

STELLA EFFERCIO

GLENDASUTARDY

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RUCI Art Space

ABOUT

RUCI is an artspace that aims to cultivate the rising awareness of art amongst the youth in Indonesia's evolving culture. RUCI means 'the source of light' and 'taste' or 'pleasure', which reflects our beliefs to share the works and knowledge of the creative communities. We aim to create a platform between artists and the public by providing a space to develop, experiment and transform ideas into representative symbols and objects. RUCI strive to be a melting pot for the innovative, inspirational and curious minds of all backgrounds. Together we can contribute to our cultural identity that best reflect today's generation.

RUCI artspace exhibits various mediums of expression in the context of contemporary art. In line with our mission, we want urbanite to effortlessly mingle amongst art so that creative energies can be harnessed, transformed and shared amongst others. We collaborate with participating artists in our solo exhibitions to create a creative diary. Its purpose is to document the creation process of artworks to help audiences better understand artistic process. The creative diary will be RUCI's attempt to provide a comprehensive archive of artists work. There will be two yearly collaborations with other art communities and institutions. In addition to our programs we provide a space to host creative dialogues through workshops, lectures and art publications. It is important for us to provide a meaningful alternative to the urban offerings.

VIEWS

The value immediately realized in the experience of art which lies in satisfying the senses through the delight in color, sound, rhythmical movement of line and form. The impression of it enables us to experience enrichment in

emotions or provide a space to contemplate noble objects. It is the power to trigger in the imagination a more inspiring perception of the world. Art itself is understood as a universal language that is used as a medium to translate personal insights, and or to support a greater cause by achieving aesthetic representations.

Galleries and museums exhibits works of art by presenting a well thought conceptual works to the public. It is filtered through the senses of the highly creative to challenge or merely present set of ideas, sensations, and or techniques. These works are respectable for many reasons. Simplifying, it is the ability of an artwork to capture the immediate consensus of the public of its aesthetic allure. To then independently present its concept where it triggers the emotional and intellectual chord of the viewer. Artists responding to the current issues, whether it is personal, commentary, criticism or others. They are representing the cultural points of view of the current social fabric. Thus, the representative nature of art when it is tailored properly can be applied as contributor to a country's influential power. The power to compassionately spread intended values is known as soft power.

Indonesia as a culturally rich nation has the potential to progress its soft power through the promotion of arts and cultures from the creative industry. As Indonesia's global economy strengthens the prospect of commercial impact to the creative industry may be reinforced. Exposure to and understanding of the arts is a key in developing the tools to predict and communicate with the market about the clues for artistic direction.

The importance of art to our society lies in the understanding that art has transformative qualities in its applications. It can translate scientific empirical facts into narratives with moral, emotional, and spiritual meanings. The freeing of the imaginations can open a portal to the exploration of the mind. Subsequently materializing it into representational objects can help define values. It is the human creativity and its ability to understand and appreciate other cultures that will help us maneuver in a complex world with all of its interconnectedness.

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Stella Effercio is a continuation of the **Stella Imber** series, exhibited at Salian Art Space in Bandung in 2014. Interpreted from Latin, '**Stella Imber**' translates as 'Showering Stars', and relates to a magical childhood spent on the Southern Coast of Australia. As a child Sutardy lived to be outside looking up at the stars, wondering, and then dreaming of the mysteries and knowledge held within the mind of the universe. The stars seemed like a roof, or protective annexe overhead. Orion, The Pleiades and the Milky Way, always there.

"Whilst living in a remote area of the Northern Territory – Australia, her father Albert, woke her up at 3.am, to come outside and view a comet passing through our solar system on a journey that takes almost two thousand years to complete. It covered a third of the sky, a luminous body

of blue and sparkling white. The connection she felt with the comet impacted her life more profoundly than any other event she can remember, and standing beneath the comet blazing across the starry sky she listened to her father's stories, and of his own fascination with the visitor. She herself perceived it as an entity, and felt herself connected to it and embraced by the whole celestial sky and the comet within it.

There are moments that reverberate throughout our lives, certain moments that develop our artistic and spiritual world. They enrich and complement our individual interpretation of existence and being. This was one of those. As Glenda mentioned 'I don't look at things, rather I feel them. The earth, the water, everything comes in and I feel it.'" Marintan Sirait, Bandung 2014

Stella Effercio translates as star stuff. It is what we all are physically, with spirit to be interpreted by each sentient individual into their own perceived reality and belief. In this body of shimmering work, the artist finds herself still intuitively obsessed with stars, the eternal grid, and dreams of falling stars plummeting down to the earth. Such bodies destroy, seed the planet, and reform it. These heavenly travellers have fallen down before onto the earth and they are woven into the stories of many peoples across the earth, yet in the vast expanse of Australia, where the artists originates from, many such places are visible in the landscape and the shared imaginings of certain people, and a star or meteorite that falls to earth can be a gift.

The huge star fields, of Stella Imber, are again visited upon us, more richly interpreted into another part of the grid that underlies Sutardy's interpretation of layered cosmic realities and interconnectivity. Each represents a different 'cosmocism' in itself, and each has a story of its' own, woven at the time of the works' creation according to the intuitive feeling of the artist. There is a deeper mystery here, and at the same time, a greater clarity in the work as Glenda delves deeper into process and the meditative pleasure she experiences as she travels deeper into her own cosmic interpretation of existence. She says she finds

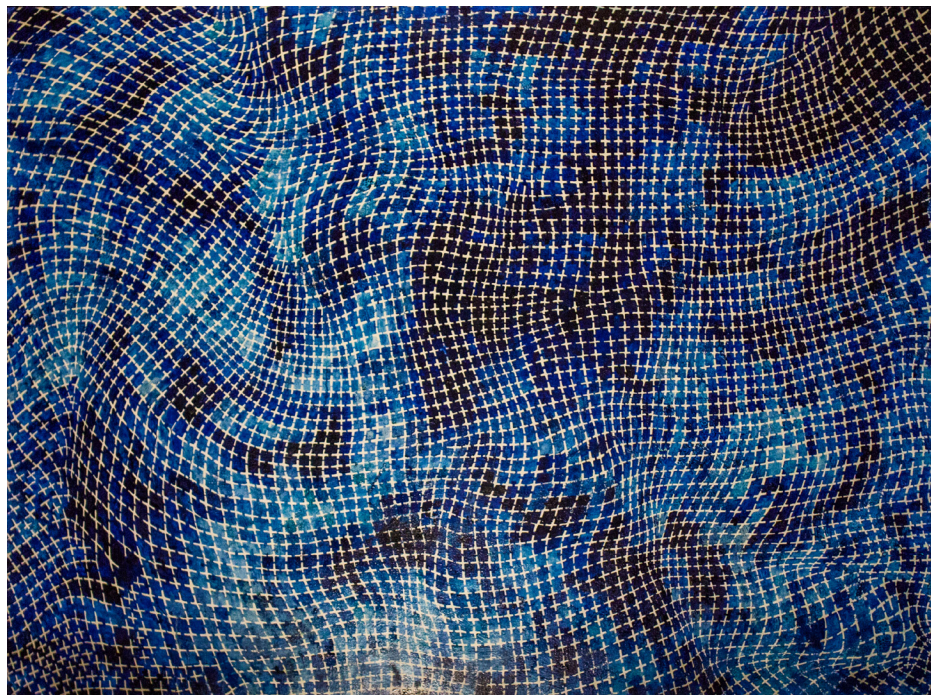
solace and meaning amongst the layers of glittering mica, pearl powders and polymers. Sutardy employs the sublime; organic powders, suspended in polymers and oils for their translucency, earthiness and their traditional ties to ancient artists and the pure craft of painting. *“I express myself through paint more than any other media. After becoming excited and inspired by ideas the dance of creating weaves a complex mix of excitement, meditation, intellectual rigor, and finally satisfaction. I would never want to be anything else other than an artist.”*

“Working on these canvases dissolves worldly stresses. I disappear into the paint and as I work I find myself meditating on the the imagery of the crossed stars and layered grids that underpin all of the Stella series. Whilst painting, I drift subconsciously into a collective place where I know where my ancestors dwell and watch over me, and I meditate on unwritten ancient stories that I do not need to grasp intellectually because I feel them woven through my ancestry into my very being. I accept this and paint something I feel is ancient. It is like a memory, dimmed by the veil of my skin, and difficult to elucidate.”

The works, are loosely planned and evolve as they will, with mistakes or small deviations from basic intentions becoming freely woven into the paintings as they become another part of the greater story that everything is a part of, the interconnecting grid in a process of abandonment.

“I now know, I am subconsciously creating huge icons. I hope that they will weave the viewer into the story being told, making it become a part of their own journey, captured in and by the dreamlike quality that shimmers over and within the layers on the canvas.

This latest body of work is a deeper exploration into sublime and ancient mysteries barely grasped. A combination of intuitive feelings, process and materials, the artworks interconnect and seamlessly flow in and out of each other, inviting the viewer to experience their own interpretation of reality and experience another mind view.

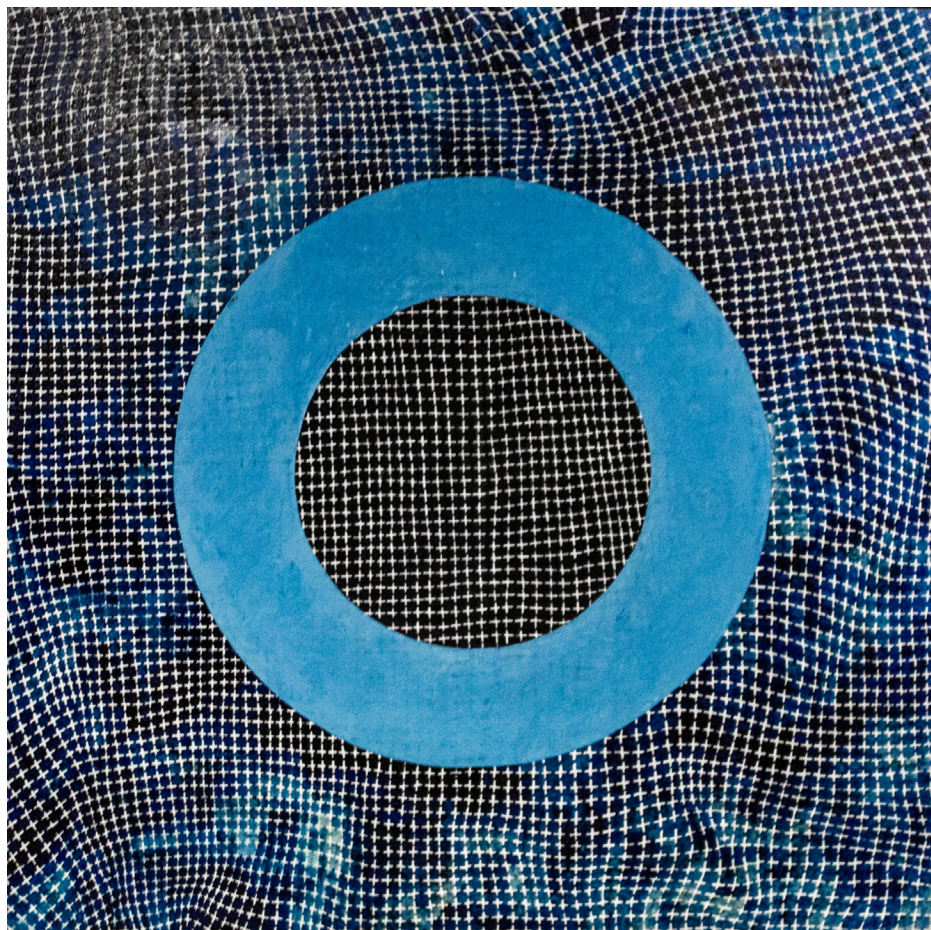


Starfield #3

2015

Calcium carbonate, oils, polymers on linen

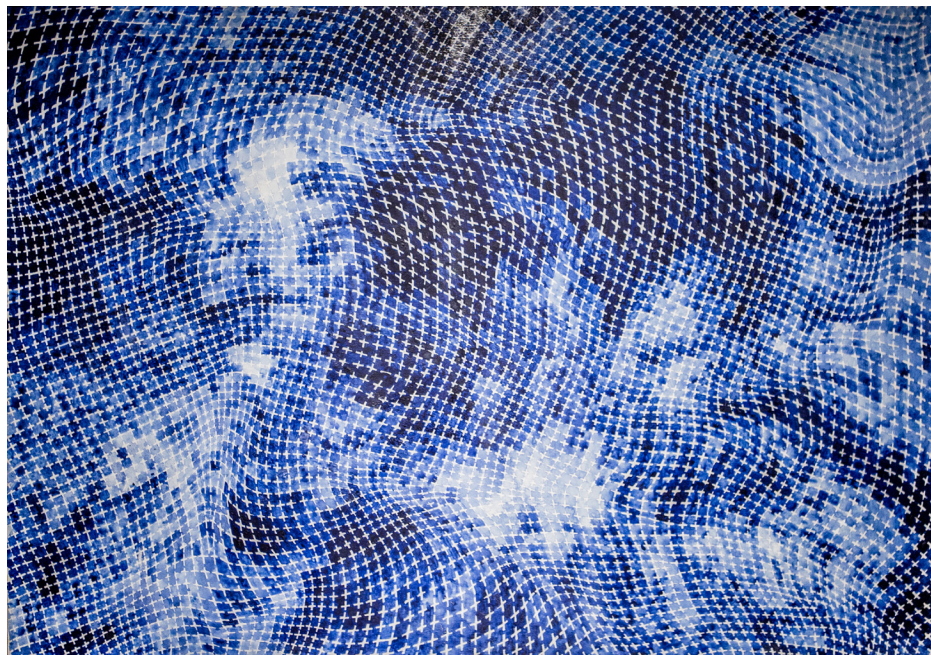
200 x 150 centimetres



Forever and Ever

2015

Polymers, calcium carbonate, nihonga
and pearl pigments, oils on linen
150 x 150 centimetres



Star field #4

2015

Acrylic, calcium carbonate, polymer on linen

200 x 150 centimetres

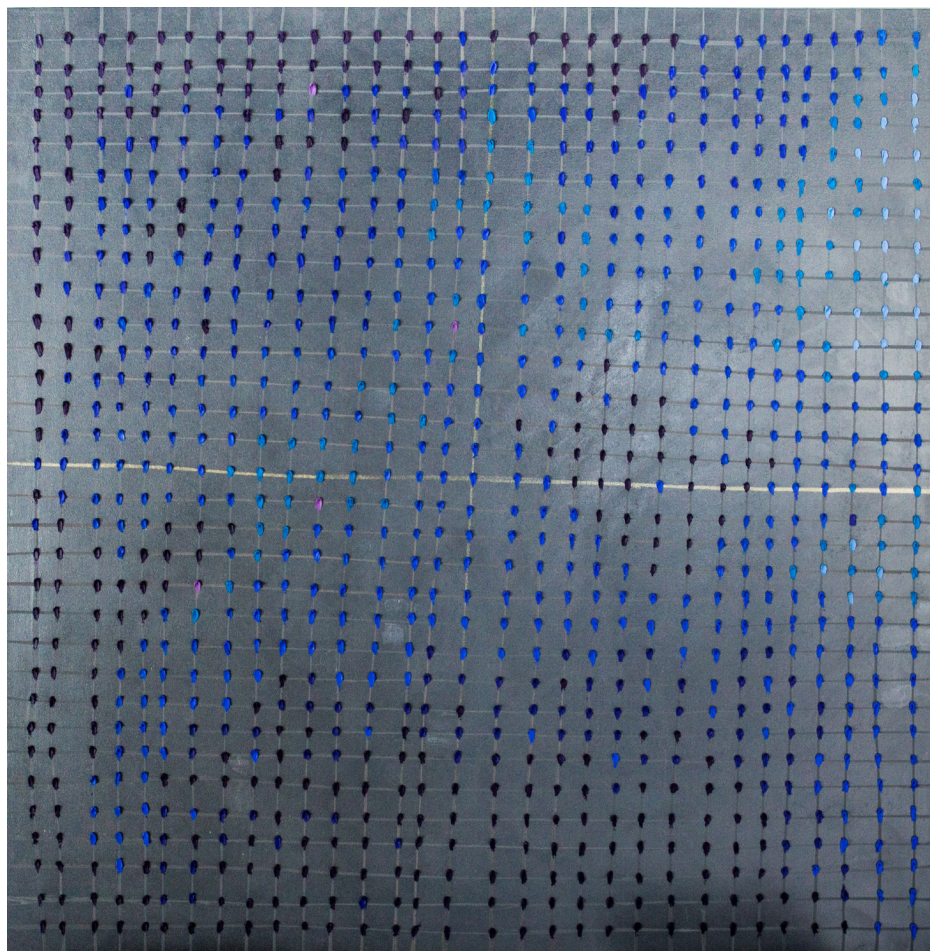


Journey

2015

Polymer, acrylic, calcium carbonate,
stitching on linen

200 x 150 centimetres

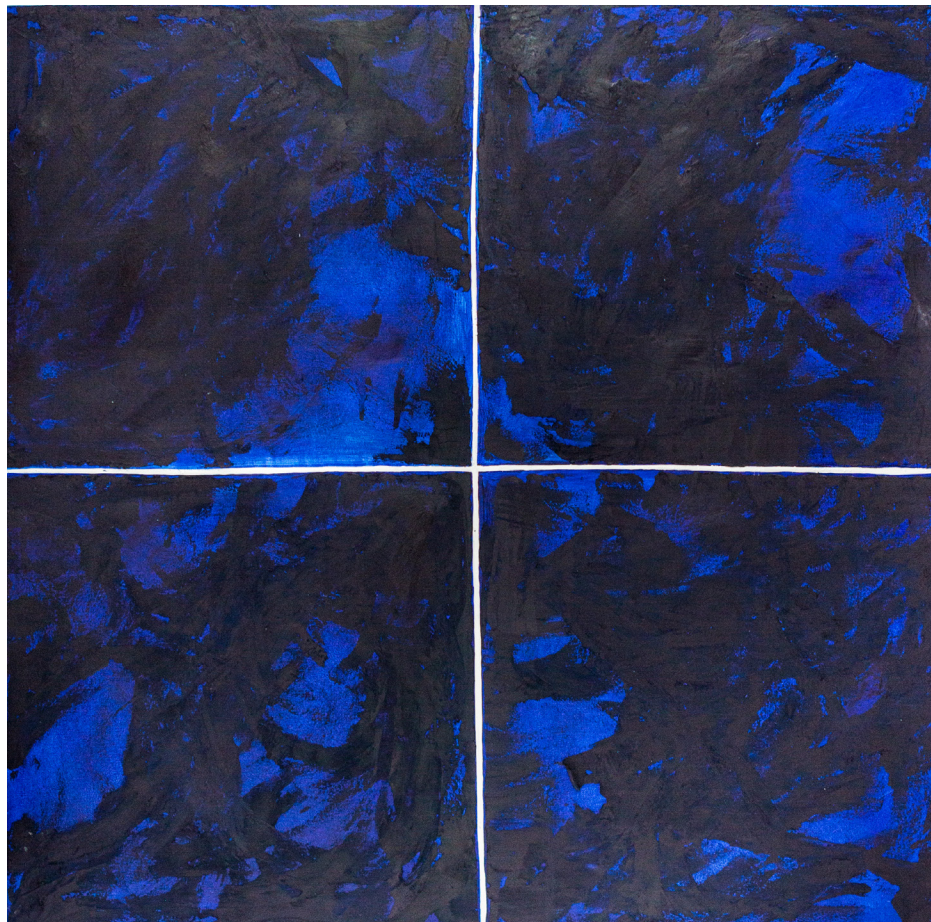


Real Purpose

2015

Acrylic, polymers, mica, oil, wax, on linen

150 x 150 centimetres

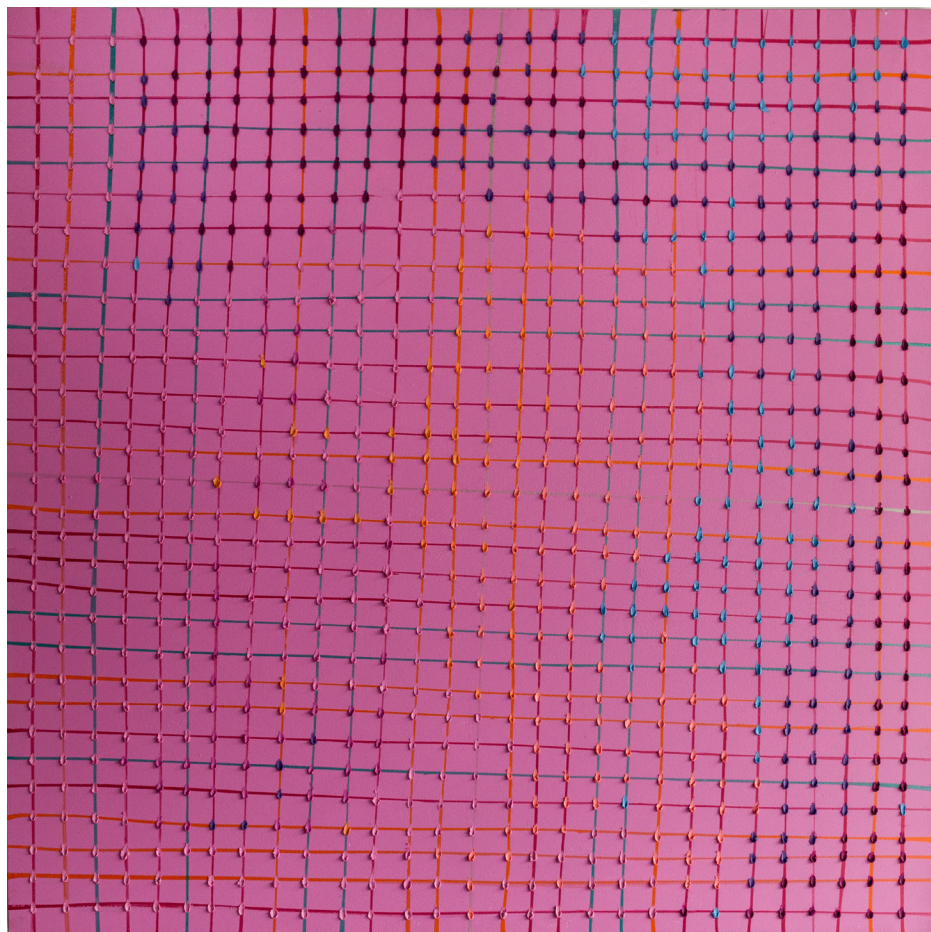


Into Eternity

2015

Oil, wax, titanium, calcium carbonate, polymer

150 x 150 centimetres

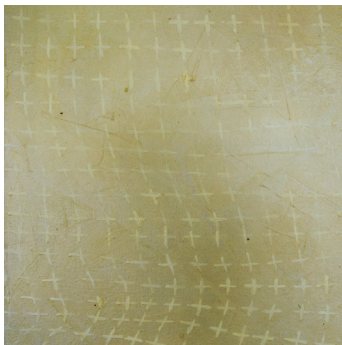


A Wonderful Time

2015

acrylic, polymer, mica, oil, wax,
calcium carbonate on linen

150 x 150 centimetres

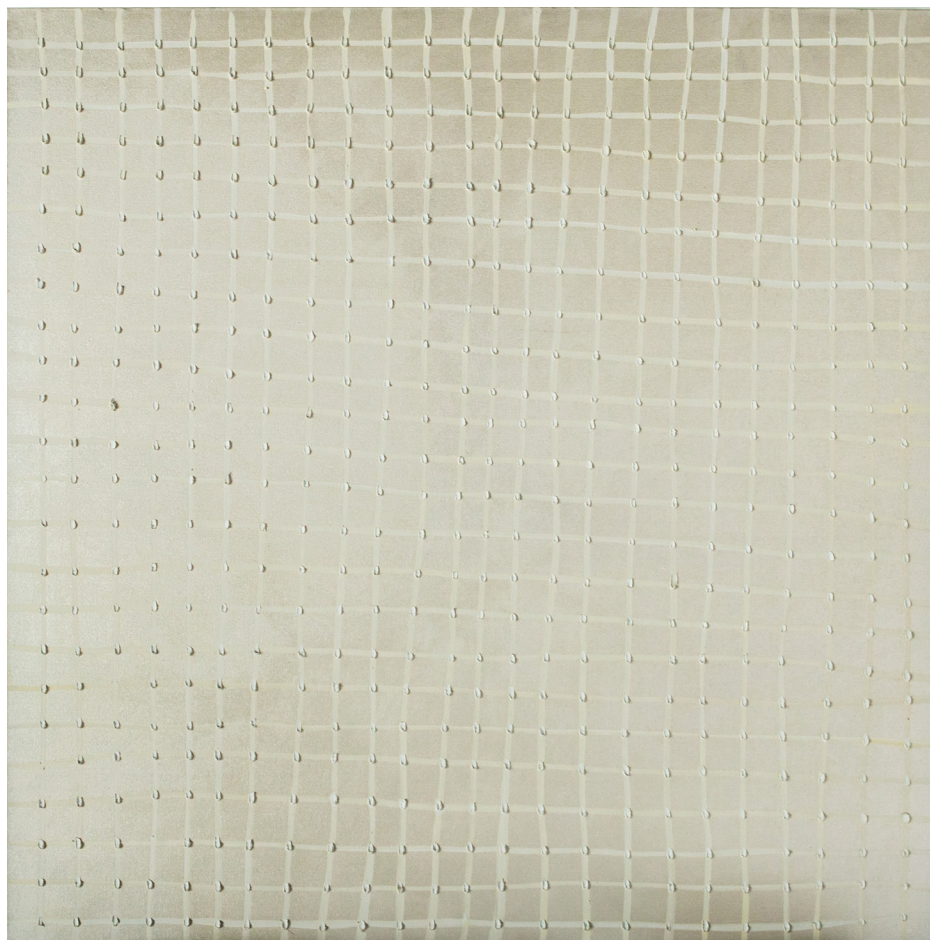


Star field Subliminal

2015

Polymer, micas, acrylic on linen

200 x 150 centimetres

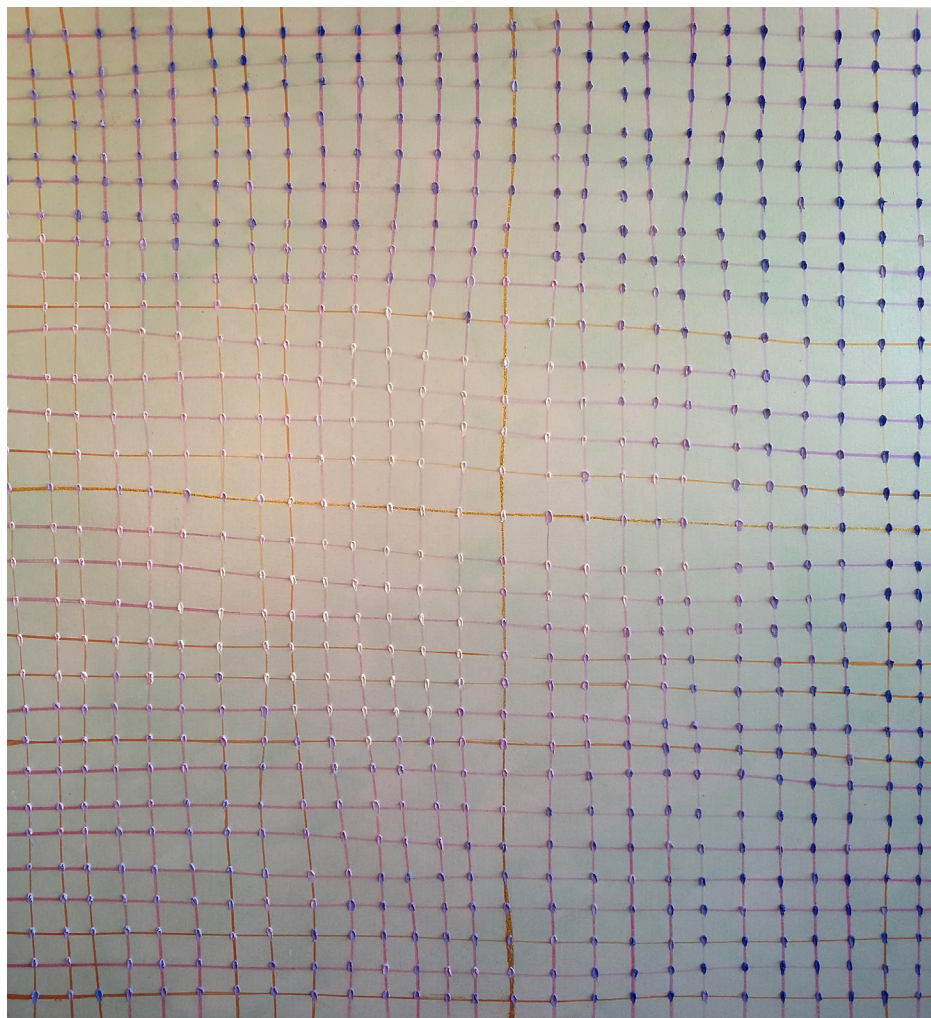


The Grid

2015

Polymers, nihonga pearl, calcium carbonate,
structured oils on canvas

150 x 150 centimetres

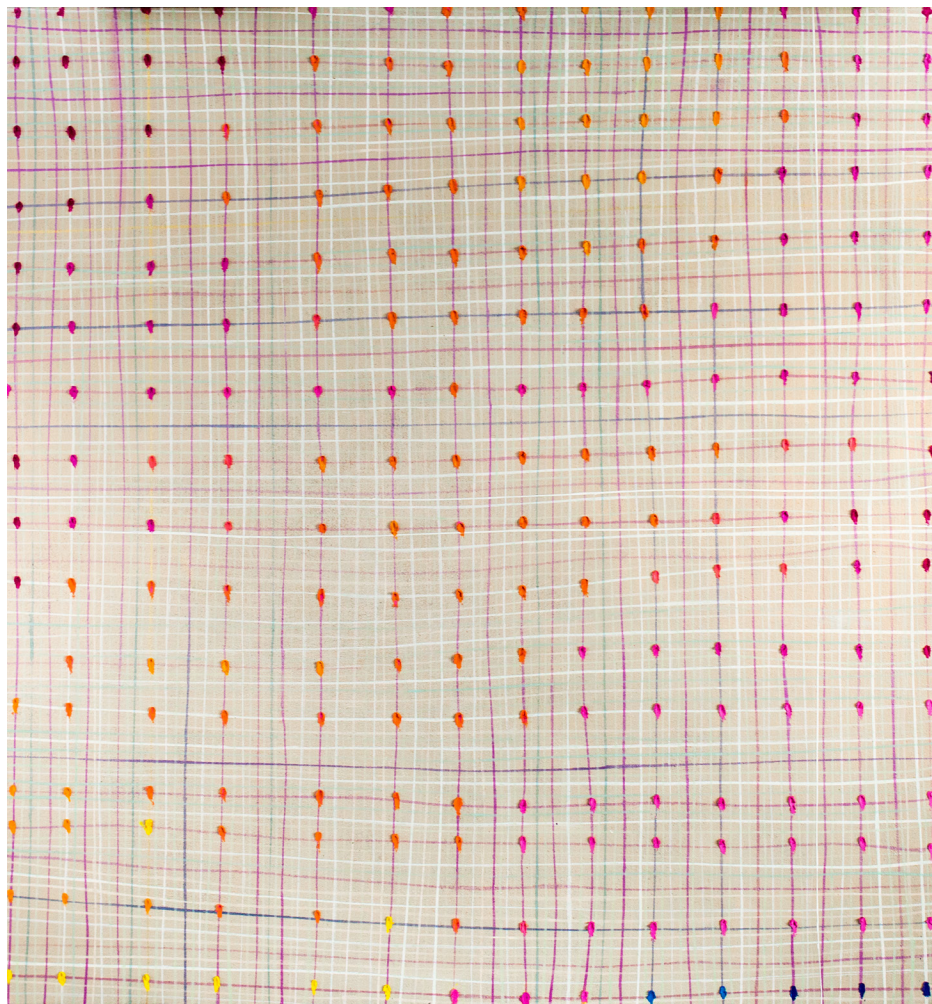


Encounters in Time

2015

Oils, calcium carbonate, wax, polymers, mica

150 x 150 centimetres



The Grid Sublime

2015

Polymers, calcium carbonate, titanium,
nihonga pearl, wax on linen
70 x 70 centimetres

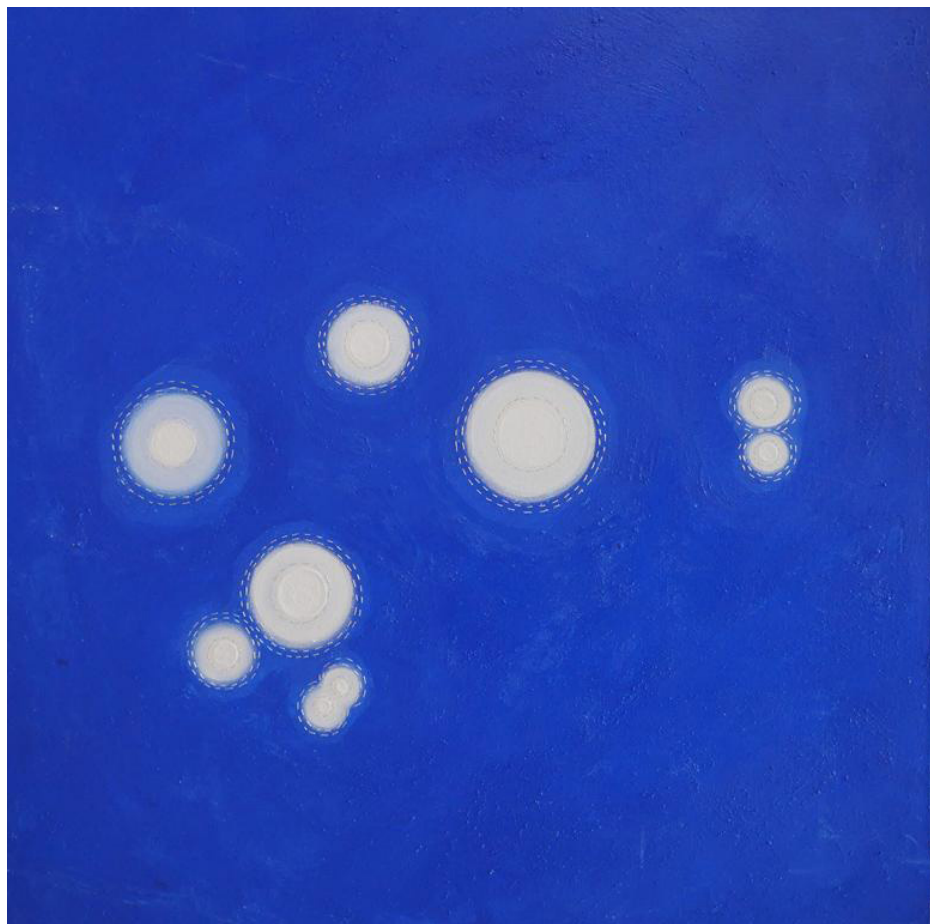


Corona Australis

2015

Oil, wax, titanium and polymer on linen

150 x 150 centimetres

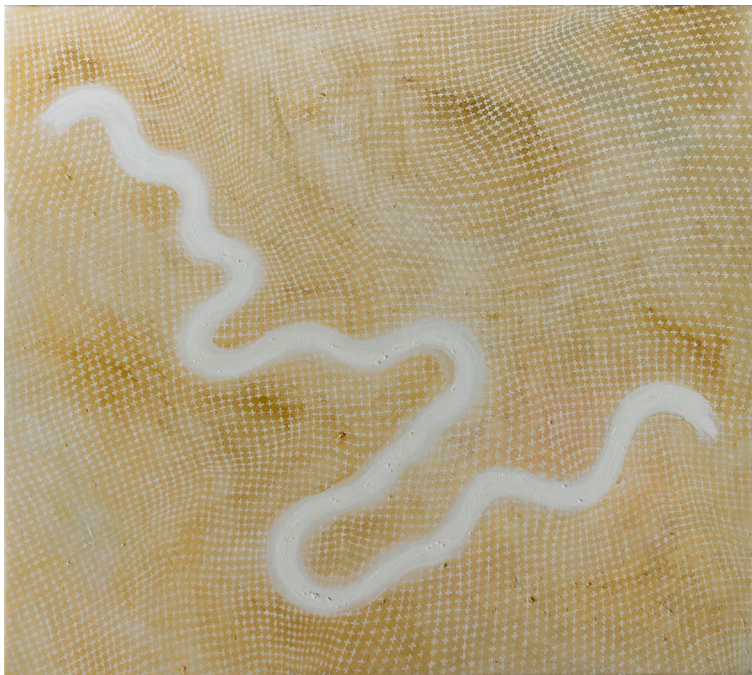


Pleiades

2015

Polymers, lapis nihonga, stitching, titanium,
oils on linen

100 x 100 centimetres

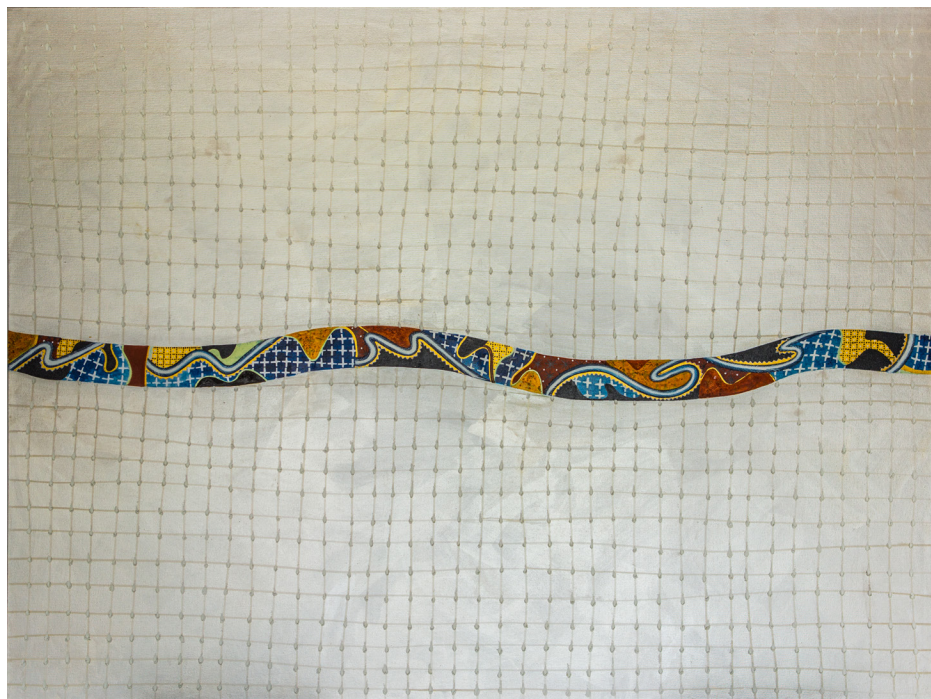


Eridanus Star River

2015

Polymers, mica, calcium carbonate, acrylic, titanium

170 x 170 centimetres



Time in This Place

2015

Pearl nihonga, wax, calcium carbonate,
polymer on linen

200 x 150 centimetres



Star Fall #2

2015

Titanium dioxide, calcium carbonate, acrylic, mica,
polymer on linen

150 x 150 centimetres



Star Fall # 3

2015

Titanium dioxide, calcium carbonate, acrylic, mica,
polymer on linen

150 x 150 centimetres



G L E N D A L E E S U T A R D Y

Born Geelong Victoria

Training and Education

1988 BA Fine Arts, Darwin Institute of Technology,
Darwin, NT Australia

1990 Grad Dip Ed (Indonesian Language & Visual Arts)
Monash University / NT University

2012 Emerging Media Beijing

2013 EARCOS Across the Arts Shanghai

2011, 2012, 2013 – Presenter IB DUNIA Jakarta

Exhibition History “Selected solo and group exhibitions”

Solo Exhibition

Stella Imber, SALIAN ART, Bandung- Indonesia

Browns Mart

Works in Progress NT Museum of Arts and Sciences

Works in Progress NT Museum of Arts and Sciences

Graduate Exhibition NTU

Sculpture in The Park Festival of Darwin

Works in Progress NT Museum of Arts and Sciences

Royal Darwin Show Painting

Group Exhibition

24hr Art Group Show

24hr Art Group Show

Charles Darwin University solo show – Artist in
Residence

Framed Gallery Darwin Festival Group Show

Framed Gallery Chairs Exhibition Invitation Show

DVVA Group Show

Sunstorm Gallery Selected works

The Shed Gallery Group Show

Don Whyte Off Cuts Show

2013 - DVVA Afterlife NT Australia

2014 – Haiyan Show - Philipines

Awards

Royal Darwin Show – Winner - Painting

Darwin City Council Acquisition Award

Selected Work Experience

Various murals including Primary Schools, Youth Centres

Currently based in Bandung Indonesia working as a
Visual Arts Specialist teacher, presenter, designer.

Artist in Residence NT University – Graduate Resident
Resident Artist Jingili NT

2011, 2012, 2013 Bandung Indonesia ITB Graduate Show
of IB Student work

Private painting teacher – Bandung Indonesia

Stella Imber Jewelry Collection – Bali – Melbourne -
Darwin

Publications

Craft Australia cover

Illustrator / Writer – DEET Story Box

Principal Writer and Illustrator – Indigenous Drug Ed
Support Package

Illustrator / Writer Danila Dilba Health – Story of Wally
Cover Design, Migrant Women Act – Dr Olga Bursian

Collections

Darwin City Council

Charles Darwin University

Menzies School of Health NT

Darwin Private Hospital

Mr Michael Hockey Melbourne

Mrs Kelly Anstey Collection

Mr David Llewellyn NY

Many private collections

Presentations Recent

2011 – Jakarta Indonesia – Anyone can draw

2012 – Jakarta Indonesia – Compositional Theory
Through Practice

2013 – Shanghai – Compositional Theory Through
Practice – Drawing through to Painting

2013 – Jakarta Indonesia – Oils workshop

Current Projects

Social Media with Michael Hockey – Italian Gesso
Paintings

Stella Imber – Star Shower

Stella Imber Jewelry collection – Bali/Bandung/Jakarta/
Melbourne

Star Goddess Series - underway

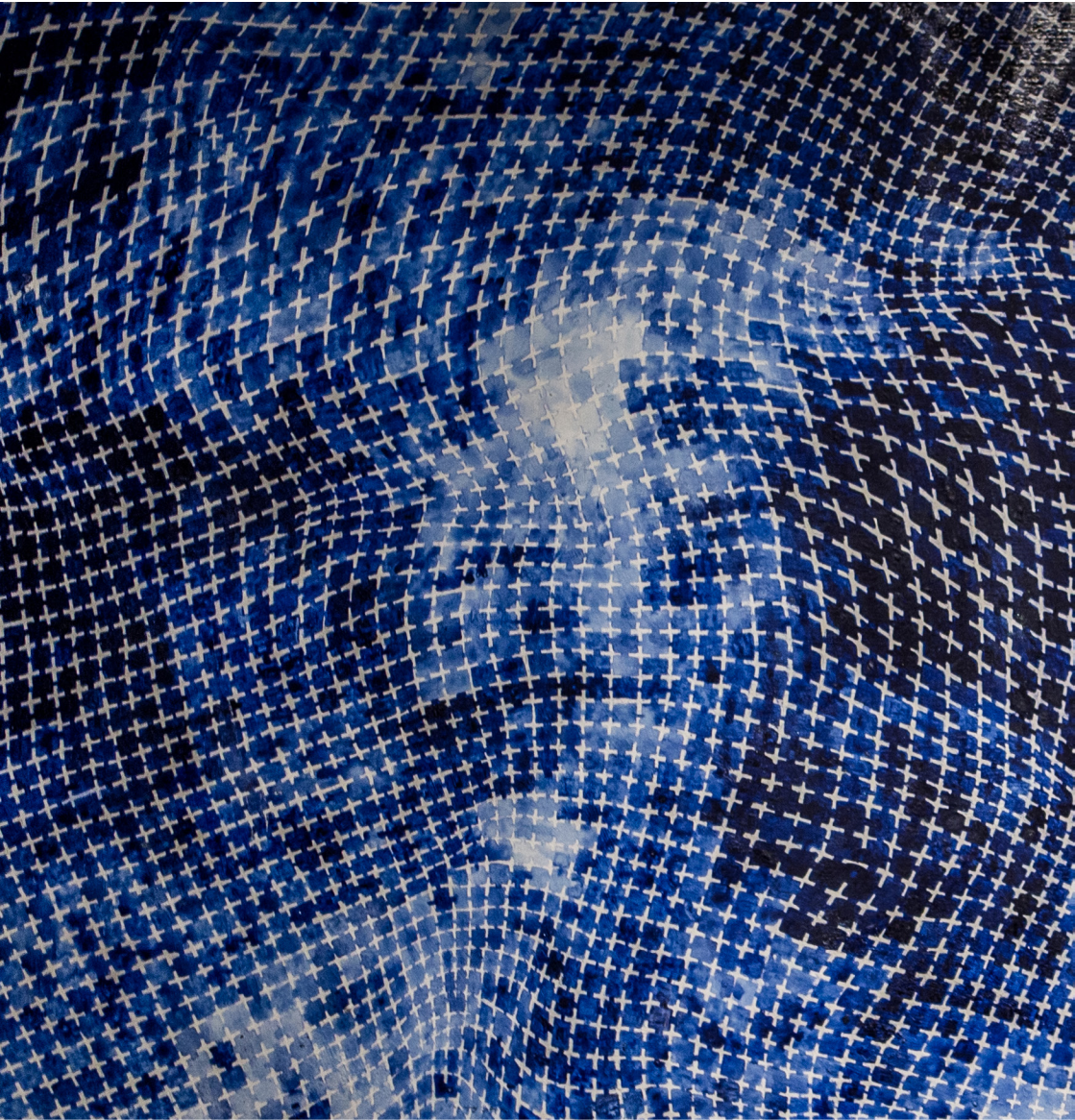
DIRECTOR

Melin Merrill at the age of 27 years old is the gallery Director of RUCI Art Space. Her background in International Relations from the University of Washington, Seattle, has taught her to understand the importance of art and culture as a diplomatic tool for a nation. Raised in Indonesia she is aware of the countries prosperous diversity in culture and its potentials. Thus, she is aligning her life mission to support the art and culture of Indonesia. It is in the contemporary realm that Indonesian artists are representing and reinterpreting global impact, be it political, economic, social or personal. Their artworks give meaning to shape and inspire our direct surrounding. Through the support of local artistic practices her hope is to contribute to the development of Indonesia's artistic and creative identity locally and internationally.

PARTNERS

Tommy Sibarani a young entrepreneur at the age of 27 recently begin collecting Indonesian contemporary art. A graduate from University of Indonesia, Faculty of Economy, and University of Queensland, Business Economic and Law is intrigued in the representational and economic value of art. The creative industry provides a platform to source for innovations. The establishment of RUCI Art Space is Tommy's commitment to the exploration of creativity to gain collective benefits from the limitless pool of inspiration.

Bima Rio Pasaribu, is a corporate lawyer with experiences in other fields ranging from fashion, music and now contemporary art. The 27 years old Padjajaran Bandung University graduate finds in his profession the art of persuasion. To be conversing in the context of contemporary art he is able to recognize and learn the depth of people's characters. Appreciation of beauty through art has the ability to gratify the inner self. With his line of work it's important to balance the logic and emotional attributes. Thus, he hopes with the support of the arts others too can benefit from such self exploration. To inspire future generations to embody altruistic quality.



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Jakarta Selatan