

Jakkai Siributr  
9 January - 8 February 2025

Flowers Gallery  
21 Cork Street, London W1S 3LZ

FLOWERS





Jakkai Siributr, 2024. Photo Antonio Parente.

**Jakkai Siributr (b 1969)** lives in Bangkok and is one of Southeast Asia's leading contemporary artists, working primarily in the textile medium. He is known for his intricately handmade tapestries, quilts and installations, which convey powerful responses to contemporary and historical societal issues in Thailand, migration and personal stories of grief and remembrance. The first UK exhibition of his work, *There's no Place*, at The Whitworth Art Gallery, Manchester (November 2024 - March 2025), surveys his practice and features a transformation of one of the Whitworth's core collection galleries into the latest iteration of the artist's long-term project 'There's no Place'. Exploring ideas of home and belonging, this collaborative embroidery piece creates an ongoing dialogue between the artist, the community of Koung Jor Shan Refugee Camp and viewers around the world and was recently featured in *The Spirits of Maritime Crossing*, presented by the Bangkok Art Biennale as an Official Collateral Event at the 2024 Venice Biennale. Recent projects also include *Matrilineal*, a solo exhibition at 100 Tonson Foundation, Bangkok (2023-2024) and participation in the 15th Gwangju Biennale (2024) in the Thailand Pavilion.

Jakkai Siributr studied Textile and Fine Arts at Indiana University, Bloomington, USA; and Printed Textile Design, at Philadelphia University, USA. He has exhibited widely, with notable exhibitions including *Exploring the Cosmos: The Stupa as a Buddhist Symbol*, Asian Civilizations Museum, Singapore (2013); *Phantoms of Asia: Contemporary Awakens the Past*, Asian Art Museum of San Francisco, California, USA; *Link Tradition and Future*, (2012); and the 2nd Chongqing Biennale for Young Artists, The Art Museum of Sichuan Fine Art Institute, Chongqing, China (2011). His works are in the public collections of the National Taiwan Museum of Fine Art, Taiwan; Asian Art Museum of San Francisco, USA; Bill and Melinda Gates Foundation, Seattle, USA; Vehbi Koç Foundation, Istanbul, Turkey; and the Asian Civilisations Museum, Singapore.



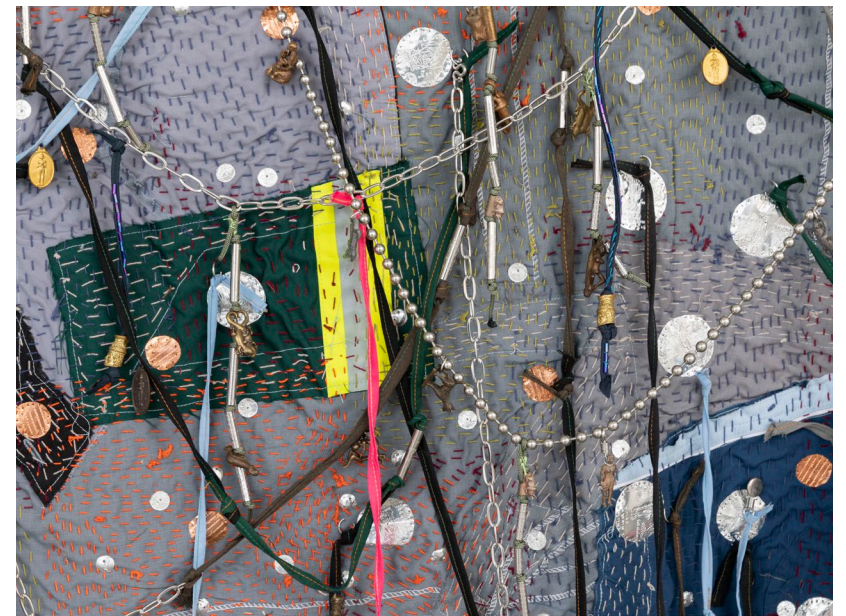


MM20 and HC20 (both 2023) are part of Siributr's *Outworn* series, which includes large-scale and free-hanging tapestries. Works in the series are made with uniforms from the tourism profession, rendered obsolete during the pandemic, that were collected through monetary exchange as a way to assist those financially impacted at the time. The uniforms were disassembled and remade into tapestries, bedecked with Buddhist symbols, beads, artificial Marigold flowers and other found and talismanic objects. These adornments reflect Siributr's consistent examination of the interaction between Buddhism and materialism in modern life.

## Outworn (2023)

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MM20, 2023

Deconstructed uniforms, talismanic objects, beads, chains and threads  
170 x 200 cm | 66 7/8 x 78 3/4 in





HC20, 2023

Deconstructed uniforms, talismanic objects, beads, chains and threads  
153 x 150 cm | 60 1/4 x 59 in





## Black Death, Yellow Fever, White Plague (2021)

*These works were created as a dialogue with my mother by meditatively stitching her old clothes together with mine in the tradition of quilt-making. It is an homage to all the quilters of the American South and from around the world whose crafts have inspired me since my university days as a textile student. These constructed pieces were then meticulously embellished with beads and imageries. Our conversations centered around current world events that include the pandemic, racism and violence against minorities, right-wing politicians and toxic masculinity. These issues are similar to the ones my mother cared deeply about in her days.*





## Black Death, 2021

Thread, beads and embroidery  
197 x 196 cm | 77 1/2 x 77 1/8 in

*The Black Lives Matter (BLM) hashtag appeared everywhere on my social media feed for weeks, even from friends who could care less about Thai politics showed interest in the BLM movement. With all the noise and awareness, I wonder why the brutality against and the murder of black transgender people and other transgender people of colour at the hands of their own men persist in silence, seemingly excluding the LGBTQ community. The faces that appear on this quilt are but a fraction of those whose lives were cut short in 2020.*



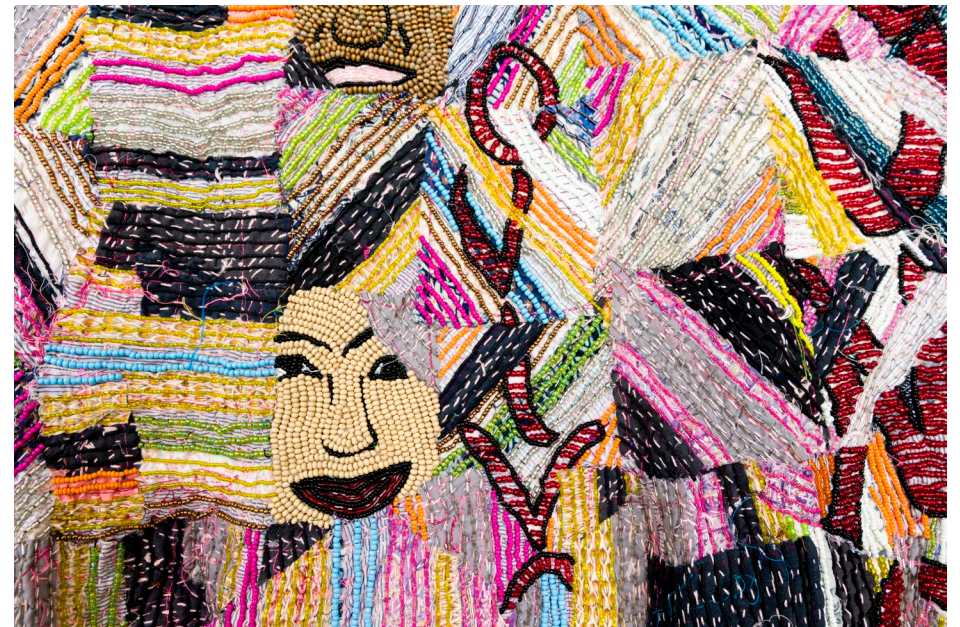




Yellow Fever, 2021

Thread, beads and embroidery  
216 x 185 cm | 85 x 72 7/8 in

*'Yellow Fever' was the first quilt in the series to be completed. It addresses the anti-Asian sentiments since the beginning of the pandemic. Surely anti-Asian hate is nothing new and we have all seen it, even within our own Asian communities. Historical and socio-economic factors are often blamed for these sentiments but COVID-19 accelerated it to an unprecedented level. The face mask, the very object that should help protect oneself from the virus, has also become a free pass for discrimination and hate crime. Each pair of Asian eyes in the work that stare back at viewers belong to the victims who have experienced painful acts of violence.*







*'White Plague' points fingers at world leaders (mostly straight white male) and their (mis)handling of the pandemic. It takes inspiration from the presidential and patriotic quilts that honour and remember past presidents and their history. Far from honouring these men, on this quilt is a history I chose to remember and to never forget the stories of men and women, young and old who died lonely deaths, and those left behind who never had a chance to properly say goodbye.*



White Plague, 2021

Thread, beads and embroidery  
202 x 195 cm | 79 1/2 x 76 3/4 in





## IDP Story Cloth (2016)

Through *IDP Story Cloth* (2016), a sensory and immersive tapestry installation, Siributr pays homage to ethnic minority groups in Myanmar who migrate to Thailand to flee the conflict in their homeland. The work is inspired by the story cloth embroidery of the Hmong Laos people, who emigrated to the United States in the 1970s. Drawing from traditional Hmong story cloths, the panels are adorned with colourful embellishments, reminiscent of child-like drawings. The playful iconography and technique are highly contrasted against the harsh reality facing the Hmong migrants.



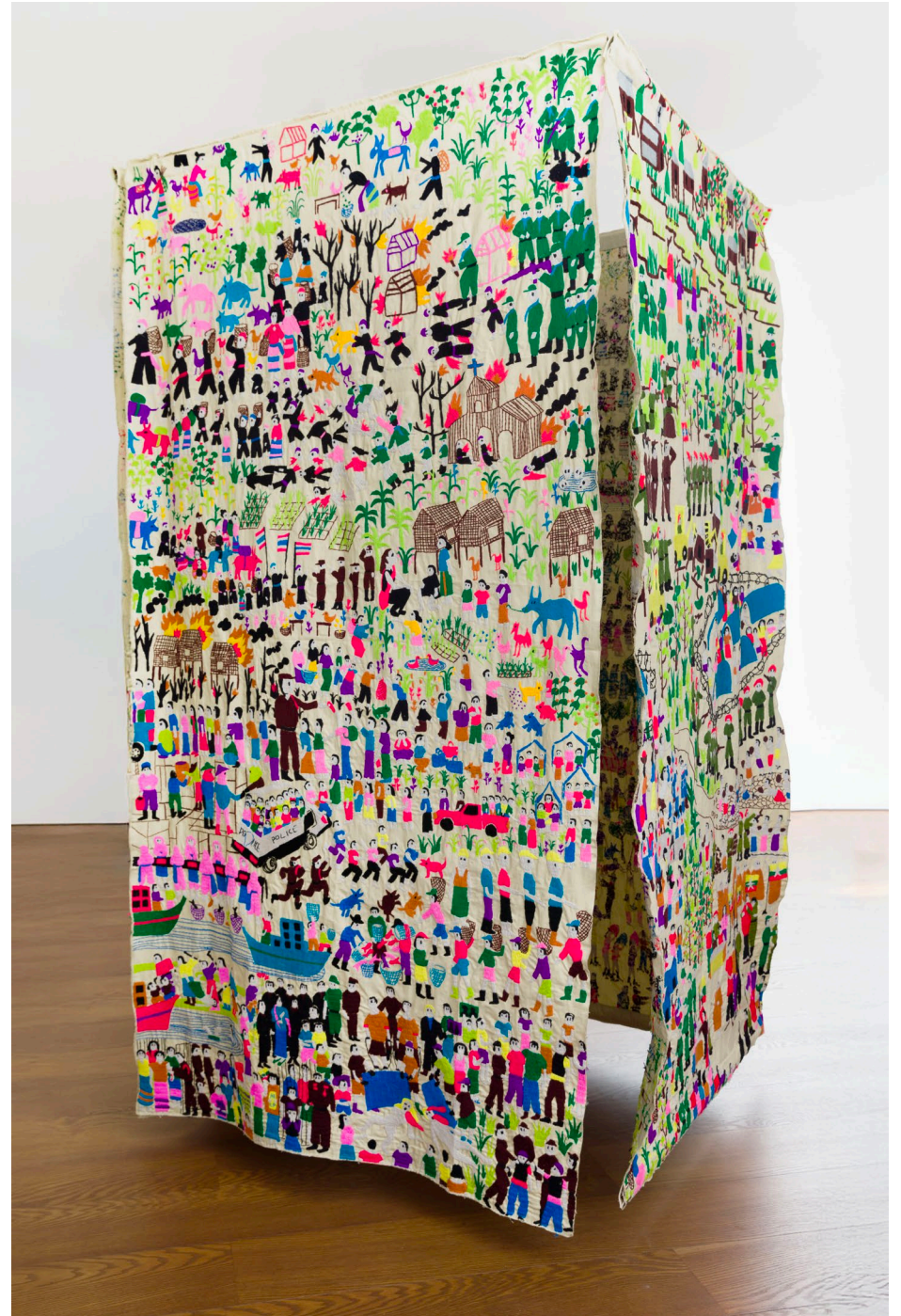


IDP Story Cloth (Set of 4), 2016

Hand embroidery

290 x 150 cm | 114 1/8 x 59 in









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