

Art | Basel

HONG KONG

JAKKAI SIRIBUTR

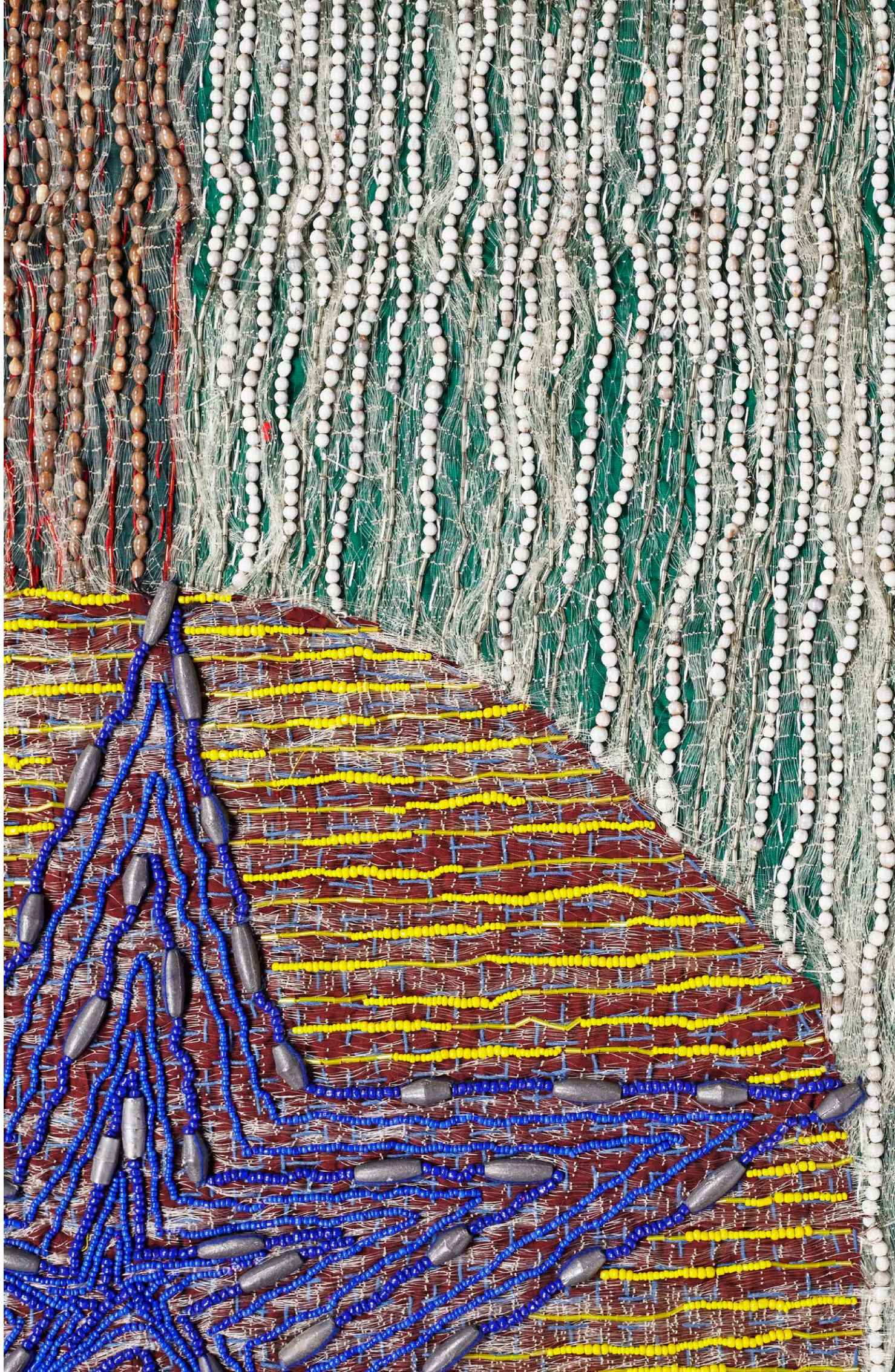
21-25.3.2023

ONLINE VIEWING ROOM

WU JIARU

LAU HIUTUNG

BOOTH 1B25





Jakkai Siributr is known for his intricately handmade tapestries, quilts and installations, which convey powerful responses to contemporary and historical societal issues in South East Asia.

The Outlaw's Flag (2017) is an installation of 21 imagined flags embroidered with beads and fishing nets. Gathered in Sittwe, the materials allude to the displacement of the Rohingyas, the ethnic Muslim minorities in Myanmar, who escaped religious persecution in the city on boats to Ranong, southern Thailand.

These 21 flags of invented nations integrate colors and emblems from Bangladesh, Myanmar, Malaysia and Thailand, referencing the countries implicated in the Rohingya refugee crisis. "A flag in general whether from a country, a sports team or a club is to unite their members. But when religious symbols appear on a flag, it automatically excludes a certain group of people." Siributr says. In addition to the assemblage of differently sized, richly colored flags, hung aloft from individual hooks, the installation includes a looping video shot in both Sittwe and Ranong.

Presented in conjunction with *The Outlaw's Flag, Blind Faith I, II, III* (2011/2019) is made from Thai military uniforms adorned with brass bullet shells, glass beads and ritual objects. These works were previously exhibited in *Garmenting: Costume as Contemporary Art* at The Museum of Arts and Design (MAD), New York in 2022. The artist explains that the work is "To address the military's negligence of army conscripts sent to the restive deep south of Thailand.... The only thing they can rely on is supernatural powers from various talismans."

A retrospective for the artist is planned for CHAT (Center for Heritage, Arts and Textile), Hong Kong in November 2023.

Detail of *The Outlaw's Flag*, 2017



Jakkai Siributr

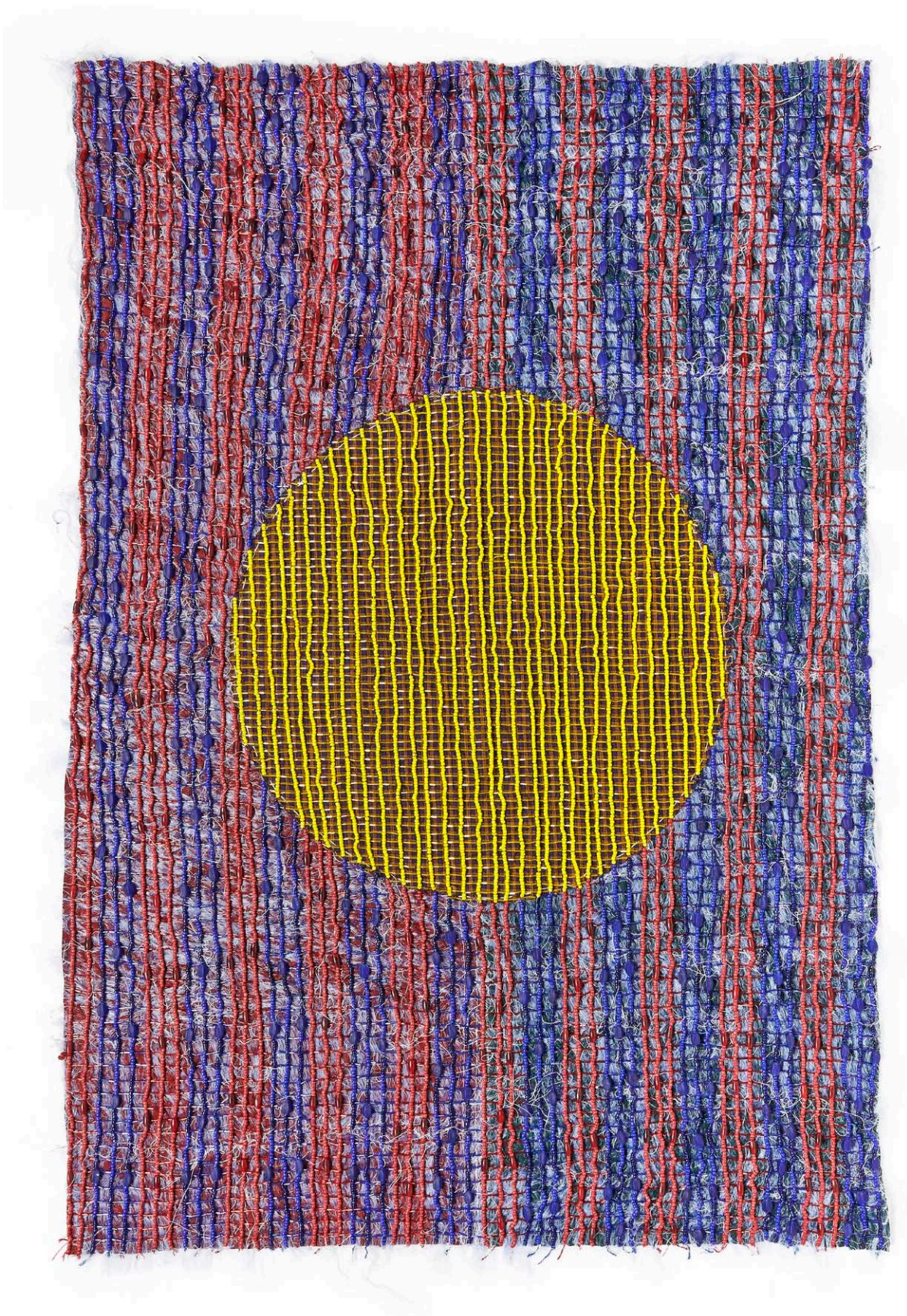
The Outlaw's Flag, 2017

Found beads, Burmese cotton longyi and monks' robes
overlaid by nylon fishing nets with single channel HD colour video 7'52"

300 x 200 x 450 cm

118 x 78 7/8 x 177 1/4 in

POA



Detail of *The Outlaw's Flag*, 2017

Jakkai Siributr

Blind Faith I, II & III, 2011/2019

Thai military uniforms with brass bullet shells, glass beads and ritual objects

160 x 52 x 30 cm (Each)

63 x 20 1/2 x 11 7/8 in (Each)

\$45,000 USD





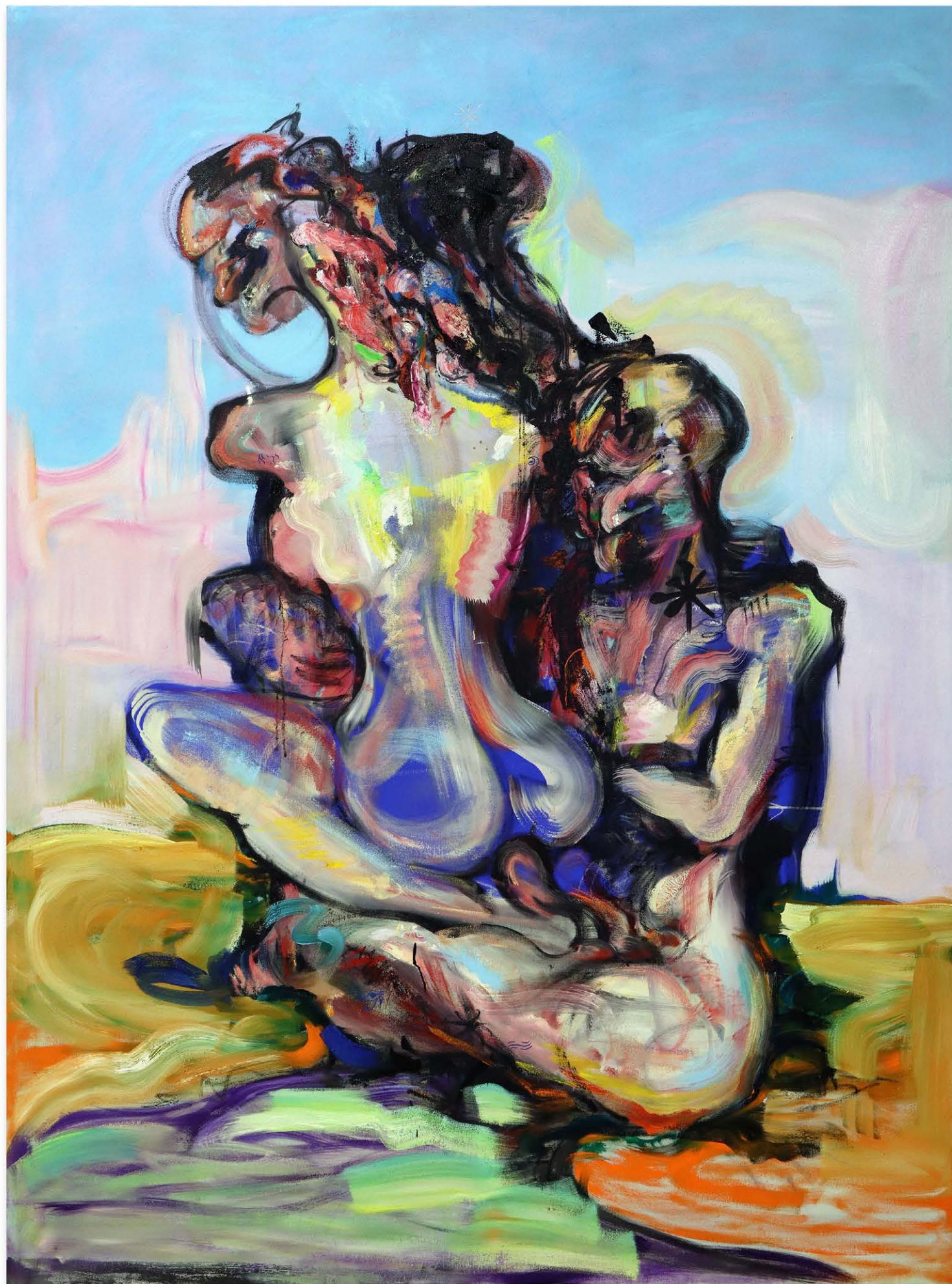
Jakkai Siributr wearing *Blind Faith I*, 2011/2019

An abstract painting featuring a rich palette of colors including yellow, red, orange, green, blue, and black. The brushstrokes are thick and expressive, creating a sense of movement and depth. The composition is layered, with various colors overlapping and blending into each other.

ONLINE VIEWING ROOM

WU JIARU

LAU HIUTUNG



Wu Jiaru
godificial_soul_gate_1, 2021
Oil and acrylic on canvas
198 x 148 cm
78 x 58 1/4 in
\$16,000 USD

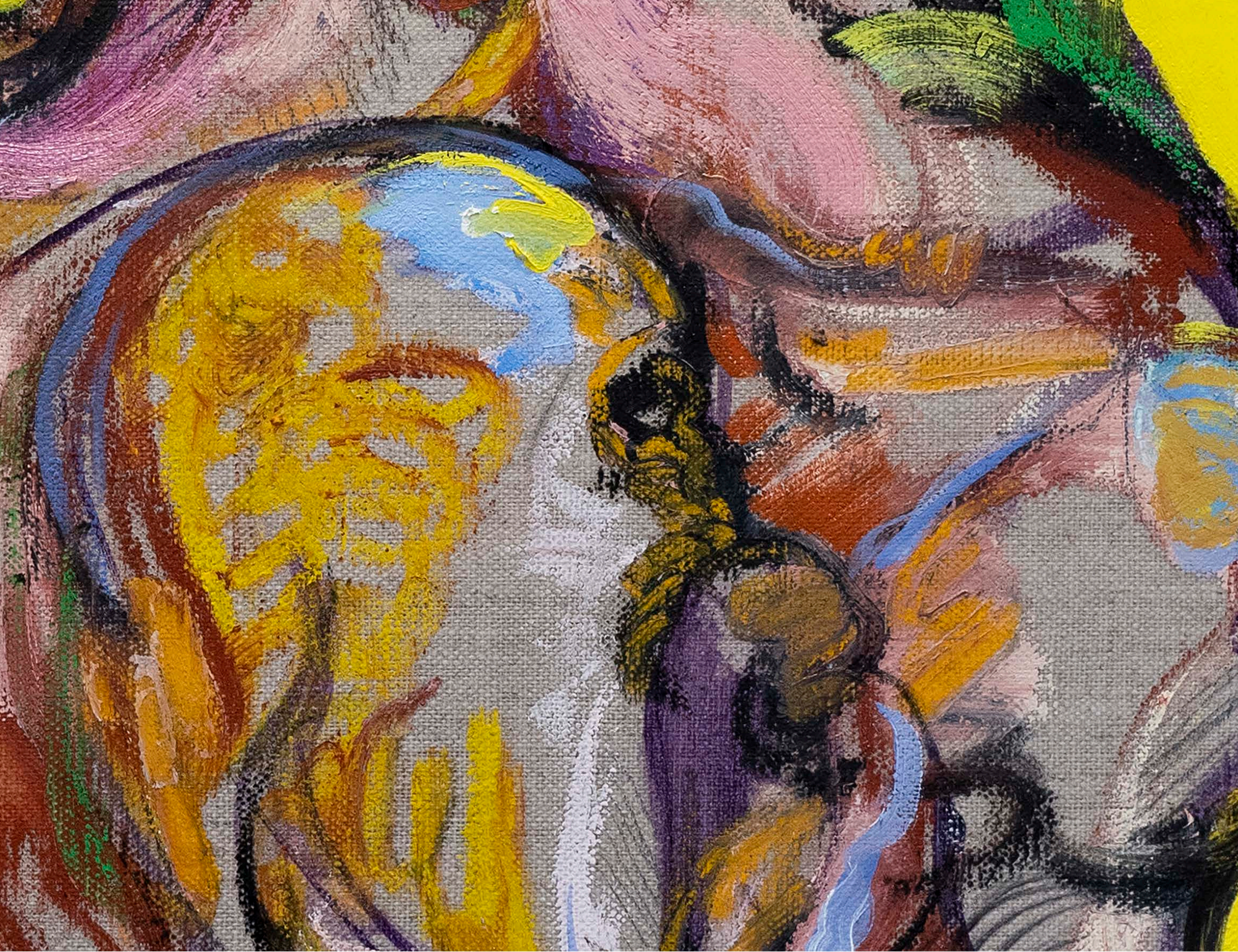


Wu coined the term "*godificial*" to summarize her contemplation and dissection of the concepts of creation, consciousness, and materiality for this series. In *godificial_soul_gate_1*, the viewer is presented with an image that seemingly tells the story of an out-of-body experience. The intertwining of black lines and flesh hints at the fusion of man and machine, as the artist asserts that "*we are not just becoming, but we are the machines we have created.*"

Detail of *godificial_soul_gate_1*, 2021



Wu Jiaru
apóstolo_narcissus_j, 2023
Oil and pencil on linen
61 x 46 cm
24 x 18 1/8 in
\$6,000 USD



In, *apóstolo_narcissus_i*, 2023, Wu culminates her extensive research into mythology and art history. Apóstolo, derived from the ancient Greek word for 'messenger' hints at the mythical themes interwoven throughout the paintings. Wu employs rich symbolism and vivid colors to merge the religious connotations of art history with personal memories, resulting in a thought-provoking reinterpretation.

Detail of *apóstolo_narcissus_i*, 2023



With the mixed media piece, *prólogos_nyc_v*, 2023 (from Greek πρόλογος *prólogos*, from πρό *pró*, "before" and λόγος *lógos*, "word") Wu, makes reference to how stories can open with an establishment of the context as well as an allusion to a previous narrative, both influencing a new beginning.

Wu Jiaru

prólogos_nyc_v, 2023

Pastel and pencil on paper, tablet shockproof case with built-in screen protector and smart shell stand

26 x 20 cm

10 1/4 x 7 7/8 in

\$3,500 USD



Detail of *prólogos_nyc_v*, 2023



"Lau Hiu Tung melds reality and conceptualism to examine our ways of living, exploring hidden emotions and vulnerabilities through technically conventional evocative paintings."

Paul Serfaty

Detail of *Don't tell me we are looking at the same moon*, 2021



Lau HiuTung
The holes in your soul, 2023
Acrylic on canvas
115 x 122.5 cm
45 1/3 x 48 1/4 in
\$8,000 USD





Detail of *The holes in your soul*, 2023



Lau HiuTung
Don't tell me we are looking at the same moon, 2021
Acrylic on canvas
126 x 90 cm
49 2/3 x 35 1/2 in
\$7,000 USD

*"How difficult to speak of the moon
and not loose your mind you said,
when you told me we are living in a
world with two moons, everything
started to make sense now. I am
looking at the moon in the dark
and you are looking at the moon in
broad daylight."*

Lau Hiu Tung





Detail of *Don't tell me we are looking at the same moon*, 2021



Lau HiuTung
Seeing the sky again, 2023
Acrylic on canvas
35 x 25 cm
13 7/8 x 9 7/8 in
\$2,000 USD





Detail of *Seeing the sky again*, 2021

Jakkai Siributr (b.1969) lives and works in Bangkok, Thailand. He is known for his intricately handmade tapestries, quilts and installations, which convey powerful responses to contemporary and historical societal issues in Thailand.

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 Koc Foundation, Istanbul, Turkey; and the Asian Civilisations Museum, Singapore.

Wu Jiaru (b.1992) grew up in a typical Guangdong city in southern China, an area shaped by the entertainment, aesthetic and lifestyle influences that entered the mainland through Hong Kong in the 1990s. Within her practice, Jiaru examines these cultural exchanges between mainland China and Hong Kong alongside questions of identity and belonging through a variety of mediums, including sculpture, video and painting.

Wu Jiaru received dual BA degrees in Fine Arts and English Language from Tsinghua University in 2014, and her MFA from the School of Creative Media at City University of Hong Kong in 2017. Wu Jiaru's works are in the collections of M+, Hong Kong; The Burger Collection, Switzerland and private collections globally. Jiaru was the recipient of the New York fellowship grant from the Asian Cultural Council in 2022.

Lau Hiu Tung (b.1985) lives and works in London and Hong Kong. Working in a variety of mediums, including painting, sculpture and performance, she explores themes surrounding gender, sexuality and identity within her practice.

In her 2022 solo exhibition, *I am in training, don't kiss me*, Lau transformed the space into a 'gymnasium' in order to explore the subject matter of the body and identity in association with the culture of the modern gym. Through sculptural assemblages created using found objects; paintings characterised by minimal, expressive lines and shapes; and a series of performances that involved challenging interval training exercises, the exhibition highlighted the role the gym has in facilitating obsessive representations of the body and its significance as a social and therapeutic space.

Lau Hiu Tung received a BFA in Painting at the School of Visual Arts in New York, USA and an MA in Painting at Royal College of Art in London, UK. Recent external solo and group exhibitions include *I am in training, don't kiss me* at Flowers, Hong Kong (2022); *DOOR* at The Shophouse in Hong Kong (2021); *A'fair*, Hong Kong (2021 & 2020); *A Cow's Head and a Horse's Jaw* at Karin Weber Gallery in Hong Kong (2021); *Don't Forget to Look at the Moon* at Alice Folker Gallery in Denmark (2020); and *Dramas of the Human Heart*, Hong Kong Fringe Club (2019).

51

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** prices are exclusive of shipping or taxes if applicable*