

## COLOPHON

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TEL AVIV MUSEUM OF ART

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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 untitled 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."<sup>16</sup> 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,

Survey exhibitions have been hosted by Fondazione Prada, Milan, Italy (2006) and Astrup Fearnley Museet for Moderne Kunst, Oslo, Norway (2006). He has participated in numerous group shows including "This is America! Contemporary Art and American Photorealism," Centraal Museum, Utrecht, Netherlands (2006), "Return to Space," Hamburger Kunsthalle, Hamburg, Germany (2005), 26th Bienal de São Paulo, Brazil (2004) and "My Reality: Contemporary Art and the Culture of Japanese Animation," Des Moines Art Center, Iowa, USA (2001). Sachs is represented in public collections worldwide including the Centre Georges Pompidou, Paris, France and in the USA at the Metropolitan Museum of Art; the Guggenheim Museum and the Whitney Museum of American Art, New York.

#### 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," SOMA Museum of Art, Seoul, South Korea (2009) and the

but a dead adult hand trailing blood at the edge of the composition demonstrates that it is a daydream of suicide or murder that is actually depicted; *Toe Nails* (2007), in which a girl paints the nails of a woman who appears to have hanged herself from a ceiling light fitting, provides another example. Sung's later, more ambitious works operate with a greater degree of subtlety. Instead of physical torture, *Twin* (2008) shows a figure deliberately withholding a glittering object from her sister, who stands forlornly behind in an agony of rejection that is almost incomprehensible to the adult mind.

To a greater or lesser extent, all of the artists represented in the Roundabout collection place local techniques, approaches or aesthetic concepts into deliberate engagement with that more general milieu that we might call contemporary global culture. The London-born, Ghana-raised philosopher Kwame Anthony Appiah has recently rejected the politically loaded term "globalization" as an adequate descriptor of the transcultural attitudes promoted by such engagement, preferring instead to speak of "cosmopolitanism." He defines this as the ability of the individual to transcend provincialism and to speak of human standards rather than the standards of a particular region. "A world in which communities are neatly hived off from one another seems no longer a serious option, if it ever was," he notes.<sup>17</sup> There are few fixities or absolutes in this inclusive new environment,

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 Kothanallor, 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 Diverge," 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