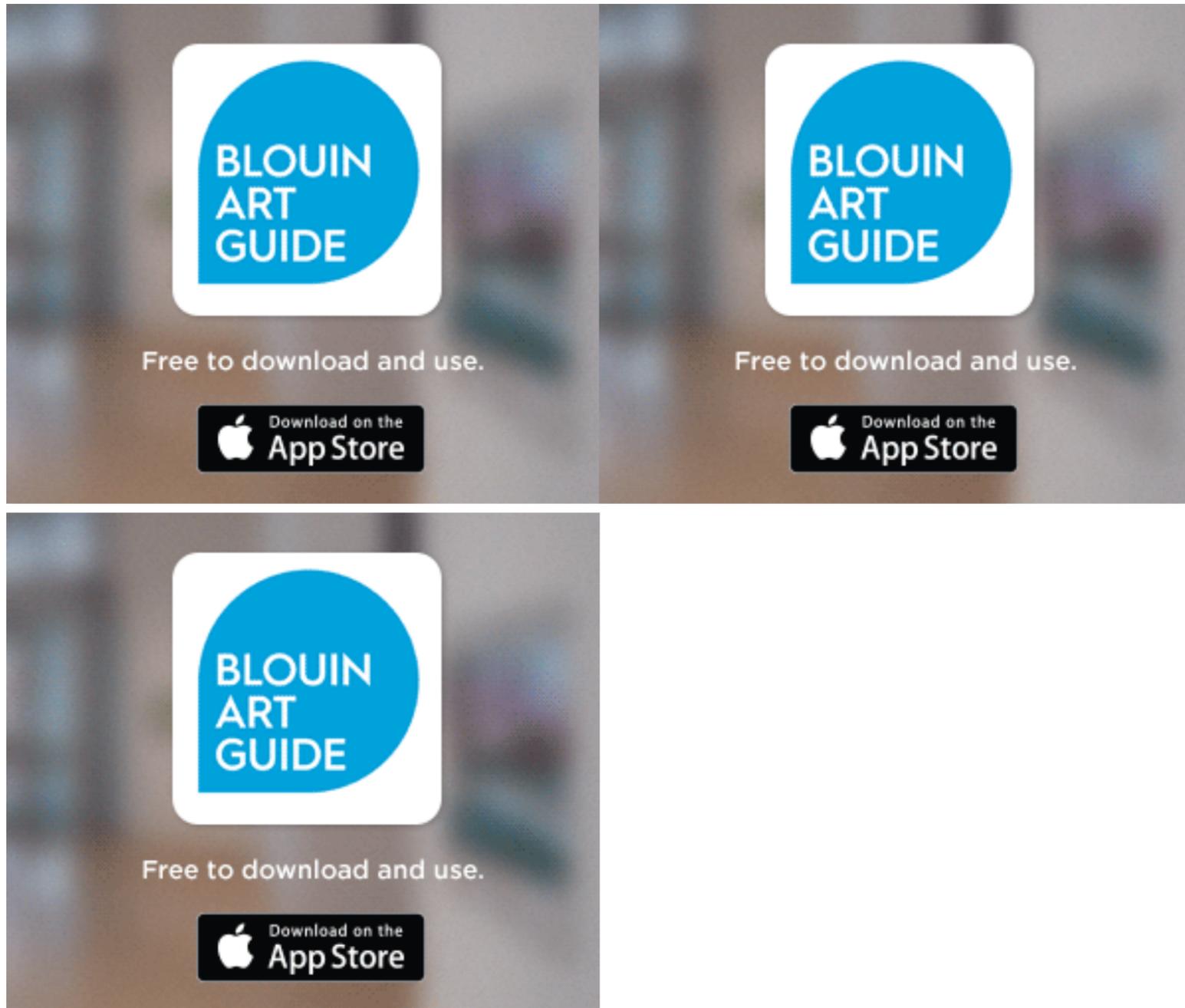


developments in the work — from the use of bright color to the creation of screen prints on canvas against photographs — to surprise visitors.



“I was interested in questioning the meaning of print, and with the theme of Zaman Edan I was interested in questioning the meaning of expression and creativity, because expression is not always creativity. I see expression as closer to innovation, while to create is very close to inventiveness,” Dono says.

While he has done some more traditional etching and mono-print works, he was interested in returning to printmaking on fabric or canvas rather than working on paper. “I started the residency with experimenting on fabric using a Batik technique. I had done some in 1984 when I was a student, but

back then Batik had a really bad name in fine art, because it was seen more as a craft; and as a student I disagreed about that. I created about 20 pieces at the time.”



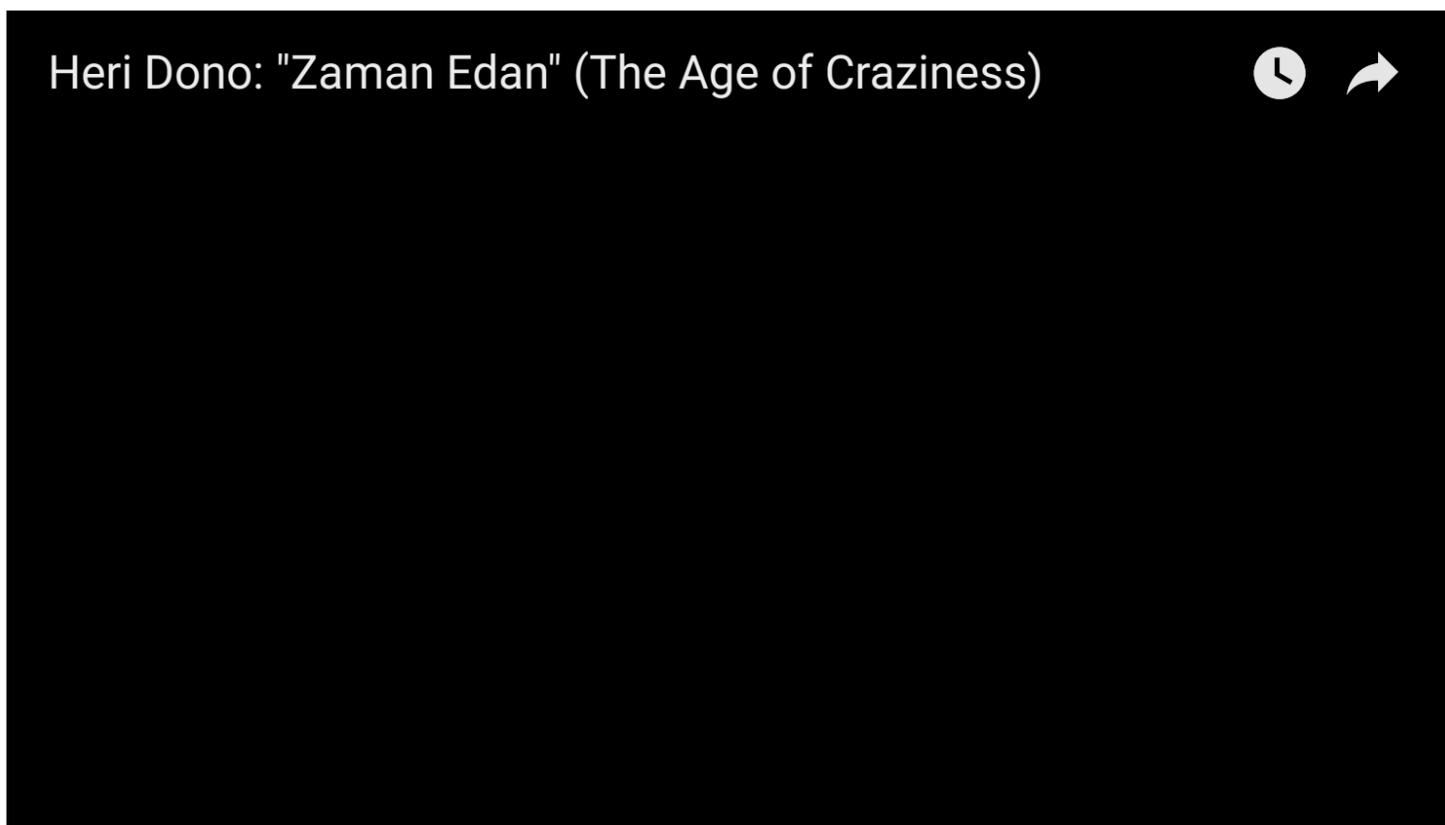
The results of his latest batik experiments, now on view at STPI, have led to more colorful artworks, with the use of pink, purple, and orange, not usually associated with his practice. “Back in the ‘90s, my work was more colorful like this, but yes, of late it’s been much more muted, monochrome, and darker [in color], but with the use of textile, I was interested in recreating that batik atmosphere,” he says.

“I’m using many elements and patterns I’ve used before: the wheel, the fire, the shoes, and yes they all have a meaning: The wheel is the symbol of progress; fire is a symbol of energy; the shoe a symbol of perhaps military or authority; the hand is a symbol of work, but also a talisman and something to predict

the future. I like to put figures in the mouth as a reference to diplomacy, people (say) something with their mouth but not from the heart,” he explains, referring to these reference, with laugh, as “HeriDonology.”

Other recurring symbols in Dono’s artworks include pistols, speech bubbles, a drinking cup with smoke coming out (which he uses as a symbol of society), and his hybrid figures like Dinosaurus dinosaurs (“maybe it’s a ‘Dono-saurus’,” he jokes), as well as cartoon characters like the King (a symbol of power) wearing military boots or cowboys boots and a Turkish hat, Batman and mickey-mouse look-a-likes — “I’m a mouse in the Chinese horoscope, so maybe it’s another (version of) me, like the dinosaur.”

Currently on view until June 30, “Zaman Edan” (The Age of Craziness) includes two large mixed-media installations, also created during his STPI residency. One is a herd of flying horses made with papier-mâché and painted with pulp paper using a spoon (“a bit like making a cake”) and the other is “Wayang Zaman Edan,” several mixed-media, gangster-like puppets (in copper, brass, stainless steel and papier-mâché), some holding guns, that he refers as today’s “age of craziness” and violence.



View Slideshow (<http://sea.blouinartinfo.com/photo-galleries/heri-donos-zaman-edan-the-age-of-craziness-at-stpi>)



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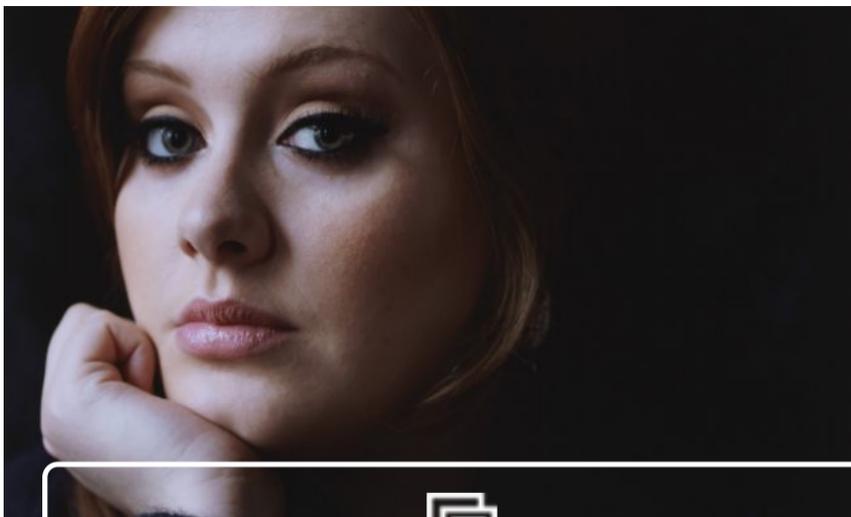


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