



BUNGA

LOCATION > IREDA STREET | ARTIST > MEGAN WILSON

I worked in a neighborhood (Jalan Ireda) that includes residences, small family-run businesses, several schools, and a large cultural center, the Purawisata. I painted on a 115-foot long/ 10 foot high wall on the outside of the Purawisata complex. I was paired with Farhansiki, who had participated in Apotik Komik's city-wide mural project in 2002. I really resonated with Farhan's work and was excited to have the opportunity to work closely with him.

I chose the design of the flowers (bungas) on the roadbed for the reasons that I've worked with this imagery and placement in a previous project, Flower Interruption 1) as a strategy for breaking up the expected; 2) as a rejection of corporate values and the dominance and acceptance of advertising in public space; 3) as a striking contrast to the grit and gray of the city and the reference to environmental concerns; and 4) as a universal symbol of peace and giving. I was also interested in expanding the traditional notion of the mural as a 2-dimensional image on a vertical wall by including the sidewalk, street, and opposite side of the street.



I spent 4 weeks painting everyday (all 7 days of the week) from about 8:00am until 6:00pm with a 2-hour break for lunch. The heat (85-95 degrees) and the sun were intense and I was constantly reminded that I should be wearing a hat, which I rarely did. As I painted throughout the day, I met many of the community members in the neighborhood, which was the most rewarding aspect of the project – I was invited over for lunch and tea; I was invited to paint inside one of the businesses and on the outside of several of the homes across the street from the wall; I was assisted for several days by a young woman high school student named Annin, who lives across the street and whose family would let me keep my paint in their garage; and every day, six days a week, I was visited by a group of elementary school kids who would stop by on their way home from school and want to have their picture taken. It became a daily ritual that I looked forward to.

I would also meet people who didn't live in the neighborhood, but would stop by (some daily) to see the progress and to talk with me about the project, as well as about the United States and current events. Many were happy to hear that a majority of people in the United States (including all of the SF artists) are very worried about the impact of the Bush administration and the hate and fear the US government is spreading throughout the world.

I look forward to returning to Yogyakarta in the coming years and continuing to deepen my relationships and work with the community here/there.







