

Pinaree Sanpitak

Biography

1961 Born in Bangkok, Thailand
1979-80 Raytown South High School, Kansas City Mo., USA
1982-86 BFA in Visual Arts and Communication Design at the School of Fine Arts and Design, University of Tsukuba, Japan
1991-95 Co-owned and managed Silom Art Space, Bangkok
Lives and works in Bangkok

Solo Exhibitions

1987 *An Exhibition of Photographs and Collages*, Books and Beer, Bangkok
1988 *Pinaree Sanpitak: An Exhibition of Photographs, Paintings and Collages*, Central Plaza Hotel, Bangkok
1991 *The Cross, the Egg, the Cow and the Squash*, Silom Art Space, Bangkok
1993 *Mother and Child: A Dialogue*, Silom Art Space, Bangkok
1994 *Breast Works*, Silom Art Space, Bangkok

Selected Group Exhibitions

1986 *VIA Tsukuba 3*, Axis Gallery, Tokyo, Japan
1989 *Artist's Regional Exchange (ARX) '89*, Perth Institute of Contemporary Arts (PICA), Perth, Australia
1990 *Arists for Aids: Artists for People with Aids*, Lumpini Park, Bangkok
1991 *Art and Environment*, The Gallery of the Faculty of Painting Sculpture and Graphic Arts, Silpakorn University, Bangkok
Recent Works by Chatchai Puplia and Pinaree Sanpitak, The National Gallery, Bangkok
1992 *Small Works by 56 Thai Artists*, Silom Art Space, Bangkok
Through Her Eyes, Dialogue Gallery, Bangkok
1993-94 *Confess and Conceal*, The Art Gallery of Western Australia, Perth, Australia, traveled to South East Asia
1995-96 *Kradaad: Contemporary Thai Works on Paper*, Department of Art, Texas Tech University, Austin, Texas, USA
1996 *The Spiritual and the Social*, Queensland Art Gallery, Brisbane
Doris Hinzen-Roehrig, Pinaree Sanpitak, Judy Watson: Paintings, The National Gallery, Bangkok

Public Collections

Queensland Art Gallery, Brisbane
Chulalongkorn University, Bangkok
Bangkok University, Bangkok

Publications

Poshyananda, Apinan. "Pinaree Sanpitak Making Her Mark", *Recent Works by Chatchai Puplia and Pinaree Sanpitak*, The National Gallery, Bangkok, 1991: pp.8-11
Poshyananda, Apinan. *Confess and Conceal*, Art Gallery of Western Australia, Perth, 1993: pp.18-22
O'Ferrall, Michael. "Object for Consideration: The Body and its Reflection, behind the Pleasure of the Gaze", *Doris Hinzen-Roehrig, Pinaree Sanpitak, Judy Watson: Paintings*, The National Gallery, Bangkok, 1996: pp. 5-7
Poshyananda, Apinan. "Pinaree Sanpitak", *Southeast Asian Art Today*, ed. Joyce Van Fenema, Roeder Publication Pte. Ltd., 1996: pp.239-244

My BREAST and BODY works symbolize my inner feelings at certain points in my life as a woman, wife, mother and artist. In another manner of speaking, they are the SELF.

The SELF which is proud

exuberant
passionate
yearning
hopeful
weary
and nonsense.

Pinaree Sanpitak made her debut in the Thai art scene with a solo exhibition in Bangkok in 1987 and 1988. A woman artist who had neither graduated from the prestigious Silpakorn University nor won any prizes, she seemed to have suddenly appeared out of nowhere. She had a free sense of color, form, and material like nothing ever seen before. Pinaree came to Japan at age 19 and stayed for five years, studying art and design at Tsukuba University. Her early collages combining photographs, pastel, Japanese paper, and wrapping paper had a decorative quality which, together with her choice of materials, revealed an interest in the traditional crafts of Japan. After returning to Thailand until the late 80's, she made two-dimensional works with a variety of materials, including hand-dyed sa paper (a traditional Thai paper), gold foil, and fabrics.

Pinaree also began placing egg-shaped images on the richly expressive flat ground. These egg-like forms sometimes have the appearance of luscious fruit and at others cold stones. The form grew and changed through repeated appearances until it developed into a soft triangular form in the surrounding space, clearly suggestive of the lower abdomen, a large belly holding an egg, the form of the womb.

It would not be surprising if this abstract, symbolic motif, which began to appear clearly in this period of transition from collage techniques to a more painterly expression, were synchronized with changes in her own body. Pinaree had married fellow-artist Chatchai Puplia, and in 1993 she presented a solo exhibition of paintings, which she had executed during pregnancy and after giving birth, with the title "Mother and Child: A Dialogue."

The "Breast" series shown in this exhibition centers on paintings made from 1994 on. Here, she chooses a subdued color scheme of white, black, and yellow, to depict expansive, simplified forms. The motif of the breast includes a broad range of images, from obvious depictions of the breast to vegetables like eggplants and objects like pagodas, playfully moving back and forth between abstraction and representation and making the images in real space as well as in two dimensions.

The point of departure for Pinaree's paintings in an awareness as a woman of her own body bearing new life. Therefore, the development of the subject matter is autobiographical. She transforms the body of a woman seen as an object into the spontaneous image of her own body, so that it takes on new qualities. This aspect of her work has been discussed by several observers in terms of feminist theory. At the same time, however, these works go beyond the specificity of femininity or the regionality of Thailand and appeal to universal emotions felt toward life. Pinaree's *Breast Work* series will continue to elicit varied interpretations.

(T.I.)