

PINAREE SANPITAK

Fragile Narratives

October 24 – December 7, 2024

Opening Thursday, October 24, 2024, 6:00pm – 8:00pm

Artist in conversation with Cecilia Alemani: Friday, November 15, 6:00pm – 7:00pm



Pinaree Sanpitak, *Body Drops*, 2023.

Galerie Lelong & Co., New York, is pleased to announce an upcoming solo exhibition by Pinaree Sanpitak, her first with the gallery and first in New York since 2017. Entitled *Fragile Narratives* in reference to the personal and profound experiences of womanhood conveyed by the works on view, and the serenity and sensitivity with which Sanpitak handles them, the exhibition will present new paintings and sculptures. The works on view exemplify Sanpitak's visual language, innovative use of material, and unflinching endeavors to represent through her practice her experiences of womanhood and the connections between the bodily, self, spiritual and sacred.

In a selection of new paintings from the *Womanly Bodies* series, Sanpitak employs mawata silk to create dimensional and sensual forms that call to mind the feminine body. In these monochromatic paintings, a pearlescent background juxtaposes the natural fiber, deftly merging the aesthetic with the organic. Other paintings on view depict the recognizable forms of breasts and vessels, rendered in the artist's distinct minimal style that reduces them to their most basic essence, continuing her captivation with the body's wide-ranging potential across the sacred and profane. With a palette largely consisting of shades of grey, Sanpitak uses varying opacity to create depth in her compositions. In one such work, *Body Drops* (2023), subtle variations in tone and texture distinguish Sanpitak's forms from the background; these breast-like forms are in turn covered by a shape reminiscent of those found in the *Womanly Bodies* series, rendered in pencil hatching.

The smaller gallery space will be enlivened by works from Sanpitak's *Balancing Act* series. Sculptures composed of painted water vessels and mulberry paper move lightly atop kinetic bases. Vibrantly colored and worn, Sanpitak places these utilitarian objects in a jovial context; should these containers be full, their constant movement would cause them to spill over. As they delightfully engage the sense of sight, the vessels also appeal to the ears as the motors of the bases create a soft but insistent sound. *Balancing Act* epitomizes Sanpitak's ongoing interest in rendering unfamiliar the familiar through abstraction and movement.

About the Artist

For over three decades, Pinaree Sanpitak has explored her sense of being in the world, emanating from and in dialogue with her own body and experiences. Deploying a concise vocabulary of signifiers in a sensual, minimal style, Sanpitak reduces her artistic language to its essence to create a joyful experience of feeling and sensing, widening and engaging the body in its many dimensions: individual, social, spiritual, aesthetic. After the birth of her son, Sanpitak centered representations of the breast in her practice to epitomize the beauty she found in the experience, while other forms have since found their way into her lexicon to address themes of womanhood, nurture, spirituality, and more broadly, the experience of being human in the world.

Employing a wide range of materials, Sanpitak pushes the boundaries between material and meaning by exploiting the slippages between concepts such as strength and fragility, lightness and weight, hard and soft. Intent on making art that encourages one not only to see but also sense with the body, Sanpitak has made installations and interactive works that invite visitors to commune and complete the work.

One of Asia's most important contemporary artists, Pinaree Sanpitak's works have been exhibited in numerous museums and biennales, including the main exhibition of the 59th Venice Biennale entitled *The Milk of Dreams* curated by Cecilia Alemani in 2022. Other exhibitions and public projects have taken place at the Bangkok Art Biennale (2023), Hancock Shaker Village Museum (2022), the Winter Garden at Brookfield Place, (2017), Toledo Museum of Art (2015), and the Sherman Contemporary Art Foundation (2014). Sanpitak's work is in the collections of the Asian Art Museum, San Francisco, California; the Los Angeles County Museum of Art, California; the Museum of Contemporary Art, Tokyo, Japan; M+, Hong Kong; the Nasher Museum of Art at Duke University, Durham, North Carolina; Queensland Art Gallery/Gallery of Modern Art, Brisbane; Singapore Art Museum; MALLAM Contemporary Art Museum, Chiang Mai, Thailand; the Seattle Art Museum, Washington; and the Toledo Museum of Art, Ohio; among many others. In 2007, Sanpitak won the Silpathorn Award that honors distinguished contemporary artists in Thailand.

Sanpitak lives and works in Bangkok, Thailand, where she was born in 1961.

HIGHLIGHTS



Pinaree Sanpitak

Womanly Bodies II, 2021

Acrylic, mawata, and paper on canvas

78 $\frac{3}{4}$ x 47 $\frac{1}{4}$ in (200 x 120 cm)



Pinaree Sanpitak

Womanly Bodies VI, 2023

Acrylic and mawata on canvas

78 $\frac{3}{4}$ x 78 $\frac{3}{4}$ in (200 x 200 cm)



Pinaree Sanpitak

Body Drops, 2023

Acrylic and pencil on canvas

78 $\frac{3}{4}$ x 78 $\frac{3}{4}$ in (200 x 200 cm)



Pinaree Sanpitak

Breast Rock, 2023

Acrylic, feathers, and fabric on canvas

78 $\frac{3}{4}$ x 59 in (200 x 150 cm)



Pinaree Sanpitak

Gathering Table, 2023

Acrylic, dry-point, feathers, and gold leaf on canvas

86 $\frac{5}{8}$ x 98 $\frac{3}{8}$ in (220 x 250 cm)