

# ARNDT

## PINAREE SANPITAK

Pinaree Sanpitak's central meditation is around the body as a vessel of experience and perception. Most recently she considers how the body is epitomized or minimized, how the body is a site of transit.

Her sensorial inquiries are pronounced through a tactile rootedness and fluidity between materials and practices, including collage, drawing and painting, and sculptures involving textiles, glass, ceramics, and metals. Her works give a sense that she listens to and converses with matter – the physical substances of her material choices – resulting in an intimacy that provokes inspection and interactivity.

Sanpitak's studio is open to rhythms of home and neighborhood. It borders the tropical garden and kitchen-dining areas in her family home, which is situated on a quiet *soi* in central Bangkok near a bustling wet market. Her solitary studio often extends to offsite collaborations with a range of practices including chefs, musicians, storytellers, writers, architects, craftspeople, and audiences. In both collaborative and participatory projects, Sanpitak is known for relinquishing control and playing audience to her own work.

*Traitor and Tradition* brings together three interconnected series in which metallic, ovoid forms share formal, sensual and symbolic relation to the artist's repertoire of the vessel, the breast, the seed, the cloud, the stupa. The chilly cast aluminum multiple *Connected* (2014) is joined by a lifeline of thin stainless steel chords. Modular to an intimate range, the forms remain interdependent. While the paintings are overlaid with a color named 'stainless steel', there are hints of warmth in the patchwork of *Grey Breast Vessel* (2014) and the sliver of dried flowers in *Seeds IV* (2014). Sanpitak's impenetrable sheaths give a lightness of rest-mass – her sensual reaction to unstable surroundings is tuned to the ethereal transit-body.

### Biography

Pinaree Sanpitak (1961, Bangkok) is one of Thailand's most respected artists. Educated in Japan in the 1980s, over the past twenty years, her work has been featured in numerous museums and major biennales across Asia, Europe and the United States. Her most recent exhibitions include *Hanging By a Thread*, Los Angeles County Museum of Art (LACMA), USA (2013), *Female Power*, Museum voor Moderne Kunst, Arnhem, The Netherlands (2013); *All Our Relations*, 18th Biennale of Sydney, Australia (2012), and in 2011, *Here / Not Here*, Asian Art Museum, San Francisco, USA; *Roundabout*, City Gallery, Wellington, New Zealand and Tel Aviv Museum of Art, Israel; *Negotiating Home, History, and Nation: Two Decades of Contemporary Art in Southeast Asia, 1991-2011*, Singapore Art Museum.