

Galeri Sasha

Arash Jabbar, Loqman Zainal, Jason Teo, Annas Muzafar

Soft Structures

13 June – 5 July 2026

Opening reception: 13 June, 3–6pm

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



Soft Structures (2026)

Galeri Sasha is pleased to present *Soft Structures*, a group exhibition featuring works by Arash Jabbar “Yash” (b. 2001, Johor Bahru), Loqman Zainal (b. 1995, Melaka), Jason Teo Jia Hao (b. 1995, Sabah), and Annas Muzafar (b. 2002, Perak). Bringing together four early career Malaysian artists, the exhibition explores how memory, humour, observation, and emotional experience shape the ways we navigate contemporary life.

Across the exhibition, each artist constructs distinct visual languages rooted in personal experience and everyday encounters. In Arash Jabbar’s works, familiar townscapes and ordinary scenes soften into fragmented

recollections, where memory reshapes place through distance and time. Loqman Zainal constructs imagined landscapes that function as spaces of refuge – environments shaped by introspection, emotional memory, and the search for stillness. Jason Teo approaches everyday life through humour and absurdity, using lived experience to examine the contradictions embedded within contemporary society. Meanwhile, for Annas Muzafar’s debut, he employs satire and visual play to reflect on vulnerability, social performance, and the fragile structures that shape human experience.

While distinct in approach, the practices converge through a shared interest in interior worlds and external realities. Landscapes become sites of refuge, humour becomes both shield and critique, and familiar images dissolve into memory. Moving between sincerity and absurdity, stillness and tension, *Soft Structures* reflects on the ways individuals construct meaning through remembering, observing, retreating, and imagining otherwise.

About Arash Jabbar

Arash Jabbar “Yash” (b. 2001, Johor Bahru, Malaysia) is a painter who primarily works with water-based colour pencils pigment and mixed media, Yash creates atmospheric drawings that reflect on suburban life in Malaysia, its architecture, objects, and overlooked rituals. He graduated with a degree in Painting from UiTM Shah Alam, and first emerged as a distinctive voice during his formative years at UiTM Seri Iskandar, Perak.

Rooted in observation, Yash draws from scenes and memories of his hometown in Johor and its surrounding areas that he lives in now . His compositions often depict fragments of everyday life: plastic chairs under the harsh sun, roadside stalls, tiled floors, fading signage filtered through a softened, suggestive lens. Rather than documenting these scenes through realism, Yash uses his materials and process to capture a fading reality – one shaped by the instability of memory, where forms soften, blur, and recede.

Visually restrained and emotionally resonant, his drawings and painting evoke a sense of distance, as if glimpsed through the haze of recollection. Details dissolve, contours slip, and familiar scenes take on a dreamlike stillness. Through this language, Arash captures the quiet poetics of contemporary Malaysian life—its shifts, absences, and the emotional weight of what remains. He currently lives and works in Petaling Jaya, Selangor.



Artist Statement

My work begins with memory – with images, places, and feelings that return to me over time. I am interested in how certain moments remain in the mind: fragments of a hometown, a familiar landscape, a building, an object, or a small detail that carries personal meaning. Since moving away from Johor Bahru, I often find myself drawn back to these places through memory, especially the waterfalls, seas, landscapes, and everyday scenes that remind me of where I come from.

These memories are not always clear or complete. Some appear as ordinary objects or scenes that may seem unrelated at first, but carry a deeper meaning for me. Through my work, I try to give visual form to these recollections, allowing them to become shared images between myself and the viewer. I hope the works can open up a space for others to connect with their own memories, dreams, and experiences.

My process is closely tied to this idea of remembering. I begin by applying shaved colour pencil pigment onto the surface, before drawing and scratching into it. This scratch technique comes from my memory of childhood colouring books, but has become a more personal and developed language in my practice. Each scratch reveals and removes at the same time, echoing the way memories appear, fade, and shift.

In my compositions, I draw from people, places, still life, actions, and everyday scenes from my own life, as well as memories shared with friends and family. I am not bound to coloured pencil as a fixed medium, but continue to explore other materials as the series develops. With each work, I want the image to feel as though it is slowly coming into view – a memory manifesting through material, time, and touch.

Arash Jabbar
June 2026

About Loqman Zainal

Loqman Zainal (b. 1995, Melaka, Malaysia) is a visual artist based in Shah Alam. His practice explores the relationship between memory, emotional interiority, and imagined natural environments. Working primarily through painting, Loqman constructs atmospheric landscapes where rivers, forests, flowers, and open spaces become sites of reflection, refuge, and psychological distance.

He graduated with a Bachelor in Fine Art from Universiti Teknologi MARA (UiTM) in 2018. Since then, he has developed a visual language that moves between observed experience and imagined space. His compositions often draw from fragments of real places, but resist direct representation, instead forming quiet, suspended environments shaped by mood, recollection, and feeling.

Loqman's paintings consider landscapes not as scenery, but as an emotional field. Through softened forms, layered surfaces, and a restrained sense of atmosphere, his works invite a slower encounter with image and memory. Within the pace and pressures of contemporary life, they offer spaces of pause, stillness, and inward reflection.



Artist Statement

In this series, I explore the search for a quiet space. The works are built from imagined landscapes shaped by personal memory, emotional experience, and a desire for stillness. Rivers, forests, flowers, and open natural spaces appear throughout the paintings, not as direct representations of place, but as markers of refuge, distance, and inner calm.

The landscapes are not entirely real. They are constructed from fragments of places I have visited, combined with spaces that exist only in memory or imagination. Through this process, each painting becomes a kind of sanctuary – a place where the mind can pause, recover, and return to itself.

For me, these works reflect the need to step away from the noise and pressure of daily life. Through soft atmospheres, layered forms, and quiet natural imagery, I try to create spaces that hold emotion without describing it too directly. Within the density of flora and fauna, there is stillness; within the apparent chaos of nature, there is a quiet sense of calm. The series considers how memory, feeling, and place can come together to offer moments of clarity, rest, and contemplation.

Loqman Zainal
June 2026

About Jason Teo

Jason Teo Jia Hao (b. 1995, Sabah, Malaysia) is a contemporary artist working across painting, murals, sculpture, and mixed media. His practice explores the friction between everyday life and broader social realities, using humour, irony, and lived experience to examine the absurdities and contradictions embedded within contemporary society.

Originally trained in quantity surveying, Teo later shifted towards art, graduating with a Diploma in Fine Arts from Dasein Academy of Art, Malaysia, in 2020. The movement between technical discipline and artistic practice continues to inform his approach, where structure, improvisation, and instinct exist in constant negotiation.

Working across materials and formats, Teo draws from ordinary encounters, social behaviours, and personal experiences to construct images that sit between sincerity and absurdity. Humour functions as both subject and method – not as an escape from reality, but as a way of confronting it more directly. His works often occupy the space between playfulness and discomfort, using familiar situations to expose the tensions, failures, and contradictions embedded within contemporary life.



Artist Statement

I am guided by my core philosophy of “Life Over Art,” the inspiration for my work is rooted entirely in real, everyday life. In 2025, I held a solo exhibition titled "30 Years Old" at Jalan Tan Hiok Nee in Johor Bahru. It was an exhibition with absolutely no audience. Through this, I wanted to tell everyone: whether your life is real and authentic matters much more than art itself. These paintings are simply the most pure birthday gift to my 30 year old self.

Life doesn't always make sense and humor emerges exactly in that space. My work is rooted in the absurdities of everyday life using humor as a method not to escape reality but to confront it directly. Light on the surface yet never empty.

Jason Teo
June 2026

About Annas Muzafar

Annas Muzafar (b. 2002, Perak) is an artist based in Petaling Jaya, working primarily through painting, alongside drawing, printmaking, and sculpture. His practice employs humour, satire, and visual play to examine every day experiences, social behaviours, and personal observations, using painting as a site for both reflection and critique.

A recent graduate of the Fine Arts (Painting) programme at UiTM Shah Alam, Annas has developed a practice rooted in experimentation and image-making. His works often operate through layered visual languages, where familiar forms, jokes, and moments of absurdity become vehicles for addressing broader social and personal realities.

Rather than approaching humour as detachment, Annas treats it as a method of engagement. His paintings balance lightness with criticality, using wit and satire to navigate the tensions, frustrations, and contradictions of contemporary life. Through this approach, his works create spaces where reflection can emerge through laughter, discomfort, and recognition.



Artist Statement

This body of work begins with an observation of how power and influence are performed and perceived. Figures associated with strength, success, masculinity, or status are often imagined as complete — insulated from fragility, failure, or uncertainty. As I grow older, these ideas have become less convincing. The people I once viewed as powerful now appear more human: carrying vulnerabilities, insecurities, and contradictions like everyone else.

This shift in perspective led me to think about vulnerability not as weakness, but as something shared. In these works, balloons become a recurring metaphor for the human condition. A balloon appears light, playful, and resilient, yet it remains fragile — dependent on care, pressure, and balance to maintain its form. Regardless of size, shape, or appearance, every balloon shares the same condition of impermanence and vulnerability.

I use this metaphor to think about how identity is sustained and performed. Beneath markers of status, masculinity, or outward confidence, there remains a shared human fragility that requires care and acknowledgement. Through satire, humour, and painting, I approach these ideas indirectly, using lightness as a way to engage with subjects that are often more uncomfortable or difficult to confront directly. Rather than offering fixed conclusions, the works invite viewers to reflect on how vulnerability shapes both the images we project and the people we become.

Annas Muzafar
June 2026