代美術 個展シリーズ I  
ヘリ・ドノ展  
— 映しだされるインドネシア

Asian Contemporary Artist  
Solo Exhibition Series I  
Heri Dono:  
Dancing Demons and Drunken Deities

編集:  
古市保子

Editor:  
Furuichi Yasuko

編集進行:  
石神 森、帆足亜紀

Assistant Editor:  
Ishigami Mori, Hoashi Aki

翻訳:  
英文和訳: 藤原えりみ、都築悦子  
和文英訳: スタンリー・N. アンダーソン  
インドネシア語和訳: 油井理恵子、稲見和己  
インドネシア語英訳: トム・コルシャック  
英文校閲: ステファン・コーミー、トーマス・レッドウッド

Translations:  
English-Japanese Translation: Fujihara Erimi,  
Tsuzuki Etsuko  
Japanese-English Translation: Stanley N. Anderson  
Indonesian-Japanese Translation: Yui Rieko,  
Inami Kazumi  
Indonesian-English: Tom Kortschak  
English Proofreading: Stephen Comee,  
Thomas Redwood

翻訳協力:  
柿沼 勉、村上圭子

Cooperation (Translation):  
Kakinuma Tsutomu, Murakami Keiko

デザイン:  
近藤一弥

Designed by  
Kondo Kazuya

制作:  
コギト

Produced by  
Cogito Inc.

発行:  
国際交流基金アジアセンター  
東京都港区赤坂2-17-22 赤坂ツインタワー1F  
Tel.03-5562-3892 Fax.03-5562-3897

Published by  
The Japan Foundation Asia Center  
Akasaka Twin Tower 1F, 2-17-22 Akasaka, Minato-  
ku, Tokyo 107-0052, Japan  
Tel.81-3-5562-3892 Fax.81-3-5562-3897

発行日:  
2000年10月13日  
©国際交流基金アジアセンター  
(禁無断転載)

Published on  
October 13, 2000  
© The Japan Foundation Asia Center  
All rights reserved  
This book may not be reproduced, in whole or in  
part, in any form, without written permission from  
the publisher.

Printed in Japan