

PRESS RELEASE

“A Blur is A Memory”

11 July - 11 September 2026

ISA Art Gallery at Wisma 46, Jakarta



Exhibition Period

11 July – 11 September 2026

Gallery opening hours

Tuesdays – Saturdays | 11 AM – 6 PM

Closed on Sundays, Mondays, and Public Holidays

Opening Reception

11 July 2026, 4 – 8 PM

ISA Art Gallery is proud to announce *A Blur is A Memory*, a duo exhibition featuring the works of Etza Meisyara and Luh'De Gita

A Blur – is not an act of forgetting, but an act of remembering – A Memory

In this exhibition, Etza Meisyara from Bandung and Luh Gede Gita Sangita Yasa (Luh'De Gita) from Bali presents their ideas that have evolved over the past few years. While Etza etches and Luh'De paints, they persisted in further exploring their methodologies and materiality. Despite being from different islands of Indonesia, they seem to agree on one thing: capturing a blur as a memory.

They are doing the impossible, capturing an art form that is inherently intangible. To achieve this, first-hand photography serves as their main tool before utilizing their own methodologies of art making. The subsequent blur becomes a visual language of memory, an afterimage that archives the intangible sounds of musical instruments, movements from dances, and the symphony of nature. But, why bother? One may ask.

While Luh'De's paintings become complexities of reality, Etza's etches are sensorial images of an absent sound. Despite these differences, Etza and Luh'De still capture the in-betweenness from their intricate ways of working – painting and etching – in the midst of the digital age, as well as the in-between space where human care and belonging exist within the shadows of spectres such as tourism and economic dispossession. Through their blurred representations of memory, Etza and Luh'De reveal the fundamental human capacity of care.

Etza Meisyara (b. 1991)

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Etza Meisyara is an intermedia artist whose practice moves between sound, mixed media and performance. Her work explores the relationship between material, medium, and perception, creating multisensory environments where sonic composition and visual processes intersect. Drawing from memory, lived experience, and resonance, her practice investigates how sound, movement, and image generate shifting perceptual spaces and embodied forms of listening.

She holds an MFA from Institut Teknologi Bandung and studied Sound Art and Printmaking at HBK Braunschweig University of Art in Germany. Meisyara has presented her work internationally through exhibitions and residencies, including Centre Intermondes in La Rochelle and Museum of the Northern Territory in Darwin. Her work has also been shown at FACT Liverpool and the Biennale Jogja. She is the recipient of the Bandung Contemporary Art Award and has participated in Tokyo Design Week.

The blur impressions on the steel metal surfaces are of memory which here she reveals as “Sonic Gesture”. Working with macro lens photographs of her as performer and spectator, she uses motion blur and colour processing to visualize the afterimages of the performance’s sound. Inspired by Futurism, an early 20th century Italian art movement that emphasized movement, energy, and modernity, Etza was able to render sound motions and body movements through visual representation. By etching these images on metal, Etza preserves both the resonances of her experience and the movement itself.

Luh’ De Gita (b. 1997)

Luh’De Gita is a painter whose artistic practice uses fantasy and escapism as its point of departure. Gradually, it shifted into today’s problems of every touristic area; from overtourism, gentrification, and deforestation. Luh’De uses old archive photos of her hometown, Bali and her own personal photograph collections as the source material, while questioning power relations and how post-colonialism is still happening and the on-going idealization of paradise island. The linen, hangers and other antique Balinese objects are sourced from her grandparents’ antique shop and other local souvenir shops in Bali. The abstraction becomes a language of the past, forces and the complexities of reality. The blurry figures and objects, much like memories, are not objective, rewritten and layered after in one’s brain each time one remembers them; mirroring Luh’De’s approach figuratively and abstractly on the canvas. Overall, her works are where intimate narratives and collective issues are interwoven.

Through exhibitions and residencies, Luh’De has showcased her works both locally and globally, including DESA Artist Residency in Bali and Mandy Zhang Art Gallery in London. She received the Finalist UOB Painting of the Year – Established Category and the ARTCRY Grant.

Her paintings consist of dualisms bluntly shown upon the images through collaging. The collaged images are either painted on one surface or separately to create blur effects on one image upon another. To Luh’De, the blurs painted are unobjective memories as they are re-written and layered within the mind. It reflects the consequences of overtourism, with unviable policies and overdevelopment to cater to the tourists’ needs.

For more information about the exhibition and other ISA Art Gallery exhibitions, visit our website at www.isaartanddesign.com or our Instagram page [@isaart.id](https://www.instagram.com/isaart.id)