



**MORNING GLORY** SOPHEAP PICH

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## FOREWORD

TYLER ROLLINS

Tyler Rollins Fine Art is pleased to host Sopheap Pich's second solo exhibition at our gallery. Entitled *Morning Glory*, the show is centered around a large-scale sculpture of the morning glory plant. Often admired for the beauty of its flowers, or decried as an invasive pest, the morning glory is actually a common dinner table staple in Cambodia. Pich recalls it as a vital source of sustenance during his childhood in Cambodia, amid the near-famine conditions of the Khmer Rouge period (1975-79). As such, it has a powerful emotional force that evokes issues of survival, family, and basic human togetherness. These themes are echoed in the diverse group of works that make up the exhibition. Some elaborate on the vegetal motifs of the large morning glory sculpture, or reference the bodily organs and cocoon forms seen throughout Pich's oeuvre, while two are inspired by iconic figurative images frequently seen in Cambodian art, the ancient king Jayavarman VII and the Buddha himself. All are linked by their reference to the body and its interconnection with the social fabric.

Pich works primarily with natural materials sourced locally: rattan and bamboo, which he and his assistants cut into thin strips; burlap from used rice bags; beeswax from a local beekeeper; and mineral pigments from soil he collects all around Cambodia. These materials are foregrounded in his most recent series of abstract relief works, in which he explores the geometry of the grid and the play of form and void. Whether abstract or semi-abstract, biomorphic or geometric, Pich's sculptures stand out for their subtlety and power, combining refinement of form with a deeply human, emotive quality. We sense in them an interweaving of memories, whether personal, familial, or societal. To be sure, many of these works allude to Cambodia's history, particularly with regard to Pich's childhood, and its culture, both its ancient traditions and contemporary struggles. Yet it is the human condition, our hopes and dreams, traumas and nightmares, and the very organic structures they arise from and are enmeshed in, that give his works their visceral power to move us.

Widely considered to be Cambodia's most internationally prominent contemporary artist, Pich has been extremely active around the world in recent years. He presented his first, highly acclaimed solo exhibition in the United States, *The Pulse Within*, at Tyler Rollins Fine Art in 2009-10. Other highlights of 2009 include a major outdoor sculptural installation at the King Abdullah University in Saudi Arabia, a featured work at the Fukuoka Asian Art Triennale (Fukuoka, Japan), and a large installation at the Asia-Pacific Triennial of Contemporary Art (Brisbane, Australia) that was purchased by the Queensland Art Gallery. In 2010, his work was featured in *Classic Contemporary: Contemporary Southeast Asian Art from the Singapore Art Museum Collection*, and in a solo exhibition in Cambodia. Pich was commissioned by the National Museum of Singapore to create a major sculptural installation, *Compound*, for the 2011 Singapore Biennial, where it was exhibited in the rotunda of the museum. For his solo exhibition at the Henry Art Gallery in Seattle, Washington (November 10, 2011 – April 1, 2012), Pich re-configured *Compound* as multi-part installation. The work will subsequently be included in a group exhibition at MASS MoCA, entitled *Invisible Cities* (April 14, 2012 – March 1, 2013). He recently created a large-scale metal sculpture, *Chrysalis*, for a project in China, and his work appeared in the group exhibition, *Here/Not Here: Buddha Presence in Eight Recent Works*, at the Asian Art Museum of San Francisco. Pich is also a featured artist in the 2011 Asian Art Biennial at the National Fine Arts Museum in Taiwan (October 1, 2011 – January 1, 2012) and is preparing for a major biennial in 2012.

ARTIST STATEMENT

SOPHEAP PICH

When I was in Chicago, my professor Ray Yoshida used to say to me: "If you think you should do it, you should do it. You do it just to see what happens."

"To see what happens." Ray always told me in our weekly meetings about how things were possible only if we invested time into our studio and just worked. He was always looking to see as much work as possible so that he could start talking and making connections from what was actually in front of us. Like all great teachers, he always seemed to arrive with a bag full of ideas, but what made every meeting so interesting was that he always had so many things to say about any one thing that I did.

With this new series of works for my second show at Tyler Rollins, I started with one big work I made of the morning glory plant. I didn't know how large it was going to be or how long it was going to take to make it. I figured that I had a little over a year to come up with this show, and as I have a handful of assistants to help me, I would be all right in the end if I could finish this one piece first. Even though I've been working this same way since I started making sculpture seven years ago, I'm still never sure how long it takes to make anything. Of course I have more help now than I did then, but I've always approached every work with that sense of not knowing when or how it would turn out in the end. In the West, there is nothing new about this way of working, but in Cambodia this is seen as a negative thing. You always have to plan things out ahead of time and anything that is improvisational can't possibly be any good as it isn't properly prepared for. The reality is that it's a bit scary to work this way.

Likewise was my decision to make a sculpture of a plant which can be considered one that's near the bottom of Asia's food hierarchy. Should I have chosen a more noble plant? There is the ever-present rice or all types of treasured flowers; everyone knows the lotus is very noble. It is used in all the ceremonies, and the Buddha is seen walking on them in pagoda paintings. In fact, that's what people call my morning glory when they see it: "I love it! What a beautiful lotus!"

Recently, my mother told me a story of someone in Arizona who was sent to the hospital because he or she got poisoned from eating morning glory, and now the state has banned it from being sold or planted. But Cambodians there are still eating it, she said. I replied that maybe someone found out that ingesting lots of morning glory seeds would have some kind of hallucinatory effect, and that is what that person did, and this was called "being poisoned." I said I found out these properties of the morning glory when I was doing a little research on the plant. Or maybe it wasn't the morning glory that poisoned that person, but the MSG or some bad shrimp that was cooked with it, but she said she didn't know exactly. In any case, the plant is now banned. For myself, I have never heard of such bad physical reactions, or of instances where it became an invasive species. I do remember that in Cambodia in the 1970s, the morning glory kept us alive.

Another sculpture amongst these works that has taken a few people by surprise is the Buddha. This is of the enlightenment pose. I chose to use rattan to make the Buddha in this same pose, and used the same approach as all my works before have had. I made him as tall as my studio ceiling can allow, so with the pedestal, he's about 2.5 meters high.

It's not the first time I have made a Buddha sculpture, but it is the first "realistic" Buddha I have made, as I tried to copy as best I could a small bronze version I have sitting on my shelf. Again, I didn't know for sure what he'd end up looking like. I only knew that I wanted to see one made from rattan. For sure, he was not intended to look like what I am showing here. I thought I would "do something," "change something," or "add something" to him at some point or at the end. But when it came to the end, I decided that that was enough. He didn't need anything more or less.

I recently visited a good friend in Phnom Penh who has a couple of cabinets full of little Buddha statues that he collected from all over the world. All of them look very different from each other but with nothing really added to them. They are mostly old and, as antiques go, many are missing parts of their body like a nose, hand or arm. Indeed the Buddha in different poses is something that many people have seen: under a tree, on a lotus fruit, or under a serpent. To me, all these different types of Buddhas are so beautiful and special. At that point, I thought that maybe more Buddha sculptures would be coming my way in the future.

In my conversations with people over the years, many have often said to me: "That sounds very Buddhist, what you are saying." Some of them would ask me if I was a Buddhist. I would tell them that I was born into a Buddhist culture and a Buddhist family and that I have read a few books on the subject and find that what the Buddha has been said to stand for correlates well with my ideas about day-to-day living. I often think that Buddhist teachings are very much in tune with nature as I understand it. I still have much, much more to learn about nature, but for the time being, Buddhist teachings seem to me the closest to its laws. I am inspired by nature and try to live my life within it the best I can, but I am also continually fighting with all its aspects: animal nature, instincts, mortality.

But I don't go to temples. I live near a temple. In fact I think everyone in Cambodia lives near a temple. You can almost say the whole country becomes like a temple, as the sounds that blare out of them every couple of weeks are heard by everyone everywhere. And even if these sounds do not come from temples, similar sounds come out of people's houses when their children get married or when someone passes away, along with the numerous other ceremonies of a person's life.

My studio is my temple, and when I travel, my sketchbook and my laptop are my portable temples.

And what about the other works in the show? I think they are points of possibilities, experiments of inclinations, or maybe results of my search for meanings of home. Cocoons can be like temporary homes, or fragile interiors. For these works, I have used beeswax mixed with crushed earth from Monduliri province in Cambodia, and Hong Kong. The other tubular wall hangings are made with wax, damar crystals as an encaustic, and earth powder from Kampong Soam, which was collected on recent trips there. They are like growths of some kind or maybe like rivers or lakes seen from an airplane. The *Relief Studies* are another point of departure, as they reference paintings in that they are flat and are hung on the wall. In the US, I studied painting. But here I wanted to make paintings from scratch that did not rely on the conventional canvas-on-stretcher approach, and play with the other earth powders

I have, as well as the ordinary charcoal we use for cooking at the studio. I also wanted to make works that are more abstract and do not always refer to real things. These works are basically done in the exact same way I do the sculptures. I think of them all as results of conversations between structure and materials. I asked them what they wanted to be. And I thought about what Ray said, "just to see what happens."

October 2011



Sopheap Pich, *On the Hill*, 2011, digital print



THE SUBLIME GROWS IN MUDDY PONDS

NORA TAYLOR

As vegetables go – if one can call them that – morning glories are pretty low on the gastronomical scale. They are blander than bland unless they are combined with spices, fish stew, boiled or sautéed in garlic. They are wild weeds that grow in muddy ponds, harvested by scavengers, not farmed. But, in Southeast Asia, they are still a regular feature of daily meals and have long been a source of nutrition during times of hunger and strife. Sometimes the commonest of plants becomes the origin, not only of meals, but also of the most vivid memories, like Proust's *Madeleines*. The challenge of transforming one of the most basic sources of sustenance, indeed of survival, in Cambodian life into a work of sculpture is what drives Sopheap Pich to make art. The work in question, *Morning Glory*, is merely a continuation of Pich's quest to make visible the invisible forces of life. From the "organs" or body parts that made up his repertoire some years ago to the more monumentally scaled works that have regularly appeared at recent world biennales and triennials, such as *Compound* at the Singapore Biennale and *Delta* at the Fukuoka Triennial of Asian Art, his work has evolved out of the body and into larger "bodies" of matter and material. Regardless of their size, his works have steadfastly continued to surprise and surpass their modest origins.

Pich's alma mater, The School of the Art Institute of Chicago, has built a reputation on encouraging students to explore and value the artistic process to its fullest. It is no accident that artists whose work is based almost entirely on process count among the school's most illustrious graduates. One such example is the Thai artist Rirkrit Tiravanija, the iconic figure in the movement known as relational aesthetics, who, incidentally, drew his own artistic practice from making meals. As a graduate of the school, Sopheap Pich bears traces of these pedagogical directives, but of course, as it happens, not only in direct and obvious ways. His work is a beautiful example of the marriage of materials to process or of how process informs materials and vice-versa. Yet, the relationship of process to the finished work in Pich's work is not as straightforward as it may appear. What Pich makes visible and evident to the naked eye is his medium, the bamboo and rattan from his native Cambodia. But, his is not a case where medium merely becomes form. What he has accomplished is to craft a delicate balance between the visible and invisible components of his work, between the form of a sculpture and its transformation, its voyage from the start of an idea to its finished shape, from the presence of materials to the absence of their trace.

Pich treats bamboo like a pencil line. Or so it seems. One imagines him manipulating the pliable rattan reeds like they were soft rubber and then drawing in space with them. But, bamboo does not bend without a lot of hard work. The repetitive labor of bending and tying knots of metal wire around the joints can also be likened to knitting. It requires manual dexterity and patience. Unlike drawing or writing, it doesn't just flow from the wrists. The gesture necessitates your fingers to twist and turn. His limbs have to become as flexible and hard as the bamboo that he shapes into lines, both stiff and disjointed, hard and soft at the same time. It is difficult to say whether Pich chose bamboo or if bamboo chose him, he is so skilled at working it. Pich was not born weaving strips of bamboo. He trained as a painter so the question is how does a painter go from applying paint on canvases to sculpting rattan? He will tell you that it grew out of a desire for working with natural materials, materials indigenous to his native Cambodia. Rattan seemed to him the most versatile and also the one that could accommodate his omnipresent need to draw.

He began with simple shapes that spoke of the body: lungs, kidneys, intestines. The goal wasn't to turn an actual object or a body part into a three dimensional sculpture but rather to transform an idea into a work of art. It still does not explain how he manages to sculpt like drawing. He probably drew in a manner akin to sculpture. Building lines upon lines. At the source is likely the genesis of an idea and then the quest for how to realize the idea. Sculpture appears to be the most fruitful method of applying idea to form.

Because of the nature of working with strips of rattan that need to be tied together step by step, like knitting a scarf or weaving a basket, or any monotonous exercise, the focus is on the repetitive gesture, a meditative process that tests your energy and ability to concentrate. It is a gradual process, little steps that add up. For Pich, the process begins with an idea and a question: how to make it? How to turn something found in nature, something basic into a sculpture? How does it reveal itself? What can it become? It then gains a kind of hypnotic rhythm, a momentum of its own. It becomes a manifestation of endurance. The origin of a work as rooted in an idea comes from the 16th century Italy when Giorgio Vasari (1511-1574) the Florentine artist and writer, said that *disegno* was the father and foundation of all visual arts, the animating principle of all creative processes. *Disegno* can mean design or drawing, but it can also mean idea. In modern times this translates into a concept, but in Pich's works, the source is both a drawing and an idea. Not an actual drawing, but a drawing in Vasari's sense, an outline, a schema. The shape of which comes later. The works are born out of a process of making. When you look at one of Pich's pieces, what you see is the unfolding of an idea that has been crafted out of a material that is organic, living and whole, whose shape is literally open to the elements.

The end result is, unsurprisingly, a work of art. Sublime and magnificent sculptures that seem to mysteriously come into being. Recently, in addition to rattan, he has added burlap, crushed dirt, and beeswax to the rattan frames. And while it may appear that he is filling his sculptures with matter, he is in fact emptying them, emptying them of subject matter, emptying them of reference, freeing them of content, making them more abstract. Or as he has said: "constructing while deconstructing." Another change to his work over the past few years, since his previous exhibition at Tyler Rollins, is the element of scale. *Morning Glory* is the largest piece that he has made so far. Although the piece that he made for the Singapore Biennale this past March, *Compound*, was taller, this one is not only longer but also more complex. The stems of the aquatic plant seem to grow on sight like the tentacles of an octopus, pulsating with life, giving birth to buds and flowers. Morning glories are weeds that grow in muddy ponds.

Like other contemporary artists from around the world who use wood, recycled material, or bendable wire such as Martin Puryear, Anthony Gormley and El Anatsui, Pich is interested in breathing new life into common materials by drawing outlines around the spaces they occupy. As Darian Leader has written about Gormley: "tracing lines mentally around the form of some object... a space bounded by unbroken lines."<sup>1</sup> While Rosalind Kraus has dismissed the grid as mere repetition, Puryear, Anatsui, Pich and Gormley's uses of the grid as a matrix or armature to outline bodies is anything but repetitive. Nor are they really grids. Their intersecting lines might share affinity with grid masters such as Agnes Martin or Piet Mondrian, but Puryear, Anatsui, Pich and Gormley's grids

are organic bodies that don't break up space but rather build it from scratch. Another distinctive trait that Pich's sculptures possess is a relation to the uncanny. Incidentally, this is one of Rosalind Kraus' standards of originality,<sup>2</sup> but in my opinion the uncanny qualities of Pich's works are to be found in his sense of humor, or, like Anatsui's large hangings, his keen sense of the impossibility or paradox of transforming the mundane into the sublime.

As it often happens, Pich's first forays into rattan were experimental in nature. When he first began exploring the medium in 2004, he had not intended to make a sculpture out of the reeds. He had planned to use them as a skeleton for a kind of three dimensional collage painting. He had fashioned a lung with the idea of covering it with cigarette packages. Guy Issanjou, the director of the French Cultural Center in Phnom Penh from 2004-2006, saw it and suggested that he exhibit it as is, without the cigarette packages. To Pich, the work looked undone, crooked and uneven; the rattan reeds were tied together with wire that was too big. And then he thought of Giacometti and his childhood, the value of the unfinished and leaving a trace or evidence of what you are making. He titled the work *Silence*, which suggests the quiet breathing of the lung. Issanjou's suggestion of leaving the work naked, so to speak, inspired him to continue. Since he had no real training in working with bamboo and rattan, he needed to recruit workers who knew how to work with the material. He found a man in a rattan shop who knew how to split and shave rattan trees very well. He also grew more ambitious as his subsequent piece, *Cycle*, took on larger proportions. In the making of it, he worked outside in the sun and late into the night bitten by mosquitoes. The piece consists of two stomachs fused together. He did not plan on merging the two organs, it just happened, no pun intended, organically. That flexibility to create something that literally grows organically, breathes and shapes itself, is what motivated him to continue. The lines of bamboo are like nerves, and he loves to get lost in them.

Crafting these organs, and for his latest work, a morning glory, out of rattan is no small feat. It required six months of manual work and weeks of assembly, some 20 strands of rattan a day per person. One tree makes four strands and it takes 20 minutes to shave one strand. The whole piece then needs to be taken apart and reassembled on site in New York. Its relocation in New York is part of its identity. Like a little bit of Cambodia in the Atlantic. It is the condition of the contemporary work of art, to travel to international exhibitions. Disassembled in the studio on the Mekong River, only to be reassembled in Dubai, Brisbane or New York. Traveling is not merely a technical concern, however. These works carry with them a multitude of histories and geographies that extend beyond mere cultural references. All works of sculpture behave differently depending on the space that they occupy. Pich's works are not site-specific per se, but they do influence and impact the spaces that they occupy. Site specificity has changed over the years. As Miwon Kwon notes "Site specificity used to imply something grounded, bound to the law of physics. Often playing with gravity, site-specific works used to be obstinate about "presence," even if they were materially ephemeral, and adamant about immobility."<sup>3</sup> Now, we speak about mobility of site-specific works, especially in the context of curatorial practices that require large works of sculpture to travel great distance and adapt themselves to new environments. What is less discussed, however, is the transformation of a work to these new environments. The assumption is that, in the case of large traveling exhibitions, the environment changes but the work does not. Unless the work was made specifically for a specific place.

What is less discussed, however, is the transformation of a work to these new environments. The assumption is that, in the case of large traveling exhibitions, the environment changes but the work does not. Unless the work was made specifically for a specific place. Perhaps because of their seemingly porous quality, the air that breathes in and out of Pich's works, one forgets to consider them to have "gravity." They possess this unique quality of having tremendous presence and yet, they suggest also an absence.

It is not simply a matter of translation either. The idea of transplanting the morning glory from the Mekong to New York could be simple enough as a concept. It could conjure metaphors of displacement, exile, memories of a distant place eerily making its way into the white cube setting of a gallery in Chelsea. However, such an interpretation might overlook what else is going on. Pich's sculptures evoke presence by their materiality and transcendent qualities. As the work travels from one place to another, it adapts itself to its milieu by sucking in air, absorbing the light and architecture of its new environment. It retains a trace of its identity because the artist drew a line around it, but once it arrives on site, those lines disappear and the air in between the lines takes over. Recently, the artist sent me a picture of the Buddha that he made for the exhibition. He transported the Buddha to different places and took pictures of it, as it sat majestically in the landscape, in one photograph, and in a field with stone Buddhas surrounding it, in another. These images, to me, capture exactly what his work is about. The Buddha appears almost transparent, even translucent, in one. Sitting next to the stone sculpture, he nearly disappears and yet, he is, in many ways, more present than the others. Buddhist followers believe in the presence of the Buddha. He manifests himself invisibly, and yet he is omnipresent. In other words, he does not appear, his presence is simply known or felt. In these images Pich has played a trick on the viewer, for we see the Buddha, he is not completely absent. In using rattan and in juxtaposing his sculpture next to the weightier, more massive stone carvings, he is saying something about presence.

Dr. Nora A. Taylor is Alsdorf Professor of South and Southeast Asian Art at the School of the Art Institute of Chicago.

#### NOTES

1. Darian Leader, "Making Space," Baltic, Center for Contemporary Art, Gateshead, 2004
2. Rosalind Krauss, "Introduction," *The Originality of the Avant-Garde*, Cambridge, MA: MIT Press, 1986
3. Miwon Kwon, "One Place After Another: Notes on Site Specificity," *October*, vol. 80, 1997, p. 85



Top: Sopheap Pich, *Amongst the Stone Sculptures*, 2011, digital print

Bottom: Sopheap Pich, *Falling*, 2011, digital print



## MORNING GLORY

A VIEW OF THE EXHIBITION AT TYLER ROLLINS FINE ART







**MORNING GLORY**

A VIEW OF THE EXHIBITION AT TYLER ROLLINS FINE ART





## MORNING GLORY

2011

RATTAN, BAMBOO, WIRE, PLYWOOD, STEEL BOLTS

210 X 103 X 74 IN. (533.4 X 261.6 X 188 CM)





## MORNING GLORY 2

2011

RATTAN, WIRE

89 X 43 X 34 ½ IN. (226.1 X 109.2 X 87.6 CM)



### MORNING GLORY 3

2011

RATTAN, WIRE

123 ½ X 44 X 21 IN. (313.7 X 111.8 X 53.5 CM)



## SEATED BUDDHA

2011

RATTAN, BAMBOO, WIRE, PLYWOOD

100 <sup>3</sup>/<sub>4</sub> X 86 <sup>1</sup>/<sub>2</sub> X 43 <sup>1</sup>/<sub>4</sub> IN. (256 X 220 X 110 CM)



## JAYAVARMAN VII

2011

RATTAN, PLYWOOD, BURLAP, GLASS, BEESWAX, CHARCOAL, SPRAY PAINT

66 X 36 ½ X 22 ½ IN. (168 X 92 X 57 CM)





## COCOON 2

2011

RATTAN, WIRE, BURLAP, BEESWAX, EARTH PIGMENT

75 X 73 X 69 IN. (191 X 85 X 75 CM)



DETAIL OF COCOON 2



## HANGING AROUND

2011  
RATTAN, WIRE, BURLAP, BEESWAX, CHARCOAL  
65 3/4 X 12 X 4 3/4 IN. (167 X 30 X 11 CM)



## NEVER MIND

2011  
RATTAN, BURLAP, ENCAUSTICS, CHARCOAL, WIRE  
51 X 15 X 6 1/2 IN. (129.5 X 38 X 16.5)



### AGAIN

2011  
RATTAN, BURLAP, ENCAUSTICS, EARTH PIGMENT, WIRE  
30 X 19 X 2 ½ IN. (76.2 X 48.26 X 6.35 CM)



### COCOON 1

2011  
RATTAN, WIRE, BURLAP, BEESWAX, EARTH PIGMENT  
30 X 14 X 10 ½ IN. (76 X 36 X 26 CM)



**RELIEF (GREEN STRIPE)**

2011

BAMBOO, RATTAN, WIRE, BURLAP, ENCAUSTICS

24 ½ X 32 X 3 IN. (62 X 81 X 8 CM)

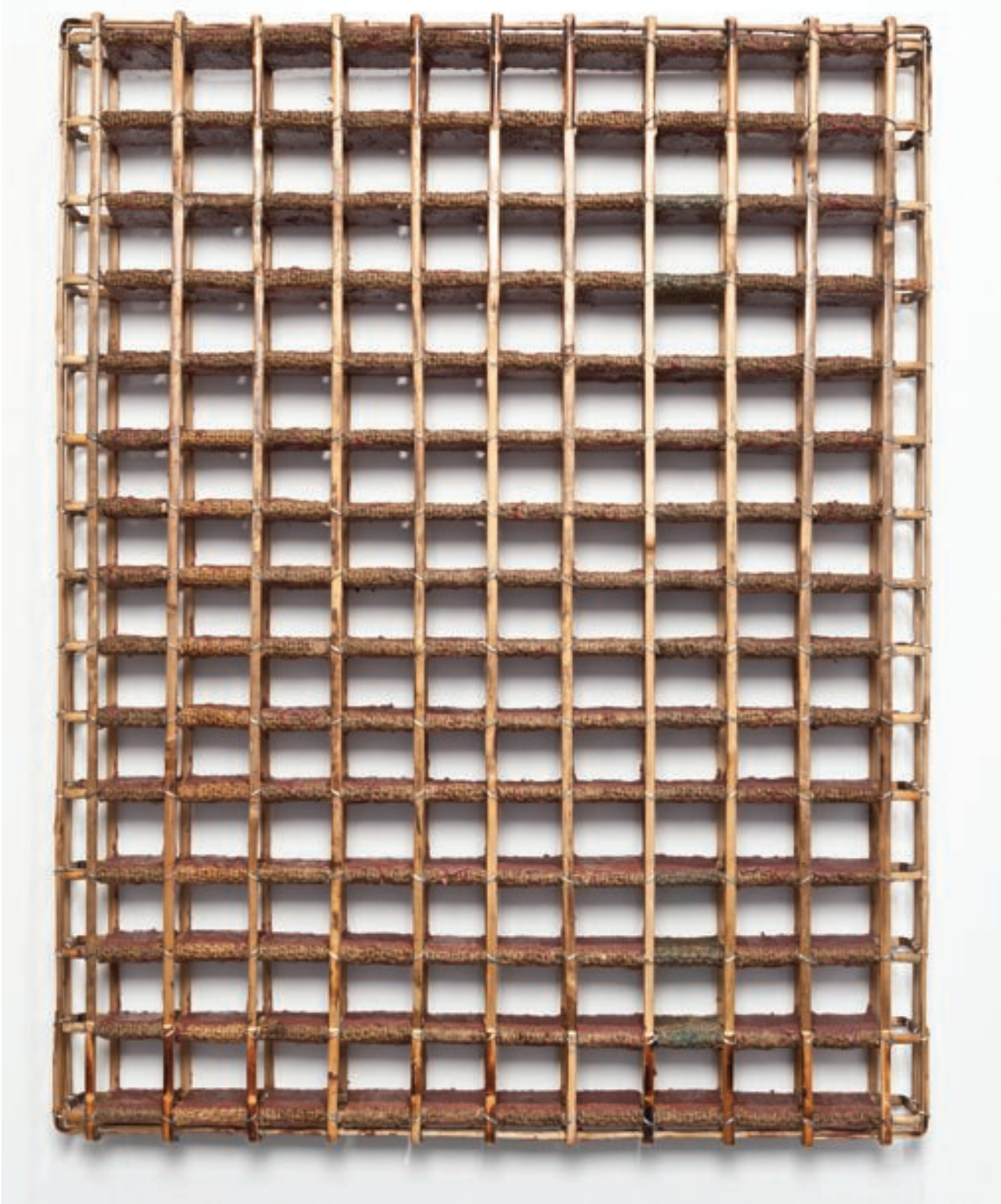


**RELIEF (HALF/HALF)**

2011

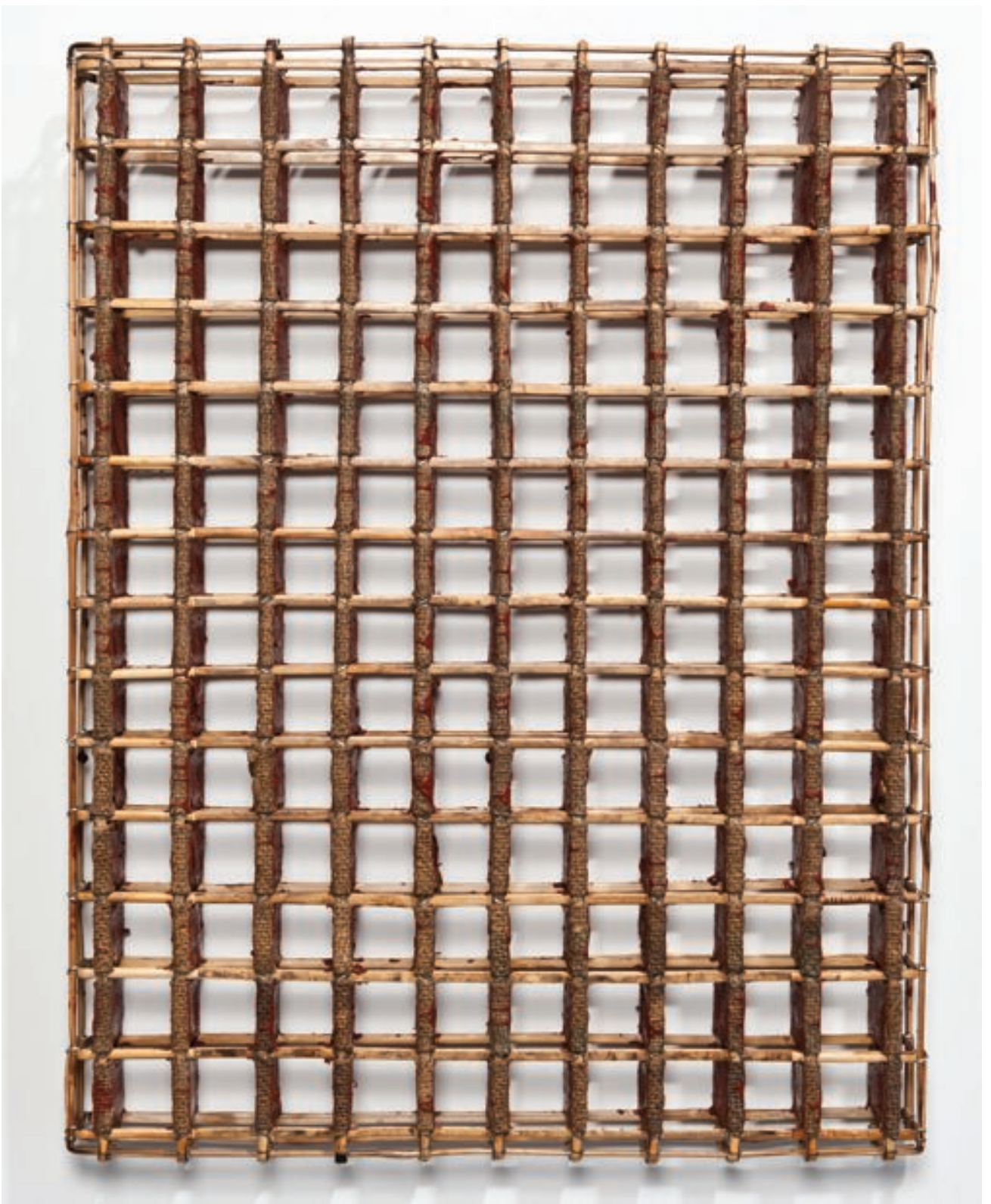
BAMBOO, RATTAN, WIRE, BURLAP, ENCAUSTICS

24 ½ X 32 X 3 IN. (62 X 81 X 8 CM)



## FLOOR RELIEF

2011  
BAMBOO, RATTAN, WIRE, BURLAP, ENCAUSTICS  
32 X 24 ½ X 3 IN. (81 X 62 X 8 CM)



## WALL RELIEF

2011

BAMBOO, RATTAN, WIRE, BURLAP, ENCAUSTICS

32 X 24 ½ X 3 IN. (81 X 62 X 8 CM)

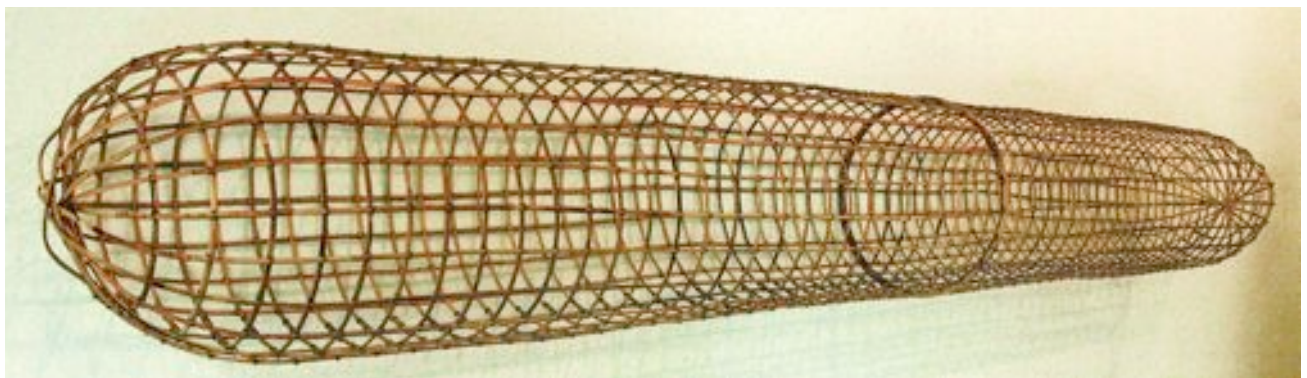
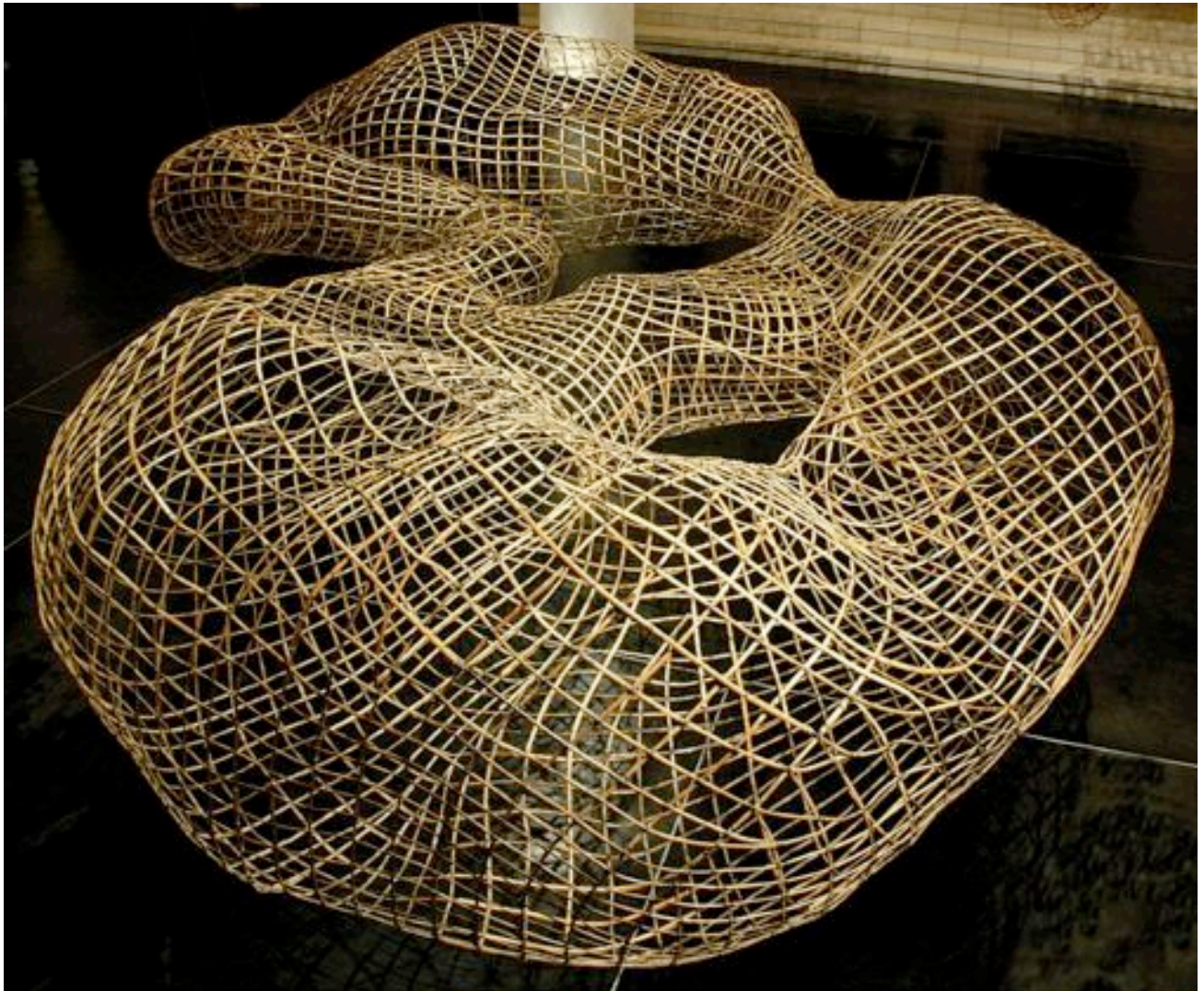


## SELECTED SCULPTURES

2004 - 2011



*SILENCE* (2004)



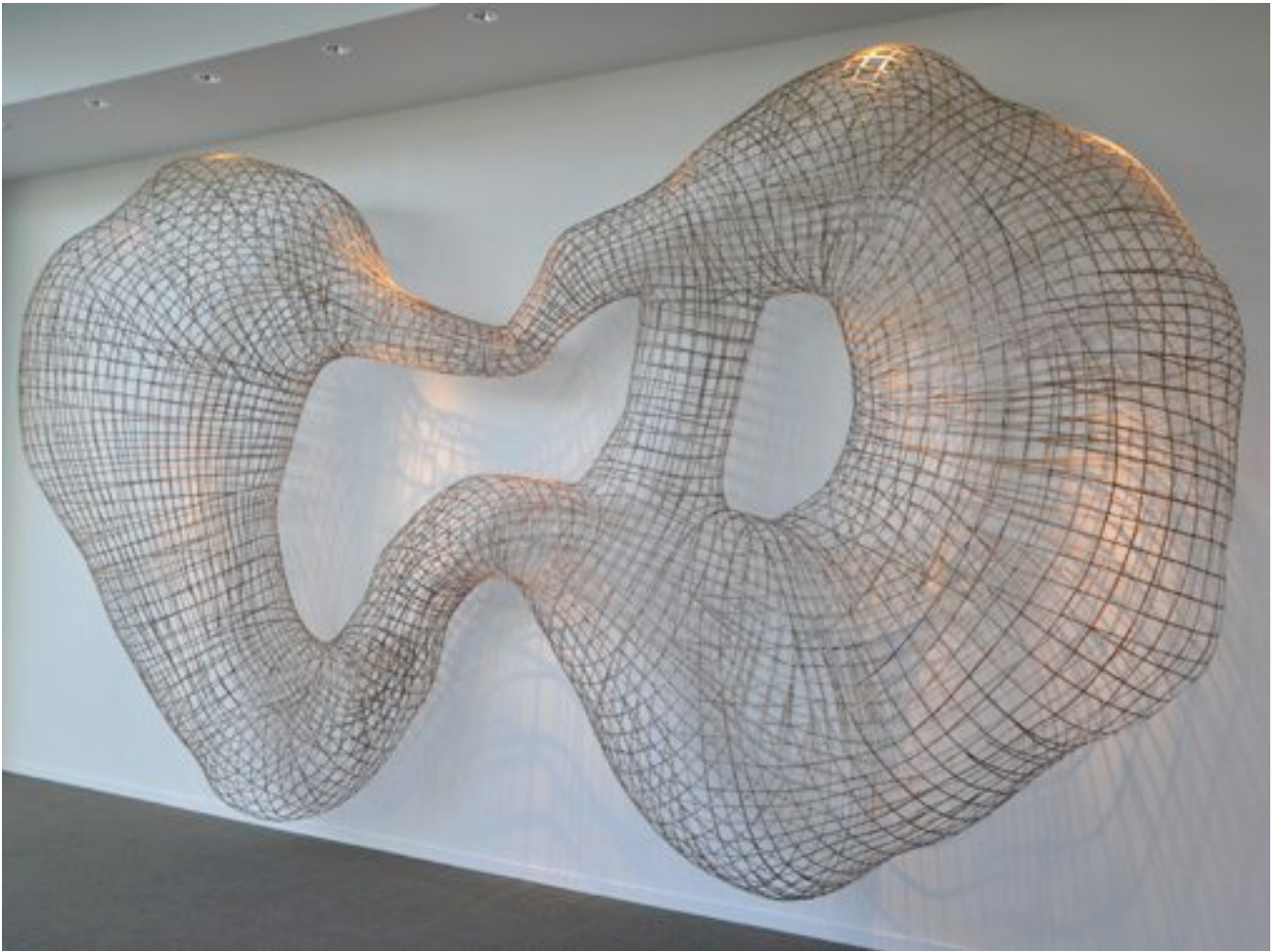
TOP: *CYCLE* (2004); BOTTOM: *RIPPLE* (2004)



TOP LEFT: *ECHO* (2004); BOTTOM LEFT: *HIVE* (2004); RIGHT: *UPSTREAM* (2005)



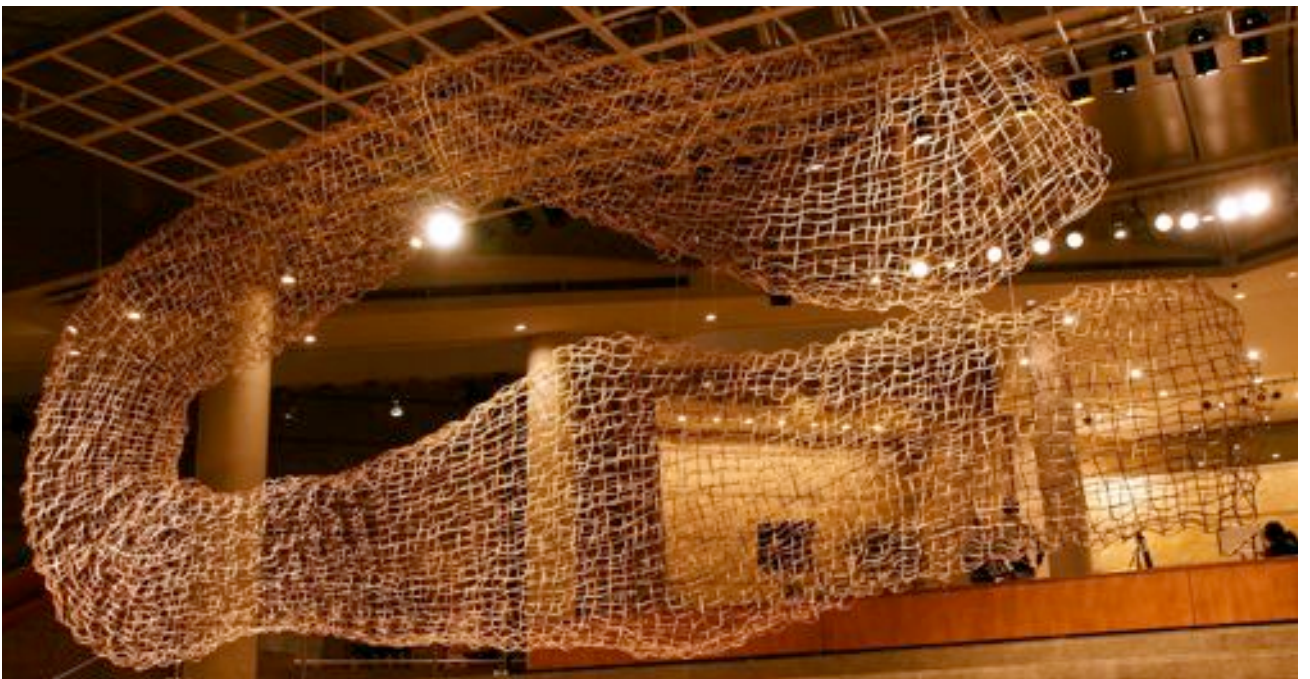
LEFT: *STALK* (2005); RIGHT: *LARCOON* (2006)



*CYCLE 2* (2006)



TOP LEFT: *ANIMAL 1* (2006); TOP RIGHT: *JAYAVARMAN VII* (2007); BOTTOM: *SCARRED HEART* (2007)

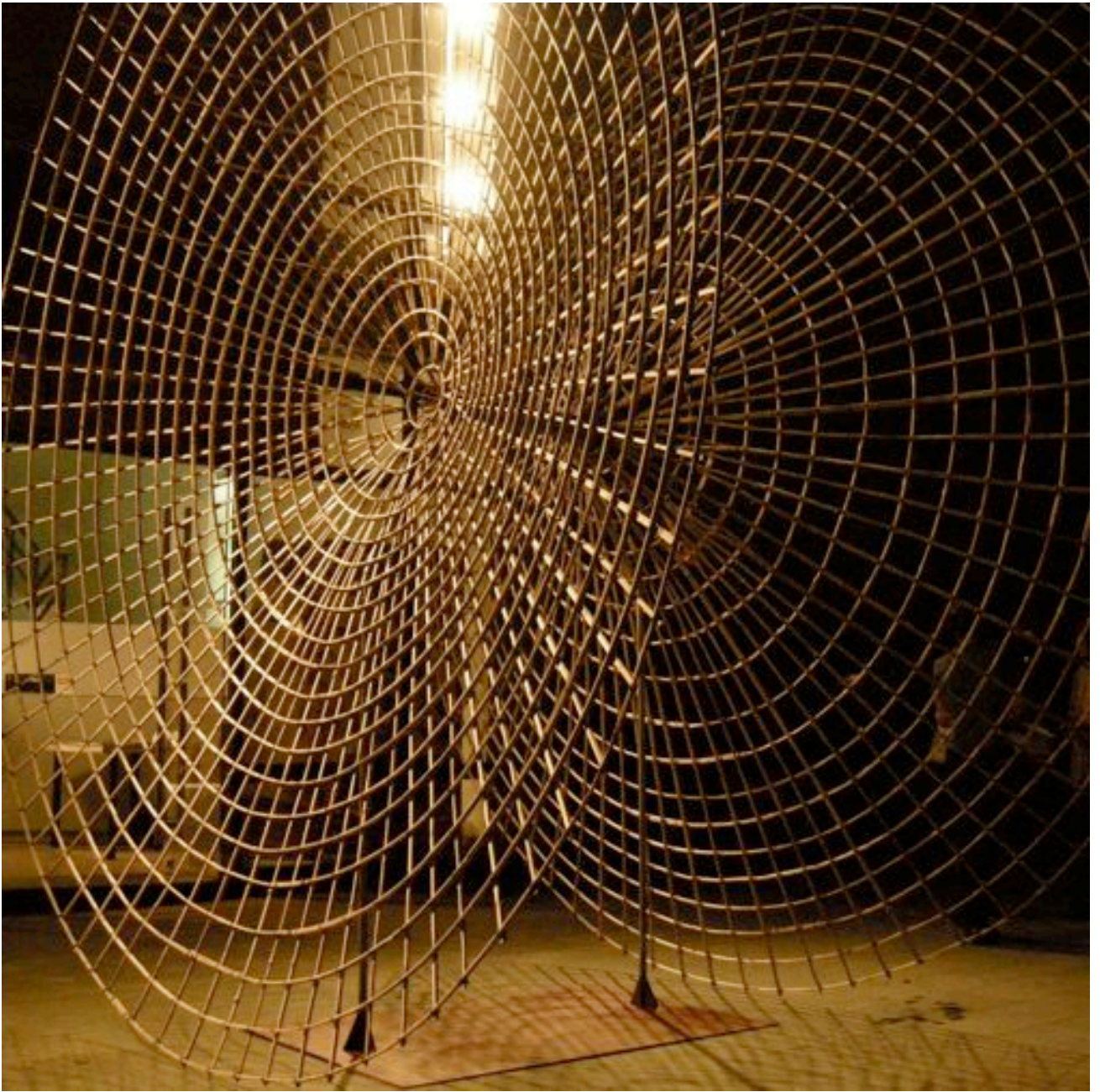


TOP: *DELTA* (2007); BOTTOM: *FLOW* (2007)





LEFT: *ARMOR* (2008); RIGHT: *THE DUEL* (2008)



*DOUBLE FUNNEL* (2008)



1979, INSTALLATION AT THE 6TH ASIA PACIFIC TRIENNIAL, BRISBANE, AUSTRALIA (2009)



*UPSTREAM AND CYCLE* (2009), AT KING ABDULLAH UNIVERSITY OF SCIENCE AND TECHNOLOGY, SAUDI ARABIA



*THE PULSE WITHIN*, SOLO EXHIBITION AT TYLER ROLLINS FINE ART (2009)





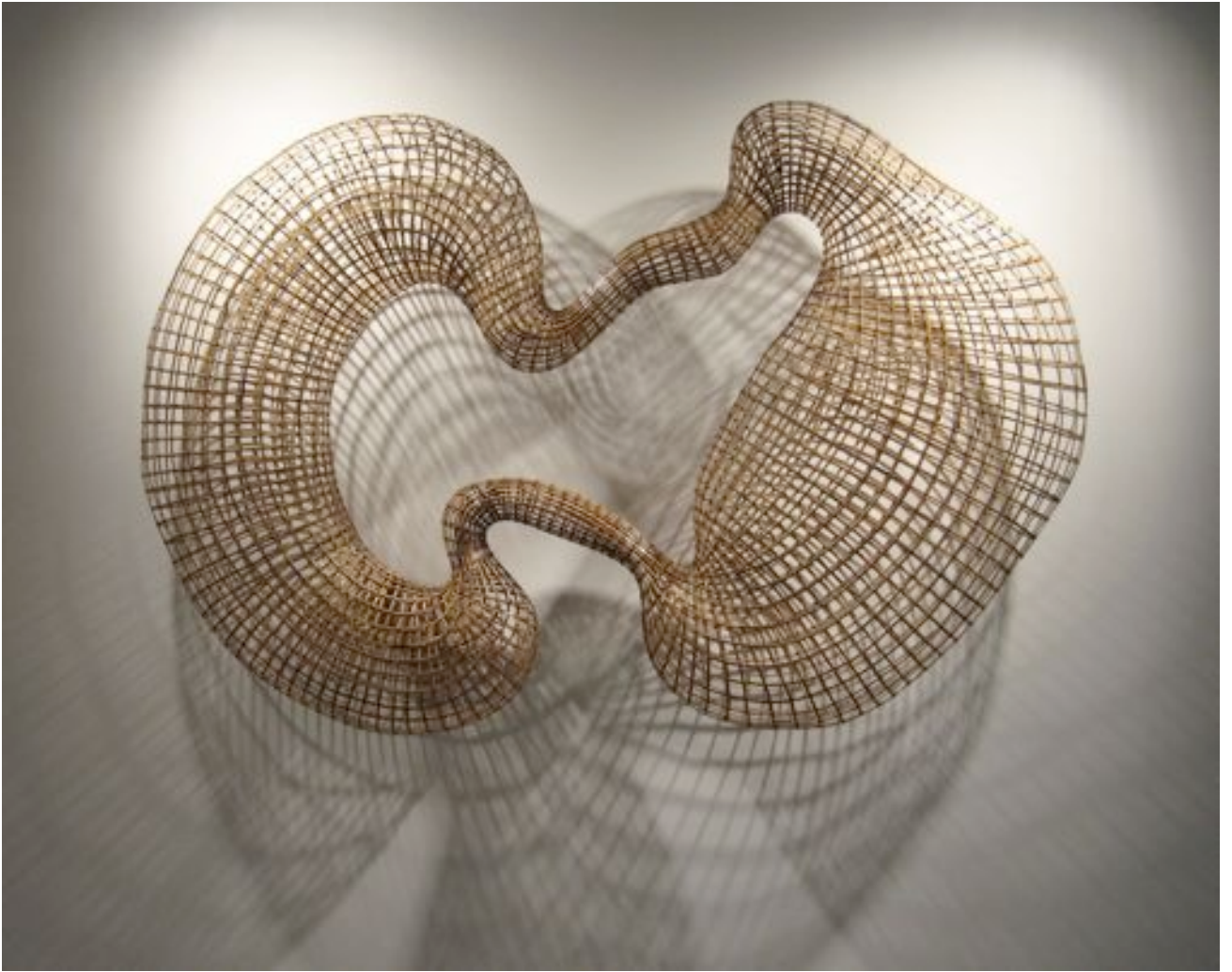
*THE PULSE WITHIN*, SOLO EXHIBITION AT TYLER ROLLINS FINE ART (2009)



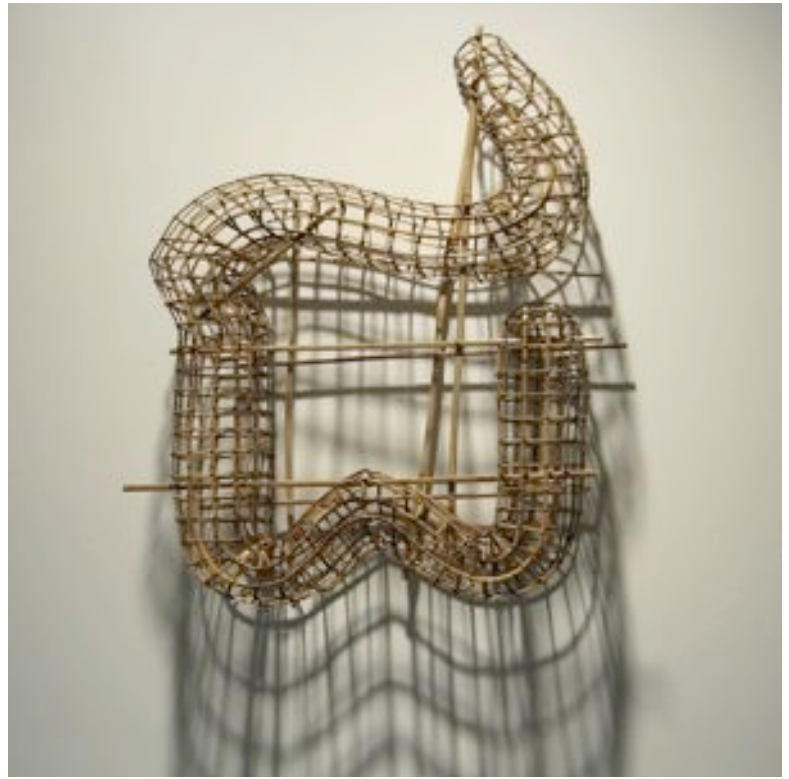




*RAFT* (2009)



*CYCLE 2, VERSION 3* (2008)



TOP LEFT: *SUTURE* (2009); TOP RIGHT: *CONSTRUCTION - JOR* (2009); BOTTOM: *JUNK NUTRIENTS* (2009)



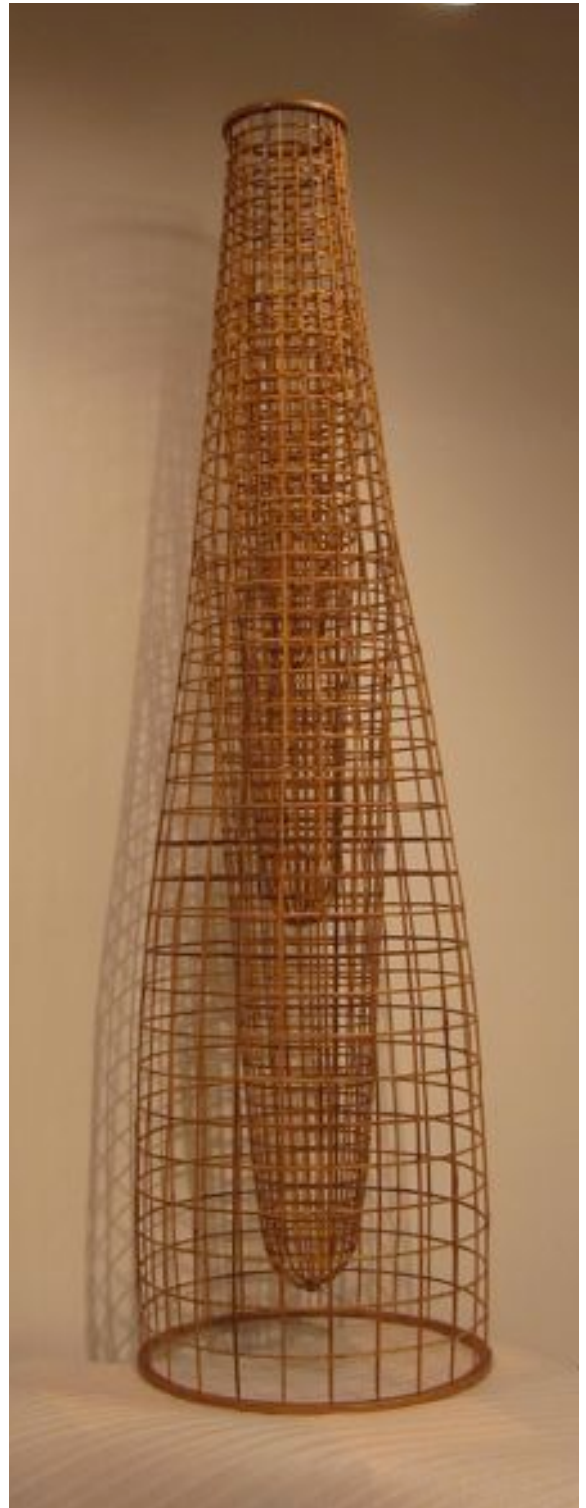
*CAGED HEART* (2009)



*BUDDHA 2 (2009)*



LEFT: *STALK 2* (2009); RIGHT: *FIGURE* (2010)

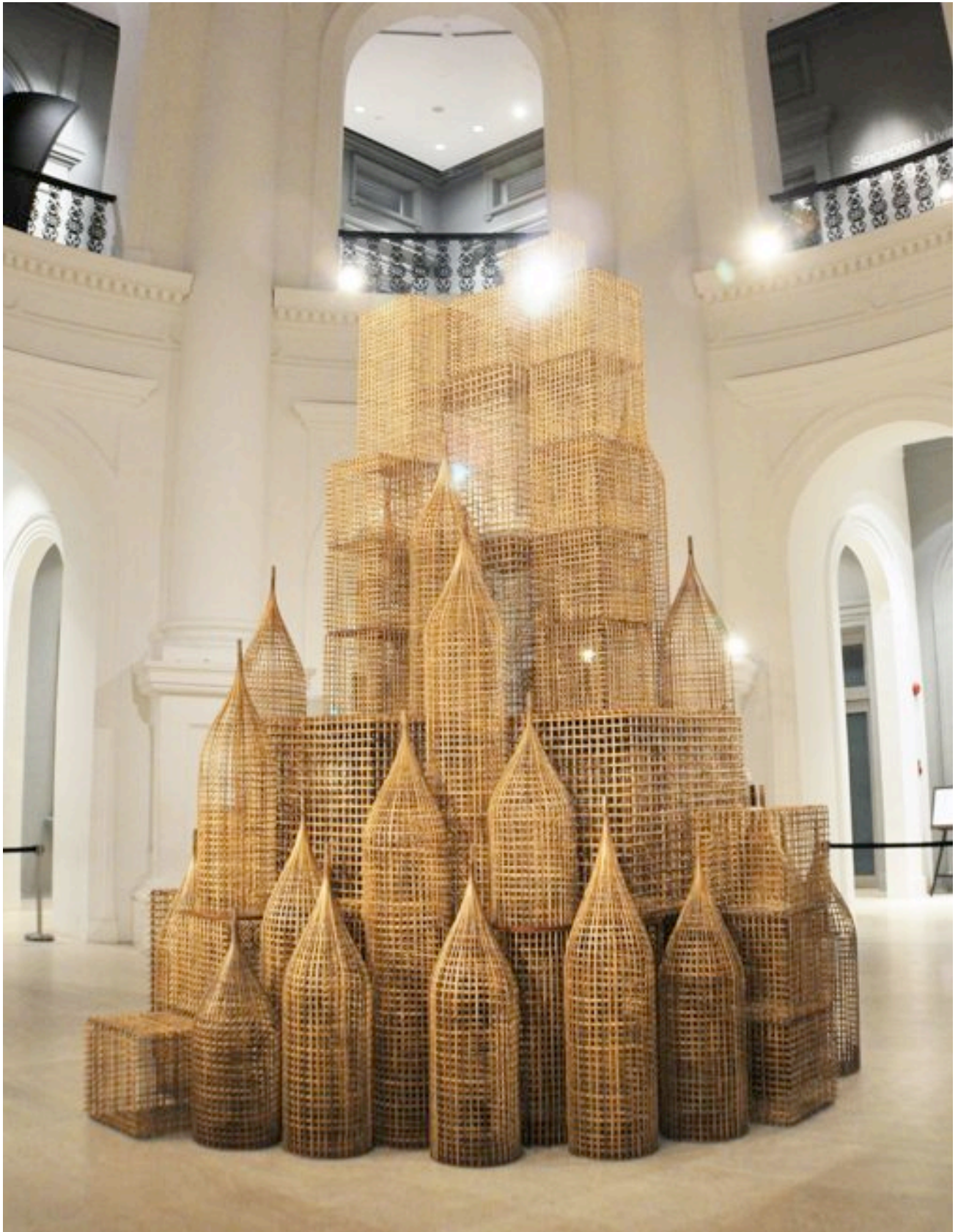


TOP LEFT: *CANDLES* (2010); BOTTOM LEFT: *HEAD IN ARMS* (2010); RIGHT: *UPSTREAM 2* (2011)

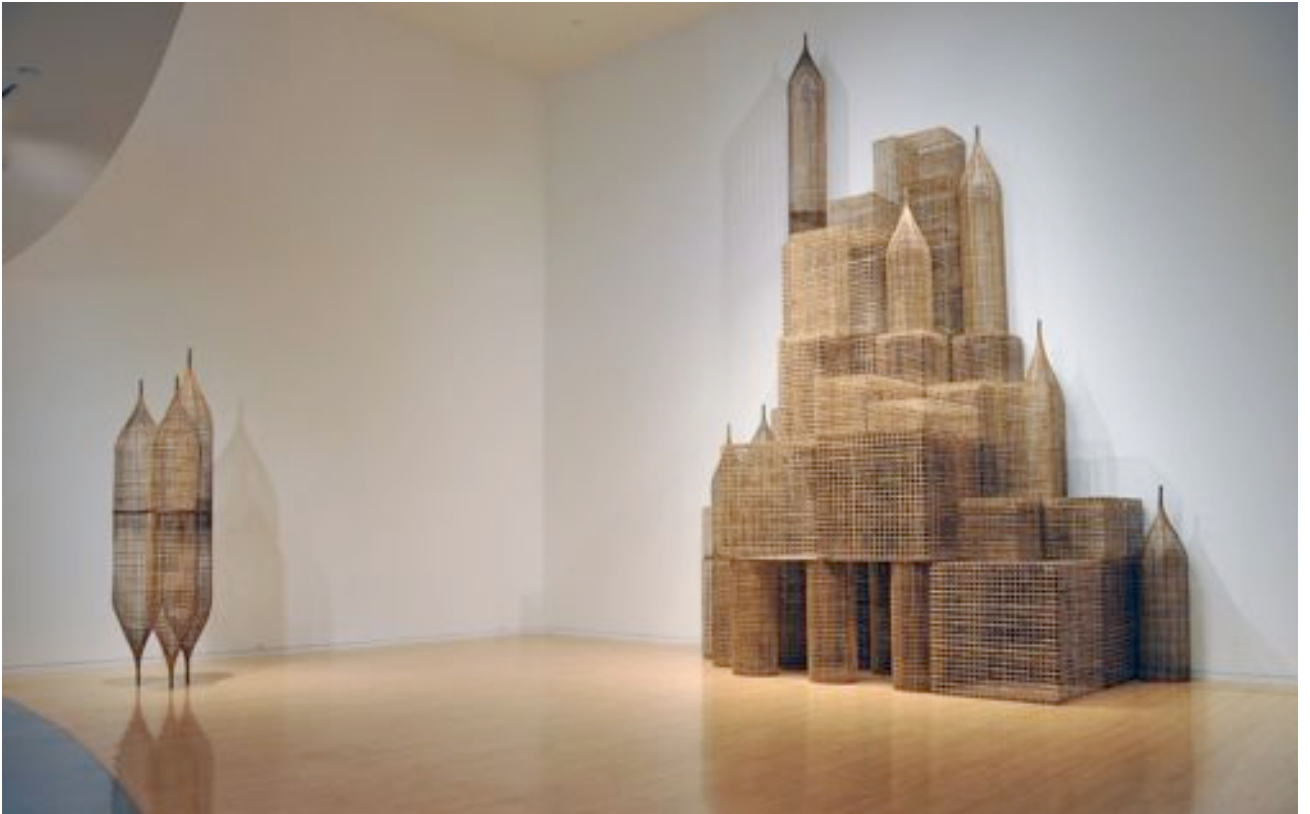


*CHRYSALIS* (2011)





*COMPOUND*, AS INSTALLED AT THE NATIONAL MUSEUM OF SINGAPORE, SINGAPORE BIENNALE (2011)



*COMPOUND*, AS INSTALLED AT THE HENRY ART GALLERY, SEATTLE, WASHINGTON (2011)

## LIST OF WORKS

### *Silence*

2004

rattan, wire

18 x 10 ¼ x 21 in. (46 x 26 x 53 cm)

### *Cycle*

2004

rattan, wire

165 x 96 ½ x 35 ½ in. (420 x 245 x 90 cm)

Collection of the Singapore Art Museum

### *Ripple*

2004

rattan, copper wire

159 x 19 x 19 in. (403 x 47 x 47 cm)

### *Echo*

2004

rattan, copper wire

102 x 26 x 41 in. (260 x 65 x 105 cm)

### *Hive*

2004

rattan, bamboo, wire, copper wire

170 x 42 x 84 in. (432 x 107 x 214 cm)

### *Upstream*

2005

rattan, bamboo, wire, copper wire

39 x 39 x 118 in. (100 x 100 x 300 cm)

### *Stalk*

2005

bamboo, rattan, wire

165 x 33 x 26 in. (420 x 84 x 65 cm)

### *Larcoon*

2006

rattan, wire

151 x 34 ½ x 32 ¼ in. (384 x 88 x 82 cm)

Collection of Singapore Art Museum

### *Cycle 2*

2006

bamboo, rattan, aluminum and metal wire

219 x 124 x 40 ½ in. (557 x 315 x 103 cm)

Private Collection

### *Animal 1*

2006

rattan, wire

16 ½ x 8 x 5 in. (42 x 20 x 13 cm)

### *Jayavarman VII*

2007

rattan, wire, burlap, glass

20 x 22 ½ x 12 ¼ in. (50 x 57 x 31 cm)

### *Delta*

2007

rattan and wire

188 x 134 ¼ x 27 ½ in. (478 x 341 x 70 cm)

### *Flow*

2007

rattan, wire

325 x 154 x 67 in. (825 x 390 x 170 cm)

### *Armor*

2008

bamboo, rattan, wire

41 x 39 x 16 in. (105 x 100 x 40 cm)

### *The Duel*

2008

bamboo, wire

99 x 47 x 24 in. (252 x 120 x 61 cm)

### *Double Funnel*

2008

rattan, wire

109 x 163 x 163 in. (277 x 415 x 415 cm)

### *1979*

2009

rattan, wire, wood, pigments

sculptural installation, dimensions variable

Collection of Queensland Art Gallery

### *Upstream*

2009

stainless steel

350 ½ x 92 ½ x 92 ½ in. (890 x 235 x 235 cm)

### *Cycle*

2009

cast bronze

244 x 157 ½ x 47 in. (620 x 400 x 119 cm)

### *Raft*

2009

bamboo, rattan, wood, wire, metal bolts

89 x 177 x 52 in. (226 x 450 x 132 cm)

### *Cycle 2, Version 3*

2008

rattan, wire

80 x 53 x 12 in. (203 x 135 x 30 cm)

### *Suture*

2009

rattan, wire, burlap

28 x 19 x 7 in. (71 x 48 x 18 cm)

### *Construction - Jor*

2009

rattan, bamboo, wire, varnish

25 x 16 x 6 in. (63.5 x 41 x 15 cm)

### *Junk Nutrients*

2009

bamboo, rattan, wire, plastic, rubber, metal,

cloth, resin

65 x 49 x 29 in. (165 x 124 x 74 cm)

*Caged Heart*

2009

wood, bamboo, rattan, burlap, wire, dye, metal  
farm tools  
51 x 46 x 47 in. (130 x 117 x 119 cm)

*Buddha 2*

2009

rattan, wire, dye  
100 x 29 x 9 in. (254 x 74 x 23 cm)

*Stalk 2*

2009

bamboo, rattan, wire  
144 x 54 x 29 in. (365 x 138 x 73 cm)

*Figure*

2010

rattan, burlap, pigment, water-based paint  
87 x 23 x 9 in. (221 x 58 x 23 cm)

*Candles*

2010

rattan, wire  
39 x 31 x 16 in. (99 x 79 x 40 cm)

*Head in Arms*

2010

rattan, burlap, pigment, water-based paint  
30 x 25 x 15 in. (76 x 63.5 x 38 cm)

*Upstream 2*

2011

bamboo, rattan, plywood, wire  
98 1/2 x 27 1/2 x 27 1/2 in. (250 x 70 x 70 cm)

*Chrysalis*

2011

cast bronze

*Compound*

2011

bamboo, rattan, plywood, metal wire  
as installed at the National Museum of Singapore:  
157 1/2 x 98 1/2 x 98 1/2 in. (400 x 250 x 250 cm)  
as installed at the Henry Art Gallery:  
main structure: 252 x 186 x 75 in. (640 x 472.4 x  
190.5 cm)  
horizontal structure: 46 x 157 x 32 in. (117 x 144.75  
x 81.3 cm)  
vertical structure: 111 x 32 x 32 in. (282 x 81.3 x  
81.3 cm)

PHOTO CREDITS

All photographs except for the following are  
courtesy of the artist or Tyler Rollins Fine Art.

Sopheap Pich, *1979* series 2009, installation views,  
"The 6th Asia Pacific Triennial of Contemporary  
Art," 5 December 2009 – 5 April 2010, Gallery of  
Modern Art, Brisbane.

Purchased 2010 with funds from the Estate of  
Lawrence F King in memory of the late Mr and  
Mrs SW King through the Queensland Art Gallery  
Foundation.

Collection: Queensland Art Gallery

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Photograph: Natasha Harth. Courtesy of the  
artist and the Queensland Art Gallery, Brisbane,  
Australia.

SOPHEAP PICH

SELECTED BIOGRAPHY

## EDUCATION

1999  
MFA in painting: The School of the Art Institute of Chicago, IL.

1995  
BFA in painting: The University of Massachusetts at Amherst, MA.

1993-94  
Ecole National d'Art, Cergy Pontoise, France.

1993 (January)  
Photographic exploration of Mayan ruins in Mexico and Guatemala.

1991 (Summer)  
Painting workshop in Cannes, France; traveled to Italy.

## SOLO EXHIBITIONS

2011  
*Morning Glory*, Tyler Rollins Fine Art, New York, NY.  
*Compound*, The Henry Art Gallery, University of Washington, Seattle, WA.

2010  
*Fragile*, French Cultural Center, Phnom Penh, Cambodia.

2009  
*The Pulse Within*, Tyler Rollins Fine Art, New York, NY.

2008  
*Strands*, The Esplanade, Singapore.

2007  
*Recent Works From Kunming*, TCG/Nordica, Kunming, China.  
*Tidal*, H Gallery, Bangkok, Thailand.  
*Flow*, Sala Artspace, Phnom Penh, Cambodia.

2006  
*Moha Saen Anett*, Gallery Dong Xi, Vestfossen, Norway.

2005  
*Chomlak, sculptures and drawings*, The Arts Lounge of Hotel de la Paix, Siem Reap, Cambodia.  
*Sculptures and Drawings*, Amansara Resort, Siem Reap, Cambodia.

2004  
*Pdao*, French Cultural Center Phnom Penh, Cambodia.

2003  
*Excavating the Vessels*, Java Café and Gallery, Phnom Penh, Cambodia.

2002  
*Recent Works*, The Brewery Studio, Boston, MA.

1997  
*Empty Wooden Cigarette Boxes From Cambodia*, the Augusta Savage Gallery, Amherst, MA.

## GROUP EXHIBITIONS

2012  
*Invisible Cities*, MASS MoCA, North Adams, MA.

2011  
Asian Art Biennial, Taiwan.  
Singapore Biennale, Singapore.

*Here / Not Here: Buddha Presence in Eight Recent Works*, Asian Art Museum of San Francisco, San Francisco, CA.

2010  
*Classic Contemporary: Contemporary Southeast Asian Art from the Singapore Art Museum Collection*, Singapore Art Museum, Singapore.

2009  
Asia-Pacific Triennial of Contemporary Art, Brisbane, Australia.

Fukuoka Asian Art Triennale, Fukuoka, Japan.  
*Truly Truthful*, Art Asia, Miami, FL.

*Forever Until Now: Contemporary Art from Cambodia*, 10 Chancery Lane Gallery, Hong Kong.

2008  
*Sh Contemporary: Best of Discovery*, Shanghai, China.

*Strategies from Within*, Ke Center for the Contemporary Arts, Shanghai, China.

*The Mekong Project*, Thailand, Cambodia, Vietnam, Laos.

*The Drawing Room*, Rubies, Phnom Penh, Cambodia.

2006  
*Paint Around the Dog*, with Jack Bauer, Lake Studio, Phnom Penh, Cambodia.

*2+3+4 Cambodian/Vietnamese Exchange*, Java Cafe and Gallery, Phnom Penh, Cambodia.

2005  
*Visual Arts Open*, Elsewhere and New Art Gallery, Phnom Penh, Cambodia.

*Transit*, with Michèle Vanvlasselaer, Java Café & Gallery, Phnom Penh, Cambodia.

*Première Vue*, Passage de Retz, Paris, France.

*Je/Jeu*, French Cultural Center, Yangon, Myanmar.

2004

*Guide*, French Cultural Center Siem Reap, Cambodia.

*Continuity*, Shinta Mani, Siem Reap, Cambodia.

*Guide*, French Cultural Center, Phnom Penh, Cambodia.

*Meik Sratum*, Silapak Khmer Amatak, Phnom Penh, Cambodia.

2001

*Subject Picture*, The Optimistic, Chicago, IL.

2000

*Just Good Art 2000*, Hyde Park Arts Center, Chicago, IL.

*Memory: Personal and Social Testimonies*, The Augusta Savage Gallery, University of Massachusetts, Amherst, MA.

1999

*Altered Object*, Hyde Park Arts Center, Chicago, IL.

*Young Talents II*, Contemporary Arts Workshop, Chicago, IL.

*MFA Thesis Exhibition, G2*, The School of the Art Institute of Chicago, Chicago, IL.

*Yellow/Face*, Gallery Pilson East, Chicago, IL.

*Cows on Parade*, a collaborative project with J. Zakin and S. Biggers for The Chicago Park District, exhibited at the Field Museum Campus, Chicago, IL.

1998

*Presidential Dinner Exhibition*, The Art Institute of Chicago, Chicago, IL.

1997

*Empty Wooden Cigarette Boxes From Cambodia*, The Augusta Savage Gallery, University of Massachusetts, Amherst, MA.

1995

*Recent Paintings*, Gallery Del Sol, Miami, FL.

*BFA Thesis Show*, The Augusta Savage Gallery, University of Massachusetts, Amherst, MA.

## RESIDENCIES

2007 (November - January)  
TCG/Nordica, Kunming, China. Two months partial fellowship.

2006 (June - August)  
Galleri Dong Xi, Vestfossen, Norway. Two months full fellowship.

2005  
Hotel De la Paix, Siem Reap, Cambodia. One month full fellowship.

2001 (October)  
The Vermont Studio Center, Johnson, Vermont. One month full fellowship.

## AWARDS

1999  
The Ryerson Painting Award, The School of the Art Institute of Chicago.

1990-94  
The Wilbur Ward Scholarship, University of Massachusetts.

1993  
Junior & Senior Show, Exposition d'Arts Européens.

1992  
Foundation show, University of Massachusetts.

## PROFESSIONAL EXPERIENCE

2007  
Art teacher: *Interdisciplinary Art Appreciation*, Sala Artspace, Phnom Penh, Cambodia.

Co-curator: *Reinventing the Spirit House*, Khmer Arts Academy, Takhmao, Cambodia.

2005  
Co-curator: *Visual Arts Open*, Phnom Penh, Cambodia.

2000  
Art Teacher / Counselor: Gateway Crafts of VINFEN Corporation, Boston, MA.

1999  
Instructor: *Drawing: Materials and Techniques*, The School of the Art Institute of Chicago, Chicago, IL.

Instructor: *Drawing 102, College Excel*, Robert Morris College, Chicago, IL.

Teaching Assistant: *3D Design*, Robert Morris College.

1998  
Teaching Assistant, numerous courses, The School of the Art Institute of Chicago, Chicago, IL.



SOPHEAP PICH'S STUDIO ASSISTANTS WITH *SEATED BUDDHA*.  
CLOCKWISE FROM CENTER: MAO, SOPHEAK, KONG VUTHY, PHA, PU KET, MUN SOPHAI, VONG VICHET



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SOPHEAP PICH

MORNING GLORY

NOVEMBER 3 - DECEMBER 23, 2011

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