



Liminal Relic

Solo exhibition by
Kemalzedine

17 January —
1 March 2026

Curated by
Asmudjo J. Irianto

MIZUMA GALLERY



Liminal
Relic







Artist Statement:

In the context of Balinese Hinduism, historically, Kamasan paintings functioned as a cosmological medium that regulated human relations with nature, morality, and the order of the universe. Its visual language appears to function as a collective, normative, and functional sign system. However, in the contemporary context, this function is no longer fully realised. Kamasan paintings continue to be produced, recognised, and reproduced, but its reading system is increasingly obscured. This situation places Kamasan paintings in a liminal status: neither fully sacred nor fully profane.

Kamasan paintings initially existed as part of a collective Balinese cosmological system. It was used as a medium for transmitting ethical values, mythology, and the order of the universe, rather than as an individual expression of the artist. Its visual language—flat figures without linear perspective, a hierarchy of scale, layered narratives, and dense ornamentation—was constructed to regulate how people perceive the world, not to create visual illusions.

In its original context, Kamasan paintings were not artefacts, but living instruments tied to ritual spaces, sacred architecture, and social structures. However, the influx of modernity, tourism, and the institutionalisation of art have significantly shifted this function. When Kamasan paintings moved from temples and pavilions to galleries, museums, and art markets, it experienced a contextual disconnection. Its reading system was no longer collectively practiced, while its visual forms continued to be reproduced and recognised. This displacement placed Kamasan paintings in a threshold. It did not completely lose its sacredness, but it also ceased to function as cosmological devices that governed human relations with nature and morality. In this condition, Kamasan paintings can be read as visual relics: visual traces of

symbolic systems that persist in form but are dysfunctional in practice.

In contemporary contexts, Kamasan visual language is often treated as a visual style or cultural identity. Epic narratives appear as decoration, not as ethical guidelines. Figures of gods, warriors, and giants appear as icons, not as cosmic signifiers. This condition does not signal the death of tradition, but rather indicates a disconnect between symbols and the social reality that underpins them. Thus, Kamasan paintings can no longer be read solely as traditional or modern art. It exists in an in-between space—a site where cosmology, aesthetics, markets, and institutions intertwine. As a visual relic, Kamasan painting serves as a visual archive of an unfinished transition, while also reflecting how modernity manages the symbols it inherits.

As a liminal relic, Kamasan painting is not understood as a dead artefact, but rather as an object suspended between two regimes of meaning. On one hand, it still carries residual cosmology and a sacred aura; on the other, it has been incorporated into modern systems—the art market, tourism, cultural institutions, and contemporary aesthetic logic. This tension is the primary working field of this practice.

This artistic practice does not seek to return Kamasan painting to its ritual function, nor does it completely relinquish it to the autonomous language of modern art. Instead, Kamasan visual language is treated as liminal fragments—visual elements preserved in a state of semi-life. Figures, ornaments, and narrative structures are not meant to be read as a whole, but rather presented as disconnected, repeated, or distorted signs.

Within this framework, visual relics function not as a medium for nostalgia, but as sites of symbolic uncertainty. Kamasan paintings, as liminal relics, raise questions about how symbols of tradition are visually preserved,

yet lose their regulatory power in ethical and social life. These relics become markers of both failure and the impossibility of returning to the integrity of tradition.

This approach operates within the realm of post-tradition, where tradition is neither frozen nor abandoned, but placed in a productive threshold state. Liminal relics open up a space for reflection on how modernity does not completely replace tradition, but rather coexists with it in unequal and fragile forms. In this context, Kamasan paintings exist as visual archives of a never-ending transition process.

By maintaining this liminal state, this practice rejects a final resolution of meaning. The resulting works do not offer a reconciliation between tradition and modernity, but rather emphasise the tension between the two. Visual relics are positioned as a critical medium that demonstrates how traditional forms continue to be reproduced, consumed, and maintained, even though their symbolic foundations have shifted.

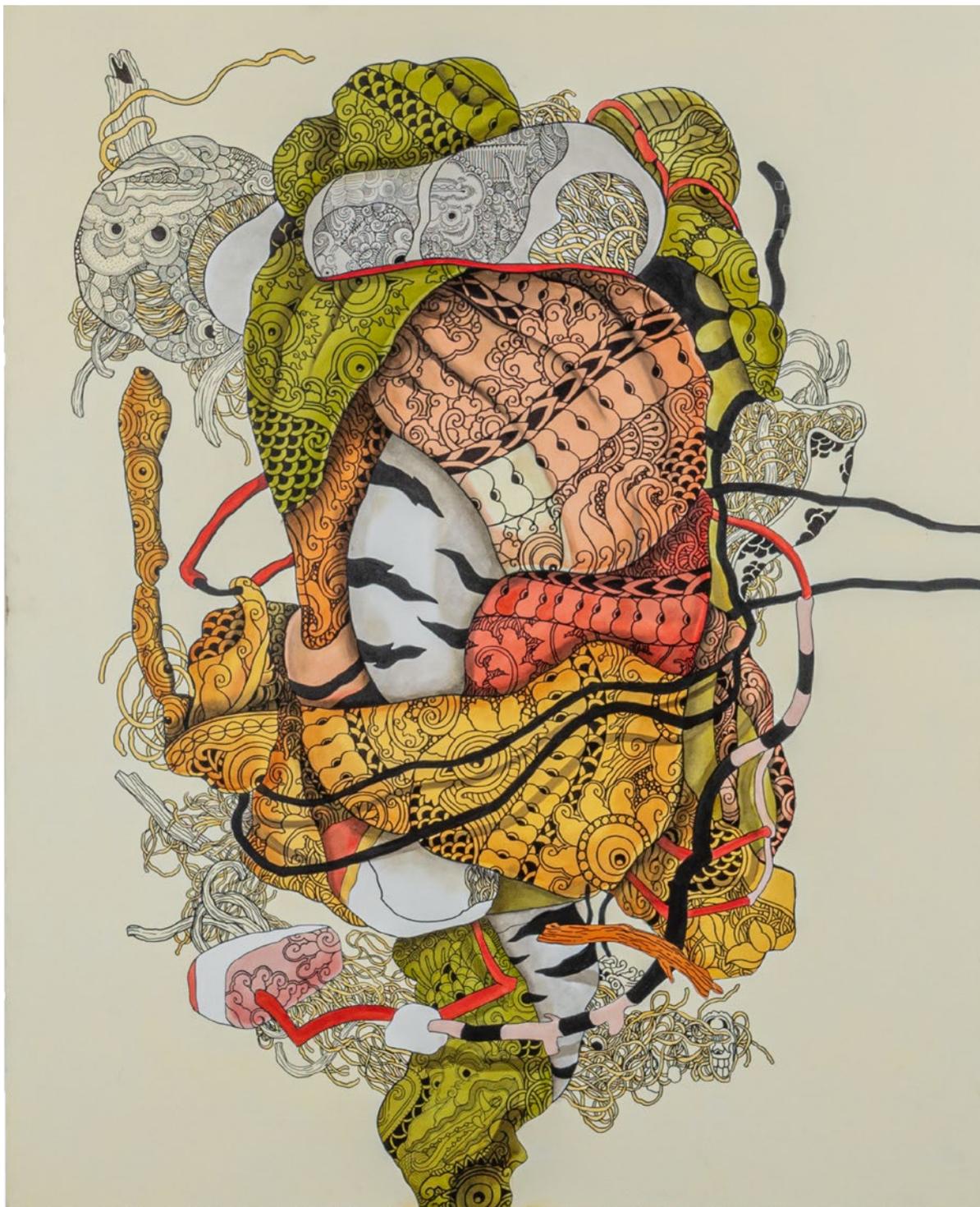
Through this practice, Kamasan paintings are presented not as relics to be saved, but as threshold spaces—places where memory, loss, and the futility of symbols intertwine. Liminal relics become a way to reread tradition not as stable origins, but as processes that continually exist in a state of in-betweenness: between the sacred and the profane, between function and ornament, between memory and oblivion.

— Kemalezedine, January 2026.



Liminal
Relic

17 January
14 March 2021



Ambang #1 (Liminal #1), 2025

ink and oil on canvas
130 × 105 × 4.5 cm



Details of Ambang #1 (Liminal #1), 2025



图二





Ambang #2 (Liminal #2), 2025

ink and oil on canvas
130 × 105 × 4.5 cm



Details of Ambang #2 (Liminal #2), 2025



Lamak #1, 2025

ink and oil on canvas

144 × 50 × 6 cm (framed), diptych, 70 × 46.4 × 5 cm each (unframed)



Details of Lamak #1, 2025



Lamak #2, 2025

ink and oil on canvas

134 × 59 × 6 cm (framed), diptych, 65.2 × 55 × 5 cm each (unframed)



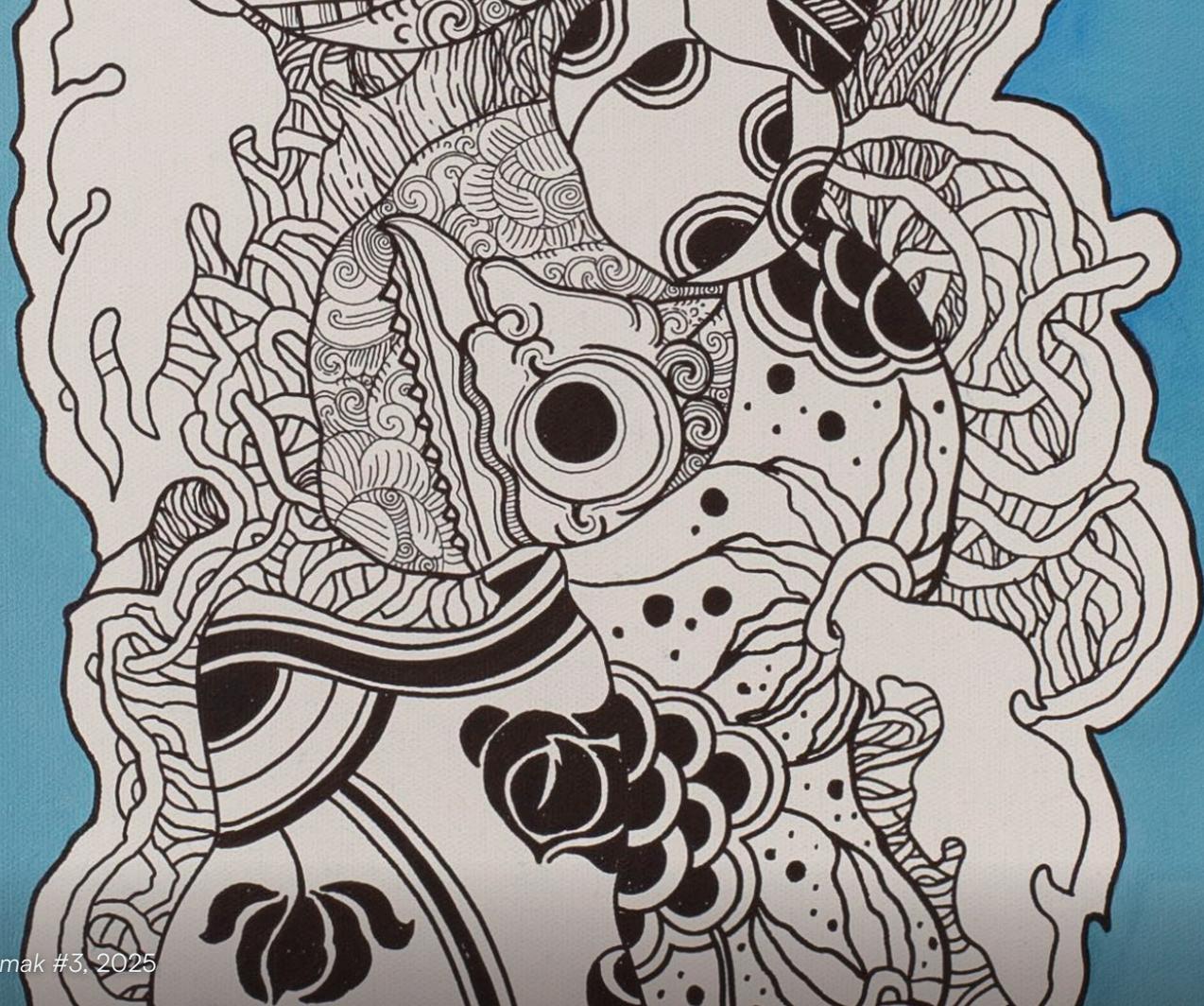
Details of Lamak #2, 2025



Lamak #3, 2025

ink and oil on canvas

129 × 44 × 6 cm (framed), 125 × 40 × 5 cm (unframed)



Details of Lamak #3, 2025





Touch #1, 2025

ink and oil on canvas

44 × 129.5 × 6 cm (framed), 40 × 125 × 5 cm (unframed)



Details of Touch #1, 2025



Touch #2, 2025

ink and oil on canvas

44 × 129 × 6 cm (framed), 40 × 125 × 5 cm (unframed)



Details of Touch #2, 2025



10



11



Living Relic, 2025

ink and oil on canvas

100 × 320 × 4.5 cm (diptych, 100 × 160 × 4.5 cm each)



Details of Living Relic, 2025



Details of Living Relic, 2025



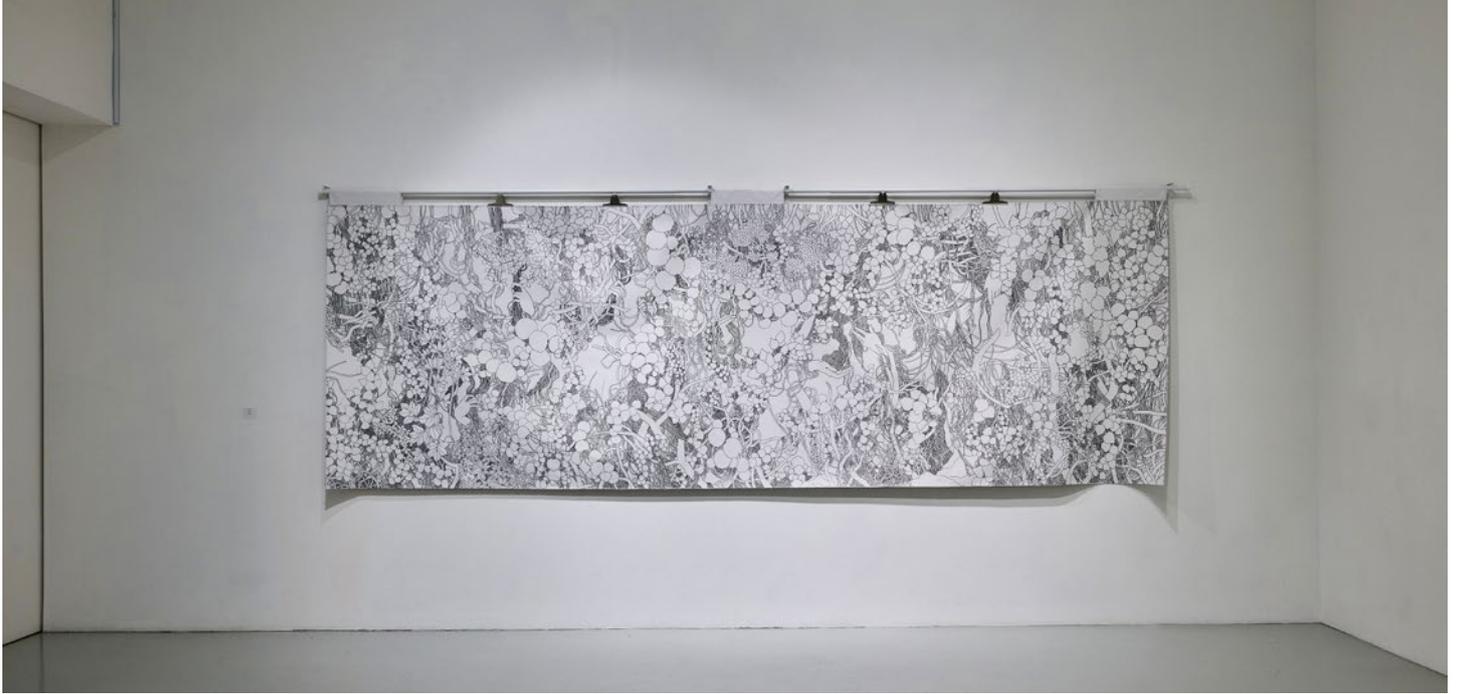
Ambang #3 (Liminal #3), 2025

ink and oil on canvas
120 × 250 × 4.5 cm



Details of Ambang #3 (Liminal #3), 2025





Wastra, 2025

ink and oil on canvas

170 × 473 cm





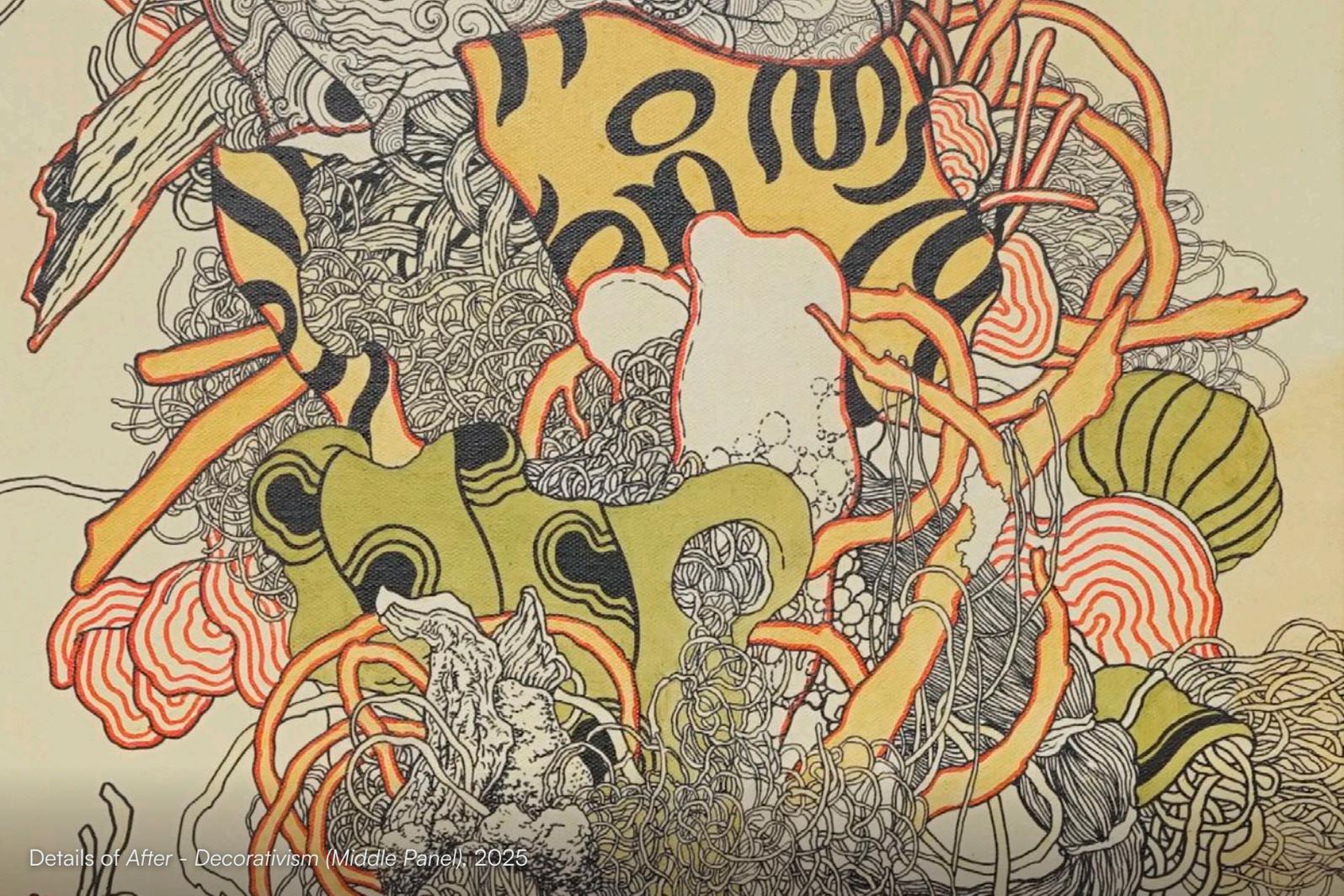
After - Decorativism, 2025

ink and oil on canvas

95 × 165 × 4.5 cm (triptych, 95 × 55 × 4.5 cm each)



Details of After - Decorativism (Left Panel), 2025



Details of After - Decorativism (Middle Panel), 2025



Details of After - Decorativism (Right Panel), 2025



Macan Lingsir #6, 2025

ink and oil on canvas
120 × 250 × 4.5 cm



Details of Macan Lingsir #6, 2025





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.

Artist CV

Education

2004 Faculty of Art and Design, Bandung Institute of Technology, Bandung, Indonesia

Solo Exhibitions

2026 *Liminal Relic*, Mizuma Gallery, Singapore

2024 *Kemalezedine; Epigraphic Landscape of Balinese Painting*, Mizuma Gallery, Singapore

2023 *Kemalezedine's Rerajahan: Deconsecrated Mantra*, Srisasanti Syndicate, Yogyakarta, Indonesia

2021 *Painting - Genic/Synesthesia*, CG Artspace, Jakarta, Indonesia

Draw Distance (virtual exhibition), Santi Saptari art consulting X CG Artspace, Jakarta, Indonesia

2020 *Comparing Perspective*, CG Artspace Jakarta, Indonesia

2016 *Balinese Graphic Art II: Painting and Drawing – Nyoman Ngendon, Pencarian Corak Seni Lukis Baru Indonesia*, Edwin's Gallery at Art Stage Jakarta, Jakarta, Indonesia

Balinese Graphic Art: Painting and Drawing, Langgeng Art Foundation, Yogyakarta, Indonesia

2012 *Tales of Moving Island*, S.14, Bandung, Indonesia

Selected Group Exhibitions

2025 *Connecting*, Mizuma Gallery, Singapore

The Eye and The Tiger, OH! Open House at 7 Adam Park, Singapore

2024 *ARTSUBS 2024 - WAYS OF DREAMING*, Pos Bloc Surabaya, Surabaya, Indonesia

MILESTONE: Pameran ART IASR, Lawangwangi Creative Space, Bandung, Indonesia

SHOWCASE SHOWDOWN, Titik Dua Ubud, Bali, Indonesia

Abstraction / Distinction, Semarang Gallery, Semarang, Indonesia

2023 *Contemporary Art & Printmaking: Indonesian Artists' Portfolio*, Titik Dua Ubud, Bali, Indonesia

Post Tradition: Revisiting and the Future of Balinese Painting, Mizuma Gallery, Singapore

2022 *Erotica*, Lano Art Project X Sika Gallery, Bali, Indonesia

Landscape: Reinvention, Kemalezedine & Savanhdary Vongpoothorn, 39+ Art Space, Singapore

Manifesto VIII : Transposisi, National Gallery of Indonesia, Jakarta, Indonesia

WARTA #2, Jogja Gallery, Yogyakarta, Indonesia

- 2021 *Good News from Bali*, Mizuma Gallery, Singapore
Neopitamaha: Tradition in Translation, Titik Dua Ubud, Bali, Indonesia
 +361 *Unfolding the current ripple*, Titik Dua, Bali, Indonesia
Vestige, Srisasanti Syndicate, Yogyakarta, Indonesia
Garden of dystopia, Can's Gallery, Jakarta, Indonesia
Sixty percent around the sun, Artsphere x Black Hand Gang, Jakarta, Indonesia
Hidup berdampingan dengan musuh, Ciputra Artpreneur, Jakarta, Indonesia
 2020 *ARTJOG: RESILIENCE*, Jogja National Museum, Yogyakarta, Indonesia
 2019 *Yogyakarta Annual Art 4*, Sangkring Art Space, Yogyakarta, Indonesia
ART•BALI 2019: Speculative Memories, AB•BC Building, Bali Collection, ITDC
 Nusa Dua, Bali, Indonesia
Drawing Bali Today, Sika Gallery, Bali, Indonesia
Intention Please!, Edwin Gallery, Jakarta, Indonesia
 2018 *ART•BALI 2018: Beyond the Myths*, AB•BC Building, Bali Collection, ITDC
 Nusa Dua, Bali, Indonesia
NU – Abstract : The NU - Abstract, Orbital Dago Gallery, Bandung, Indonesia
NU – Abstract : Balinese Abstract, Edwin Gallery, Jakarta, Indonesia
Spectrum Hendra Gunawan, Ciputra Artpreneur, Jakarta, Indonesia
Redraw III: Ugahari, Edwin's Gallery Jakarta, Indonesia
NU- Abstract: Political Aesthetic, Nadi Gallery, Jakarta, Indonesia
NU-Abstract, Langgeng Art Foundation, Yogyakarta, Indonesia
 2017 *Kecil Itu Indah XV*, Edwin's Gallery, Jakarta, Indonesia
What's Next I, Sika Gallery, Bali, Indonesia
 2016 *Contemporary Art from Bali*, Langgeng Art Foundation, Yogyakarta, Indonesia
Crossing: Beyond Bali Seering, 45downstairs, Melbourne, Indonesia
South East Asia Triennial 2016, National Gallery of Indonesia, Jakarta, Indonesia
Redraw II : Discovery, Edwin's Gallery, Jakarta, Indonesia
 2015 *Toyama Art Camp 2015*, Toyama, Japan
Violent Bali [Neo Pitamaha], Tony Raka Contemporary Art Gallery, Bali,
 Indonesia
Kemalezedine Special Presentation of Bazaar Art Jakarta 2015, Ritz Carlton
 Ballroom Pacific Place, Jakarta, Indonesia
Void, Langgeng Gallery, Magelang, Indonesia
Artmoments-Jogja|15 : Rooms With a View, Jogja National Museum, Yogyakarta,
 Indonesia
NOW: here – there – everywhere [Neo Pitamaha], Semarang Contemporary Art
 Gallery, Semarang, Indonesia
Neo Pitamaha, Paradigma Baru Seni Lukis Bali, Platform3, Bandung, Indonesia
Inside/Out, Braddock Tiles event, Brooklyn Street Art Event, Manhattan, New
 York, USA
 2014 *Art Supermart 2014*, Sika Gallery Ubud, Bali, Indonesia
Pameran Besar Senirupa Nusantara 2014, Taman Budaya Jayapura, Papua,
 Indonesia
Kota Tua Creative Festival 2014, Kota Tua, Jakarta, Indonesia
Good and Wood, Ciputra Artpreneur, Jakarta, Indonesia

- ART|JOG 2014: Legacies of Power* [Mahendra Yasa feat. Neo Pitamaha], Taman Budaya Yogyakarta, Yogyakarta, Indonesia
Manifesto No.4 : Keseharian - Mencandra Tanda-tanda Masa, National Gallery of Indonesia, Jakarta, Indonesia
- 2013 *Pameran Ilustrasi Cerpen Kompas 2012*, Bentara Budaya Bali, Denpasar, Bali, Indonesia
Mythography: Now, Sukadara Art Space, Sanur, Bali, Indonesia
JALAN MONSTER, Ubud Public Art Festival, Seniman Industries Art Project, Bali, Indonesia
Art Mini Mart, Sika Gallery Ubud, Bali, Indonesia
Art Bromo: Collision of Nature and Culture, Java Banana Gallery, Mt. Bromo, Probolinggo, Indonesia
- 2012 *Reposisi*, National Gallery of Indonesia, Jakarta, Indonesia
Renegotiating Boundaries, Lawangwangi Art Space, Bandung, Indonesia
Indonesian Contemporary Art #1, Mapping, ART: 1, Jakarta, Indonesia
- 2008 *Showcase Showdown*, Guerillas Art Space [EAT Clothing company/art project], Bandung, 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.

Executive Director

Mizuma Sueo

General Manager

Theresia Irma

Project Executive

Catherine Low

Gallery Assistant

Annie Wu

Designer

Yusuf Aji

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