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# Awareness Campaign Through Art Exhibition (Case Study: Kala Kali Incognito – Heri Dono)

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**Abstract:** This research aims to analyze art exhibitions as an awareness campaign through metaphorical symbols in the artworks. One of art's functions is as a medium of awareness because artists deliver paradigm waves through their art. Kala Kali Incognito is an exhibition held by Heri Dono. Through this exhibition, Heri Dono presents his paradigm on the condition of Indonesians during the COVID-19 breakout. This research has contributed knowledge to society about art. Art is not only about aesthetics but also as a signifier of issues in society. Moreover, this research can be used as an alternative idea for the next curation of an exhibition, especially for understanding societal issues through art. This study uses a descriptive approach and interpretative analysis by reading about the social situation during the exhibition. The result showed that the Kala Kali Incognito's Exhibition by Heri Dono was held as a reflection of COVID-19 issues and played a role in awareness and reflection for society in 2020.

Keywords: awareness campaign; art exhibition; Kala Kali Incognito; Heri Dono; society

**Abstrak: Kampanye Kesadaran Melalui Pameran Seni (Studi Kasus: Kala Kali Incognito – Heri Dono).** Penelitian ini bertujuan untuk menganalisis pameran seni rupa sebagai upaya penyadaran melalui simbol-simbol metafora dalam karya seni. Salah satu fungsi seni rupa adalah sebagai media penyadaran karena seniman menyampaikan gelombang paradigma melalui karya seninya. Kala Kali Incognito merupakan pameran yang diselenggarakan oleh Heri Dono. Melalui pameran ini, Heri Dono memaparkan paradigmanya tentang kondisi masyarakat Indonesia di tengah merebaknya COVID-19. Penelitian ini telah memberikan sumbangan pengetahuan kepada masyarakat tentang seni rupa. Seni rupa tidak hanya tentang estetika, tetapi juga sebagai penanda berbagai isu dalam masyarakat. Selain itu, penelitian ini dapat dijadikan sebagai alternatif ide untuk kurasi pameran selanjutnya, khususnya untuk memahami berbagai isu sosial melalui seni rupa. Penelitian ini menggunakan pendekatan deskriptif dan analisis interpretatif dengan membaca situasi sosial selama pameran berlangsung. Hasil penelitian menunjukkan bahwa Pameran Kala Kali Incognito karya Heri Dono diselenggarakan sebagai refleksi atas isu-isu COVID-19 dan berperan dalam penyadaran dan refleksi bagi masyarakat pada tahun 2020.

Kata kunci: kampanye penyadaran; pameran seni rupa; Kala Kali Incognito; Heri Dono; masyarakat



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## 1. Introduction

Art has its paradigm and idealism standards, which give rise to its unique style and intention. According to Dwi Marianto, an artist's focus of attention is impacted by their viewpoint and model of evaluating a work (Marianto 2019). This is what contributes to the variety of artistic creations. Several artistic movements that emphasized “*Art for the sake of Art*,” or the value of the art form itself, emerged throughout the modernist era. Many contemporary works, including those in the naturalist, romantic, realism, and formalist styles, emphasize the work's structure more than the story they hope to tell. As we go towards the postmodern era, numerous artists have made an effort to depart from the segmented aesthetic. There are now movements concentrating more emphasis on movement and the force that results from their artistic creations, such as Dadaism, Fluxus, and art activism. Postmodernism regarded art to be a form of communication. According to Dwi Marianto, several fine art groups take different approaches. One of these groups uses art to spread a certain message to the public and the community that has been chosen as the target audience (Marianto 2019). The way the artist creates the work and how the observer interprets it is out of sync with one another.

Art is meant to be appreciated and digested through observation. Indirect art criticism, also known as the process of evaluating works of art, emerges in this activity. In essence, art cannot exist without being observed. The act of viewing the art will result in the emergence of a new reality. A subject of observation will become a part of the observer's experience and an internal component through close examination (Marianto 2019). Although artists are not changing agents, the act of seeing works of art can result in the emergence of powers of movement and change. For viewers to respond, artists attach messages. Therein is the purpose of the artwork that will be on display. Usually, the artwork is displayed at exhibitions. Exhibitions of art serve as venues for communicating with the public about artists' ideas as well as venues for artists to market their creations. At Heri Dono's exhibition, the same thing took place. Heri Dono is an artist who consistently follows his creative process and who also actively engages with local, national, and international social, political, and humanitarian issues.

Heri Dono presented an exhibition called *Kala Kali Incognito* at Srisasanti Galeri Jogja from November 6, 2020, to January 3, 2021. Heri Dono presented a solo show and was quoted in numerous regional and national news outlets. All of Heri Dono's pieces included in the exhibition were motivated by the COVID-19 pandemic. This study examines the *Kala Kali Incognito* show, reveals the meaning of



Figure 1: Exhibition Poster “Kala Kali Incognito” (Source: <https://heridono.com/solo-exhibition-of-heri-dono-kala-kali-incognito-2/>, Downloaded by Puri: November 4, 2022, 16:52)

Heri Dono's metaphor of deconstruction, and explores the social context of the exhibition. It is possible to demonstrate how works of art become a medium of communication to the public and a medium of awareness to the public using observations from this study.

The terms Kala and Kali in the exhibition's name Kala Kali Incognito refer to a particular culture's mythological worldview. Hindu mythology in India acknowledges Kali as a Goddess. She is a different manifestation of Goddess Durga, Lord Shiva's wife. This personification represents the wrathful side of Goddess Durga. Just that this nature's incarnation embodies a heroic value and fight. Goddess Durga has always been viewed as a mother figure, but one who is assertive and doesn't like to have her peace disrupted. Dewi Durga, on the other hand, is the victim of Batara Guru's curse in Hindu Nusantara legend since she disobeyed her own husband's intentions for her. In India, Kala is more popularly known as Lodra, another manifestation of Shiva who is also referred to as the God of Time. In times of war, the hierarchical character Lodra makes an appearance. While Kala is a mythology known as Bathara Kala in Indonesian wayang. According to the mythology's background, Kala is a son of Bathara Guru and possesses a lustful temperament. Bathara Guru gave Kala the order to annoy people while he was a giant (*rakshasa*). He is linked to a human time-killer, or, to put it another way, a human death dealer. In Heri Dono's exhibition, Kala and Kali serve as a metaphor for his ideas about the state of the world at the time of COVID-19.

Talking about the Kala Kali Incognito exhibition by Heri Dono is crucial. We can learn about the debates that the epidemic has sparked in the minds of artists through this show. The artwork on display serves as a conduit for the dialogue. Reading these works can help you identify issues and understand the debate surrounding the COVID-19 pandemic. According to the artist's statement for Kala Kali Incognito, artwork tries to foresee and forecast events and conditions that arise in the political, social, economic, and health fields. This makes the show a tool for educating about the artist's discourse. The themes from the show are then redirected via the lens of art criticism by this research. So that creative inspiration and ideas can continually levitate (Marianto 2019).

The goal of this study is to reconsider how the title Kala Kali Incognito should be understood as well as to explore how Kala Kali's cultural connotations related to the meaning of the displayed works. The accomplishment of this research goal demonstrates that new discourses can be created for the public through exhibitions using visual metaphors created by artists. This investigation reveals the metaphors present in the Kala Kali Incognito exhibition using Heri Dono's built denotative and connotative meanings. The artist's deconstruction of the mythology that already exists into a reading of the circumstances and conditions reflected in his work is demonstrated by the demolition.

## 2. Methods

This study uses a descriptive methodology, which entails data analysis and a thorough, written description. In this study, an interpretation analysis was utilized to read the situation from the data collected and to analyze the circumstances before the Kala Kali Incognito exhibition. *Battle of The Invincible Enemies, 2020*, and *Corona as a Puppet, 2020* are two works by Heri Dono that enhance the value of the Kala and Kali mythos and are included at the Kala Kali Incognito exhibition. To compare the two works in greater detail based on their intrinsic and extrinsic merits, the choice of tangible things has been restricted. While the Kala Kali Incognito displays work's awareness campaign serves as the formal object. The process of reading a work involves tearing down the deconstructive assumptions Heri Dono made in his writing. In Kala Kali Incognito, Heri Dono breaks down the significance of Kala and Kali in Indonesian mythology. Through reinterpreting the symbols that show up in Heri Dono's works, deconstruction reading is accomplished. The meaning of symbols by Susanne K. Langer serves as the foundation for the symbol theory metaphor.

According to Susanne K. Langer (Suherman 2016), symbols come in two categories: 1) Discursive Symbols, which are frequently employed in spoken and written language for communication and tend to rely on logic, and 2) Presentational Symbols, which tend to be spontaneously captured and are typically used to comprehend symbols in works. According to Langer, symbolic logic is a feature of art that communicates issues in particular ways. Susanne (Gazali 2017) claims that art cannot be translated in its current form. Following the art form requires a unique strategy and a variety of techniques. According to Sussane, art is “the production of symbolic expressions of human feelings.” Symbols in a piece of art have changed from being symbols in general to being symbols based on particular experiences. One could say that the way a sign appears in an artist’s mind as a work of art is how their emotional experiences are formed. Based on these insights, this study adopts Susanne’s interpretation of symbols as a framework for analyzing the symbols in Heri Dono’s works. In Heri Dono’s perspective, the symbols that emerge in the pieces on display at the Kala Kali Incognito exhibition have undergone a metamorphosis between their physical appearance and their intended meaning. The sign must be understood in the context of Heri Dono’s perspectives, his artistic experiences, and the circumstances existing before the show. In other words, the emblem refers to Heri Dono’s opinions on politics, society, and plots that took place both locally and internationally during the COVID-19 pandemic.

The artist Heri Dono is renowned for having a great sense of humor. His writing is a parody of circumstances and his experience with dealing with particular circumstances. Heri Dono’s artwork contains hilarious symbolism, thus it must be viewed as complete to fully comprehend its meaning. Understanding Heri Dono’s art requires not only looking at the piece itself but also at the environment in which it was displayed. Because this alludes to the potential for deconstruction in his works’ use of symbols and mythologies. Because of this, this study examines how Heri Dono’s ideas and perspectives disassemble general mythology using Derrida’s method of deconstruction. According to Saputri’s article, Derrida’s idea of deconstruction is open-ended in that he doesn’t provide a clear definition. Derrida essentially challenges the Saussurian interpretation of the text. Derrida shifts from the signifier analysis to the signified description. The philosophy rejects binary opposition to get rid of dominance and hierarchy over the opposition (Saputri 2021). The rejection of logocentrism and phonocentrism in favor of binary opposition and a dichotomous hierarchical method of thinking is known as deconstruction (Ricardo 2020). In the context of this study, deconstruction is mainly concerned with the survival of opposing forces or alternative interpretations of a previously constructed text. Some texts are no longer read in order but are instead open and varied. Similar to how Kala Kali has deviated from the framework of Kala Kali in other cultures’ mythologies in the editorial of Heri Dono’s exhibition. Heri Dono has given Kala Kali its unique experience, which is mirrored in the symbols that emerge in his works.

The Kala Kali Incognito exhibition’s catalogs, video documentation, and interview findings served as the study’s primary data sources. In the meantime, references from relevant books, journals, and online news archives are used to grasp the analysis. Both job documentation and related event documentation are collected through online data searches. The paintings could not be directly viewed due to the exhibition’s location amid *PPMB* (restrictions on the area), therefore only observations could be made at the Kalahan studio, where the works were kept after the show. To narrow the scope of the research, a literature review is first conducted. The analysis was done in 4 stages: 1) Identifying data, seeking out relevant data. 2) Verifying data and comparing it to the truth of the data. 3) Interpreting works based on an examination of the social climate before the exhibition. 4) Outlining research analysis. Data identification was done through observation using Kala Kali Incognito Exhibition catalogs, dialogue recordings, and documentation. Heri Dono’s artist data was then verified at Studio Kalahan. Additionally, information is verified by interpreting artwork based on analysis of interviews with artists and art critics. In this research article, the analysis is then explained.

### 3. Results and Discussions

#### 3.1 Public Awareness through Art

Functionally, art serves as a social awareness tool. Art was used as a means of disseminating information and reflecting on society after Covid-19. In Jogja, mask use is promoted through the use of art. The statues strewn throughout the Malioboro region are covered in masks. According to Baharuddin Kamba, head of the PR division of Jogja Police Watch (JPW) - the movement's instigator, "so that people are aware that only statues wear masks, so people should also wear masks." (sky 2021).

According to art theory, satire is a form of awareness-raising. For the past two years, Indonesia has been affected by the global pandemic known as COVID-19 (since 2020). The pandemic's effects have an impact on both community activities and the workplace. Numerous activities had to temporarily stop and be paralyzed. People are compelled to stay at home and engage in online activities. PNS (government employees) work in shifts, from home and the office, as well as non-factory private employees. Students are required to interact online for teaching and learning activities while attending class from home. Additionally, adapting to online teaching and learning activities presents challenges for teachers (Jamila, Ahdar, and Natsir 2021). There were significant changes from the early childhood level through elementary school and tertiary institutions. It felt as though there had not been a physical presence during the nearly two years of education. The artists are also aware of this as a problem. It's not about how the COVID-19 problem affects art; rather, it's about the conspiracies and other issues that the pandemic has had an impact on people's social lives. The negative effects of Covid 19's restriction-induced paralysis of restricted activities include setbacks, stupidity, and falling behind. On the other hand, moving social interactions online has a positive impact on progress, speed, and ease. Even by artists like Heri Dono, the dualism provided by the effects of COVID-19 is a problem that is quite highlighted. Early in 2021, he addressed the issue of dualism through an exhibition titled Kala Kali Incognito. The exhibition took place at Jogjakarta's Srisasanti Galeri.

The Kala Kali Incognito exhibition runs from November 6, 2020, to January 3, 2021, for two months. Heri Dono has 11 pieces on display, including 4 installations and 7 paintings. Except for two installation pieces, *Agent of Change* and *Amnesia Nation*, all of the works on display were freshly produced in 2020 and were selected by the Kala Kali Incognito Exhibition. The following are paintings by Heri Dono: 1). Battle of the Invisible Enemies, 2). The Stage of Trade War, 3). Jokers in Conspiracy Theory, 4). Corona as a Puppet, 5). Three Wise Monkeys Find the Vaccine, 6). Pseudo Superheroes, 7). The Brutality of Virtual World. Acrylic paint was used to create each of these paintings on canvas. The sizes produced range, but most are larger than 200 x 200 cm. Politics, culture, and social issues continue to be the main topics Heri Dono addresses in the Kala Kali Incognito exhibition. Extrinsic elements in the theme of Heri Dono's work have the potential for open interpretation but also possess a distinct identity as Heri Dono's signature (Ria, Rondhi, and Mujiyono 2020). Heri Dono continues to paint in



Figure 2: Battle of the Invisible Enemies - 2020 - Acrylic on Canvas - Heri Dono (Source: <https://www.srisasantisyndicate.com/exhibitions/kala-kali-incognito>, downloaded by Puri: November 4, 2022, 16:24)

the satirical genre. Overall, Heri Dono's creations continue to show the typical wayang imagery from his humorous style.

In addition to wayang visuals, Heri Dono uses Indonesian mythology as a symbol of satire about the situation he wants to convey. The satirical aspect of his work is a parody of visual elements intended to convey a particular message (Ria, Rondhi, and Mujiyono 2020). A humorous tone is used to convey scathing critiques of the situation brought on by the pandemic. Drawings of wayang and humorous and cartoonish symbols give the impression that they are not confrontational. Srisasanti Galeri's owner, Eddy Prakoso, claimed that Heri Dono had been successful in presenting the effects of the COVID-19 pandemic (Inandiak 2020). Heri Dono emphasized the issues of public panic, social chaos, and the loss of common sense brought on by health problems that turned into political, cultural, and social polemics. Heri Dono finds the disappearance of previously more pressing issues like hunger, social inequality, and war from widespread societal unrest to be the most intriguing aspect of the COVID-19 issue.

Heri Dono stated in the introduction to the catalog of his exhibition that the pandemic themes in his work include the fight of humans against the coronavirus, the use of the coronavirus as a biological weapon, and the conflict between the United States and China (Inandiak 2020). These subjects are all presented using myths and legends as metaphors for the situations and plots that took place during the pandemic. Heri Dono frequently employs mythological metaphors in his creative work. Heri Dono's installation piece: *The Trokomod*, which was displayed at the Venice Biennale in 2015, is inspired by the Greek myth of the Trojan horse. The installation uses oppression as a thinly veiled metaphor. Heri Dono again demonstrates this type of creative process in *Kala Kali Incognito*.

Heri Dono's "*Battle of the Invisible Enemies*" depicts two sides: the right side and the left side, which appear to be at war. Overall, it appears that the viewer is being encouraged to recognize that the work has two sides. Giant "Buto" and Dragons are ridden by winged Human figures on the left side, while Wheeled Horses are ridden by winged women. The battle is symbolized by this division of the two sides. The coronavirus suddenly spread and turned into a pandemic around the world at the end of 2019. Since the coronavirus spread and altered all human-made and future-planned patterns, it has been one year. It is challenging for humans to combat the coronavirus because, according to Heri Dono's writing, it takes the form of Kala, the lord of time. Heri hopes to convey ideas about how the coronavirus serves as a reminder to people that they are not in control of time through this work.

Overall, Heri Dono's creative output is a reflection of his thoughts on the state of the world today. It is an exhibition that reflects his ideas on the conspiracies, circumstances, and conditions that arise in society as a result of the COVID-19 pandemic, particularly at the *Kala Kali Incognito* Exhibition. Through his creations, Heri Dono has used art to educate people about the Covid-19 issue. The ongoing



**Figure 3:** Corona as a Puppet - 2020 - Acrylic on Canvas - Heri Dono (Source: <https://www.srisasantisyndicate.com/exhibitions/kala-kali-incognito>, downloaded by Puri: November 4, 2022, 16:09)

exhibition has not resulted in any significant changes, but artists are an important aspect of how art serves society. specifically, art as public awareness In this study, the Kala Kali Incognito Exhibition seeks to educate the public about the conflicts and plots that took place during the COVID-19 pandemic.

### 3.2 Kala Kali Incognito

Heri Dono's Kala Kali Incognito exhibition is a reflection of his thoughts while he was living alone as a result of the COVID-19 pandemic. Heri Dono had anticipated holding a solo exhibition titled "Plan" in July 2020 as of the end of 2019. The exhibition was delayed until early November 2020 due to the coronavirus outbreak and the existence of health protocol regulations. Then, Heri Dono was preoccupied with maintaining his health. Early in March 2020, Heri Dono went about his daily activities, which included exercising, getting enough sleep, eating vitamins, fruit, and herbs, and tanning in the morning sun. Heri Dono also gave himself access to the most recent information regarding the evolution of the pandemic situation. Heri Dono did not even prioritize creative endeavors during this time; however, a few months later, he began keeping a journal of the phenomena he encountered during the pandemic. Later on, Heri Dono used these notes as inspiration. Heri Dono was forced to rethink his exhibition due to schedule adjustments and new routines. Heri Dono reexamines and muses on the COVID-19 pandemic phenomenon during his meditation. Before finally pouring his thoughts onto a canvas, he poured these reflections into sketches. Heri Dono's artistic creation process, according to Irma's article, consists of three stages: contemplation, research, and creation (Damajanti et al. 2017). Meanwhile, Ria (Ria, Rondhi, and Mujiyono 2020) claimed that Heri Dono's works were produced in three stages: (1) search; (2) idea or idea development; and (3) visualization. According to Marianto, one of the purposes of art is to make ordinary things seem extraordinary. Art can serve as a vehicle for presenting an intriguing idea and imagination in a novel way through keen observation and humor. This discovery relates to the aesthetic moment, which is when someone can elevate a phenomenon to become something interesting to others by using their imagination to see interesting things in it (Mariano 2019). Based on this, it can be said that Heri Dono was able to recognize a unique aspect of the pandemic phenomenon and creatively present it for observers to notice. In the stages of searching and reflection, the pandemic phenomenon is observed from a distance and through reflection.

Heri Dono's artistic creation process continues with the rendering of the sketches of his reflections. In his works, Heri Dono presents mythology as a satirical character. In the entire body of work at the Kala Kali Incognito Exhibition, Kala and Kali are quite powerful figures. Heri Dono claims in his catalog that the Kala mythology in Javanese culture is reflected in Kala. Kala changed into a gigantic being known as *Bathara Kala*. A giant swallowing the moon is a legend that surrounds *Bathara Kala*. Heri Dono uses the tale as a metaphor for the passage of time. Heri believes that people do not own time. Kala is a representation of a force overriding human control that governs time. The goddess Kali, meanwhile, is a representation of death. Like in her mythology, Kali is depicted in Heri Dono's art as a figure with her tongue protruding. Similar to the angel of death, Heri Dono's sticking-out tongue represents the idea that there is never a day without death. Heri Dono is occasionally described in the exhibition as being on the verge of dying. Everyone seems to die quickly. The COVID-19 pandemic is represented as a tool used by Kala and Kali to bring about death.


The story of *Bathara Kala* involves *ruwatan* affairs quite a bit. *Ruwatan* is a practice that helps people rid themselves of harmful things. Kala is known as the god of misfortune, unluck, and disaster (Akhwan, Suyanto, and Purwanto 2010). The origin of Kala, or the wayang *Murwakala*, is told in stories in Javanese culture. According to the wayang *Murwakala*, Kala is a progenitor of *Bathara Guru* and *Dewi Uma*. *Bathara Guru* gave Kala the order to transform into a giant who had the authority to eat people and cause trouble for them (Lestari 2014). Kala represents the time limit for human extinction. Kala is regarded as a representation of inevitable human karma in Hindu philosophy. Kala appears as a large,

ominous giant with a frightening visage. While Kali is a different name for Goddess Durga in Hindu mythology (Arniati 2020). In Hindu philosophy, Goddess Durga is the Exterminator and Protector. According to Indian Hindu mythology, Kali is the manifestation and embodiment of the Goddess Durga's vindictive nature. Kali is a terrible figure with a dark body who represents time, illness, and bad fortune. Her appearance contrasts with the image of Goddess Durga, who is depicted as being attractive, masculine, and having heroic and struggling values. According to Indian Hindu philosophy, Goddess Durga and Kali are believed to have Shiva's power in two distinct forms: *Krodha* (his angry form) and *Krura* (cruel form). In contrast, Dewi Durga is the victim of Batara Guru's curse in Indonesian wayang mythology because she disobeyed her own husband's wishes for her. Goddess Durga, also known as *Bathari* Durga, is the combined form of *Krodha* and *Krura* and is the embodiment of Durga-Kali. In the Nusantara, Durga-Kali is revered as a goddess of protection who can ward off all evil, illness, death, and catastrophe (Wicaksono 2021). If you interpret the Nusantara Wayang story correctly, Kala is known as the bringer of misfortune, catastrophe, and disease in the human world. While Kali is a representation of aid for the human catastrophe known as Kala.

In his works, Heri Dono develops a brand-new style of wayang known as the expressionist wayang (Ria, Rondhi, and Mujiyono 2020). The Kala and Kali in Heri Dono's characterization can be related to the meaning of Nusantara wayang, which is Heri Dono's habit of always displaying the deformation of wayang as his trademark. The visual wayang is depicted as the main character of the painting in Kala Kali Incognito as a whole. Heri Dono decides to place himself as the third element or outside the binary opposition through wayang performances. Not in the position of the west or the east, modern or traditional, but somewhere in the middle. His effort to escape modern art can be seen in this idea (Damajanti 2015). In Heri Dono's works, Kala and Kali aren't just traditional references in modern art; they're also representations of his beliefs. His reflections and research notes on a phenomenon inspired him to create paintings. If it is decided to investigate the phenomenon, all the notes will eventually degenerate into rough sketches that will be incorporated into the painting. Heri Dono uses Kala and Kali as symbols for the phenomena he experienced during the pandemic, relating his understanding of Kala and Kali to the understanding of Kala Kali in cultural mythology. Nature becomes a balance between Kala and Kali in Heri Dono's mind.

A visual dissection of Heri Dono's artwork is done to comprehend the Kala Kali symbolism in it. To discuss the interrelationships between works in greater detail, this research will concentrate on discussing the interpretation of the two-dimensional works in the exhibition. Visually, several objects frequently appear based on the seven paintings. The following items are frequently seen in the seven paintings, but they will be interpreted in *Corona as a Puppet* and *Battle of the Invisible Enemies* visuals. Table 1 explains.

Table 1: An explanation of the works by Heri Dono's symbolic meanings is shown in Figures 2 and 3

No	Objects that frequently appear	Visual	Interpretation
1	The dominant color that appears is red, brown-black, green-blue		Red psychologically represents bravery, rage, or enthusiasm. The earth, which is where humans stand and is a source of life, is represented by the brown-black color. Calm and loyalty are associated with the green-blue color. Trust and safety are reflected.
2	A (giant) figure wearing red shorts (loincloth)		Lower body defense. similar to the underwear's shape is an illustration of American superheroes (Batman and Superman).



3 Creatures with many eyes



Many eyes are a representation of a wide perspective and the ability to see various things (human behavior).

4 Wheel



A wheel represents rotation. However, it can be said that life is neither constant nor unstable in this situation.

5 A person in an army uniform and army boots



The military demonstrates the community's protection. On the contrary, it could be interpreted as hegemonic soldiers who oppress the powerless.

6 The tongue of fire that spreads like a hand



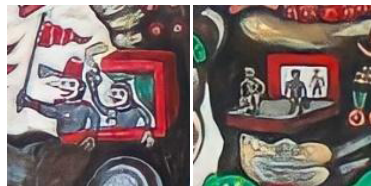
The negative connotation of the sticking tongues of flame. The flames stand for strength, and the interpretation is based on Indian mythology. It represents elements of blaming one another, spitting at one another and licking one another.

7 The figure (person) inside the giant's mouth



The figure is meant to represent a person who reaches a large audience with their message. It might bring the real thing, or it might bring a lie.

8 The figure (person) will enter the giant's body while the figure (person) is already there



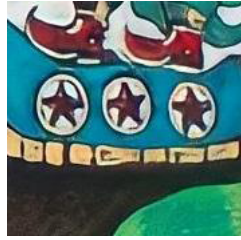
People in the body can symbolize the existence of a certain purpose behind the presence of giants. While the person who will enter the body of a giant is interpreted as a figure who tries to influence the giant.

9 A figure like Petruk



In Wayang's performance, when the Petruk character becomes king, it is said that he produces arbitrariness. In the context of this work, a large person who is depicted in the form of a Petruk is understood to be a big person with authority who can act arbitrarily.

10 Red Star logo



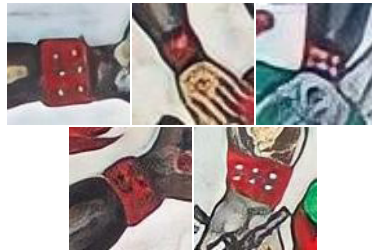
The red star is known as a symbol of socialist countries, such as North Korea, China, and Vietnam. However, the superhero character Captain America also has a star logo.

11 Winged figure



The winged figure represents Kala and Kali, who govern time. The difference can be seen in the color scheme: while Kala (top image) is predominately red and represents catastrophe and suffering, Kali (bottom image) is predominately green and represents a rescuer from catastrophe and illness. The image of Kali holding a clock suggests that human beings are powerless to prevent disaster, disease, and death.

12 Red bracelet



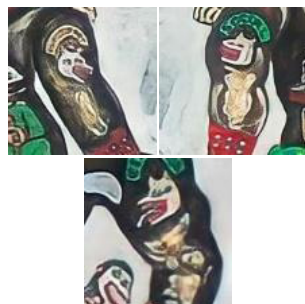
There is no special arbitrary meaning, no specific intention, only a different marker from previous works.

13 The thing on the knee



There is no special arbitrary meaning, no specific intention, only a different marker from previous works.

14 Dog tattoo



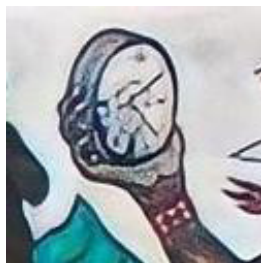
Dogs have four legs, are intelligent creatures, and are devoted companions. However, in this context, the dog represents the giants' bravery, cunning, and loyalty.

Some special symbols only appear in the artwork: *Corona as a Puppet* and *Battle of The Invisible Enemies*, the following explanations are in Table 2.

Table 2: Special symbolic interpretations of Heri Dono's works in Figures 2 and 3

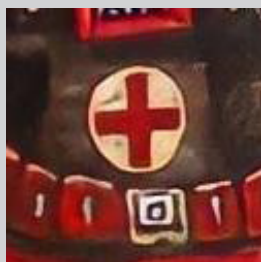
No	The objects that appears	Visual	Interpretation
1	Woody Woodpecker		Woodpecker is an American cartoon production. In his story, he always wins against the evil characters in his cartoons with his cunning and fad. Woody negatively symbolizes victory.

2 A clock



The clock is a symbol of time. Symbol of power over time.

3 Hospital logo



The hospital logo in this context symbolizes the health team. Health workers as saviors in the Covid-19 pandemic.

4 Shoe with fire



Oppression for the weak. Symbol of war through shoes.

5 Soldier in the belly of a giant figure



It has a particular interpretation, much like the idea of humans inside a giant's belly. Soldiers are a powerful and militaristic symbol. Therefore, it can be inferred that the giant's body contains a secret power.

All of the works in the Kala Kali Incognito exhibition contain the objects that are listed in Table 1. However, these 14 items are enough to completely take over Corona as a Puppet and Battle of the Invisible Enemies. The symbols of war are embodied by soldiers, military insignia, tattoos, logos, giants, and tongues of fire. In addition, the entirety of the symbol also interprets the symbol of human life, including all of its flaws and traits. Table 2 contains items that are specifically found in Corona as a Puppet and Battle of the Invisible Enemies. The symbol specifically alludes to Heri Dono's portrayal of the most recent pandemic scenario and the good and bad characters in his works.

According to the interpretations in Tables 1 and 2, Heri Dono wants to deconstruct, but not in the same way that Kala Kali was deconstructed; instead, he wants to let meaning go freely. because how artists and viewers interpret these works can have a different impact on their meaning. Heri Dono will reexamine his meaning as an observer when you read his writing again.

The final results show the consistency of the aesthetic idiolect in Heri Dono's work (Damajanti 2015). Irma describes idiolect aesthetics as the individual style of a modern Indonesian artist who is part of a significant international exhibition. One could say that Heri Dono employs arbitrary definitions or ones created by the artist himself. Heri Dono focuses on the role of Kala Kali as a counterweight to nature, which has only existed in people's lives as a myth in the form of time and death, based on the work in the Kala Kali Incognito Exhibition. No matter how much resistance a creature puts up, time and death will eventually come to them all. Then Kala and Kali changed into a power-wielding, inhuman figure that attempted to wipe out the earth. Scapegoating the coronavirus as a tool of mass murder serves as a symbol of power. Heri Dono's views are all expressed as a reflection of social phenomena and as awareness with a wide-open interpretation.

#### 4. Conclusions

According to the aforementioned research, it can be inferred that everyone experiences and is impacted by a pandemic, but that each artist has a unique perspective on it. These reflectional traces can then turn into artifacts associated with specific phenomena. After that, the artifacts are put on display in exhibits. That is how Heri Dono's artwork at the Kala Kali Incognito Exhibition was created. The exhibition was started as a response to the pandemic phenomenon that affected society worldwide. This phenomenon is used by an artist to reflect on his sketches. The sketch will serve as the artist's primary means of expression, conveying his ideas and worldview. According to Langer's philosophy, symbols are the language that artists use to convey their ideas through their creations. The wayang Kala and Kali, which Heri Dono brings to life in all of his works, serve as the symbol. Heri Dono appropriated the names Kala and Kali, which each have their significance in particular cultural mythologies, for his character traits. Based on his habit of deforming his thinking, the disposition has its interpretation. This interpretation must be read in its entirety because wayang is deconstructed to describe political and social situations. Based on this, it can be said that Heri Dono's work, which was on display at Kala Kali Incognito, can be read with his distinctive deconstruction and interpretation in an arbitrary and enigma manner.

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