

FOR IMMEDIATE RELEASE

Kemalezedine; Epigraphic Landscape of Balinese Painting

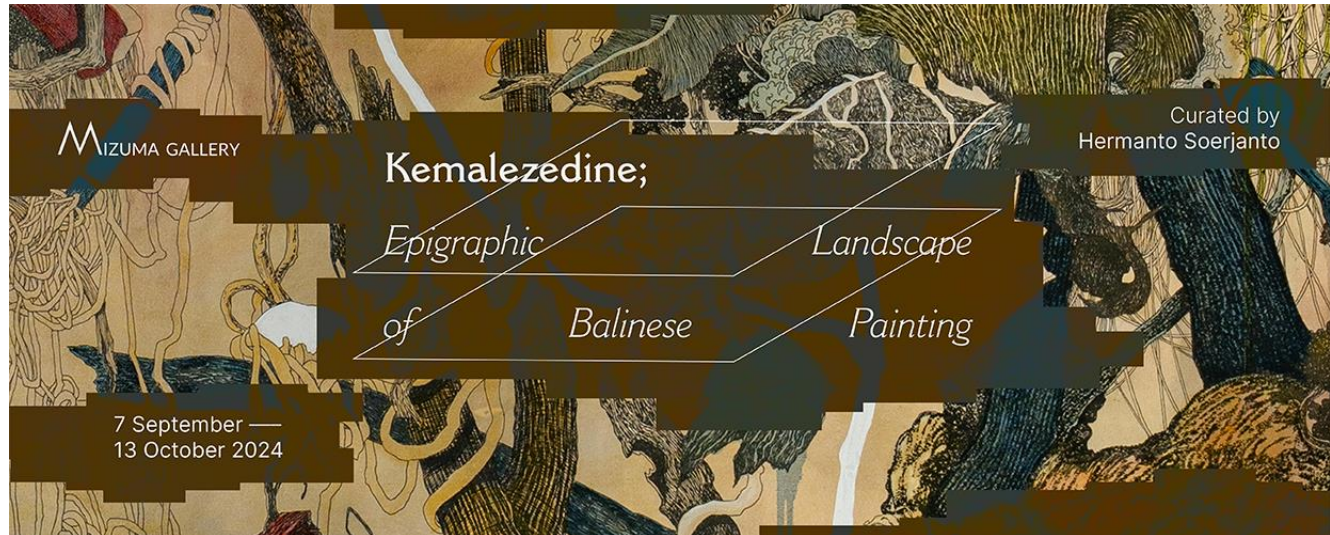
Solo exhibition by Kemalezedine

Curated by Hermanto Soerjanto

7 September – 13 October 2024

Artist & Curator Talk: Saturday, 7 September 2024, 3pm – 4pm

Vernissage: Saturday, 7 September 2024, 4pm – 7pm



Mizuma Gallery is announce *Kemalezedine; Epigraphic Landscape of Balinese Painting*, a solo exhibition by Indonesian artist Kemalezedine, curated by Hermanto Soerjanto.

In 2011, Kemalezedine decided to leave Jakarta and settle in Bali, closing his chapter in Jakarta as a film and TV producer, and opening a new chapter in Bali as a full-time artist. A bold and daring decision that he never regretted.

While in Bali, he was intrigued by the friction between the traditional and modern Balinese art in the era of contemporary art. At that time, he saw that the development of contemporary art in Bali was detached from its roots, lacking personality and identity. His interest in Balinese art grew as he researched further into the history, process and technique, philosophy, and the use of medium in Balinese art. This exploration led him to form the group 'Neo-Pitamaha' in 2013, together with other Balinese artists: Gede Mahendra Yasa, Ketut Moniarta, and Tang Adimawan. Their vision was to reconnect Balinese contemporary art with its traditional roots.

Kemalezedine's works today are heavily influenced by his deep understanding about the practice of Balinese art, particularly with its emphasis on drawing. Despite the Western art's understanding of drawing as a study or plan, drawing in Balinese art plays a fundamental role. During the process of traditional Balinese paintings, the artist uses a bamboo pen (a small bamboo stick with one end sharpened, dipped into ink and used as a pen) as their tool to draw the outline of objects and also to create shading to form volume in their paintings.

Kemalezedine also learned from the ritual drawings often used in religious practice as amulets. He compares those traditional practices of drawing with the works of pioneer artists in Balinese contemporary art, such as Made Wianta, whose *Karangasem* style paintings featured very fine details drawn using bamboo pen. Drawing has become Kemalezedine's inspiration in creating his unique style of painting. Although his inspiration was drawn from traditional Balinese art practice, there is very little trace of the Balinese style in his paintings. He once said, "I

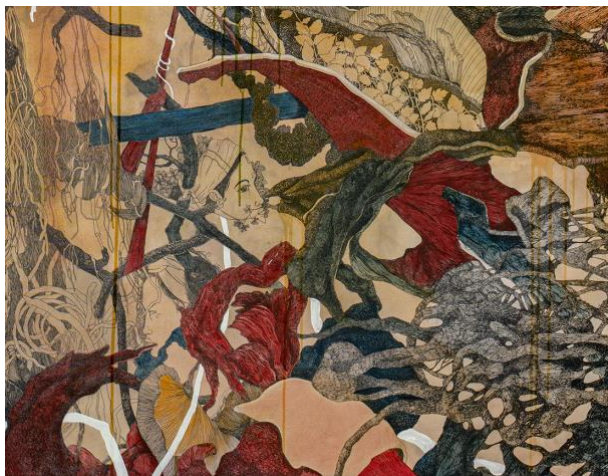
am only borrowing the technique and iconography from traditional Balinese art, but no matter what, I'm not a Balinese". This statement allows him the freedom to explore the possibilities of how he can use his knowledge on Balinese art to create his artworks.

In his paintings presented in this exhibition, he used the colours and water-based paints of Balinese painting, but as an influence from Western art, he applied a layer of oil paint above. Another strong Balinese art influence in Kemalezedine's paintings are the landscape paintings. When we look at traditional Balinese paintings, landscapes often fill up a big portion of the canvas, similar to his paintings. Objects such as humans, buildings, and religious symbols are hidden behind the lush landscape of Bali. But then again, looking at his paintings feels like looking at Bali from the point of view of a foreigner.

Kemalezedine; Epigraphic Landscape of Balinese Painting, a solo exhibition by Indonesian artist Kemalezedine, curated by Hermanto Soerjanto, will run from 7 September to 13 October 2024 at Mizuma Gallery, 22 Lock Road #01-34 Gillman Barracks, Singapore 108939. The gallery will open from 11am–7pm on Tuesdays to Saturdays, and 11am–6pm on Sundays. The gallery will be closed on Mondays and Public Holidays. In conjunction with the launch of the exhibition, an Artist & Curator Talk will be held on Saturday, 7 September 2024, from 3pm to 4pm, followed by an opening reception from 4pm to 7pm. A digital publication with images of the artworks and a text by Hermanto Soerjanto will be available.



Kemalezedine, *Dawn*, 2024, acrylic and oil on canvas, 140 × 540 × 5 cm (triptych, 140 × 180 × 5 cm each)
© Kemalezedine, courtesy of the artist and Mizuma Gallery.



Kemalezedine, *Dawn*, 2024 (detail)



Kemalezedine, *Dusk*, 2024, acrylic and oil on canvas, 140 × 540 × 5 cm (triptych, 140 × 180 × 5 cm each)
© Kemalezedine, courtesy of the artist and Mizuma Gallery.



Kemalezedine, *Dusk*, 2024 (detail)

About the Artist



Kemalezedine (b. 1978, Yogyakarta, Indonesia) studied at the Faculty of Fine Arts and Design at Bandung Institute of Technology (ITB), Bandung, Indonesia from 1997 to 2004. He is part of the Nu-Abstract and Neo-Pitamaha groups in Bali, who study traditional Balinese art, while incorporating new experimentations and ideas. Kemalezedine's focus is to create and explore the world of painting-drawing. His paintings intertwine the genealogies of both traditional art lines and modern painting through colour planes, composition, and balance. Existing between different painting styles, his paintings explore the tension between the traditional and the modern, natural and unnatural, macrocosm and microcosm, emptiness and fullness. Kemalezedine lives and works in Bali, Indonesia.

About the Curator



Hermanto Soerjanto (b. 1970, Indonesia) went to Palin School of Arts & Design in Singapore and Akademi Teknik Desain Interior (ATDI) in Jakarta, Indonesia, before joining Cipta Citra advertising agency in 1994. Since then, he has built his career in the field of advertising and currently holds a position at Pantarei Communications as Chief Creative Officer. As an art collector, Hermanto Soerjanto is familiar with Indonesian artists, having spent much time conversing with them and visiting their studios. In 2008 he established GARIS Artspace, an art gallery in Jakarta showcasing works by contemporary Indonesian artists, where he organizes and curates the exhibitions on a regular basis. To date, Hermanto Soerjanto has organized several exhibitions, most notably *Ethnicity Now*, a group exhibition at Galeri Nasional Indonesia, Jakarta (2010), and *Unveiling Fundamentals in Contemporary Art Through Asia* at OHD Museum, Magelang, Indonesia (2015). Hermanto Soerjanto lives and works in Jakarta, Indonesia.

About Mizuma Gallery

Executive Director Sueo Mizuma established Mizuma Art Gallery in Tokyo in 1994. Since its opening in Gillman Barracks, Singapore in 2012, the gallery aims for the promotion of East Asian artists in the region as well as the introduction of Southeast Asian artists to the international art scene. From 2014 to 2019, the artist residency space “Rumah Kijang Mizuma” opened in Yogyakarta, Indonesia, to create a new platform for dialogue by supporting exchanges between East Asia and Southeast Asia. From 2018 to 2023, “Mizuma & Kips” opened in New York, USA, as a shared collaboration between Mizuma Gallery from Tokyo and Singapore and Kips Gallery from New York.

About Gillman Barracks

Set in a former military barracks dating back to 1936 and surrounded by lush tropical greenery, the Gillman Barracks visual arts cluster was launched in September 2012. Gillman Barracks' vision is to be Asia's destination for the presentation and discussion of international and Southeast Asian art. Today, Gillman Barracks is a place for art lovers, art collectors, and those curious about art. The cluster is a focal point of Singapore's arts landscape, and anchors the development of visual art in the region and beyond.

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Mizuma Gallery

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Gallery hours:
Tue–Sat: 11am–7pm
Sun: 11am–6pm
Closed on Mondays & Public Holidays

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Mizuma Gallery.

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