



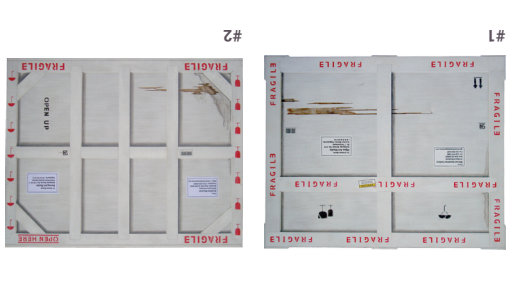
2013
acrylic on canvas
120 x 170 x 15 cm



2013
acrylic on canvas
120 x 150 x 12 cm



2012
acrylic on canvas
60 x 180 x 12 cm



2012
acrylic on canvas
120 x 150 x 12 cm



2013
acrylic on canvas
120 x 170 x 12 cm

ERIANTO
MASTER OF ARTS - ART INSTITUTE OF INDONESIA, JULY 16, 1983
SOLO EXHIBITION
2013 Reistance, Project Stage with D. Gallere, Singapore Art
2011 Stage, Singapore
2011 Reistance, Project Stage with D. Gallere, Singapore Art
2011 Kultur Model, Pissau, Germany
2012 Garts Bawah, Padang West Sumatra, Indonesia

SELECTED GROUP EXHIBITION
2012 Garts Bawah, Padang West Sumatra, Indonesia
2011 Kultur Model, Pissau, Germany
2011 Reistance, Project Stage with D. Gallere, Singapore Art
2011 Stage, Singapore
2011 Reistance, Project Stage with D. Gallere, Singapore Art
2011 Kultur Model, Pissau, Germany
2012 Garts Bawah, Padang West Sumatra, Indonesia

RESIDENCY PROGRAM
2011 Pissau, Germany (July - October)
2012 Garts Bawah, Padang West Sumatra, Indonesia
2011 Kultur Model, Pissau, Germany
2011 Reistance, Project Stage with D. Gallere, Singapore Art
2011 Stage, Singapore
2011 Reistance, Project Stage with D. Gallere, Singapore Art
2011 Kultur Model, Pissau, Germany
2012 Garts Bawah, Padang West Sumatra, Indonesia

AWARDS
2011 Top Three Art Work Backa (Bandung Contemporary Art Awards), Bandung Wangi & Science Estate, Bandung
2010 Nomination of JAA (Jakarta Art Award) Reflection Of Indonesia
2009 Top 20 finalist Tugu Bintang Art Award, The Dream (The Power of Dream), Jogja National Museum, Yogyakarta
2008 Favorite Works of Peduli Seni, Fine Art Exhibition with National Awakening, Jogja Gallery, Yogyakarta, Indonesia
2007 Top 20 finalist of The Thousand Mysteries of Bandung, Aceh Anak Bangsa, Senayan City, Jakarta, Indonesia
2006 Top Ten finalist of Pekan Seni Mahasiswa VIII, Makasar, Jogja Gallery, Yogyakarta, Indonesia
2004 The Best Artworks, UMP Padang, Indonesia



2012
acrylic on canvas
120 x 170 x 12 cm



2012
acrylic on canvas
120 x 150 x 12 cm



2012
acrylic on canvas
120 x 170 x 12 cm



2012
acrylic on canvas
120 x 150 x 12 cm

PLAY OF PERCEPTION

ILLUSION
Erianto's works reminded me of ancient Greek story told by Pliny the Elder in his *Naturalis Historia*, about two famous maestros of their time, Zeuxis and Parrhasius, who competed for the title of the best artist of their time. They competed to create the most realistic painting. On the day of the competition, both of the painters came each with a covered painting. Zeuxis revealed his painting behind the cover, and he stood in pride as a bird flew from the sky and tried to peck on the very realistic picture of grapes in his painting. So sure of his victory he grabbed the cover of Parrhasius' painting, trying to open it and reveal his competitor's painting, only to find that the cover that he was trying to pull open was the painting itself.

Erianto's meticulous focus on creating images of paintings' packaging drew me to question: what is the artist trying to uncover with these packages? From Renaissance all the way to Photorealism the ability to create such spatial illusion is what most determines the quality of paintings. Spatial illusion is created by optical tricks that give us perception of depth through a few basis of optical tricks: perspective, in which parallel line appears to distance away from the viewer; chiaroscuro, which contrasted dark from the plane where the light hits the object; also through shading and in-and-out of focus of the objects. These optical tricks may disable our brain from understanding physical reality. Thus, realism is actually the ability to create dissociation between our perception and the reality itself. Realism is an illusion of reality.



2013
acrylic on canvas
120 x 150 x 12 cm



2012
acrylic on canvas
122 x 152 x 12 cm

Erianto continued to play with our perceptions through the details that he puts in his paintings. Backward facing letter 'E' that he uses in the word FRAGILE doesn't always catch our attention in the first sights. Backward view of the word 'open from behind' easily read with our childhood trained perception in understanding of letters.

As I sat chatting with Erianto in his studio by the beautiful open ricefield in Bantul, Yogyakarta, the packaging opened up and revealed more than the illusion that meets the eye. It showed a narration, his journey as a struggling young artist from West Sumatra in the wild undeveloped infrastructure of Indonesian art. This may well represent other young artists at the start of their career. How do they move forward? Have the scene provided a good mapping to support?

JOURNEY AND MAPPING OF THE SYSTEM

Going back to Erianto's earliest work of this packaging series was a 70x140cm painting,

titled Paket 1, created in 2010. The label in the first painting was addressed to:
All the Society, Art Observer, Judge, Curator, Art Lover, Critics, Collectors, and Contemporary Art Spaces in All Countries.

This first label that sounds very general portrayed Erianto's newness to the art scene, not knowing exactly the names and the specific persons to introduce his artwork to. This artwork may represent the eagerness mixed with clueless feelings, and high hopes that somebody out there will appreciate the work that the new artist believed in.

As Erianto continued his journey of his career, the hard working young man encountered a few relevant people in the art scene. Our chat continued, he told me about his journey, his moving from Padang, West Sumatra, to Yogyakarta, where art scene actively happen. And continued with his journey to see the wider world, entering Museums in Europe, gaining understanding of commercial scene and major auction players. Erianto started to play mix and match of his name with a few

big names that he encountered in local and international art scene. A dash of humor and the use of his native language in his works are reminders of his roots and casual wisdom that he wants to hold close.

Erianto's labels in his works is seen by me as an attempt to create his own mapping of the art scene. The complexity of Indonesian undeveloped art infrastructure is in the urgent need for a defined mapping for it to work for its practitioners. To see the system one must understand the extend of support and nurturance provided by alternative coalitions and semi personal support system provided by individuals that happened outside formal institutions. Minimum existence of government support provokes the growth of



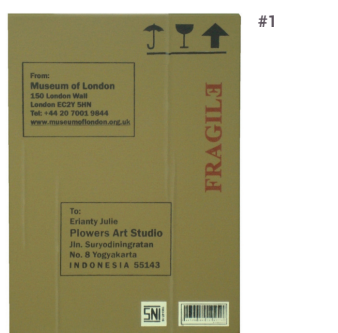
2013
acrylic on canvas
120 x 150 x 12 cm



2012
acrylic on canvas
150 x 120 x 12 cm



2013
acrylic on canvas
170 x 50 x 10 cm



2013
acrylic on canvas
25 x 35 x 5 cm



independent institution and small groups of associational activities, which create a brisk dynamic system. After the building of present cartography, there is the urgency to define unmet needs of our cultural practitioners, instead of only defining the gaps and the non-existence of this and that in comparison to other more developed art infrastructure. This shall work to clearly point and build an efficient infrastructure according to the specific needs and specific style of Indonesian art scene.

Erianto's labels in his paintings may represent the understanding of general members of Indonesian art practitioners about their own system. Highlighted by the name and addresses in his labels are: the non-existence of Indonesian public museums,

commercial galleries, collectors, auction houses, commercial star artists, and curators. The absence of addresses for educational institution, and alternative spaces, -which are the ones painstakingly forming Indonesian non-commercial infrastructure- in Erianto's labels may represent the general view of commercial domination of Indonesian art scene.

Personal narration, mapping of system, perception that defines his professional society are packed in a presentation of visual illusion by Erianto. Play of perceptions, visually and thoughtfully. ---