

PINAREE SANPITAK



MATS AND PILLOWS AND VESSELS

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PINAREE SANPITAK

FOREWORD

TYLER ROLLINS

Mats and Pillows and Vessels (April 13 – May 20, 2017), Pinaree Sanpitak's fourth solo exhibition with the gallery, has two distinct but interrelated parts. *The Vessels* comprises the first overview of more than twenty years of her works on paper, culminating in a new series of drawings, *In the Jars*. Exhibited for the first time, the installation *The Mats and The Pillows* was conceived in conjunction with *The Roof*, a large-scale, hanging fabric installation, commissioned by Arts Brookfield, on view at the Brookfield Place Winter Garden in Battery Park City from April 19 – July 5.

Pinaree is one of the most compelling and respected Thai artists of her generation, and her work can be counted among the most powerful explorations of women's experience in all of Southeast Asia. Her primary inspiration over the past twenty-five years has been the female body, distilled to its most basic forms and imbued with an ethereal spirituality. Her work is informed by a quiet minimalism that reflects her training in Japan. Often called a feminist or Buddhist artist, she resists such easy categorizations, preferring to let her work speak to each viewer directly, to the heart and soul, with the most basic language of form, color, and texture. Pinaree works in a wide variety of media – ranging from painting, sculpture, installation, textiles, ceramics, and glass, to performance and culinary arts – but some of her most intimate, subtle work is done on paper, often small in scale.

The exhibition presents a selection of works on paper that traces the evolution of the body and vessel motifs in her oeuvre, particularly the abstracted female torso and breast. For many years, and certainly since the birth of her son in 1993, a central focus of her work has been the female breast, which she relates both to imagery from the natural world, such as clouds and plants, and to the iconic forms of the Buddhist stupa (shrine) and offering bowl. Representative works are featured from several of her major series, including *Breast Works* (1994), *Confident Bodies* (1997-8), *Womanly Bodies* (1999), *Breast Stupas* (2002), *Breast Fruits* (2005-6), *Breasts and Clouds* (2007-8), and *Quietly Floating* (2010). A key work from her *Vessels and Mounds* series, *120 Vessels* (2000-1), is exhibited here in a partial installation. Each abstracted vessel motif was drawn with three long drips from a lit candle, as part of a meditative practice. The vessel motif takes on new forms with *In the Jars* (2017), a series of graphite drawings based on a group of terracotta jars Pinaree designed in homage to traditional Thai water storage pots and the sense of nurture, receptivity, and security they evoke. Each functions as a portrait of a particular form and mood.

This selection of works on paper, with its bodies and vessels, is in dialogue with *The Mats and The Pillows*, an installation in which visitors are invited to sit on an array of traditional, natural fiber mats and pillows, incorporating their own bodies into the artwork, grounded and at rest. Pinaree relates that the installation "takes off from a Thai expression, 'one mat one pillow,' referring to immigrants, mainly Chinese, coming to the country with nothing and hoping to pursue a new life. My ancestors also came to Thailand this way." Pinaree gathered mats from different parts of Thailand, along with one from her own home, arranging them in an overlapping collage, so that instead of demarcating individual territories they create a communal space in which boundaries are broken down. "I lay them out as a site to share, to pause, to stay, to exchange," she explains. "There should always be space for all, for hope and opportunities." Scattered cushions allow visitors the opportunity to make themselves comfortable however they see fit. The installation evokes a sense of home, a nurturing, secure, intimate space. *The Roof*, its counterpart across town, also creates a sense of comfort and solace. A composition of translucent fabric canopies collaged among the towering palm trees in the Winter Garden's expansive public space, it provides a temporary sanctuary, inserting a shared "roof over the head."

Mats and Pillows and Vessels

PINAREE SANPITAK

One of the four basic necessities of life is a place to live, to sleep. The installation *The Mats and The Pillows* takes off from a Thai expression, “one mat one pillow,” referring to immigrants, mainly Chinese, coming to the country with nothing and hoping to pursue a new life. My ancestors also came to Thailand this way.

These common, local reed mats are made during the off rice-planting season as a source of extra income and in some areas have been developed and promoted as a sustainable product of the village. They are used in the fields, in the garden, on the floors in the house, as a table, as a bed, as a way of welcoming, greeting. They are versatile. The installation gathers local Thai mats from different regions, an antique Chinese bamboo mat, and a rattan mat from my own home. I lay them out as a site to share, to pause, to stay, to exchange. There should always be space for all, for hope and opportunities.

The Mats and The Pillows was conceived together with *The Roof*, an installation to be exhibited concurrently in New York City at The Winter Garden, Brookfield Place. There, instead of a space to lie upon, there will be translucent canopies collaged up among the palm trees, inserting a “roof over the head.” Fragile, temporary, warm. It may not be a secured cover but perhaps can create a sense of comfort and solace. A shared “roof.”

The works on paper of *The Vessels* are selections of new drawings from the series *In the Jars* (2016-17), along with earlier works on paper reflecting the range of my works based on the body and the vessel. They have journeyed through as “bodies” of the tangible and intangible. Physical and mental. The container and the void. At times grounded, at times emotional. Laying your “bodies” on the mats and pillows, the body dialogues continue.

Pinaree Sanpitak
February 2017



VIEW OF THE EXHIBITION AT TYLER ROLLINS FINE ART



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VIEW OF THE EXHIBITION AT TYLER ROLLINS FINE ART



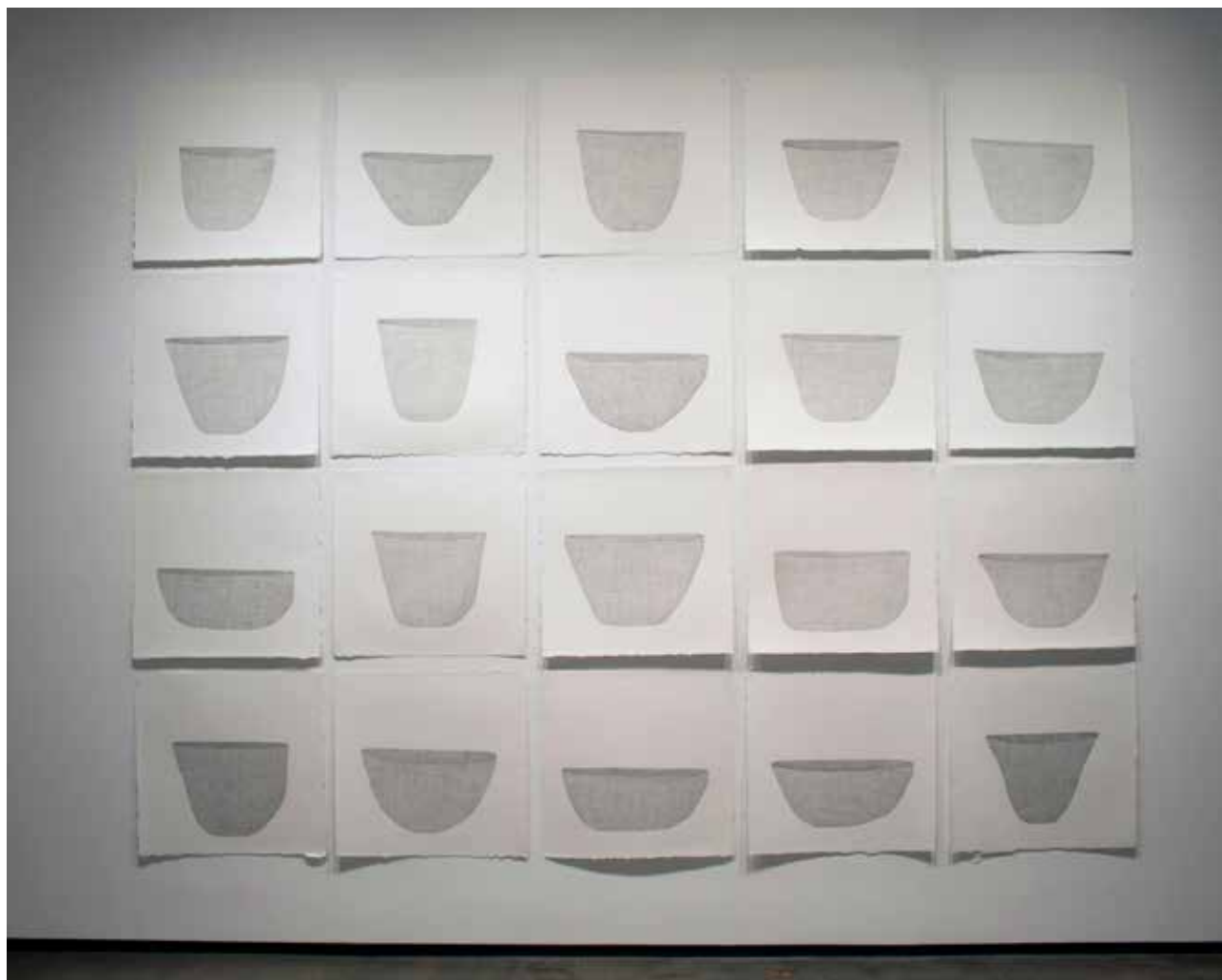
VIEW OF THE EXHIBITION AT TYLER ROLLINS FINE ART



VIEW OF THE EXHIBITION AT TYLER ROLLINS FINE ART



VIEW OF THE EXHIBITION AT TYLER ROLLINS FINE ART



IN THE JARS SERIES

2016-2017

pencil on Mohachi paper

22 x 22 in. (56 x 56 cm) each



120 VESSELS

2000-2001

candle wax, charcoal on paper

120 sheets, each 12 x 15 ¾ in. (30 x 40 cm)



THE MATS AND THE PILLOWS

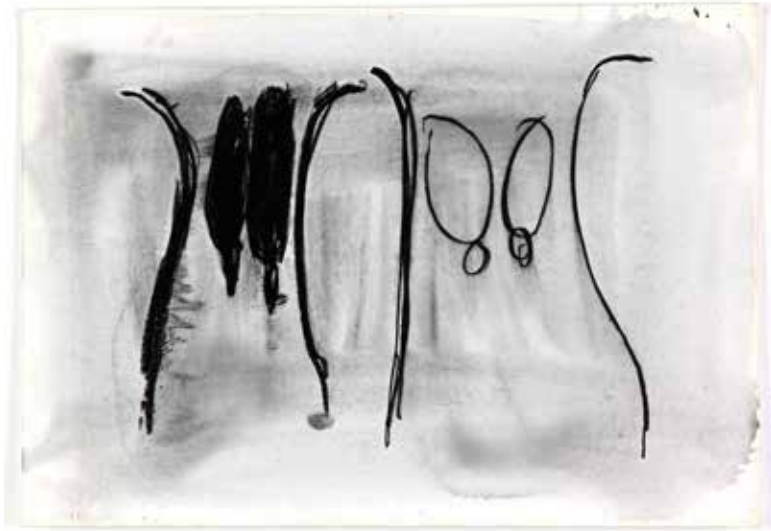
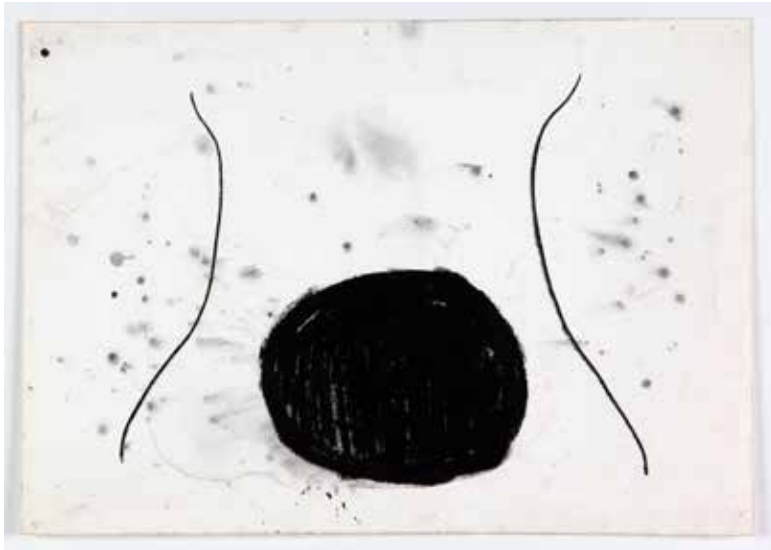
2017

reed, pandanus, bamboo and rattan mats, Kapok filled "kid" pillows
dimensions variable; as installed 309 x 264 in. (785 x 670.5 cm)



GOLD BREAST

1995-1996
gold leaf, pastel, charcoal on paper
12 x 18 in. (30.5 x 46 cm)



THE EGG

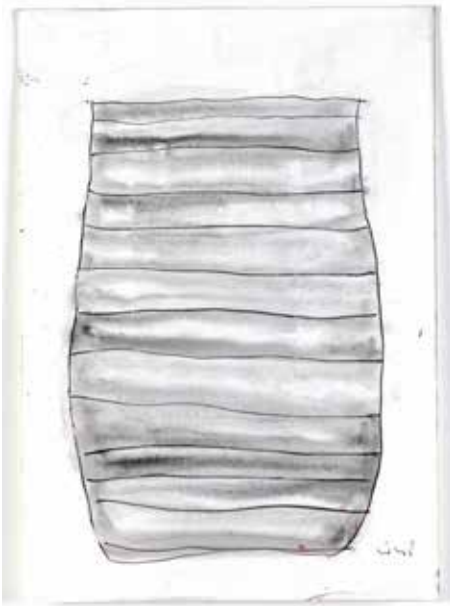
1995-1996
pastel on paper
14 ¼ x 20 in. (36 x 51 cm)

THE BODY 1

1995-1996
pastel on paper
14 ¼ x 20 in. (36 x 51 cm)

THE BODY 2

1997-1998
charcoal, pastel on paper
20 x 14 ¼ in. (51 x 36 cm)



WOMANLY BODIES 1

1999-2000
pastel, pencil on paper
20 x 14 in. (51 x 36 cm)

WOMANLY BODIES 2

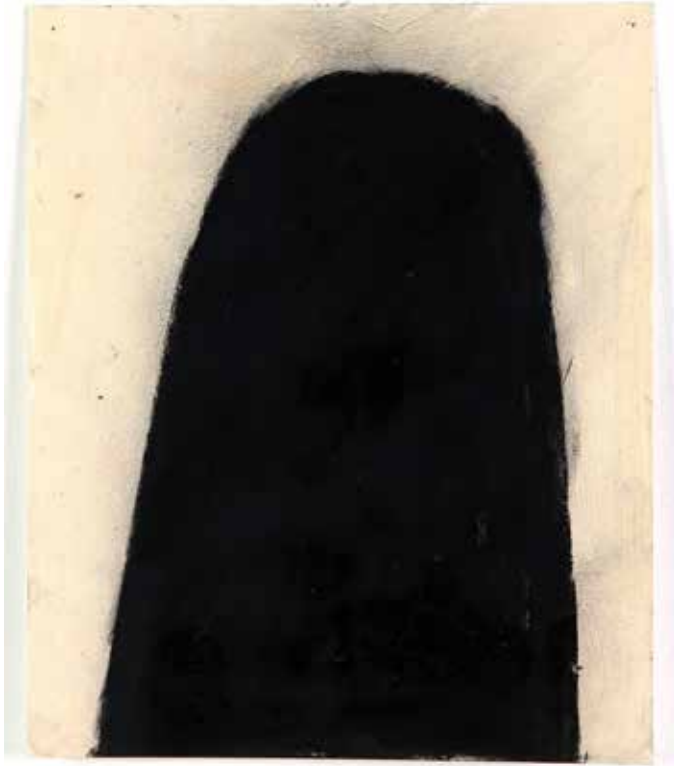
1999-2000
pastel on paper
20 x 14 in. (51 x 36 cm)

WOMANLY BODIES 3

1999-2000
pastel on paper
20 x 14 in. (51 x 36 cm)

WOMANLY BODIES 4

1999-2000
pastel on paper
25 1/2 x 19 1/2 in. (49.5 x 65 cm)



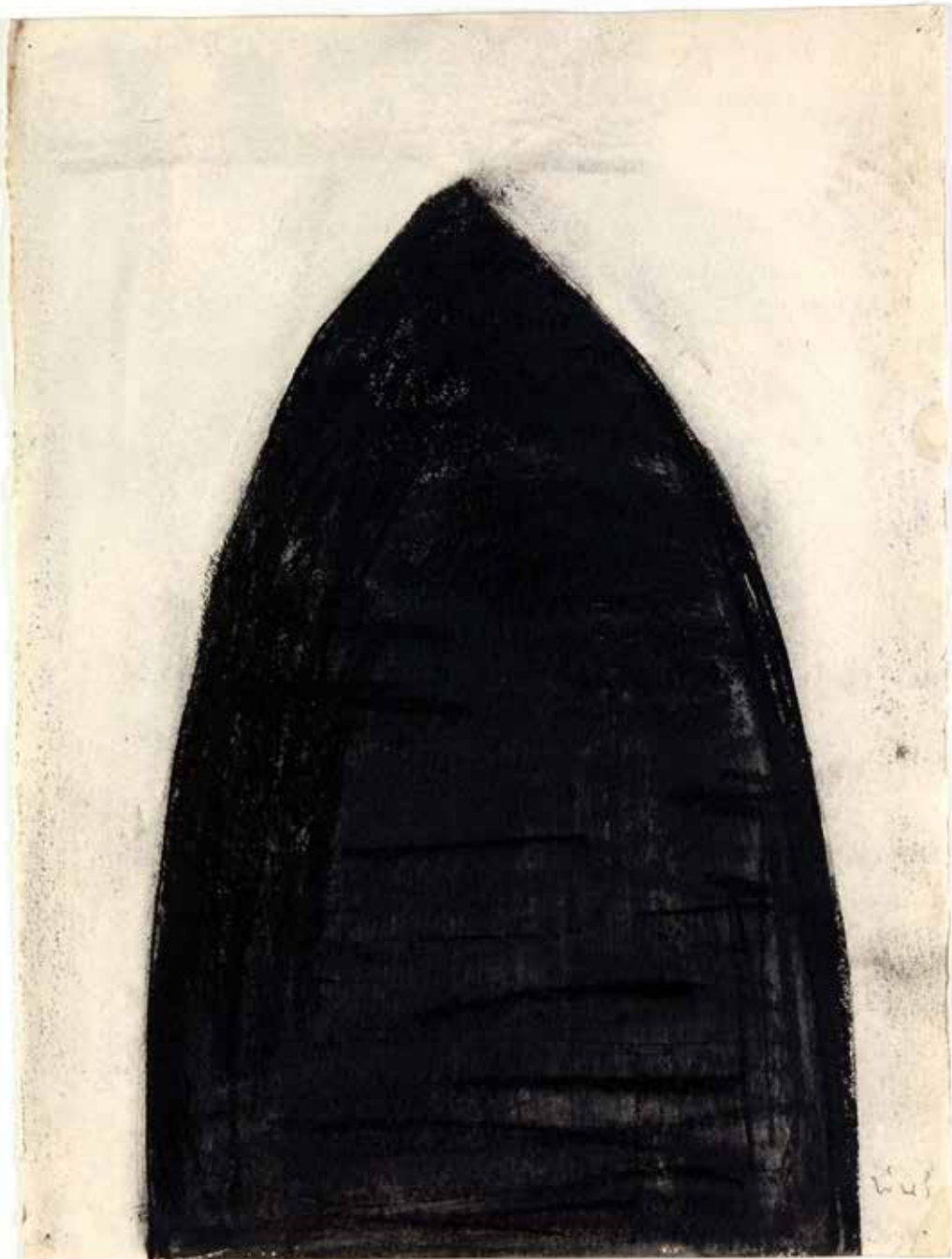
THE MOUND 1

2000-2001
charcoal on paper
17 x 14 in. (43 x 36 cm)



THE MOUND 2

2000-2001
acrylic, charcoal on paper
17 x 14 in. (43 x 36 cm)



THE MOUND 3

2000-2001
charcoal on paper
29 ³/₄ x 22 ¹/₄ in. (75.5 x 56.5 cm)



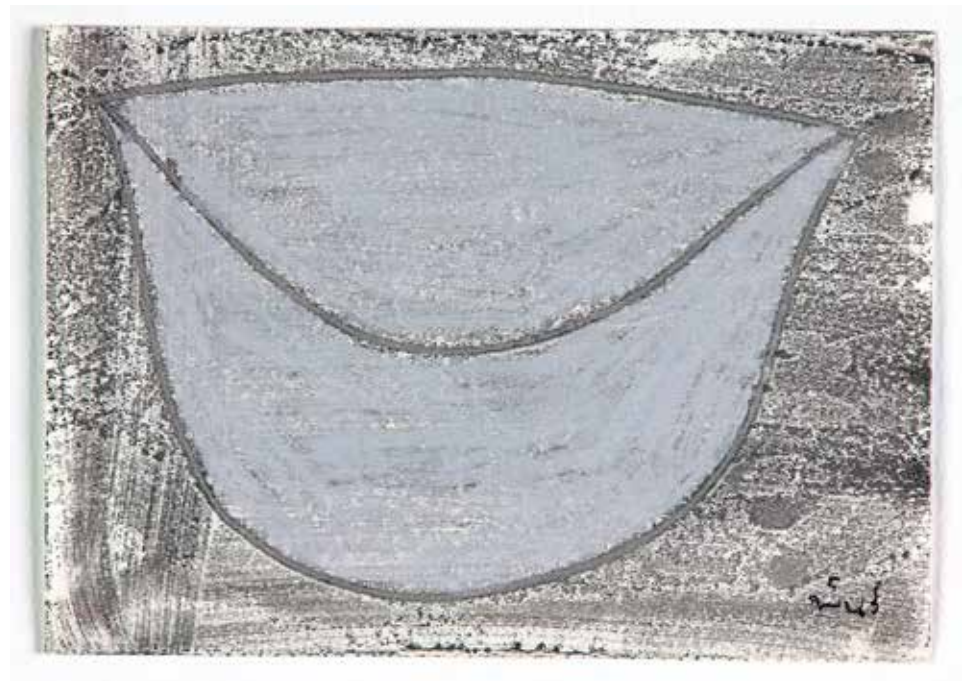
THE BODY 3

2000-2001
charcoal, pastel on paper
17 x 14 in. (43 x 36 cm)



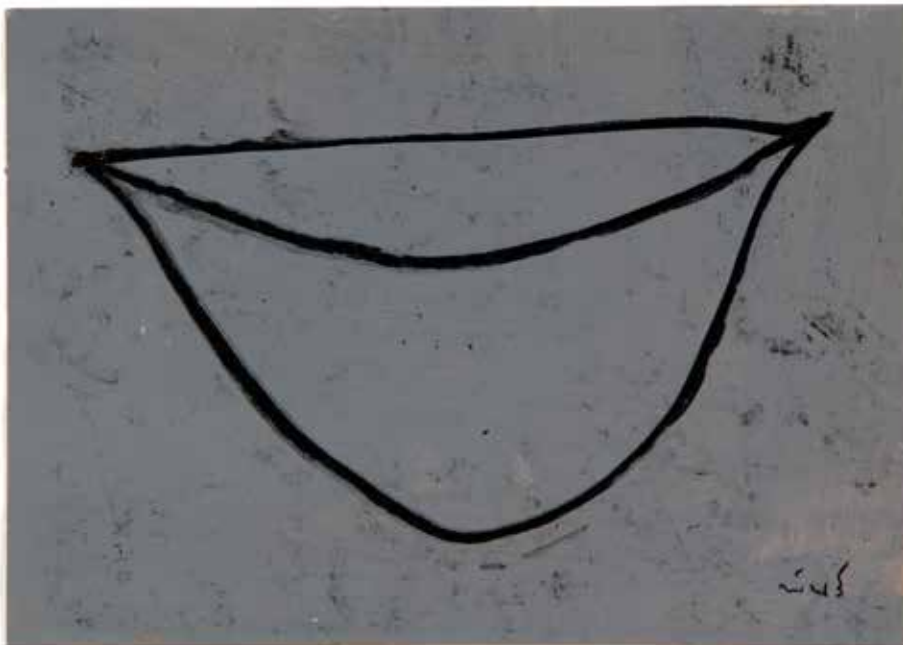
THE BODY 4

2000-2001
candle wax, charcoal on paper
16 1/2 x 23 1/4 in. (42 x 59 cm)



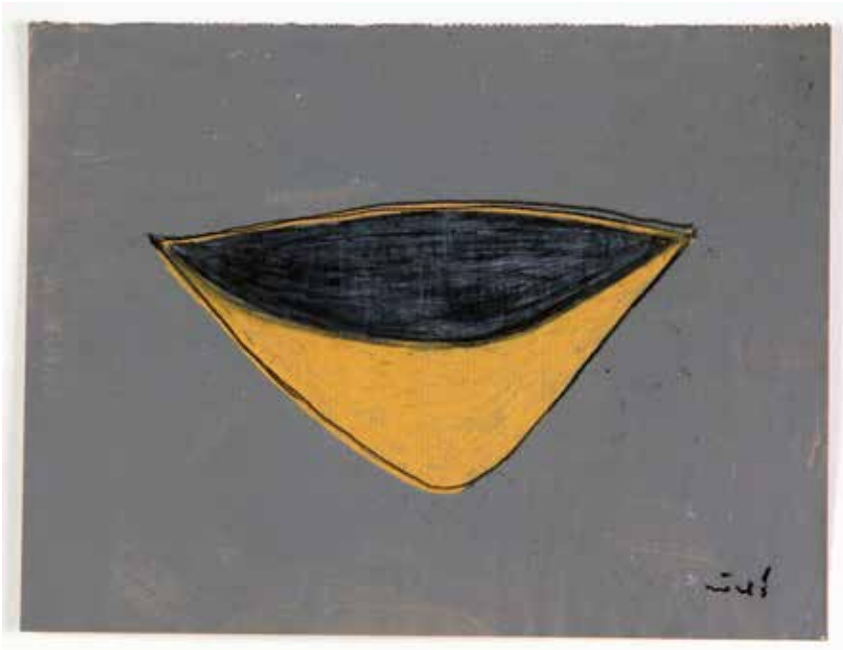
THE VESSEL 1

2000-2001
acrylic, pastel on paper
8 ¼ x 11 ¾ in. (21 x 30 cm)



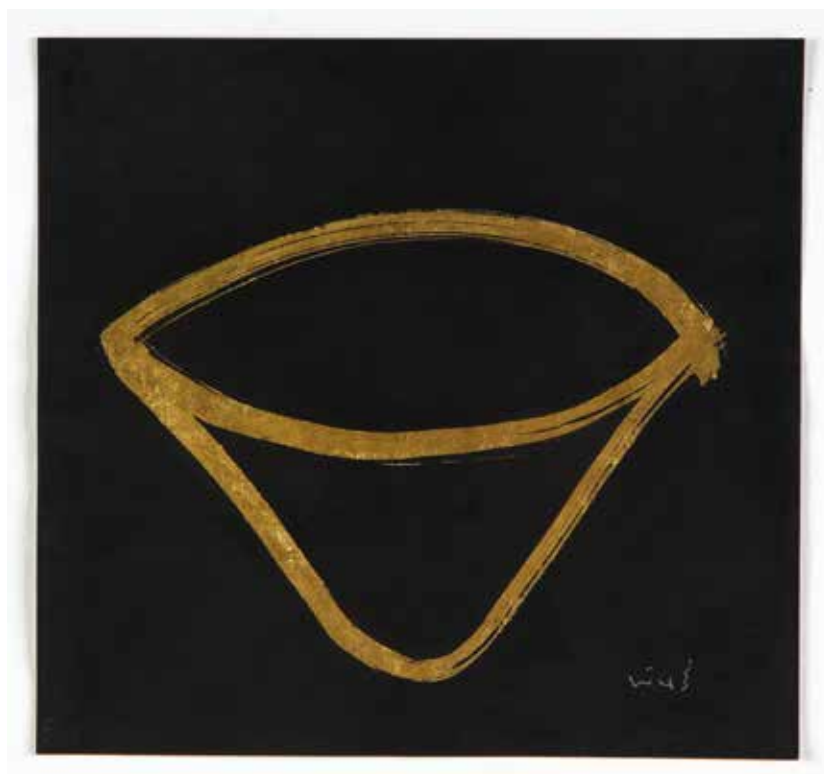
THE VESSEL 2

2000-2001
monoprint, pastel on paper
8 x 11 in. (20 x 28 cm)



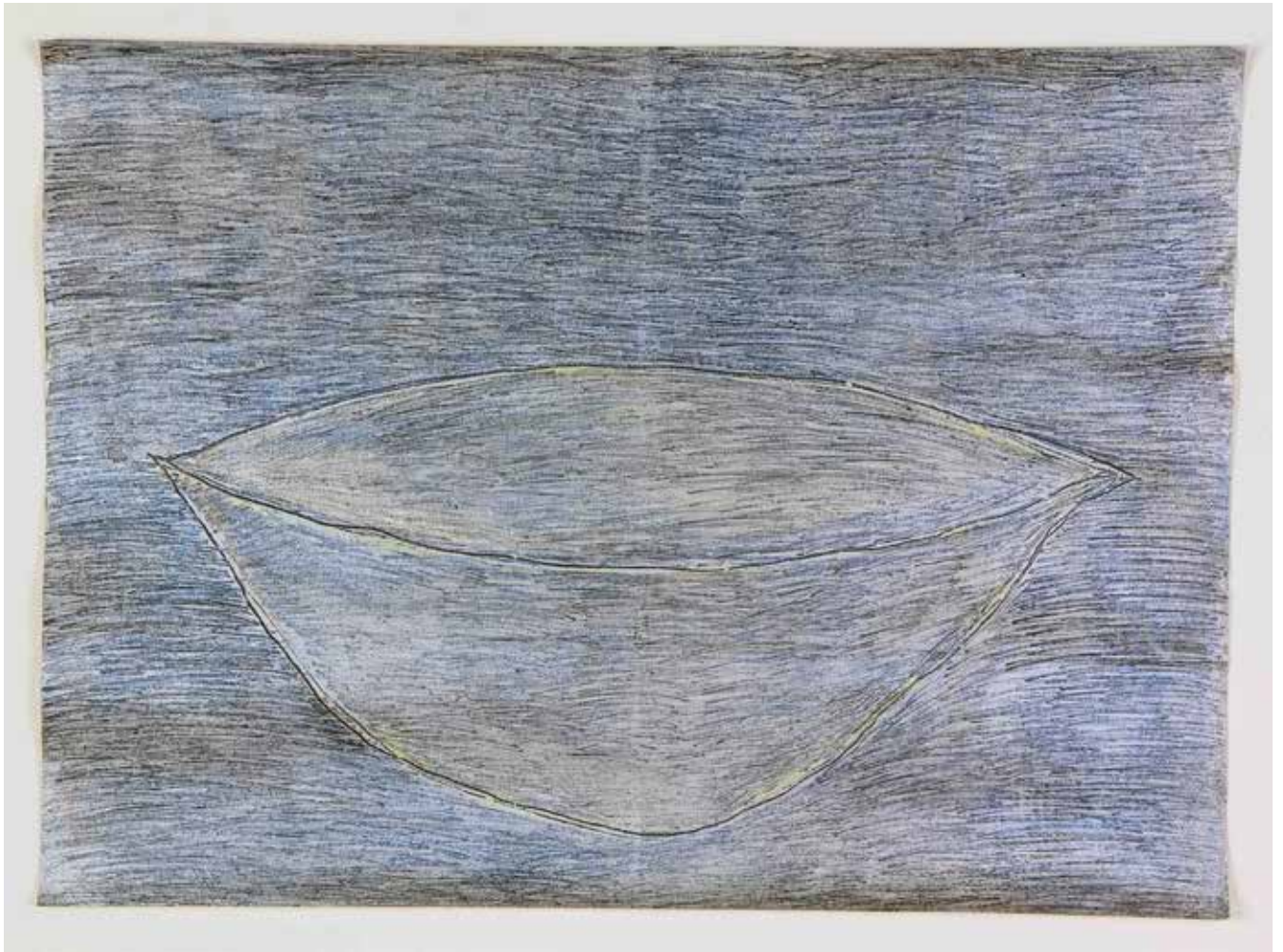
THE VESSEL 3

2000-2001
acrylic, pastel, pencil on paper
9 ½ x 12 ¼ in. (24 x 31 cm)



THE VESSEL 4

2000-2001
gold leaf, charcoal on paper
11 x 12 in. (28 x 30 cm)



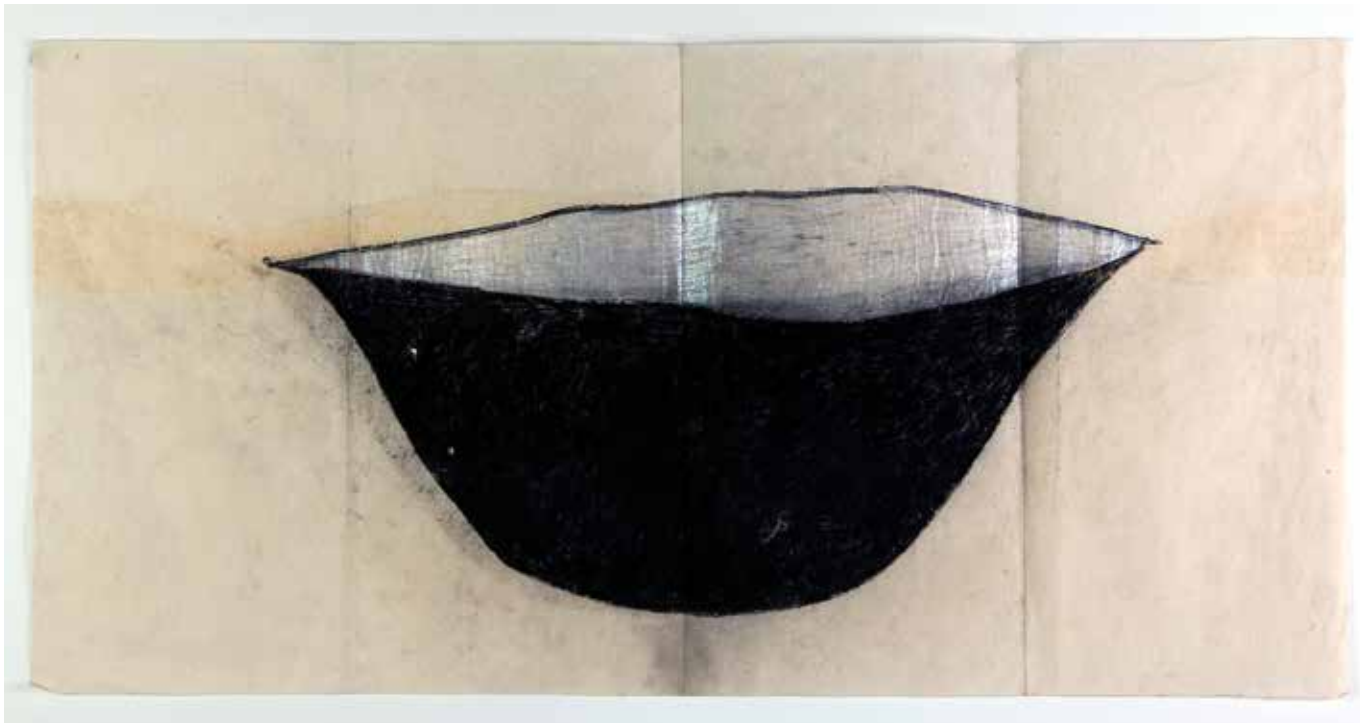
THE VESSEL 5

2000-2001
acrylic, pastel, pencil on paper
22 ¼ x 30 ¼ in. (56.5 x 77 cm)



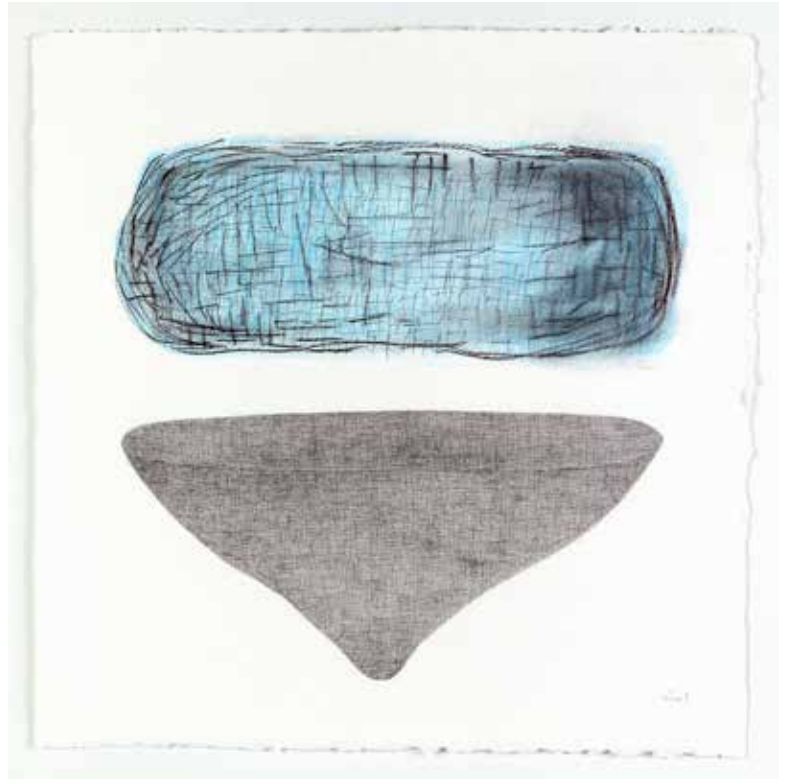
OFFERING VESSEL

2002-2003
monoprint
11 x 14 in. (28 x 35.5 cm)



THE VESSEL 6

2000-2001
charcoal, pastel on paper
27 1/4 x 54 in. (69 x 137 cm)



BREAST FRUITS

2005-2006
charcoal, pencil on paper
24 x 18 in. (61 x 45 cm)

BREASTS AND CLOUDS

2013-2014
pencil, pastel on Mohachi
22 x 22 in. (56 x 56 cm)

THE ROOF

PINAREE SANPITAK

One of the four basic necessities of life is a place to live, to sleep. *The Roof* is a composition of translucent canopies collaged up among the palm trees, inserting a “roof over the head.” Fragile, temporary, warm. It may not be a secured cover but perhaps can create a sense of comfort and solace. At the least, a temporary, surreal sanctuary.

When I first visited the Winter Garden two years ago, I was so intrigued with the palm trees. They have become more than just a decorative element of the building. As tropical vegetation thriving in the midst of a northern hemispheric, concrete-and-steel environment, they embody the processes of exchange, intersection, and coexistence. An example for us all. Instead of just placing objects in the atrium, I wanted to “collaborate” with the palms, the people, and the space as a whole.

Being above or under or viewed from afar, I hope *The Roof* creates a living movement performance of “bodies.” A shared “roof.”

The Roof was conceived along with *The Mats and The Pillows* (2017), at Tyler Rollins Fine Art, where I place reed mats and local pillows on the floor, occupying almost half the gallery space. The project takes off from a Thai expression, “one mat one pillow,” referring to immigrants, mainly Chinese, coming to the country with nothing and hoping to pursue a new life. My ancestors also settled in Thailand this way. I lay them out as a site to share, to pause, to stay, to exchange. There should always be space for all, for hope and opportunities.

Pinaree Sanpitak
February 2017



THE ROOF

2017

raw silk, glass fiber, spunbond non-woven fabric, wires, hooks, chains, steel tubes.



PINAREE SANPITAK

SELECTED BIOGRAPHY

Born 1961 in Bangkok, Thailand. Lives and works in Bangkok

EDUCATION

1986 BFA in Visual Arts and Communication Design, School of Fine Arts and Design, University of Tsukuba, Ibaraki, Japan.

SOLO EXHIBITIONS

- 2017 *Mats and Pillows and Vessels*, Tyler Rollins Fine Art, New York, NY, USA.
- 2015 *Ma-lai*, Tyler Rollins Fine Art, New York, NY, USA.
Anything Can Break, Toledo Museum of Art, Toledo, OH, USA.
- 2014 *Collection+: Pinaree Sanpitak*, curated by Jasmin Stephens, Sherman Contemporary Art Foundation, Sydney, Australia.
- 2013 *Hanging by a Thread*, Los Angeles County Museum of Art (LACMA), Los Angeles, CA, USA.
Temporary Insanity, AMOA-Arthouse (now known as The Contemporary Austin), Austin, TX, USA.
Temporary Insanity, Goyang Aram Nuri Arts Center, Korea.
- 2012 *Temporary Insanity*, The Chrysler Museum, Norfolk, VA, USA.
Hanging by a Thread, Tyler Rollins Fine Art, New York, NY, USA.
- 2011 *Body Borders*, The Art Center at Chulalongkorn University, H Gallery, and 100 Tonson Gallery, Bangkok, Thailand.
- 2010 *Paper Traces and Flying Cubes*, Art-U Room, Tokyo, Japan.
Quietly Floating, Tyler Rollins Fine Art, New York, NY, USA.
Solid, Thavibu Gallery, Bangkok, Thailand.
- 2009 *Breasts, Clouds and Vessels*, Gallerie Alain le Gaillard, Paris, France.
- 2007 *Breasts and Clouds*, 100 Tonson Gallery, Bangkok, Thailand.
- 2005 *Jedis Vessels and Cooking, The Borderline Event - The Castle; Breast Stupa Cookery* collaborations with local patisseries and Aula Gastronomica de l'Emporda, La Bisbal d'Emporda, Girona, Spain.
- 2004 *Temporary Insanity*, The Art Center at Jim Thompson House, Bangkok, Thailand.
And Everything In Between, Art U – Room, Tokyo, Japan.
- 2003 *Breasts and Vessels and Mounds*, Jendela Gallery, The Esplanade, Singapore.
Metamorphosis, Gallery Art U, Osaka, Japan.
Noon-Nom, Discovery Center, Bangkok, Thailand.
Noon-Nom & Vessels, Babilonia 1808, Berkeley, CA, USA.
- 2002 *Offering Vessels*, Salina Art Center, Salina, KS, USA.
Breast and Beyond, Bangkok University Art Gallery, Chulalongkorn University Art Gallery, Open Arts Space, Bangkok, Thailand.
Growth & Void, Atelier Frank & Lee, Singapore.
- 2001 *Vessels and Mounds*, The National Gallery, Bangkok, Thailand.
"Shibui" - Breast Stupas, Seinan Gakuin University Library, Fukuoka, Japan (on view annually).
- 2000 *Womanly Bodies – Prints*, Art2, Substation, Singapore.
Continued – Compelled – Comforted, Atelier Frank & Lee, Singapore.
Womanly Bodies in Print, Numthong Gallery, Bangkok, Thailand.
- 1999 *Womanly Abstract*, About Studio/About Cafe, Bangkok, Thailand.
- 1997 *Eggs, Breasts, Bodies, I, Etcetera*, The Art Center, Centers of Academic Resources, Chulalongkorn University.
- 1994 *Breast Works*, Silom Art Space, Bangkok, Thailand.
- 1993 *Mother & Child: A Dialogue*, Silom Art Space, Bangkok, Thailand.
- 1991 *The Cross The Egg The Cow & The Squash*, Silom Art Space, Bangkok, Thailand.
- 1988 *Pinaree Sanpitak: an Exhibition of Photographs, Paintings, and Collages*, Central Plaza Hotel, Bangkok, Thailand.

1987 *An Exhibition of Photographs and Collages by Pinaree Sanpitak*, Books & Beer, Bangkok, Thailand.

GROUP EXHIBITIONS

- 2017 *All Matherings of Mind: Transcendent Imagery From the Contemporary Collection*, Nasher Museum of Art at Duke University, Durham, NC, USA.
Converging Voices: Gender and Identity, Hofstra University Museum, Hempstead, NY, USA.
Sugar Spin: You, Me, Art and Everything, Queensland Art Gallery / Gallery of Modern Art, Brisbane, Australia.
- 2016 SEA+ Triennale 2016, The National Gallery of Indonesia, Jakarta, Indonesia.
Utopias and Heterotopias: Wuzhen International Contemporary Art Exhibition Anything Can Break, Xiushui Corridor Opera Theater, Wuzhen, China.
Farewell: The Art Center's Acknowledgments 1995-2016, The Art Center, Chulalongkorn University, Bangkok, Thailand.
- 2015 *First Look: Collecting Contemporary at the Asian*, The Asian Art Museum, San Francisco, CA, USA.
Open Sea, Musée d'art contemporain de Lyon, Lyon, France.
- 2014 *InSight: Contemporary Sensory Works, Anything Can Break*, Toledo Museum of Art, Toledo, OH, USA.
Sensorium 360°, Singapore Art Museum, Singapore.
Rates of Exchange, Uncompared: Contemporary art in Bangkok and Phnom Penh – Breast Stupa Cookery Project, Psar Kap Ko Restaurant, Phnom Penh, Cambodia.
- 2013 *Female Power*, Museum voor Moderne Kunst Arnhem, Arnhem, The Netherlands.
- 2012 18th Biennale of Sydney, Sydney, Australia.
- 2011 *Here / Not Here: Buddha Presence in Eight Recent Works*, Asian Art Museum of San Francisco, San Francisco, CA, USA.
roundabout, City Gallery Wellington, Wellington, New Zealand, and the Tel Aviv Museum of Art, Tel Aviv, Israel.
Negotiating Home, History, and Nation: Two Decades of Contemporary Art in Southeast Asia, 1991-2011, Singapore Art Museum, Singapore.
Stealing the Senses, Govett-Brewster Art Gallery, New Plymouth, New Zealand.
- 2010 *Artists Scarecrows Rice Paddy*, Chiang Mai, Thailand.
roundabout, City Gallery Wellington, Wellington, New Zealand.
THAI-YO, Bangkok Art and Culture Center, Bangkok, Thailand.
- 2009 *Emotional Drawings*, SOMA Museum of Art, Seoul, Korea.
Breast Stupa Cookery with Bo.Lan Restaurant, Bangkok, Thailand (March 26-27-28).
- 2009 Incheon Women Artists' Biennale, Incheon Art Platform, Incheon, Korea.
Virtues of the Kingdom, Bangkok Art and Culture Center, Bangkok, Thailand.
- 2008 *From Surface to Origin*, Gallery Soul Flower, Bangkok, Thailand.
Ethics of Encounters, Gallery Soul Flower, Bangkok, Thailand.
Emotional Drawings, Museum of Modern Art Tokyo, Museum of Modern Art Kyoto, Japan.
"Expenditure" Busan Biennale 2008, Museum of Modern Art Busan, South Korea.
Traces of Siamese Smile: Art+Faith+Politics+Love, Bangkok Art and Culture Center, Bangkok, Thailand.
- 2006 *Breast Stupa Cookery with Higashiya and Le Bain*, Le Bain, Tokyo, Japan.
Artery, The Gallery and Concourse, Singapore Management University, Singapore.
Breast Stupa Cookery / Artery Exhibition Opening, SMU Singapore Management University, Singapore.
Tout à Fait Thai: Thai Art Festival Paris 2006, Mairie du 6 e, St. Sulpice, Paris, France.
Breast Stupa Cookery / Soi Project / Thai Art Festival Paris, Mairie du 6 e, St. Sulpice and Restaurant Le Trois, Paris, France.
Little More Sweet Not Too Sour, 100 Tonson Gallery, Bangkok, Thailand.

- Pink Bras Alert! / Breast Stupa Cookery*, Charity in an A-B-C Cup - Fund raising campaign for The Queen's Sirikit Centre for Breast Cancer, Bangkok, Thailand, The Sukhothai Hotel Ballroom, Bangkok, Thailand.
- 2005 *Thai Festival*, Auditorium Parco Della Musica, Rome, Italy.
600 Images / 60 Artists / 6 Curators / 6 Cities, Bangkok / Berlin / London / Los Angeles / Manila / Saigon.
Breast Stupa Cookery / SOI PROJECT-YOKOHAMA TRIENNALE, Press Conference, Jim Thompson House, Bangkok, Thailand.
Soi Project / Yokohama Triennale 2005, Yokohama, Japan.
Pic-Nic in the Room, Collaboration with Dutch designers : Anthony, Kleinepier & TTTVO, Art-U Room, Tokyo, Japan.
Breast Stupa Cookery / Pic-Nic in the Room, Jardin de Bagatelle, Kawazu / Urasenke Tea Ceremony / Art-U Room, Tokyo, Japan.
Breast Stupa Cookery / Lotus Arts de Vivre – WPO Offsite Event, Oriental Hotel, Bangkok, Thailand.
- 2003 *Next Move – Contemporary Art from Thailand*, Earl Lu Gallery, La Salle-Sia College of the Arts, Singapore.
The Spirit of Asian Contemporary Art, University Library Gallery, California State University, Sacramento, CA, USA.
- 2002 *36 Ideas from Asia – Contemporary South-East Asian Art*, Singapore Art Museum European Touring Exhibition.
The 2nd Fukuoka Asian Art Triennale 2002, Fukuoka Asian Art Museum, Fukuoka, Japan.
The 2nd Women's Art Festival, East Asian Women and Herstories, Women's History Exhibition Hall, Seoul Women's Community Center, Seoul, South Korea.
- 2001 *A Shriek from an Invisible Box*, The Meguro Museum, Tokyo, Japan.
AsiaArt 2001/Labyrinths - Asian Contemporary Art – Biennale d'Arte Contemporanea, Contemporary Art Museum of Genoa, Italy.
- 2000 *Glocal Scents of Thailand*, Edsvik Konst & Kultur , Solentuna, Sweden.
Euro Visions, Art Gallery of the Faculty of Painting, Sculpture and Graphic Arts, Silpakorn University, Bangkok, Thailand.
Les Semiophores, Collaboration project on the facade of The Town Hall, Lyon, France, 7 - 10, December, 2000. A proposal by Philippe Moullion of LABORATOIRE, Grenoble, France.
- 1999 *Women Imaging Women: Home, Body, Memory*, Main Gallery, Cultural Center of the Philippines (CCP), Manila, The Philippines.
Alter Ego - Thai - EU Contemporary Art Project, Art Gallery of the Faculty of Painting, Sculpture and Graphic Arts, Silpakorn University, Bangkok, Thailand.
Womanifesto 2, Saranrom Park, Bangkok, Thailand.
Festival der Geister / Asian Spirit and Ghost Festival, Kunsthaus Tacheles, Berlin, Germany.
"Beyond the Future" The Third Asia-Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane, Australia.
- 1998 *Bangkok Art Project 1998*, Ratanakosin Island, Bangkok, Thailand.
- 1997 *Womanifesto*, Baan Chao Phraya & Concrete House, Bangkok, Thailand.
Glimpses into the Future: Art in Southeast Asia 1997, Museum of Contemporary Art, Tokyo, Hiroshima City Museum of Contemporary Art, Japan.
- 1996 *The Spiritual and the Social*, Queensland Art Gallery, Brisbane, Australia.
Doris Hinzen-Roehrig, Pinaree Sanpitak, Judy Watson: Paintings, The National Gallery, Chao Fa Rd., Bangkok, Thailand.
Huay Khwang Maga-City Project, Demolition site, Rachadaphisek Rd., Bangkok, Thailand.
- 1995 *Kradaad : Contemporary Thai Works on Paper*, Texas Tech University, Department of Art, Texas, USA Touring Exhibition.
Weather Report, A touring group project initiated by Rienke Enghardt.
- 1994 *Herstories*, Dialogue Gallery, Bangkok, Thailand.
- 1993 *Confess and Conceal*, 11 insights from contemporary Australia and Southeast Asia, AGWA Art Gallery of Western Australia, Perth and toured in Southeast Asia.
Shutter Talk, Dialogue Gallery, Bangkok, Thailand.
- 1992 *Small Works by 56 Thai Artists*, Silom Art Space, Bangkok, Thailand.
Through Her Eyes: An Exhibition by 6 Women Artists, Dialogue Gallery, Bangkok, Thailand.

- 1991 *Art and Environment*, The Gallery of the Faculty of Painting, Sculpture and Graphic Arts, Silpakorn University, Bangkok, Thailand.
Recent Works by Chatchai Puipia & Pinaree Sanpitak, The National Gallery, Chao Fa Rd., Bangkok, Thailand.
- 1990 *Artists for AIDS: Artists for People with AIDS*, Lumpini Park, Bangkok, Thailand.
- 1989 *Metro Mania: ARX 1989 Australia and Regions Artists' Exchange*, PICA, Perth, Western Australia.
- 1986 *Via Tsukuba (3)*, AXIS Gallery, Roppongi, Tokyo, Japan.

AWARDS

- 2007 Silpatorn Awards 2007

RESIDENCY PROGRAMS

- 2014 Guest Artist Pavilion Project (GAPP), Toledo Museum of Art, Toledo, OH, USA.
- 2009 Lenzi-Morisot Foundation, Chateau de la Roche Jacquelin, Daumeray, France.
- 2008 Lucas Artists Programs, Montalvo Arts Center, Saratoga, CA, USA.
- 2003 Pacific Bridge Residency Program, Oakland, CA, USA.
- 2001 Headlands Center for the Arts, Sausalito, CA, USA.
- 2000 AFAA: Association Francaise d'Action Artistique, Artist-in-Residence at Cité Internationale des Arts, Paris, France.
 IASPIS : International Artists' Studio Program in Sweden, Stockholm, Sweden.
- 1999 Printmaking Workshop - Northern Editions, Northern Territory University (NTU) Darwin, Australia

PUBLIC COLLECTIONS

- Los Angeles County Museum of Art, Los Angeles, CA, USA.
- Toledo Museum of Art, Toledo, OH, USA.
- The Asian Art Museum, San Francisco, CA, USA.
- Nasher Museum of Art at Duke University, Durham, NC, USA.
- Bill and Melinda Gates Foundation, Seattle, WA, USA.
- Queensland Art Gallery, Brisbane, Australia.
- Museum of Contemporary Art, Tokyo, Japan.
- Seinan Gakuin University, Fukuoka, Japan.
- Fukuoka Asian Art Museum, Fukuoka, Japan.
- Earl Lu Gallery, La Salle – SIA College of the Arts, Singapore.
- Singapore Art Museum, Singapore.
- Lenzi-Morisot Foundation, Singapore – France.
- Bangkok University, Bangkok, Thailand.
- Chulalongkorn University, Bangkok, Thailand.
- Misiem Yipintsoi Sculpture Garden, Thailand.
- Ministry of Culture, Thailand.
- The Queen's Sirikit Centre for Breast Cancer, Bangkok, Thailand.
- Vehbi Koc Foundation, Istanbul, Turkey
- ILHAM Art Gallery, Kuala Lumpur, Malaysia.
- Sherman Contemporary Art Foundation, Sydney, Australia.

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PINAREE SANPITAK

MATS AND PILLOWS AND VESSELS

APRIL 13 - MAY 20, 2017

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