

# Galeri Sasha

**Fauzan Fuad, Dhavinder Singh, and Sanan Anuar**

*Outside-In*

12 July – 27 July 2025

**Opening reception:** 12 July, 2pm – 7pm

**Gallery Hours:** Friday to Sunday, 12pm – 7pm



*Outside-In* (2025), Galeri Sasha

**Galeri Sasha** is pleased to present *Outside-In*, a new body of work by Fauzan Fuad (b. 1987, Kuala Lumpur), Dhavinder Singh (b. 1983, Kuala Lumpur), and Sanan Anuar (b. 1992, Kelantan) — three Malaysian artists whose practices unfold at a distance from the institutional art world. The title gestures toward multiple thresholds—between private and public, interior and exterior, centre and margin. Across painting and mixed media, each artist turns inward, drawing from solitude, memory, and domestic space to examine how the self is shaped by its surroundings.

In part, *outside-in* is a study in artistic position. Fauzan and Sanan are self-taught, while Dhavinder lives and works in Penang, outside the country's dominant art centres. Their practices unfold in relative isolation—introspective, experimental, and at times at odds with the formal structures of the art world. This sense of distance, both physical and cultural, becomes generative: creating space for alternative languages and intimate forms of resistance.

Fauzan Fuad's recent paintings emerge from a period of reflection during his residency at Rimbun Dahan. Working through layers of paint, he allows both instinct and doubt to remain visible on the surface. Some marks feel resolved, others less so. Rather than editing them out, he treats them as part of the process. Each canvas becomes a kind of ledger—of impulse, revision, and the ongoing negotiation between intention and acceptance.

Dhavinder Singh builds uneasy interiors populated by familiar objects: plastic chairs, houseplants, folding stools. But his spaces are spatially unstable—flattened, off-kilter, deliberately estranged. These compositions resist architectural logic and instead reflect a psychological one. They ask how space can contain contradiction: comfort and alienation, memory and abstraction.

Sanan Anuar's *Sendiri* series reflects on the experience of living alone for the first time. Raised in a large family, he now lives and works in solitude. His mixed-media paintings explore repetition, hesitation, and emotional drift—moments when time slows or loops. Using acrylic, pastel, and screen print, Sanan traces the textures of daily life as they shift between stillness, reflection, and quiet transformation.

Together, *Outside-in* presents a kind of interior weather—personal, atmospheric, slow-moving. These are not statements made from the centre, but observations from the edges. They reflect how distance can be not just isolating, but also clarifying.

## About Fauzan Fuad

**Fauzan Fuad** (b. 1987, Kuala Lumpur) is a painter and photographer whose work blends raw urban culture with Abstract Expressionism. He began his artistic journey in 2012 as an assistant to Yusof Ismail (Yusof Gajah) and has since pursued a full-time career as a self-taught artist. Influenced by punk, skateboarding, vandalism, and 1950s Abstract Expressionism, Fauzan's work is bold, experimental, and rooted in contemporary subcultures.

He has held three solo exhibitions, including *"44"* (2020, Zon Tiga) and *"POV"* (2024, Rissim Contemporary). His upcoming artist residency, *SUNYI*, will be held at Balai Seni Negara Langkawi. Fauzan has also exhibited in numerous group shows locally and abroad, such as the Gwangju International Art Fair (South Korea), SH/FT at White Box Publika, and the Malaysia Emerging Artist Award 2022 Exhibition. He lives and works in Kuala Lumpur.



## Artist Statement

This current body of work is an ongoing exploration during my residency at Rimbun Dahan — a period that has offered both physical and emotional distance from my previous studio practice, and invited a deeper interrogation of my own artistic boundaries. Painting is not only what brought me here, it's also what continues to ground me in this transitional space.

A key focus in this series is the layering of marks — both visually and conceptually. I think a lot about how these marks accumulate, how they obscure or reveal one another, and how that tension mirrors the complexity of selfhood. Some gestures

arrive instinctively and feel immediately right; others feel off, or regrettable. But even the ones I want to erase completely tend to persist in some form — a stain, a trace, a ghost. Over time, I've come to accept that these "mistakes" carry their own value. They are evidence of process, of learning, of being human. Rather than trying to conceal them, I've begun to work with them — allowing the unresolved to coexist with the deliberate, and embracing imperfection as part of the language of the work.

This shift in attitude — from control to acceptance — has changed how I paint. It's no longer just about the final image, but about how each layer contributes to the conversation happening on the surface. In a way, these paintings have become sites of negotiation: between intuition and editing, between past decisions and present responses, between the self I thought I was and the one I'm still becoming.

Fauzan Fuad  
June 2025

### **About Dhavinder Singh**

**Dhavinder Singh** (b. 1983) is a Kuala Lumpur-based artist whose art practice, in essence, deals with the repurposing and reconfiguring of materials; be it through paintings, animation, assemblage and site-specific installations. Dhavinder finds himself still testing the parameters of his practice and the mediums he engages with. "On an emotional standpoint, my creative process is based on intuition," he has said. "In my body of work, I tend to express and share a visual metaphor of my reaction based on a particular space and subject matter." Bearing witness to the overdevelopment of Kuala Lumpur in the last few decades, Dhavinder's deep affinity for the industrial area of Kuala Lumpur in which he grew up in — Chan Sow Lin — features prominently in his work. This is evident in his most recent solo exhibitions "Please Do Not Sit – A Show About Chairs" (2022) and "Tagistan" (2020), where elements of these interests, sense of aesthetics, and manipulation of space culminated in the series' engaging multidisciplinary nature. Other solo exhibitions include "Test Tanah" (2019), "Recollectus" (2017) and "MO: Formal(and)scapes" (2014).



### **Artist Statement**

Sitting still, planting thoughts.

These paintings explore the constructed absurdity of interior spaces—familiar yet disjointed, domestic yet estranged. Everyday objects like plastic chairs, folding stools, and houseplants are placed in deliberately off-kilter compositions, invoking a sense of spatial confusion and psychological tension. Through the interplay of flatness, perspective, and color, I examine how architecture and furniture shape our emotional experience of space. These works are not depictions of rooms, but rather meditations on how space can hold memory, alienation, and possibility simultaneously.

Dhavinder Singh  
June 2025

### **About Sanan Anuar**

**Sanan Anuar** (b. 1992, Kelantan) is a visual artist who works primarily in the medium of silkscreen across different surfaces. His works explore personal and political tensions in his lived experience. He has previously shown in numerous group shows including Original Impression at RUCI Art Space (Jakarta, 2024), Afterlife at Cult Gallery (Kuala Lumpur, 2023), New Editions at Chetak17 (Kuala Lumpur, 2023), Art is Fair at Fahrenheit 88 (Kuala Lumpur, 2021), Wonderwall at The Back Room (Kuala Lumpur, 2020), Awan & Tanah at Cult Gallery (Kuala Lumpur, 2019), and Rethinking Editions at Our ArtProjects (Kuala Lumpur, 2019). Potret Diri was his first solo exhibition at The Backroom (Kuala Lumpur, 2023).



## **Artist Statement**

### **Sendiri Series**

I was raised in a family of twelve and moved to Kuala Lumpur at 17. I was always surrounded by others, but for the past two years, I've been living alone for the first time, in my studio. That experience has changed how I feel and how I approach art.

This series marks a turning point in my practice. I moved away from screen printing on paper and began using mixed media on canvas: acrylic, screen printing, colour pencil, and soft pastel. Through these materials, I explore what it means to be alone, and how memory, emotion, and imagination fill the quiet spaces of daily life.

Some works reflect repetition and emotional loops. Others speak to hesitation, inner conflict, or the need to pause. There are moments of symbolic cleansing, and moments of stillness where time seems to stretch. Towards the end, I imagine stepping outside the room I've been in and entering an uncertain world while still carrying fragments of where I came from.

Together, these works trace an inner transition between presence and absence, memory and imagination, doubt and acceptance.

Sanan Anuar  
June 2025

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