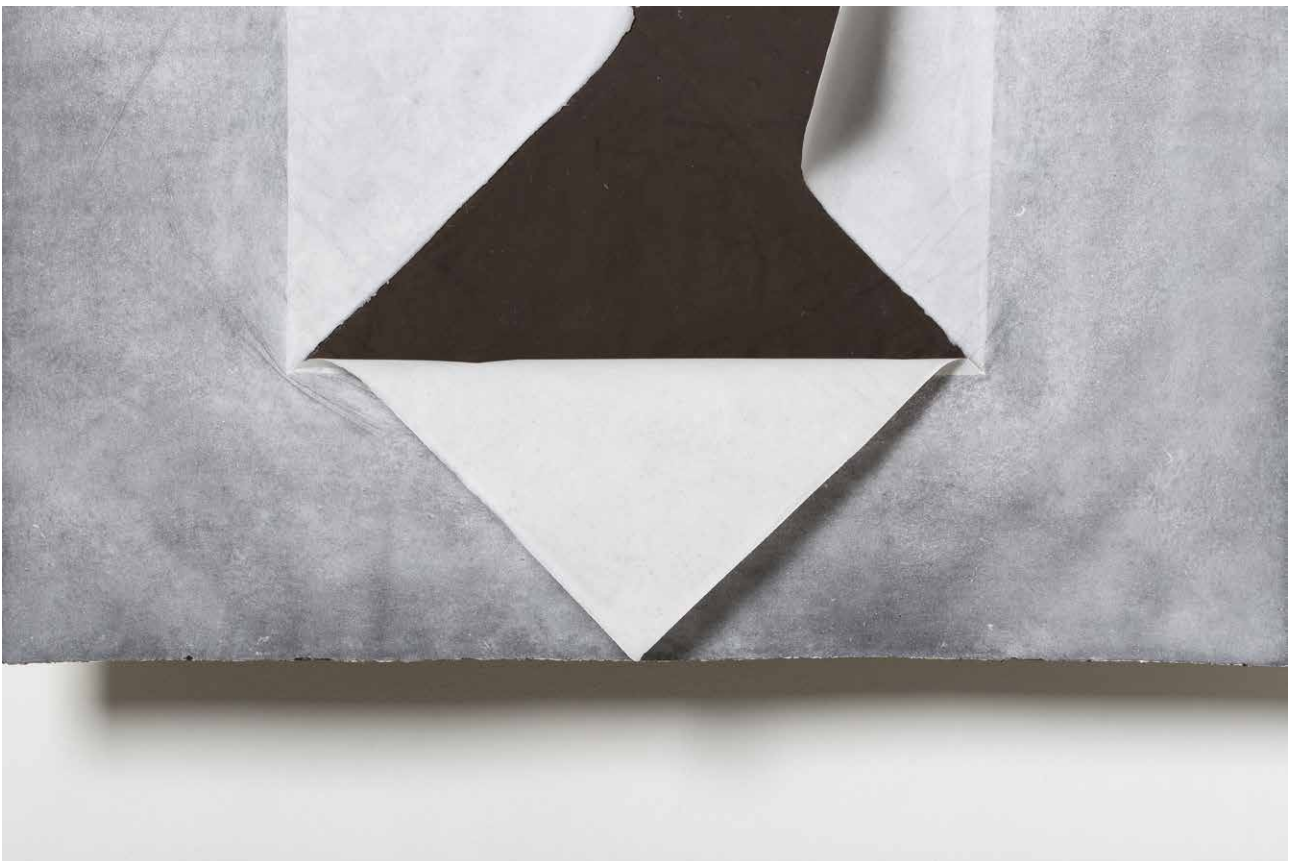


Press Release

Pinaree Sanpitak
Fragmented Bodies:
The Personal and the Public

25 September – 3 November 2019

Opening: Tuesday, 24 September, 6.30pm – 8.30pm



The Walls (detail), 2018-19, Sheets of handmade paper with varied pulp, Dimensions variable

“My works are correlated with one another – they are ideations from previous works, continuously evolving. It’s not just about the woman; a lot of it is about being human, sharing a space, and how we interact with each other.” – Pinaree Sanpitak

This September, STPI unveils a new body of work by Thai artist Pinaree Sanpitak in a solo presentation, “Fragmented Bodies: The Personal and The Public”, arising from Sanpitak’s artist residency at STPI which began in May 2018. The works present themselves as a series of playful provocations that bridge a sustained exploration of print and paper techniques such as collagraphy, etching, monoprint and collage with new spatial and formal concerns. The ‘breast-stupa’ motif, for which Sanpitak is renowned, re-emerges in rich permutations and treatments, allowing reconsiderations of age-old symbols that have held both sacred and earthly significances across histories.

Taking on a range of new discursive forms in the exhibition, the breast-stupa is reoriented to elicit various responses, suggesting the openness of an alms bowl in one iteration and gender ambiguity in another. Resisting linear references to femininity, motherhood and religion, Sanpitak seeks to draw viewers into sensorial and affective relations with her work. The repetition of motifs on view is generative and expansive, locating wider, universal cultural referents that complicate narrow interpretations of deceptively familiar imagery.

Following its major debut at the *Encounters* section of Art Basel Hong Kong in March this year, the maze-like installation *The Walls* (2018-19) activates STPI’s central gallery space in a new labyrinthine reconfiguration. The work’s skin-like paper textures and light suspension imbue it with a porosity and bodily presence that threaten the regularity of the grid format, invoking an anthropomorphic quality and movement directly informed by the bodies of visitors weaving through it. The textured panels of the installation, along with other print and paper works on view, bring visitors into contemplative moments of proximity and connectivity.

“Fragmented Bodies: The Personal and The Public” suggests a constant negotiation and reconciliation between the self, cultural conditions and the environment, enabling contingency and fluidity to surface in the tracing of territories on both personal and planetary scales. Creating empathetic gestures in response to the vagaries of humanity and lived experiences, Sanpitak’s work brings us into deeper engagement with the world we inhabit.

For further information and interview requests, please contact:

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Breast Vessel III - 3, 2018, Hardground etching on gampi paper, collaged on paper, 39.5 x 49 cm



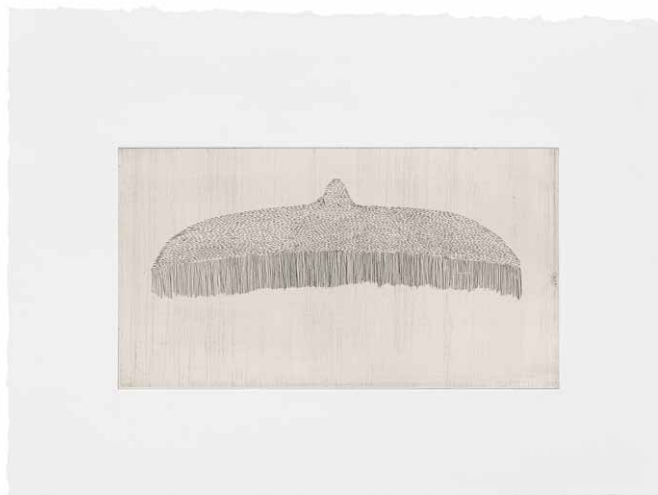
The Walls (detail), 2018-19, Sheets of handmade paper with varied pulp, Dimensions variable



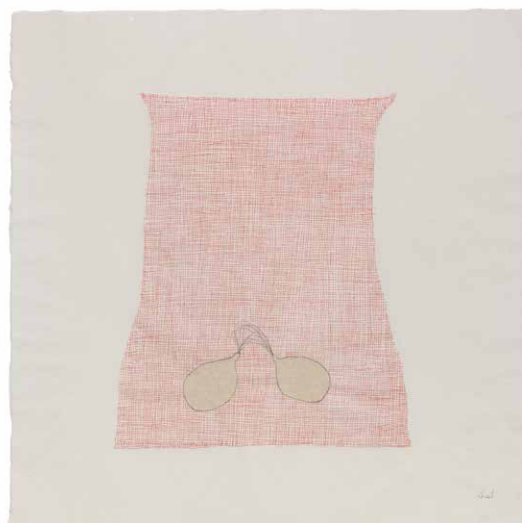
Breast Works Red Alert! 2, 2018, Collagraph on paper, 110.5 x 142 cm



Breast Vessels 6, 2018, Etching on gampi paper, embedded in embossed STPI handmade linen paper, 92.5 x 91 cm



Breast Vessel II - 1, 2018, Hardground etching and relief print on paper, 36.5 x 49 cm



The Body 1, 2018, Etching on gampi paper, embedded in STPI handmade mulberry paper, 55.5 x 56 cm



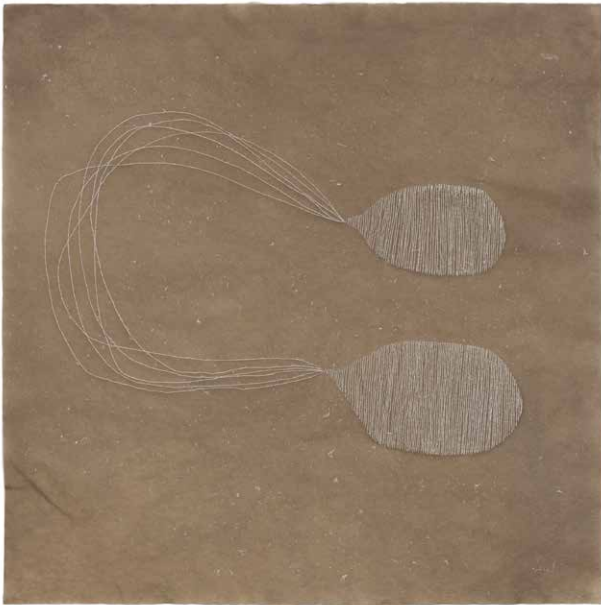
Breast Talks 2, 2018, Etching on gampi paper, embedded in STPI handmade mulberry paper, 91 x 91 cm



Breast Talks 8, 2018, Etching on gampi paper, embedded in STPI handmade linen paper, 107.5 x 107 cm



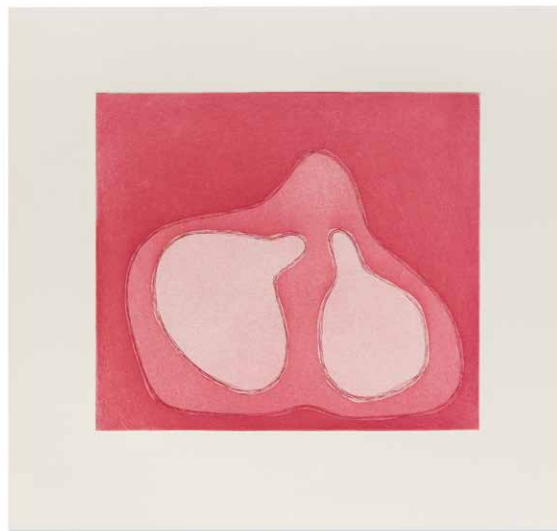
Breast Vessel II - 1, 2018, Screenprint on paper, 77.5 x 112 cm



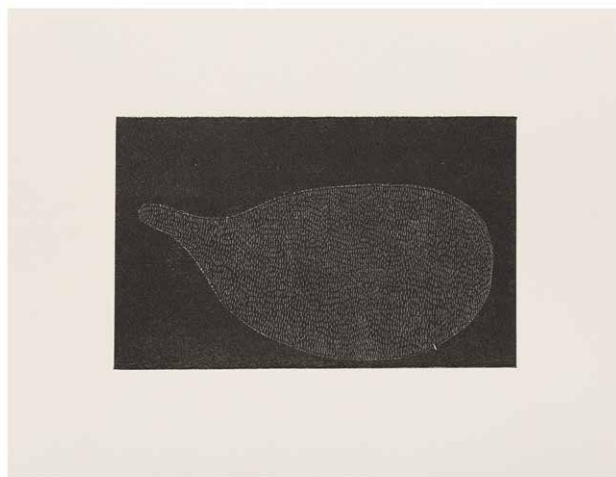
Connected - 1, 2018,
Scratching on STPI handmade linen paper, 54 x 53.5 cm



Breast Works I - 1, 2018,
Hardground etching and aquatint on paper, 34.5 x 34 cm



Breast Works III - 2, 2018, Hardground etching and aquatint on paper, 42.5 x 45 cm



Breast Clouds I - 4, 2018, Relief print on paper, 30 x 39 cm



Installation view of *The Walls*, 2018-19, Sheets of handmade paper with varied pulp, Dimensions variable



Installation view of *The Walls*, 2018-19, Sheets of handmade paper with varied pulp, Dimensions variable

About the Artist



Born in 1961, Bangkok, Pinaree Sanpitak is one of the most established Thai conceptual artists of her generation. Her artistic practice revolves around the human body and form as a vessel of experience and perception. A recurring motif in her work, the female breast is distilled into its basic form of vessel and mound, resembling the Buddhist stupa (shrine) and offering bowl on occasion. Her sensorial inquiries also reveal a keen sensitivity towards a range of materials such as textiles, glass, ceramic and metal, informing her various approaches in collage, drawing, painting, printmaking, and sculpture. This results in an astoundingly varied and innovative body of work.

Over the past thirty years, Sanpitak's work has been featured in numerous museums and major biennales across Asia, Europe and the United States. She will be presenting her work at the upcoming Setouchi Triennale in Honjima, Japan (2019). Her recent community collaborative projects include *Breast Stupa Topiary* and *Breast Stupa Cookery* at the Jim Thompson Farm in Thailand (2018). A large-scale hanging fabric installation *The Roof*, commissioned by Arts Brookfield, was on view at the Brookfield Place Winter Garden in Battery Park City in New York, USA (2017). An overview of her work from 1995-2013 was showcased in a solo exhibition, *Collection +: Pinaree Sanpitak*, at the Sherman Contemporary Art Foundation in Sydney, Australia (2014). The artist presented *Hanging by a Thread* at the Los Angeles County Museum of Art (2013), a solo exhibition featuring her large-scale installation of the same title, which was subsequently acquired by said institution. Another large-scale installation, *Temporary Insanity*, was exhibited at the Chrysler Museum in Norfolk, Virginia, USA (2012) and subsequently at The Contemporary Austin in Austin, Texas, USA (2013). At the 18th Biennale of Sydney (2012) she showcased a large-scale installation, *Anything Can Break*, at the Museum of Contemporary Art Australia. The installation comprises thousands of origami "flying cubes" and breast-shaped glass clouds suspended from the ceiling, with musical motifs triggered by motion sensors in response to the audience's movements.

About STPI

STPI is a dynamic creative workshop and contemporary art gallery based in Singapore. Established in 2002, STPI is a not-for-profit organization committed to promoting artistic experimentation in the mediums of print and paper and has become one of the most cutting-edge destinations for contemporary art in Asia. STPI sits alongside National Gallery Singapore and the Singapore Art Museum as part of the national Visual Arts Cluster of leading institutions in the region.

STPI Creative Workshop is a rigorous space for pushing the boundaries of various print and papermaking techniques. Bolstered by specialised facilities and a highly qualified workshop team, STPI Creative Workshop produces unique collaborations with leading international artists to challenge conventions in art, explore new trajectories in their practice and share their experience with the public.

STPI Gallery is an active platform that fosters the exchange of ideas in contemporary art with its diverse exhibitions and public programme. The gallery hosts specially curated exhibitions of works produced in the STPI Creative Workshop and regularly participates in international fairs. This enables it to nurture and sustain local and international interest in both its artist collaborations and in the mediums of print and paper. The gallery's public programme aims to engage and broaden visitor understanding of contemporary art, while collaborations with a variety of international curators, collectors and gallerists provide a holistic experience for audiences on a global level.