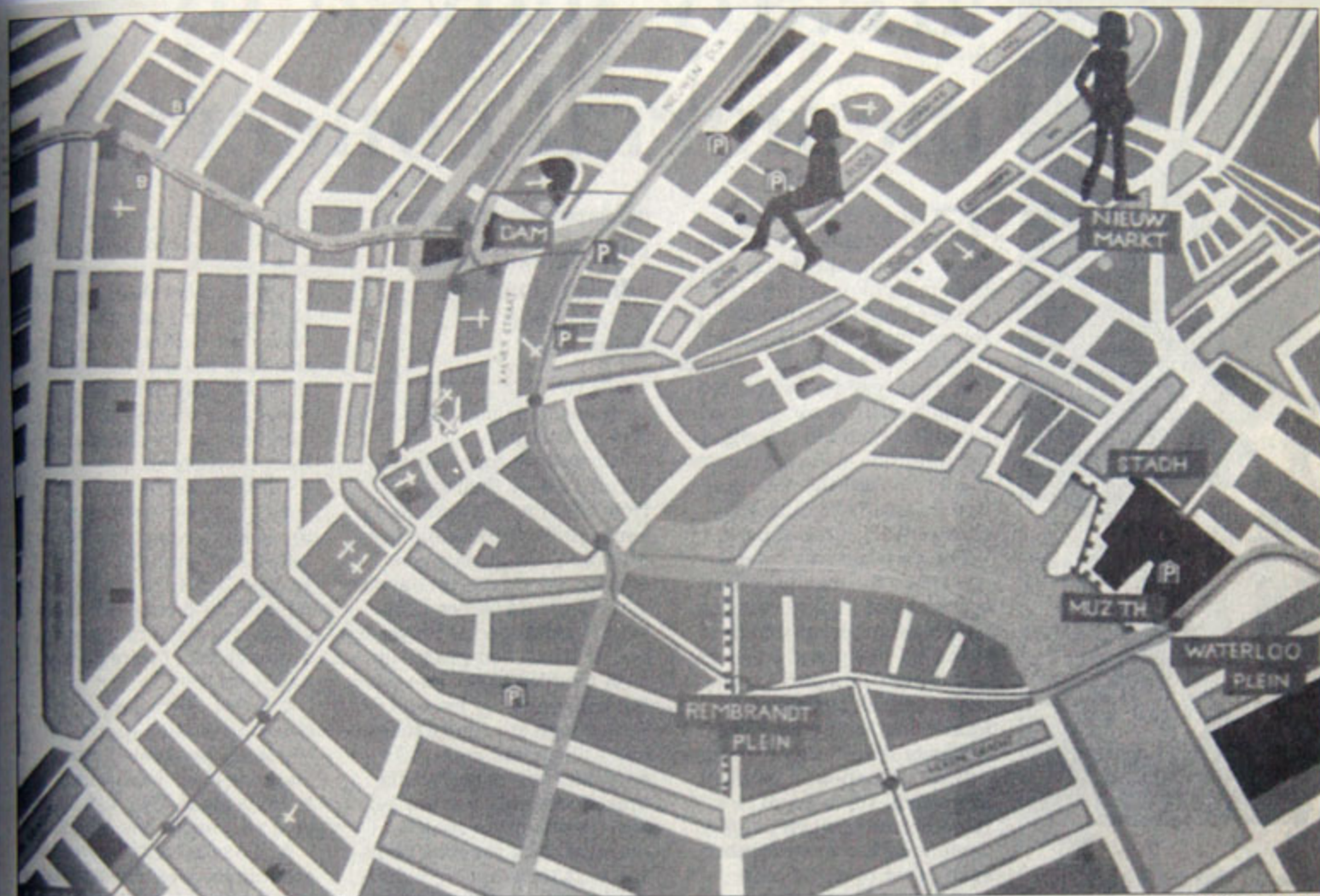


Reading part of Bunga Jeruk's journey



JP/Singgir Kartana

In the fine art world, Bunga Jeruk is a new icon. In the past two years, this young artist has swiftly gained popularity. Visitors have always flocked to her exhibitions. Her name is now as famous as Nasirun, Entang Wiharsa, Erica Hestu, Agus Suwage and so forth.

From Nov. 5 through Nov. 23, Bunga is displaying her works in *Dat Was Now Dis Is Then* exhibition at Cemeti Art House, Yogyakarta.

In this exhibition, Bunga features her experiences while traveling at home and abroad. She has traveled a lot including to Singapore, Australia, the UK, Russia, Japan, Portugal, the Netherlands, Switzerland, Germany, France and the U.S. Her works, both paintings and sculptures, are collected by art buffs in these countries.

In her four years of traveling round the world, Bunga has met a lot of things. Of course, there are unique objects such as maps, files and banners or spiritual expe-

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riences that have fired her imagination and thoughts.

Her experiences of these journeys have aroused her esthetic restlessness. She was impressed by everything called supplies, souvenirs and preparations, which are more personal in nature and have consumed her energy. She has often wondered what does traveling actually mean. What is inside the suitcase when you travel? What has made us travel?

This mental struggle has later been documented and reread through her creative images. With her ability to evoke images and her freedom in "reading" the matters she has come across in her journeys, some of these materials have been expressed on canvas and the paintings are featured in her exhibition this time.

In her hands, facts seemed to be arranged in a story or a never-ending experience. If you observe her works, you may be absorbed in your experience of an imaginary journey.

Of course, not everything that she has met has been featured in this exhibition. In treating the facts she has met in her journeys, Bunga resorts to two perspectives. On the one hand, she collects again artifacts of sorts of her journeys, like used files or souvenirs.

Take, for example, a book in which signatures are collected, a recording of a white cloud seen from behind of an aircraft window, a pile of paintings in a small package, a red banner, New York-style, bearing the inscription of Hell's Kitchen Bar & Grill.

Some have been packaged in a glass box, for example small paintings measuring about 5 cm by 6 cm, a set of cutlery of various sizes, a small pillow usually available on board an airplane and small books where signatures are collected.

These objects remind us of the "complicated procedure" or preparation when you make a journey, whether going home or departing.

On the other side, Bunga, who said she could not create anything without listening to music, has also reread these artifacts. She has interpreted and breathed life to these objects with all her sweat, imaginative power and thoughts. Her experience of looking of the map of major cities like Amsterdam and Washington, for example, has been reexpressed on her canvas in her own way.

The result is not a map that we generally see, but it looks more like the mosaic of colorful boxes and circles with a dramatic complication that generates an effect of a profound spiritual experience.

Some of her paintings show her exploration of silhouettes expressed in bright colors. Most of these paintings dwell on beauty. A painting of a small girl playing with her bal-