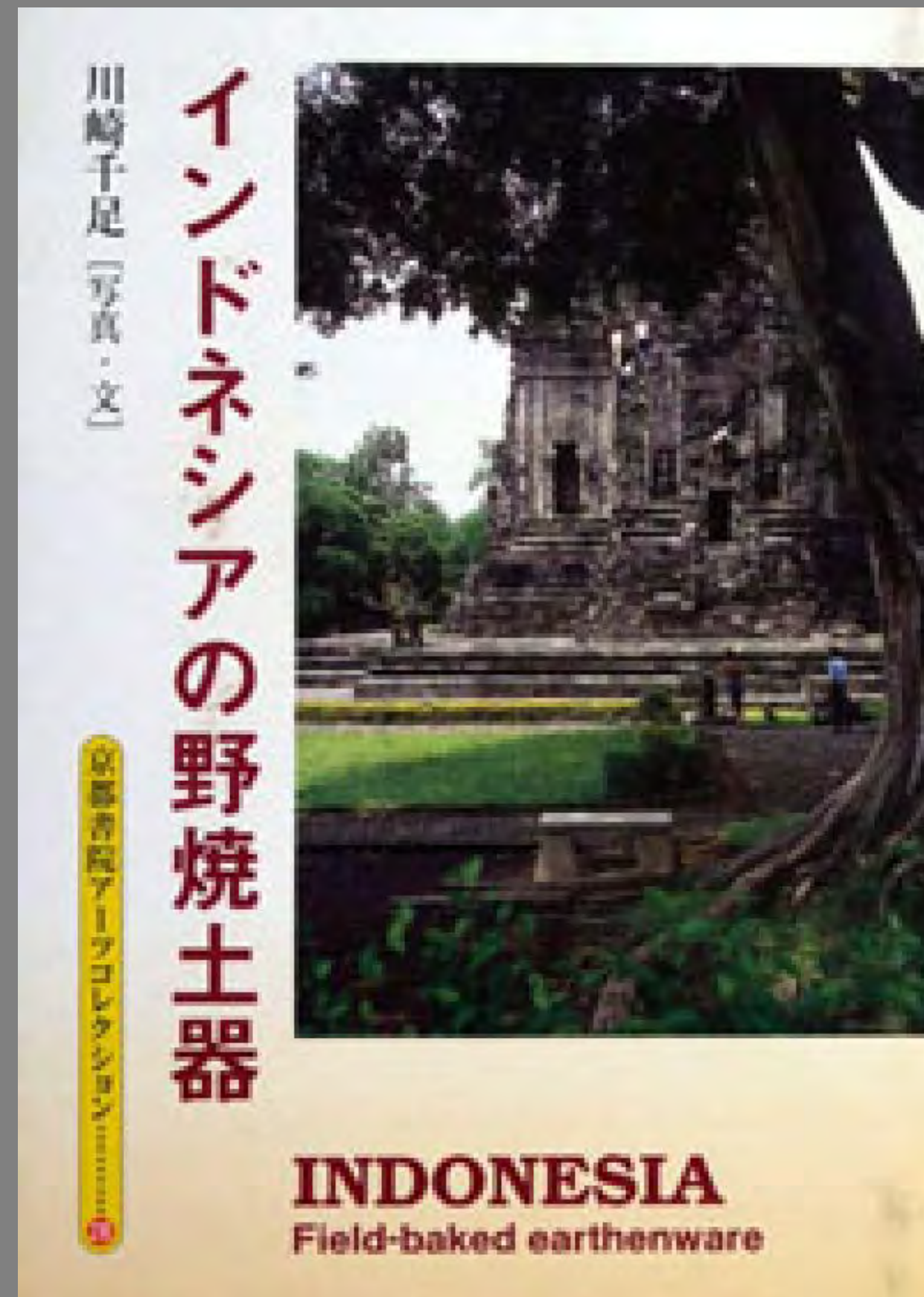




Local potters are working at some of the pottery workshop in Bayat, Klaten, Central Java
[Image source: <http://www.thejakartapost.com/life/2017/07/13/klatens-unique-pottery-technique-spins-on.html>]



Kawasaki Chitaru's book about the field-baked earthenware tradition in Indonesia published in 1998 [Image source: personal documentation]



**Hendrawan Riyanto during preparation of “Terracotta in Journey to Fertility Sign” 2002
[Image scanned copy from “ Ning” exhibition catalog, personal documentation]**



Firing process and preparation of “Terracotta in Journey to Fertility Sign” 2002
[Image source: the artist’ s family documentation]



**Firing process and preparation of “Terracotta in Journey to Fertility Sign” 2002
[Image scanned copy from “ Ning” exhibition catalog, personal documentation]**



**Hendrawan Riyanto's performance piece part of "Dine with Goddess Sri" installation.
[Image source: the artist's family documentation]**



Hendrawan Riyanto's installation and performance "Terracotta in Journey to Fertility Sign" 2002
[Image scanned copy from " Ning" exhibition catalog, personal documentation]

Thee concepts are originated from the tracing of the way of thinking of the archaic Indonesian society assumed to be existing and developing in the present Indonesia culture. The traces can be observed from the fact that myths, shamans, and rites are still found in various aspects of life of the Indonesian people. To trace the way of thinking of the early Indonesian people, myths have been used as a means of uncovering the set of basic values forming the cultural mentality where the views are manifested. In addition, in uncovering the symbolic visual art, myths become the basic concept of the works of art.

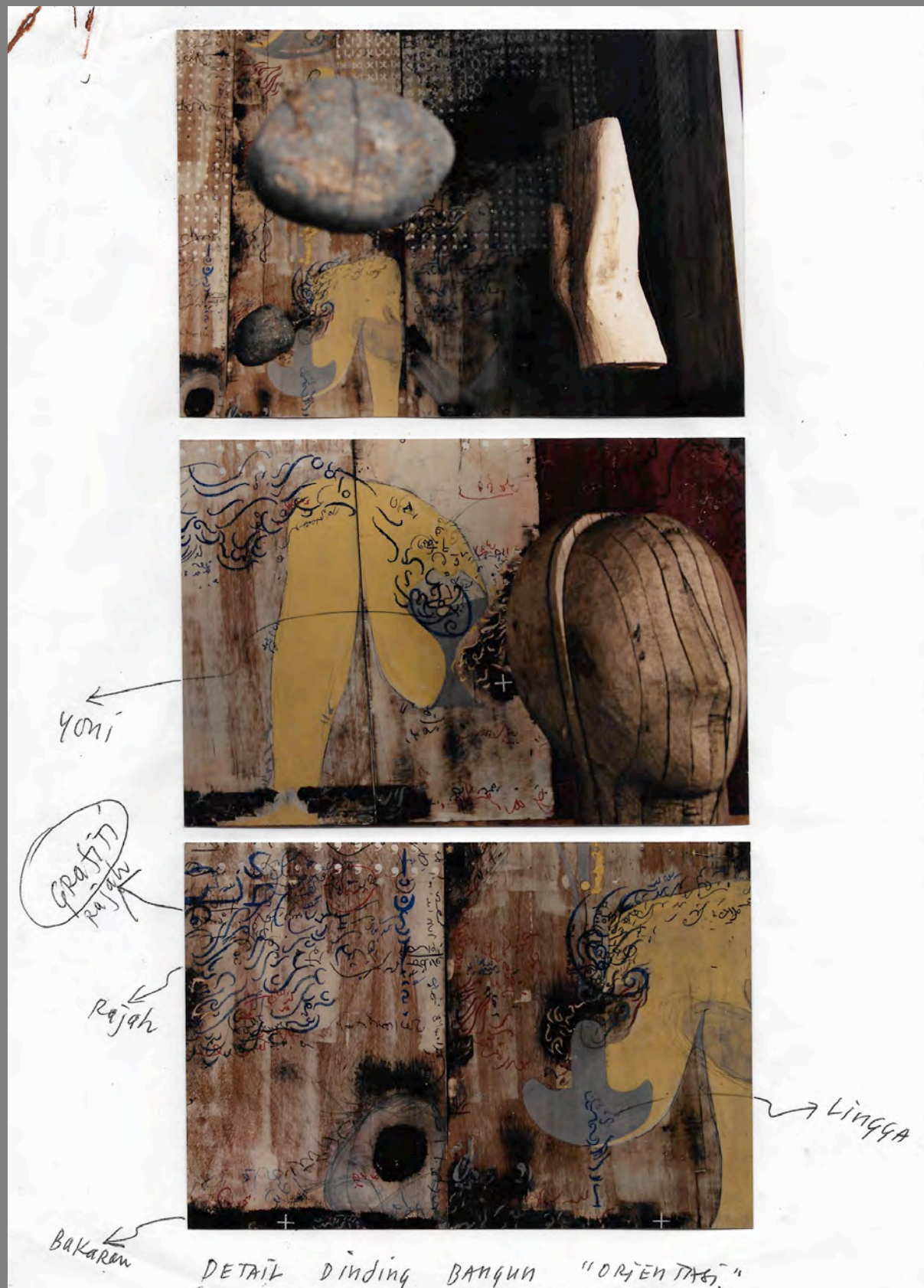
- Hendrawan Riyanto, 2002, p. iii



Hendrawan Riyanto during performance of “Form Follows Myth”, 2002
[Image source: the artist’ s family documentation]



Hendrawan Riyanto during performance of “Form Follows Myth”, 2002
[Image source: the artist’ s family documentation]



Details of "Form Follows Myth" installation and performance, 2002.

[Image source: the artist's family documentation]



Riyanto's "Form Follows Myth" shown as part of his exhibition titled "Ning", Jakarta 2004.

[Image source: the artist's family documentation]

●Hendrawan Riyanto had consciously decided to use extensively, the low-fired earthenware as his main material, despite its association as a cheap material used in local indigenous craft.

●He addressed the issue of religion and spirituality through something that is very concrete, expressing ideas about impermanence through permanence.

●He synthesized and tried to find balance between modernity and tradition, between what is considered rational and irrational, between materiality and immateriality.