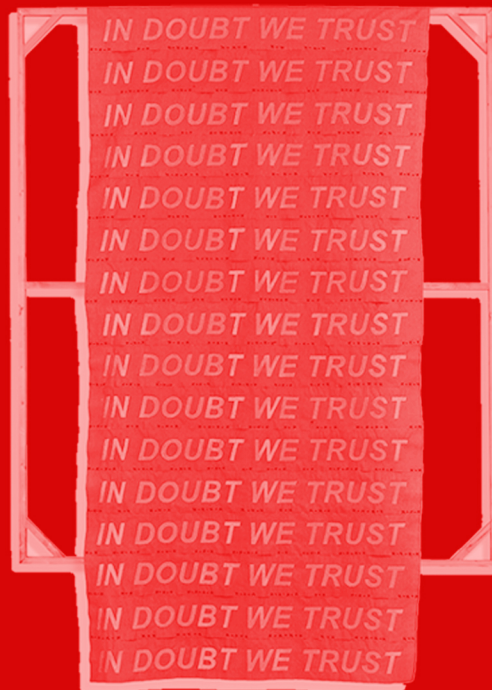


# Cross of the Matter



**Antonio Sinaga**  
**Ariadhitya Pramuhendra**  
**I Wayan Upadana**  
**Ipeh Nur**  
**Made Wiguna Valasara**  
**Rizqi Maulana**

**13th March - 20th April 2024**

**Opening Reception: Wed, 13th March, 6-8 pm**

# Cross of the Matter

REDBASE proudly presents a group show featuring six Indonesian artists

Antonio Sinaga  
Ariadhitya Pramuhendra  
I Wayan Upadana  
Ipeh Nur  
Rizqi Maulana  
Valasara

13th March - 20th April 2024

2/19 Wellington St, Chippendale, NSW 2008, Australia

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## OVERVIEW

Redbase proudly presents *Cross of the Matter*, a group exhibition showcasing the artistic practices of six Indonesian artists. Featuring drawing, painting, sculpture, and mixed media on stuffed canvas, these artists offer a multifaceted exploration of their respective regions within Indonesia, particularly the rich traditions of Java and Bali. Uniting voices from varied religious and spiritual traditions, including Christian, Catholic, Muslim, and Hindu beliefs, the show transcends cultural and religious boundaries, highlighting the complexities of contemporary practices against a backdrop of traditional faiths.

The exhibition's title, *Cross of the Matter*, plays on the symbolism of the Christian cross while inviting deeper contemplation on the intersections of socio-cultural rituals and beliefs prevalent in Indonesia. **Antonio Sinaga's** contributions inject theological language into the artistic discourse, challenging conventional wisdom and prompting viewers to question the role of religion as both a spiritual guide and a political tool in contemporary society. **Ariadhitya Pramuhendra's** exploration of religious imperfections serves as a poignant critique of the human condition, juxtaposing the flaws of humanity with the ideals upheld by religious doctrine. Through evocative imagery, Pramuhendra invites viewers to confront the complexities of faith and its manifestations in everyday life. **Made Wiguna Valasara's** traditional Balinese paintings offer a rich tapestry of cultural motifs, juxtaposing the communal ethos of Balinese society with the individualistic pursuits of artistic expression. By interrogating the commodification of Balinese culture, Valasara challenges prevailing stereotypes and calls for a re-evaluation of Bali's cultural identity in a globalised world. **Ipeh Nur's** poignant depiction of the struggles faced by women in Indonesia offers a searing commentary on the intersection of religion, gender, and societal expectations. Through her intricate drawings, Nur highlights the pervasive influence of religious dogma on personal freedoms, urging viewers to reconsider the implications of societal norms on individual autonomy. **Rizqi Maulana's** exploration of spiritual values and local myths offers a glimpse into the rich traditions of Javanese culture, weaving together traditional folklore with contemporary symbolism. Through his visual language, Maulana invites viewers to reflect on the enduring relevance of cultural heritage in an ever-changing world. **I Wayan Upadana's** reflections on Balinese culture and its evolving relationship with modernity offer a nuanced perspective on the complexities of cultural preservation in the face of globalisation. Through his lens, Upadana captures the dynamic interplay between tradition and innovation, inviting viewers to contemplate the delicate balance between preservation and progress.

*Cross of the Matter* offers meaningful discourse on the converging points of culture, religion, and identity within contemporary Indonesia. Through their unified perspective, these six artists present a deep contemplation on the enduring complexities on human faith in the context of believing in religion in today's world. Their work investigates the nuanced dynamics of traditional meaning, adaptation, and re-evaluation of religious doctrines in the context of modern faith.

## ANTONIO SINAGA

Antonio Sinaga grew up in an intensely religious household in Indonesia, where he was immersed in the Christian tradition from a young age. As a religious minority, he practiced faithfully, shaping his worldview through a Christian lens. Reflecting on biblical narratives, such as the Tower of Babel, where divine intervention fractured linguistic unity, Sinaga questions whether language is once again becoming more uniform in the 21st century, pondering the implications of humanity's quest for unity.

In his work, Sinaga explores the ritual of text-making, transforming written words into visual images and challenging the strictures of ideological conformity. Through satirical subversions, he critiques the dominance of written text in shaping societal norms and beliefs, while also interrogating familiar images and iconography prevalent in religious structures. The work serves as expressions of social criticism and observations of the modern world, prompting viewers to reconsider the role of images as a contemporary language.

Drawing parallels to historical events such as the distribution of religious texts through the Gutenberg press, Sinaga expresses scepticism about their biblical and historical significance. Through his artworks, he questions the production of meaning, representation, and ideology, emphasizing the importance of doubt and critical inquiry in navigating complex societal dynamics. Sinaga encourages viewers to embrace doubt as a means of preserving individual agency and critical thinking. He challenges viewers to consider the politicisation of religion and the reciprocal influence of politics on religious discourse. By prompting introspection and inquiry, he aims to foster a culture of thoughtful engagement and scepticism, advocating for a balance between belief and doubt as a pathway to sanity, echoing Barbara Kruger's equation: BELIEF + DOUBT = SANITY.

Antonio Sinaga, born in 1988 in Indonesia, completed his major in ceramic art at Bandung Institute of Technology. Utilising photography, applied printmaking, and ceramics, Sinaga continually explores the intricate relationships between humanity, religion, and society. As a member of a religious minority in a predominantly Muslim country, Sinaga's artwork often delves into themes surrounding the dynamic interplay between religion and society. His works serve as platforms for social criticism, observation, and personal reflection, evolving in response to the ever-changing social landscape and his own lived experiences. Through his art, Sinaga aims to prompt viewers to re-examine their beliefs and societal norms, advocating for a culture of questioning and critical thinking. Selected exhibitions include "Bandung Contemporary – Solo Project: In Absentia" (2013) at Roemah Seni Sarasvati, Bandung, Indonesia; "Artmoments Jogja | 15: Rooms with a View" (2015) at Jogja National Museum, Yogyakarta, Indonesia; "The Concept of Self: on Power, Identity, and Label" (2017) at Subhashok the Art Center, Bangkok, Thailand; and "The Concept of Self: Individuality and Integrity" (2019) at Galeri Salihara, Jakarta, Indonesia.



Antonio Sinaga

*We Trust*

Embroidery on canvas, wooden stretcher bar  
257 x 180 cm  
2023

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## ARIADHITYA PRAMUHENDRA

Ariadhitya Pramuhendra, raised in a Catholic family in Semarang, a provincial capital on the northern coast of Java island, found solace and guidance in religion from an early age. However, his upbringing in Indonesia, a nation characterized by its syncretic blend of native cultures and diverse religions, instilled in him a profound curiosity to explore religious icons, symbols, and rituals not only as expressions of faith but also as reflections of cultural dynamics. Recognising symbols and rituals as languages that require personal interpretation while also serving as windows into societal norms, Pramuhendra views art as a powerful medium for inquiry and remembrance, offering boundless avenues for contemplating life, the universe, and spirituality.

His series *After the Crucifixion* presents the depths of his personal spiritual journey, drawing inspiration from the figure of his mother, a woman whose sacrificial love echoes the archetypal roles of holy figures such as angels or the mother of Jesus. Depicting a woman's hand with nails wound, Pramuhendra symbolises the universal experience of sacrifice inherent in motherhood, suggesting that every individual carries their own burdens, akin to bearing a cross. Through his exploration, he grapples with the inherent flaws of religion, acknowledging that human imperfection often taints its purity. In essence, Pramuhendra's work serves as a poignant reminder of the complexities of faith and the enduring resilience of the human spirit in the face of adversity.

Ariadhitya Pramuhendra, born on August 13th, 1984, in Semarang, pursued his education in BFA with a major in Printmaking at the Art Department of Bandung Institute of Technology, graduating in 2007. Throughout his career, Pramuhendra has garnered recognition for his artistic endeavours, including being named "Artist of the Year 2011 under 30 years old" at the Soemardja Art Award held at Bandung Institute of Technology and receiving an Honorable Mention for the Drawing Award at the 12th International Biennale Print and Drawing Exhibition in 2006 at the National Taiwan Museum of Fine Arts. Notable solo exhibitions include "The Monster Chapter II Momentum" at the National Gallery of Indonesia in Jakarta in 2019 and "Monster Chapter I: Memory" at Can's Gallery in Jakarta in 2018. Pramuhendra's works have been featured in various group exhibitions, including "CAN'S GALLERY ACROSS THE TIME" and "Attunement" at Can's Gallery in Indonesia, "liber primus" at Gallery Semarang, Indonesia, and "Disparates Bodies" at Yavuz Gallery in Singapore.



Ariadhitya Pramuhendra

*After The Crucifixion*  
Charcoal on canvas  
125 x 190 cm  
2023

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## I WAYAN UPADANA

I Wayan Upadana observes that Bali, as an integral part of Indonesia, carries the evocative imagery of the "Island of the Gods" or a paradisiacal destination. Beyond its physical beauty, Bali embodies a vibrant living culture, characterised by rich artistic activities and unique religious rituals that draw numerous tourists to its shores. However, alongside these visitors come both positive and negative impacts, as the convergence of cultures leads to a shifting cultural landscape where sacred and secular spaces intermingle. Despite these challenges, Upadana notes the resilience of the Balinese people in preserving their traditional customs amidst the currents of modernity and globalisation, resulting in a dynamic fusion of tradition and innovation.

Upadana recognises creativity as an integral aspect of Balinese religious life, with local art forms such as Kamasan and Batuan style paintings, and Mas Ubud sculptures serving as wellsprings of inspiration. In his own artistic practice, he incorporates contemporary elements into traditional motifs, reflecting on cultural discourse and contemporary social realities. By blending diverse cultural influences in both materiality and thematic exploration, Upadana aims to create artworks that resonate with the evolving values of Balinese culture and beyond. For him, art is a dynamic process that evolves alongside the artist and their environment, serving as a medium to raise awareness of cultural shifts and foster dialogue on changing societal values.

I Wayan Upadana was born in Gianyar, Bali 9 September 1983. He is an Indonesian artist, painter and sculptor, working and living in Bali, completed his art education at ISI Yogyakarta, Indonesia, majoring in sculpture (2008). Member of G-five art collective, who actively explore material-based on their artworks base. His solo exhibition Misty Myths at Orbital Dago Bandung, Indonesia 2023 Memory, was held at Fremantle Art Centre, Western Australia 2016. Meanwhile, he has participated in various group exhibitions including: Jakarta Biennale #14, 2011, Maximum city, National Gallery of Indonesia, Jakarta, "Skala " Triennale Sculpture at Indonesian National Gallery, Jakarta, 2017, and Beyond : Balisseries, at Fortyfive Downstair Gallery, Melbourne Australia 2016. Upadana has done art residencies at Fremantle Art Centre Western Australia in 2014, All Saint's College Western Australia 2019 and the Marble art residency at Gallery National Langkawi, Malaysia.





I Wayan Upadana

*Manusia Imaji Air dan Cahaya*

Resin and LED screen Tv

Variable Dimensions

2016 (Reproduced 2023)

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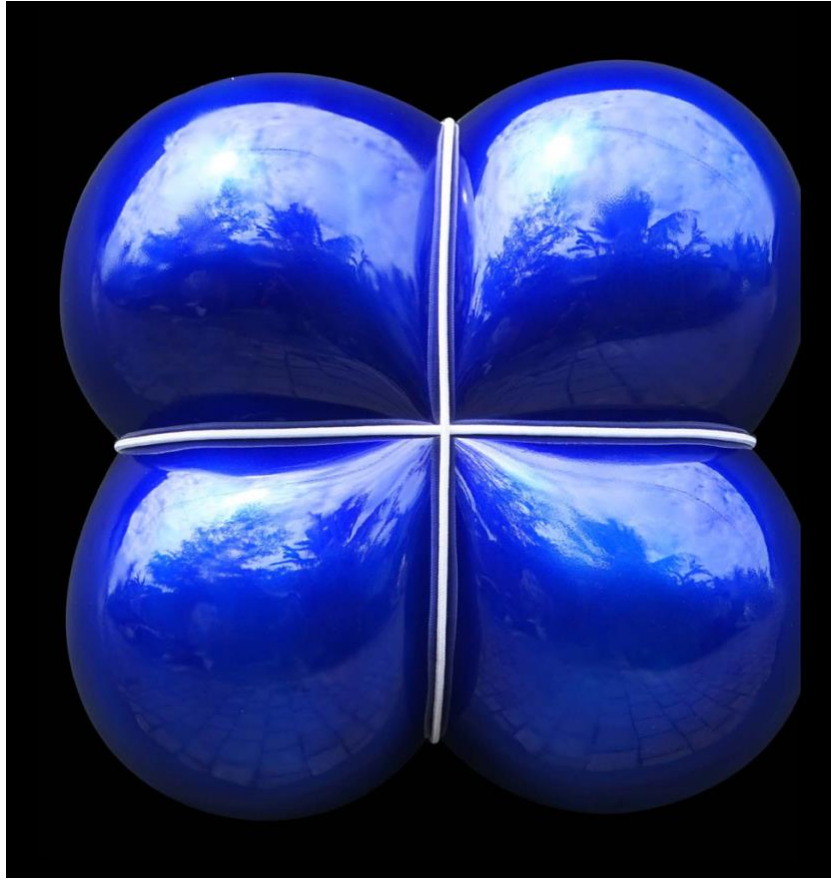


I Wayan Upadana

*Healing in Bali*  
Paint and resin  
53 x 25 x 36 cm  
2023

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I Wayan Upadana

*Napas Biru (Blue Breath)*

Automotive paint, resin and rope

53 x 53 x 19 cm

2023

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I Wayan Upadana

*Napas Biru #2 (Blue Breath #2)*  
Automotive paint, resin and rope  
53 x 53 x 17 cm  
2023

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## IPEH NUR

Ipeh Nur, born in 1993 in Yogyakarta, Indonesia, completed her education in Department of Printmaking at the Indonesian Art Institute. Currently residing in Yogyakarta, her artistic practice draws inspiration from personal experiences, everyday challenges, memories, resilience, and historical events. Nur's preference for dramatic visuals and intricate narratives often creates a sense of theatricality within her works, akin to multiple plots unfolding on a stage within a single image. While her primary medium is drawing on paper, she also explores various other mediums and techniques including batik, ceramics, printmaking, sculpture, installation, video, and murals.

Nur's *Salimah Series* draws inspiration from Intan Paramadhita's story, "Goyang Penasaran" (Curious Wiggle), found in the book "Kumpulan Budak Setan" (Devil's Slave) published in 2010. The narrative centres around Salimah, a dangdut singer who grapples with societal stigma stemming from her profession within a religiously conservative community. Created between 2015 and 2016, the series consists of various panels dedicated to depicting Salimah's story as well as reflecting Nur's personal experiences. Nur identifies parallels between Salimah's struggles and her own life; just as Salimah faces scrutiny for her profession and attire choices, Nur encounters similar criticism for her pursuit of art, visual representations, and decision not to wear a hijab. This convergence of religion, stigma, profession, art, critique, and hijab leads Nur to perceive Salimah's narrative as a mirror of her own experiences—a fictional portrayal that deeply resonates with her personal challenges. Through her works, Nur navigates the intricacies of identity, societal pressures, and individual expression, finding solace and connection within the fictional world of Salimah.



Ipeh Nur

*Tersilaukan Pelangi*  
Drawing Pen on Paper  
35 x 50 cm  
2015



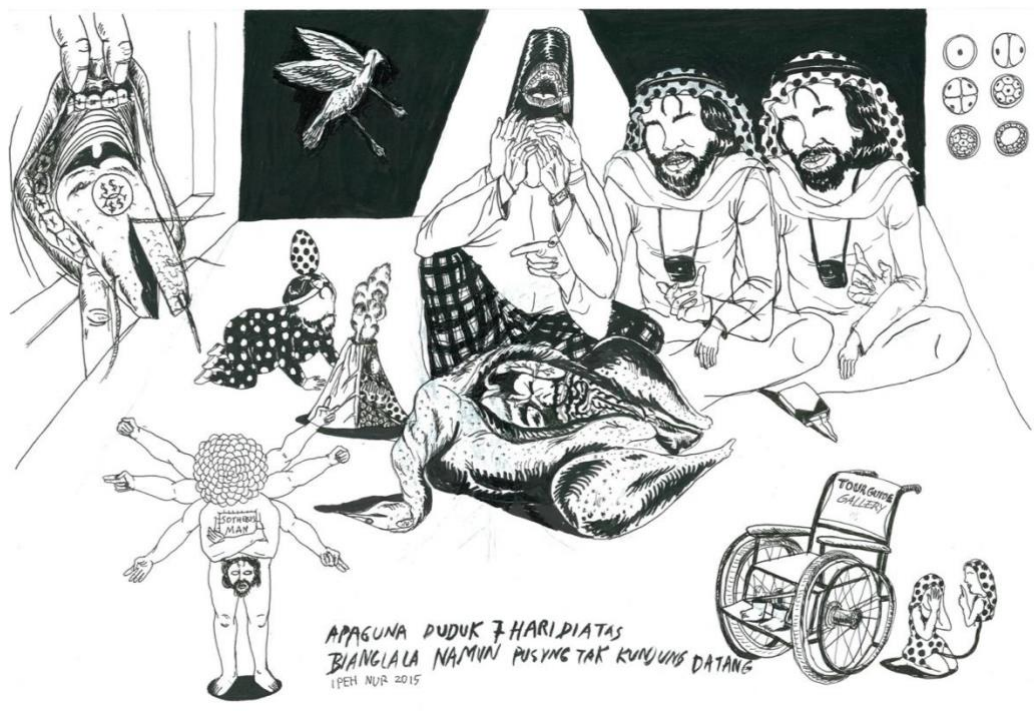
Ipeh Nur

*Laksmi*

Drawing Pen on Paper  
35 x 50 cm  
2016

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Ipeh Nur

*Kaum Puritan*

Drawing Pen on Paper

35 x 50 cm

2015

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Ipeh Nur

*Punuk Unta*  
Drawing Pen on Paper  
35 x 50 cm  
2015

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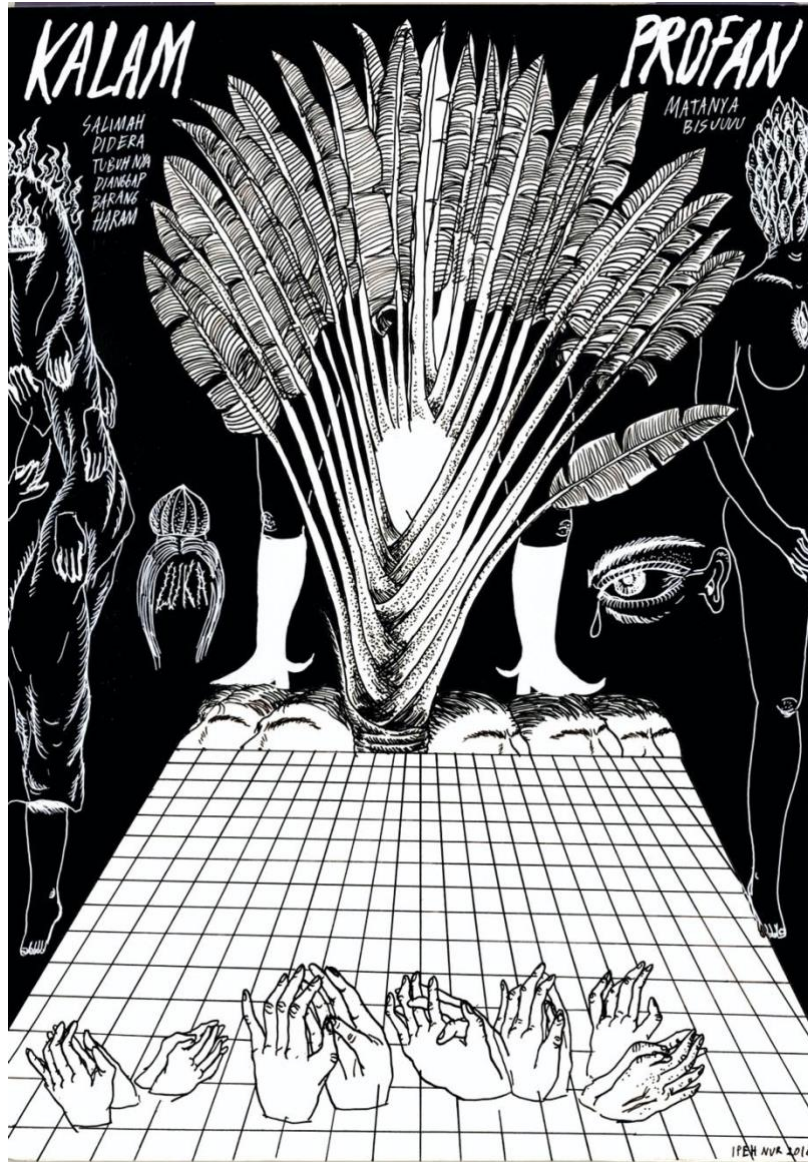


Ipeh Nur

*Empat Pelangi*  
Drawing Pen on Paper  
35 x 50 cm  
2015

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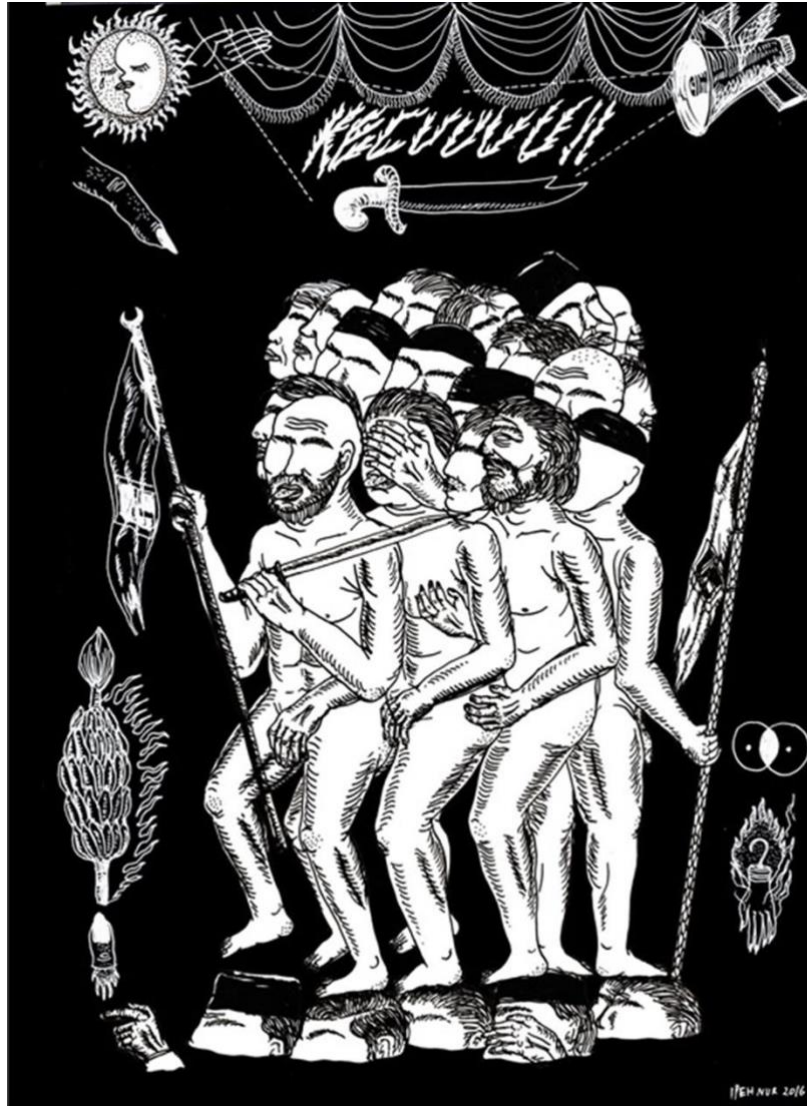
Ipeh Nur

*Kalam Profan*

Drawing Pen on Paper  
50 x 35 cm  
2016

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Ipeh Nur

*Ormas Kecu!*  
Drawing Pen on Paper  
50 x 35 cm  
2016

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## RIZQI MAULANA

Born in Sidoarjo, East Java, Rizqi Maulana's artistic journey is deeply intertwined with his social and cultural experiences, as well as empirical events that have shaped his worldview. In his creative practice, Maulana explores spiritual values, religiosity, traditional culture, and local myths, reconstructing and conveying them through symbols and visual language embodied in his re-interpretive visual works. Central to Javanese society is a profound religious and spiritual ethos, influencing the attitudes and behaviours of its people. He observes and draws inspiration from the Javanese tradition, which maintains a special reverence for nature and cosmological phenomena, manifested in cultural habits, traditions, and rituals. Growing up, Maulana absorbed lessons and character-building from his family, while his environment, experiences, and memories continue to inform his artistic perspectives and responses to societal, cultural, and spiritual events.

Maulana's interest in exploring the concept of creation stems from both external and internal motivations. Externally, he acknowledges the legacy of Indonesian artists who have delved into Javanese spirituality, rooted in tradition and continuing to influence contemporary art practices. Internally, he expresses concern about the homogeneity of global art, which risks losing its cultural essence and identity. Motivated to preserve and explore traditions and culture, he infuses his artworks with Javanese traditional values, seeking to address contemporary issues while grounding his creations in cultural heritage.

*Pamoring Jagad: Salvation to Save the Soul* encapsulated the interconnectedness of individuals within the vast cosmos as they collectively seek transcendental values to nourish the essence of their souls. While this approach may transcend mere empirical understanding, it offers a profound acceptance of life's inherent risks and losses, akin to the Javanese concept of "nerimo ing pandum," which translates to "the sincere acceptance of life has given." Through his work, Maulana beckons the audience to recognise their shared humanity within the universe. It prompts humans to confront their personal struggles with a wider perspective, one that imbues meaning into life's trials, fosters hope, and deepens connections not only with fellow beings but also with the broader web of existence.



Rizqi Maulana

*Distraksi*  
Ink On Paper  
29.7 x 21 cm  
2020

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Rizqi Maulana

*Ngalap Slamet*  
Ink On Paper  
29.7 x 21 cm  
2022

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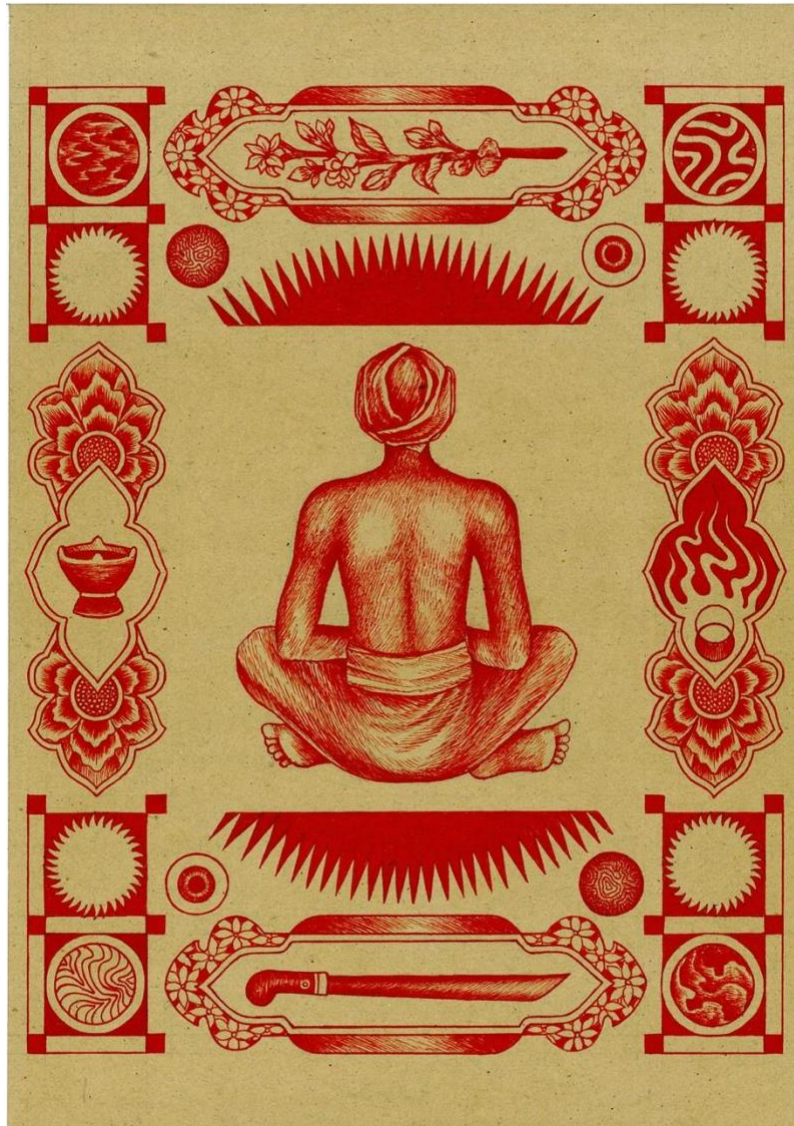


Rizqi Maulana

*Menunggal*  
Ink On Paper  
29.7 x 21 cm  
2020

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Rizqi Maulana

*Urupe Urip*  
Ink On Paper  
29.7 x 21 cm  
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Rizqi Maulana

*Manggul Nandur*

Ink On Paper

29.7 x 21 cm

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Rizqi Maulana

*Gemah Sumringah*

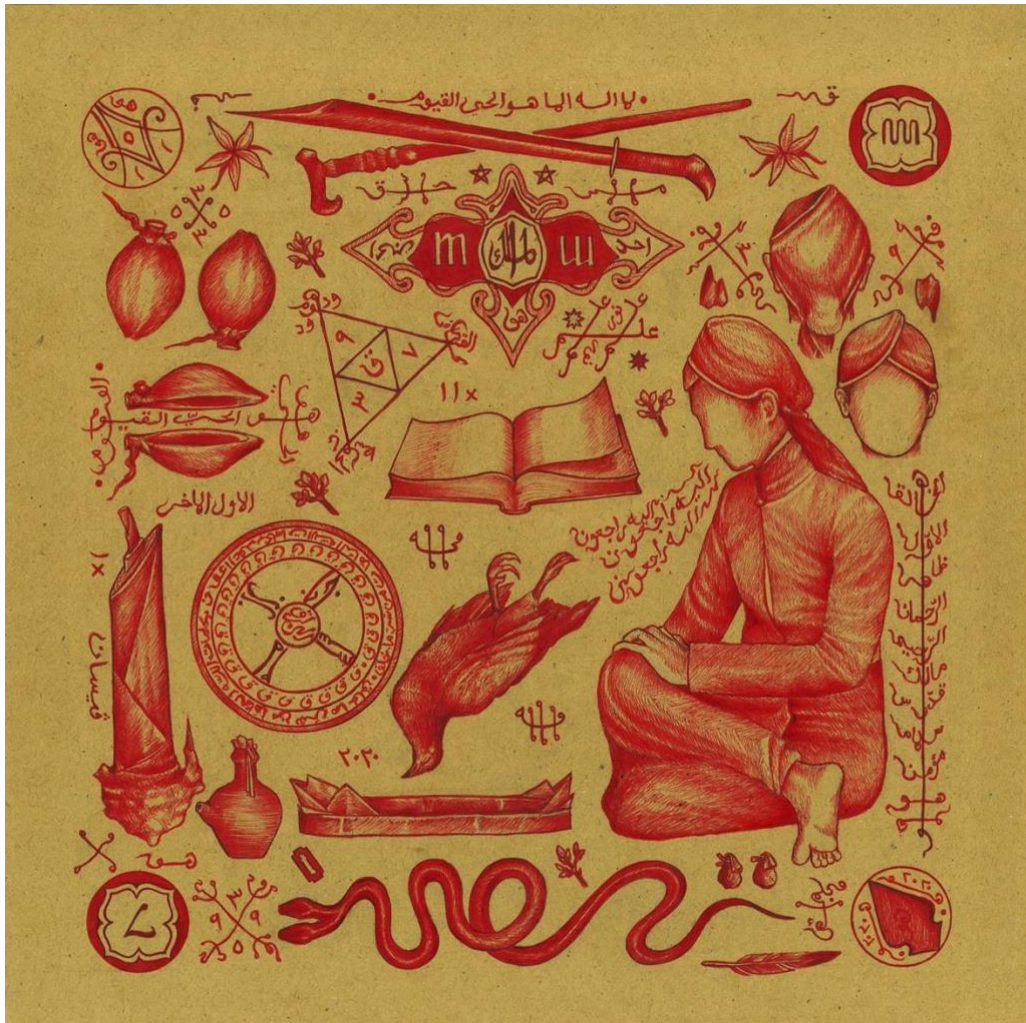
Ink On Paper

29.7 x 21 cm

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Rizqi Maulana

*Ruwat 2*

Ink On Paper

30 x 30 cm

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Rizqi Maulana

*Mungkur*  
Ink On Paper  
30 x 30 cm  
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Rizqi Maulana

*Sinau Bareng*

Ink On Paper

30 x 30 cm

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Rizqi Maulana

*Nguri-uri Jagad*

Ink On Paper  
30 x 30 cm  
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Rizqi Maulana

*Madhep Karep*

Ink On Paper  
30 x 30 cm  
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## MADE WIGUNA VALASARA

Made Wiguna Valasara's Collective Fragment series present the quintessential Balinese artistic expressions found in Batuan paintings, focusing on key visual elements like religious rituals, landscapes, flora and fauna, and the intricate fabric of Balinese society and its ritual traditions. Through the dense and intricate Batuan style, Valasara captures the profound communal essence of Bali, prompting reflection on his own identity as an artist within such a tightly knit society. Additionally, Valasara offers critical insights, challenging the objectification of Bali as merely an exotic locale, thus inviting viewers to contemplate deeper layers of its cultural richness and complexity.

Made Wiguna Valasara, born in 1983 in Sukawati, Gianyar, Bali, Indonesia, completed his artistic studies at the Indonesian Institute of the Arts in Yogyakarta in 2007, specialising in painting and sculpture. Immersed in the arts, Valasara's perspective on canvas expanded after participating in a residency program in Badung, where he began to view canvas not merely as a medium but as a platform for innovative expression. Renowned for his distinctive stuffed canvas technique, Valasara's oeuvre encompasses a wide range of subjects, from reinterpreting traditional Balinese painting to appropriating styles from the Renaissance and modern periods. His recent works delve into pressing social and cultural issues in Bali, challenging the boundaries of Balinese painting with his experimental approach and multidimensional exploration.

Valasara's artistic journey has been marked by numerous group exhibitions across Indonesia, Singapore, the Philippines, Australia, and Taipei, as well as solo exhibitions such as "Carousel" at YIRI ARTS in Taipei, Taiwan, "Collective Fragment" at Art Agenda Jakarta presented by Bale Project, and "Playing Balinese" at Art Stage Singapore 2016 presented by Equator Art Projects at Marina Bay Sands, Singapore. Notable solo projects include presentations at Art Central Hong Kong and Art:1 Art Space in Jakarta. His works have earned him accolades, including the Public Vote Prize at the Sovereign Asian Art Prize 2020, finalist positions in the UOB Painting of the Year (2012) and Indonesian Art Award (2010), and recognition as the Best Painting at the 23rd Anniversary of ISI Yogyakarta in 2007. In 2011, Valasara served as artist-in-residence at Selasar Sunaryo Artspace in Bandung, further solidifying his position as a trailblazing force in Balinese and Indonesian contemporary art.



Made Wiguna Valasara

*The Monument*  
Resin fibre and car paint  
35 x 20 x 20 cm  
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Made Wiguna Valasara

*Collective Fragment #3*

Handstitched stuffed canvas

130 x 135 cm

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Made Wiguna Valasara

*Universe*

Handstitched stuffed canvas

195 x 252 cm

2021

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