

Galeri Sasha

Fauzan Fuad

Runut

25 July – 16 August 2026

Opening reception: 25 July, 3–6pm

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



Runut (2026)

Galeri Sasha is pleased to present *Runut*, Fauzan Fuad's (b. 1987, Kuala Lumpur) fourth solo exhibition and his first solo presentation with the gallery, featuring a new body of paintings that traces the marks, residues and material changes embedded within Kuala Lumpur's urban landscape.

Exhibition Text by Azzad Diah

Beyond the serene and surprisingly quiet grounds of a cemetery lies a decades-old apartment block. Situated just outside the city centre, the building appears isolated from the dense parts of Kuala Lumpur. The hillside and its lush natural facade produce a sense of concealment, of being tucked away from prying eyes. This is the home studio where Fauzan Fuad produces his work. "I wanted to find a place where I can hide myself from the ruckus of the city, within the city." Kuala Lumpur is built from blocks of regeneration. It emerged from the economic evolution of the colonial period, a convergence of social, political, historical and economic placemaking. In one part stands a commercial and business hub, with residential zones strung along the multi-lane bypass. In another, a historical site carries graffiti on its walls at the edge of a high-density suburban landscape. The city is defined by the entanglement of its people with the machinery and bureaucracy that administer everyday life.

Fauzan's home studio sits in a part of Kuala Lumpur's old town, next to the Kwong Tong Cemetery, founded in 1895 and among the capital's principal Chinese burial grounds. The wide-open landscape, set against the backdrop of the skyscrapers, filtered out the noise from the bypass next to it. The people at rest here once contributed to the city's character. Their traces might reside along the narrow streets of Petaling Street, or within the fabric of the Sultan Abdul Samad building, diluted by time and legible only to those who slow down enough to look. Fauzan is halfway to making his own mark on the city. He started to notice. Noticing, in his case, is not a passive condition. It is a discipline that had to be learned against the grain of the city itself. The city teaches its inhabitants to look past things. There is always a sign that reminds us to keep looking away.

Runut is the accumulation of Fauzan Fuad's artistic practice, encompassing his lived experience and his sustained observation of material change in his surroundings. He navigates the city through its nooks and crannies. Marks left by screeching tyres, rusty fences, narrow streets under faded advertising boards, graffiti: all sights familiar to him. *Runut* traces the logic behind these markings. Fauzan positions himself as an observer while being part of the mark itself. The surroundings serve as a recording of human conduct.

But language continues to demarcate the roles of record-keeping. Index, archive and statistics belong to the apparatuses of authority. The cartographer, the urban planner, the surveyor, the anthropologist: all instruments deployed strategically to measure and control. Their knowledge is produced from above, from an elevated, geometric position, and is addressed to institutions before it reaches anyone who actually walks the ground it describes. Fauzan wanted a different read, one that belongs to the experience of everyday people, embedded in and consumed by the enormity of urbanisation from the ground. It must speak in a local language, for then it resonates with local people.

Fauzan works from the ground, in both senses of the word: the street he walks and the surface he prepares. *Runut* becomes his way of translating that structural vocabulary into familiar similes. The Malay word, which translates directly as "track" or "trail," actually holds a deeper meaning that the English word can't fully capture. It encompasses the psyche behind local interactions. This idea aligns with linguistic relativity, suggesting that the language we speak influences how we see and understand the world around us. *Runut* describes the mark left by someone or something, a sign that creates a path, leading to trails. It's a verb before it's a noun, emphasising the act of trailing and acknowledging encounters with livelihoods that once thrived in these spaces. The index points, but it's the trail that really guides us.

Runut builds on Fauzan's continuous exploration of the nature of space, of how it's utilised and how memories of it linger in its traces. These themes travelled with him. What changes in *Runut* is the focus of the inquiry: instead of asking what space is, it asks what remains of the people who have moved through it. The latest series is a convergence of his usual visual language, which centres on four registers: impermanent space, industrial materials, geometrical composition, and indexical mark-making. Tactility runs through the surfaces, the source of the artist's fascination, and the surface remains his abiding subject: a reflection of the city. Each canvas adheres to a near-monotone field, and a geometry drawn from built surfaces gives the field its order. Over that order, the spontaneous, gestural marks arrive.

At its core, *Runut* agrees with Rosalind Krauss's suggestion that modern art is indexical in nature. Drawing on Charles Peirce's semiotics and its triad of icon, index and symbol, Krauss argues for a structural account of how the art object is put together and how its construction gives rise to its effects. In Peirce's terms, an index derives its meaning from a direct physical connection to its object. Symbols rely on cultural convention, icons on resemblance. The mark descends from its cause. Fauzan's surfaces hold to that physics. They conjure the scratches and markings of worn city infrastructure, connected to the world as imprints, traces of our structured life, each one pointing from a fixed location, all pointing at once. A familiar vocabulary stands ready to receive such surfaces: abstract painting, with its lineage of minimalism and medium specificity, describes them from a distance and places them anywhere. Fauzan reconstructs that familiarity toward locality. Read through *Runut*, the same formal facts turn esoteric, open in full to those who carry the word and the streets it comes from. The indexical stays at play; *Runut* decides who the sign is for.

The same structure operates inside the process, where control and chaos meet as method. Geometry supplies the control: the measured field and the vertical incision. The repetition of technique mimics automated machinery, and the materials carry the logic of industrialisation. Gesture supplies the chaos. Marks are laid down and buried, then partially recovered. Layers accumulate and are cut back into. A passage is worked and abandoned, and he returns to it later. The surfaces are built from industrial paint, acrylic and polyvinyl acetate on canvas, through staining, rubbing, monoprinting, scraping, covering and uncovering. Plastic, paper, cardboard, mesh, any material capable of carrying texture, become transfer devices, and the roller, borrowed from printmaking, presses and records. A dense surface the artist described as possessing "unsatisfying qualities" was covered over with paint, and the covering became another ground.

This can be seen across the body of work. For example, in *Lapang Lumut*, pressed corrugated cardboard leaves ribbed passages that sprawl across a field of greens. The overall pictorial effect remains deliberately artificial, a result of the artist's obsession with geometric pattern, yet the overlapping smudges suggest the repetitive action. In *Runtuh*, red spray crosses a sedimented ground of browns in wide, drifting passes, settling over the pressed layers as a haze, a mark that hovers above the strata it shadows. Amid

the dark abrasion, small tracks of tiles deliberately applied as an imprinted remains. While *Bilik Sisa Pepejal* sets washes of blue, grey and white against a vertical run of small incisions. The title borrows the signage of a building's solid-waste room, the language of bureaucratic labelling repurposed as the name of a surface where residue collects. Each work returns to the question the artist asks of the city: who made this mark, and why here.

The shift in tense settles the work into the condition it has been circling: impermanence, a quality of spatiality itself. Fauzan works inside the interval in which a mark still holds after its maker has moved on and before weather or redevelopment closes over it. Every surface in his paintings occupies that interval, along with every surface in the city, and the city itself, regenerating block by block over its own remains. The cemetery beside his studio makes the point at scale: a field of marks left by people who are past explaining them, held open for whoever is willing to walk among the stones and read. Fauzan's proposition proposes that the whole city is such a field, and that the paintings are training grounds for reading it.



About Fauzan Fuad

Fauzan Fuad (b. 1987, Kuala Lumpur, Malaysia) is a painter and multimedia artist who engages with the textures of urbanity and the poetics of the raw materials that architect contemporary life. Through painting, photographic capture and performance, Fauzan explores and reveals raw abstracted residue of personhood through vibrant abstractions spirited by the city, its

mundanity, its subcultures and its heart. Surfaces and objects of metropolitan ubiquity are repositioned through expressive abstraction and play. Fauzan's practice acts as an exquisite and elevated urban playground of fearless gesture, energetic pace and bright boundlessness.

Influenced by punk culture, vandalism, skateboarding and the visual language of the city, Fauzan draws on the marks, surfaces and subcultures of urban life. Familiar metropolitan forms are reworked through bold gestures, layered textures and processes of abstraction, transforming the overlooked residues of the city into dynamic visual fields. His practice brings together spontaneity, material experimentation and play, reflecting the restless energy and constant transformation of the environments he inhabits.

Fauzan presented his first solo exhibition at ChinaHouse, Penang, in 2018, followed by 44 at Zon Tiga, Kuala Lumpur, in 2020, and POV at Rissim Contemporary, Kuala Lumpur, in 2024. That same year, he participated in SUNYI, an artist residency programme organised by the National Art Gallery in Langkawi. His work has been included in exhibitions locally and internationally, including Cannot Be Bo(a)rded at Espace Communes, Paris (2017); SH/FT: Contemporary Visual Art at White Box, Kuala Lumpur (2019); the Gwangju International Art Fair, South Korea (2020); CONSTANT PRESENT at FINDARS Art Space, Kuala Lumpur (2021); and the Malaysia Emerging Artist Award 2022 Exhibition at HOM Art Trans, Kuala Lumpur. Fauzan lives and works in Kuala Lumpur.

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