

Galeri Sasha

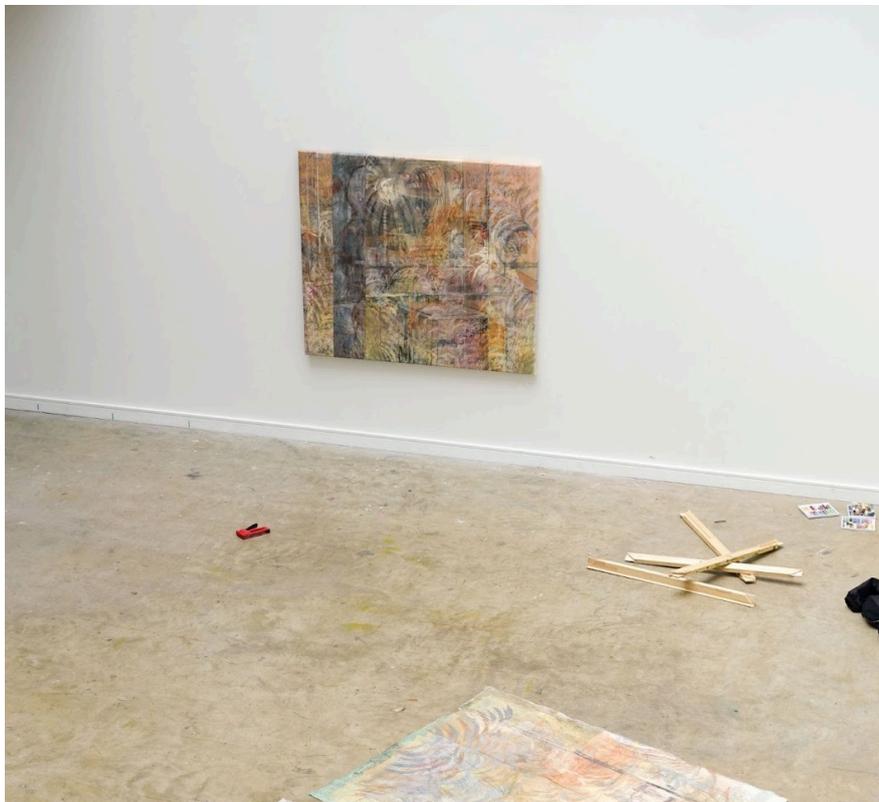
Alya Hatta

The Afterlife of Ordinary Things

4 April – 3 May 2026

Opening reception: 4 April, 5–8pm

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



The Afterlife of Ordinary Things (2026)

Galeri Sasha is pleased to present *The Afterlife of Ordinary Things*, a solo exhibition by Alya Hatta (b. 1999, Selangor, Malaysia), an interdisciplinary artist based between London and Kuala Lumpur.

Hatta's practice is grounded in an attentiveness to how images and surfaces accumulate over time. A translation of the physical erosion observed during

her daily commute between Sydenham and Croydon into a formal painterly language. For Hatta, the city wall is not a static object but a time-based artwork—a site where posters, graffiti, and weathering form a collective, anonymous record of presence.

At the centre of her process is an ongoing diaristic practice consisting of long scroll-like drawings filled with fragments of text, sketches, and observations that appear at the base of her work. These scrolls operate as reservoirs of visual material. When transferred into painting, images are cut, spliced, and stitched together, creating surfaces that register the gradual layering of experience rather than the construction of a single fixed image. This choice of materiality is an assertion of authenticity, grounding the work in a communal vernacular that bridges the geographical distance between London and Kuala Lumpur.

The Afterlife of Ordinary Things extends this approach through a series of paintings that all originate from a single moment: a family barbecue in Malaysia in December 2025. Photographs taken throughout the evening capture small, candid scenes—gestures between relatives, moments of humour, the informal and ordinary choreography of a family gathering. These images serve as the raw material for the works in the exhibition.

Rather than reproducing the photographs directly, Hatta extracts fragments from them—isolating figures, gestures, and details before translating them through drawing, collage, and paint. When recontextualised, these moments begin to behave differently – almost as if they are given a new life. What once belonged to the fleeting circulation of everyday life becomes embedded within layered surfaces that allow the moment to persist in another form – between past, present, and future.

In this sense, Hatta's works operate much like the walls that first inspired them—sites where time leaves visible traces through accumulation, removal, and repetition. The fleeting images of an ordinary evening are absorbed into this process, where they are gradually transformed. Through painting, these casual moments acquire a different duration: an afterlife in which the everyday becomes something enduring.

In *The Afterlife of Ordinary Things*, Hatta proposes that the everyday does not disappear but undergoes a migration. Often incorporating flora and fauna native to Southeast Asia and Europe, her paintings collage together differing

realities to construct hybrid visual environments shaped by memory, distance, and movement between places. The works do not simply represent a moment in time; they allow it to persist in a state of continual transformation. Occupying an in-between space, they suggest that home is not fixed, but continuously assembled across multiple geographies.

About Alya Hatta

Alya Hatta (b. 1999, Selangor, Malaysia) is an interdisciplinary artist based between London and Kuala Lumpur. Working across drawing, painting, and assemblage, her practice draws on personal and archival material to explore the intimacies of diasporic experience. Through layered compositions that merge image, text, and material, Hatta examines how memory, community, and identity are constructed and reshaped over time.

Her work is informed by the ecologies of Southeast Asia and Europe, often incorporating flora and fauna native to both regions to construct hybrid visual environments that reflect a shifting sense of place. Moving between personal observation and broader cultural references, her paintings operate as accumulative surfaces—where fragments of lived experience are reconfigured into new spatial and emotional registers.

Hatta graduated from Goldsmiths, University of London, where she received the Neville Burston Award for Painting, and completed her MA in Painting at the Royal College of Art in 2023.

Recent solo exhibitions include *A Soft Place To Land*, Pi Artworks, London (2024); *Some Seeds Are Still Bitter*, Setareh, Berlin (2024); *Playing Chopsticks*, SEA Focus with Yavuz Gallery, Singapore (2023); and *Up on Stilts*, Hew Hood Gallery, London (2020). Selected group exhibitions include *To Ebb Is To Flow*, Friday Lates, Victoria and Albert Museum, London (2026), and *HSBC Beyond Emerging Artists*, Saatchi Gallery, London (2025).



Image credit: Ofunne Azinge

Artist Statement

In *The Afterlife of Ordinary Things*, I explore how everyday moments shift in meaning over time through memory, distance, and place. Drawing from candid photographs taken at a family barbecue during my return to Malaysia in December 2025, the works use layering, distortion, and a diaristic process of drawing and writing transferred onto canvas to consider how seemingly ordinary moments accumulate emotional and symbolic significance. These works feel especially intimate to me, revealing my inner world. They have emerged through a daily practice of quiet labour and self-investigation. Through making them, I have come closer to understanding both myself and the spirit of my practice.

Alya Hatta
March 2026

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