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distance like the cute, generic anime characters that dominate East Asian teen culture. Move closer, however, and the disturbing undertones of the paintings begin to be felt.

In one of the entitled paintings from 2008, a butterfly flutters above an immaculately turned-out young girl in a frilly, polka-dot frock. The butterfly, however, is held captive at the end of a long, red string; and the girl’s expression, rendered with extraordinary economy, suggests that she is as fascinated by the creature’s discomfort as she is by its beauty. “One thing I have frequently observed in Children,” the philosopher John Locke wrote three hundred years ago, “[is] that when they have got possession of any poor creature, they are apt to use it ill: they often torment, and treat very roughly young birds, butterflies, and such other poor animals, which fall into their hands, and that with a seeming kind of pleasure.” 11 He further noted that such cruelty is often repeated in the behavior of such children toward other human beings, regularly with tragic consequences. Many of Sung’s young women seem to be acting out wish-fulfillment fantasies connected with the tricky and often pathological relationship that exists between siblings, or between teenage children and their parents. In the watercolor study Love Mom (2006), a girl appears to be spelling out the optimistic message of the painting’s title on the wall with handprints of red paint.


81. PINAREE SANPITAK

Pinaree Sanpitak was born in 1961 in Bangkok, Thailand, where she continues to live and work. She graduated in 1986 with a BFA in Visual Arts and Communication from the School of Fine Arts and Design at the University of Tsukuba, Japan. Working across the fields of painting, drawing, ceramics, sculpture, textiles and performance, Pinaree has staged solo exhibitions in Thailand, Japan, Singapore, the USA and Spain, including a museum show at the National Gallery, Bangkok, Thailand (2001). She has participated in a number of group shows in Thailand and abroad, including “Emotional Drawing,” SOKA Museum of Art, Seoul, South Korea (2009) and the National Museum of Modern Art, Tokyo and National Museum of Modern Art Kyoto, Japan (both 2008), “Labyrinths: Asian Contemporary Art,” Contemporary Art Museum of Genoa, Italy (2001), Third Asia-Pacific Triennial, Queensland Art Gallery, Brisbane, Australia (1999) and “Asian Spirit and Ghost Festival,” Kunsthaus Tacheles, Berlin, Germany (1999). Pinaree’s work is held in collections around the world including Queensland Art Gallery, Brisbane, Australia; Museum of Contemporary Art, Tokyo, Japan; Singapore Art Museum; and the Fukuoka Asian Art Museum, Japan.

82. GIGI SCARIA

Gigi Scaria was born in 1973 in Kothanalloor, India. He lives and works in New Delhi, India. He received a BFA in painting from the College of Fine Arts, Thiruvananthapuram, in 1995 and an MFA in painting from Jamia Millia University, New Delhi in 1998. He is a multidisciplinary artist whose practice extends to painting, photography, sculpture, video and installation. Scaria has held solo exhibitions in India, Trinidad, South Korea and Germany. Group shows include “INDIA: Public Places, Private Spaces – Contemporary Photography and Video Art,” Minneapolis Institute of Arts, USA (2008), “Chalo India,” Mori Art Museum, Tokyo, Japan (2008), “Horn Please: Narratives in Contemporary Indian Art,” Kunstmuseum, Bern, Switzerland (2007) and “Crossing Generations Diverse,” National Gallery of Modern Art, Mumbai, India (2003).
PINAREE SANPITAK
BANGKOK, THAILAND
B. 1961
Breasts and Clouds: Red Nights, 2007
Breasts and Clouds: Subtle Nights, 2007
Breasts and Clouds: Blue Nights, 2007

Acrylic on canvas
250 x 250 cm. each

Vessels, 2003 - 2008

Bronze with gold leaf
40 x 120 cm. in diameter each