



JAKKAI SIRIBUTR | OUTWORN

NOVEMBER 15, 2023 - JANUARY 6, 2024



BC20, 2023
Deconstructed uniforms, metal talismanic objects,
plastic beads & artificial Marigold flowers
310 x 267 cm
122 x 105 1/8 in





Flowers Gallery is delighted to present Outworn by Jakkai Siributr in conjunction with his first major survey exhibition titled Jakkai Siributr: Everybody Wanna Be Happy at CHAT/The Mills (the Centre for Heritage, Arts, and Textile) in Hong Kong. Siributr is renowned for his intricate tapestries and installations through sewing, embroidery and collaborative community-based projects to weave individual stories resulting from religious and social conflicts on the human condition and diaspora cross South East Asia.

Outworn will present a new series of five tapestried installations. Each assembled by stitching together uniforms gathered from workers in the service industry in Thailand reflects the artist's sentiments towards authorities' handling of the pandemic. Thailand, largely dependent on tourism, went through lengthy periods of economic stagnation and the resulting widespread unemployment brought about a time of financial, physical and psychological uncertainty. Uniforms of various professions in the tourism sector that became obsolete were collected through monetary exchange as a way to assist those individuals who most suffered economically.

The uniforms were disassembled and reassembled into a tapestry bedecked with Buddha symbols, beads, found objects and artificial Marigold flowers and other talismanic objects. These objects allude to a notion in Thai society that without trust in the authorities, the majority of the population still chooses superstitious beliefs over an institution. A consistent theme in Siributr's practice examines the interaction of Buddhism and materialism in modern life, and everyday popular culture of Thailand.

Garments have long been a central medium for Siributr, often using police and army uniforms as a means of expressing unspoken political and social issues. 18/28: The Singhaseni Tapestries (2017-2018), Siributr's most personal work, consists of five of his mother's dresses that are meticulously embroidered along with nine large scale tapestries made from disassembled garments of the artist's relatives. As Siributr reflects, "Textile can be anything. It does not always have to be a two-dimensional wall hanging. It can be decorative, or conceptual. The most important thing is that I fully embrace it." Jakkai relates the intensive, detailed hand-stitching within his works to a meditative practice, connecting to traditional Thai craft processes to comment on contemporary social and political issues.

弗勞爾斯畫廊很榮幸為藝術家賈凱·斯里布特舉辦個展《過耗》，同期他的首次大型調研展《賈凱·斯里布特：人人都想快樂》(Jakkai Siributr: Everybody Wanna Be Happy) 在香港CHAT六廠 (六廠紡織文化藝術館)展出。斯里布特以其復雜的掛毯裝置而聞名，他通過縫紉、刺繡及合作式的社區項目來編織個人故事，這些故事源自於東南亞地區宗教和社會沖突對人類境遇及移民問題的影響。

《過耗》將展出新作系列的五件掛毯裝置作品。每件作品都由泰國服務業工人的製服拼接而成，暗示了藝術家對當局應對疫情的看法。泰國在很大程度上依賴旅遊業，疫情期間經歷長期的經濟停滯，由此帶來的廣泛失業讓當時社會進入了財政、身體和心理上的動盪時期。藝術家用錢購買和收集旅遊部門各行業的破舊製服，並以這種方式幫助那些經濟上最困難的人。

這些製服被拆解後重新拼接成了一幅幅掛毯，上面裝飾著佛教標識、珠子、撿到的物品、人造萬壽菊和其他護身符。這些物品暗示了泰國社會的一種觀念，人們缺乏對當局的信任，大多數人仍然選擇迷信而不是相信制度和機構。斯里布特的藝術實踐，其中恆久的主題即審視現代生活中佛教與物質主義的互作用，以及泰國的日常流行文化。

服裝一直是斯里布特藝術創作的媒介，他經常使用警察和軍隊製服表達自己對不言而喻的社會及政治問題的看法。《18/28: 辛哈薩尼掛毯 (2017-2018)》是斯里布特最具個人風格的作品，作品由他母親的五條裙子精心拼接繡成，另外還有九件大型掛毯，這些掛毯是由藝術家親戚的衣服拆解編織而成。正如斯里布特所曾表述的：「紡織品可以是任何東西。不一定必須是一條二維的壁掛，可以是具有裝飾性的，也可以是概念性的。最重要的是，我完全地包容和接納它。」斯里布特將他創作中頻密、細致的手工縫合與冥想練習聯繫起來，將傳統的泰國工藝過程與當代社會及政治問題關聯起來。



HC20, 2023
Deconstructed uniforms, metal talismanic objects,
plastic beads & artificial Marigold flowers
153 x 150 cm
60 1/4 x 59 in



HC20, 2023





HC20, 2023 (Detail)





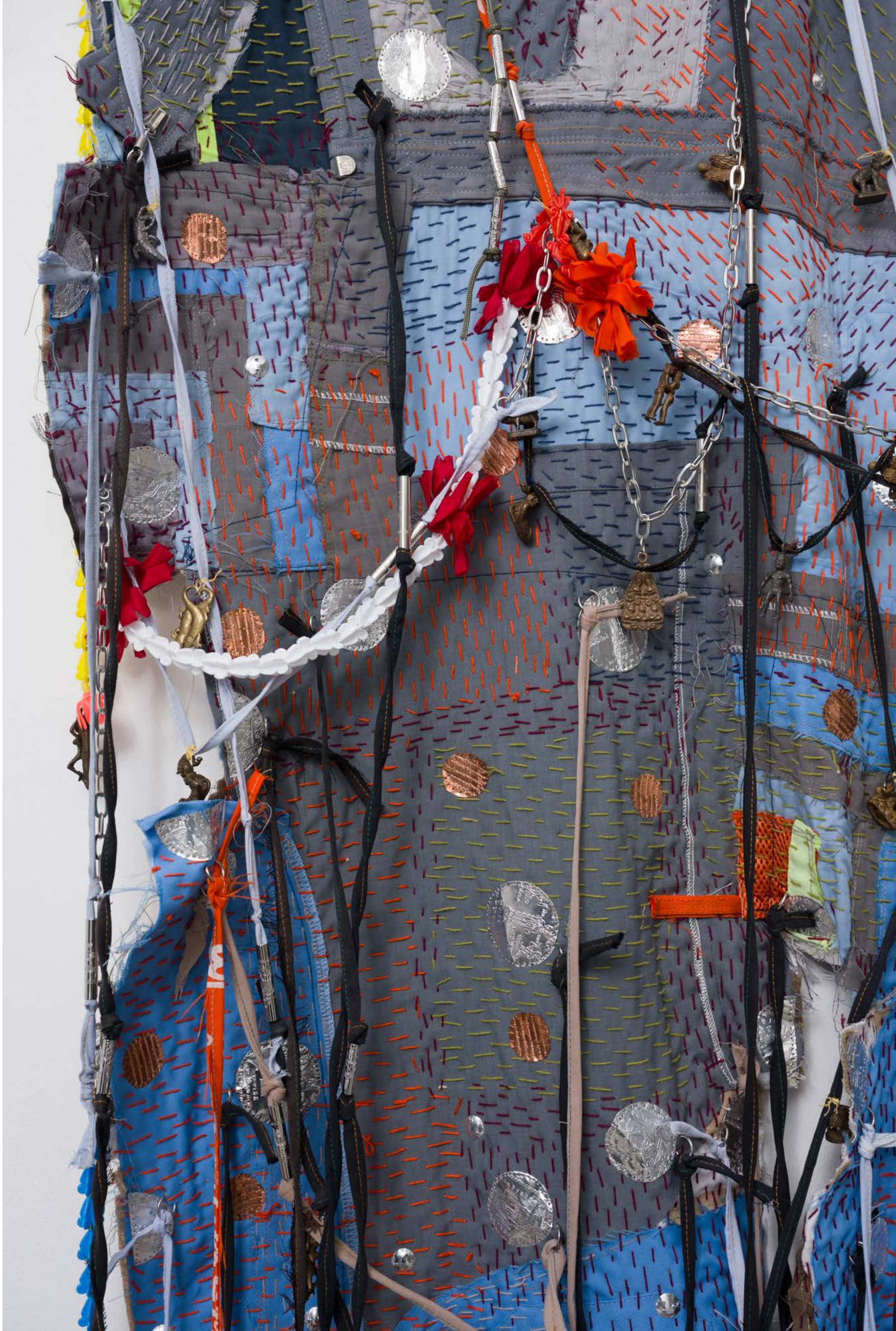
LD20, 2023

Deconstructed uniforms, metal talismanic objects,
plastic beads & artificial Marigold flowers

214 x 200 cm

84 1/4 x 78 3/4 in





'Textile can be anything. It does not always have to be a two-dimensional wall hanging. It can be decorative, or conceptual. The most important thing is that I fully embrace it.'

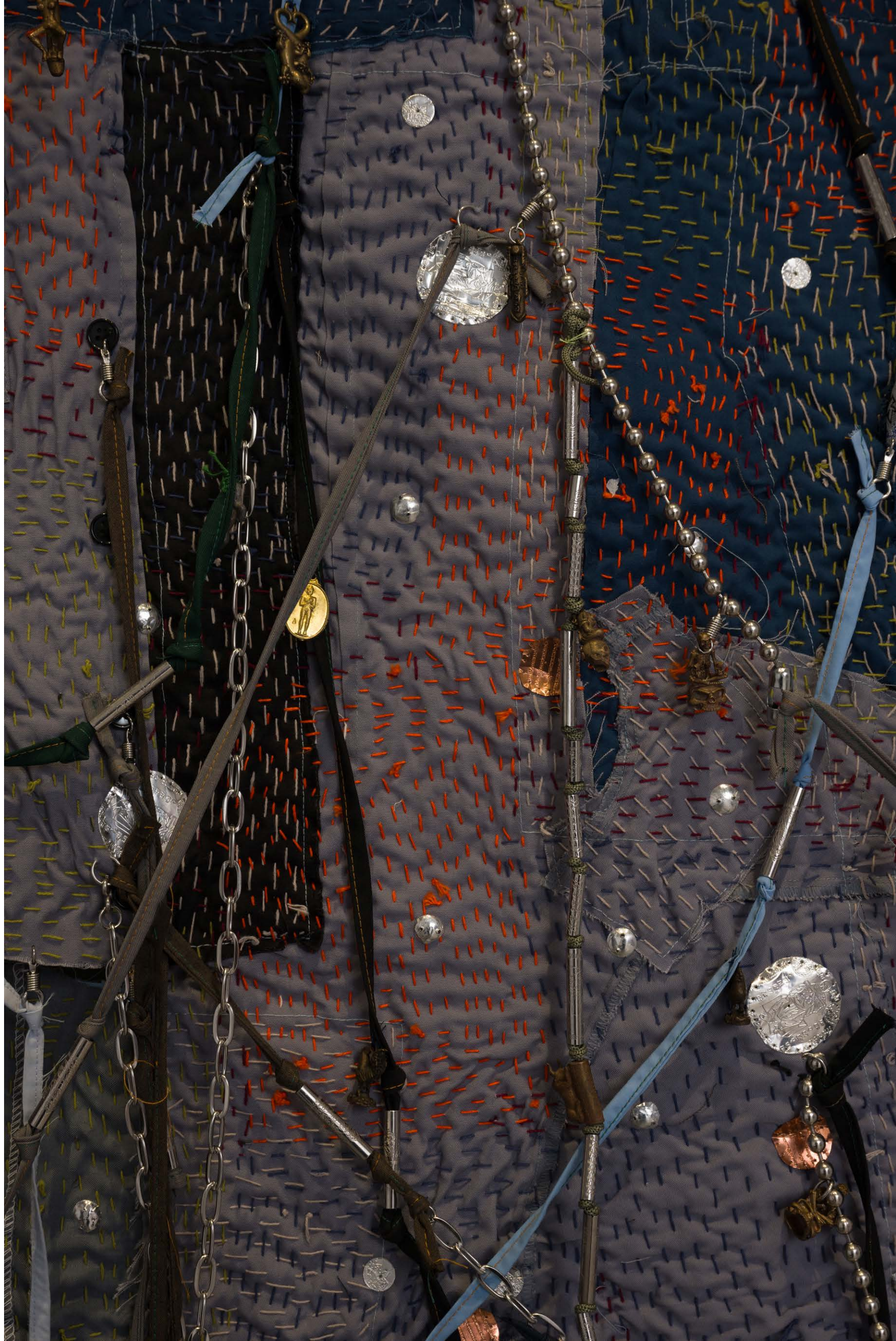
Jakkai Siributr

「紡織品可以是任何東西。不一定必須是一條二維的壁掛，可以是具有裝飾性的，也可以是概念性的。最重要的是，我完全地包容和接納它。」

賈凱·斯里布特



MM20, 2023
Deconstructed uniforms, metal talismanic objects,
plastic beads & artificial Marigold flowers
170 x 200 cm
66 7/8 x 78 3/4 in



MM20, 2023 (Detail)



CG20, 2023
Deconstructed uniforms, metal talismanic objects,
plastic beads & artificial Marigold flowers
210 x 183 cm
82 5/8 x 72 in







Jakkai Siributr (b.1969) lives and works in Bangkok and Chiang Mai, Thailand. He is known for his intricately hand-made 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 Garmenting: Costume as Contemporary Art at Museum of Arts and Design, New York (2022); Bangkok Art Biennale (2018); the 9th Asia Pacific Triennale of Contemporary Art at the Queensland Art Gallery and Gallery of Modern Art in Brisbane, Australia (2018), Exploring the Cosmos: The Stupa as a Buddhist Symbol, Asian Civilizations Museum, Singapore (2013); Phantoms of Asia: Contemporary Awakens the Past at Asian Art Museum of San Francisco, California, USA (2012); Link Tradition and Future - 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 Queensland Art Gallery and Gallery of Modern Art, Brisbane, Australia; FENIX, Rotterdam, Netherlands; 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.

賈凱 · 斯里布特 (Jakkai Siributr, b. 1969) 在泰國曼谷和清邁生活、工作，以其複雜的手工掛毯裝置作品聞名，他的作品通常對泰國當代歷史社會問題作出強有力的回應。

斯里布特曾在美國印第安納大學伯明頓分校學習紡織和藝術，在美國費城大學就讀印花紡織設計專業。他的作品在世界範圍展出，包括《服裝：服裝作為當代藝術》(藝術和設計博物館，美國紐約，2022年)；曼谷藝術雙年展(2018年)；第九屆亞太當代藝術三年展(昆士蘭美術館和澳大利亞布里斯班現代美術館，2018年)；《探索宇宙：作為佛教象徵的佛塔》(亞洲文明博物館，新加坡，2013年)；《亞洲幻影：當代喚醒過去》(舊金山亞洲藝術博物館，美國，2012年)；《鏈接：傳統與未來——第二屆重慶青年美術雙年展》(四川美術學院美術館，中國，2011年)。斯里布特的作品被昆士蘭美術館和澳大利亞布里斯班現代美術館、荷蘭FENIX美術館、台灣國立美術館、美國舊金山亞洲藝術博物館、比爾及梅琳達·蓋茨基金會(美國西雅圖)、伊斯坦佈爾Vehbi Koc基金會及新加坡亞洲文明博物館收藏。

Select Solo Exhibitions

2023	Jakkai Siributr: Matrilineal, 100 Tonson Foundation, Bangkok, Thailand Everyone Wanna Be Happy, CHAT/The Mills, Hong Kong Outworn, Flowers Gallery, Hong Kong
2017	Displaced: The Politics of Ethnicity and Religion in the Art of Jakkai Siributr, Bangkok Art and Culture Centre, Bangkok, Thailand
2014	Transient Shelter, Tyler Rollins Fine Art, New York, NY, USA
2013	Plunder, Yavuz Fine Art, Singapore
2011	Shroud, The Art Center, Chulalongkorn University, Bangkok, Thailand
2010	Karma Cash & Carry, Tyler Rollins Fine Art, New York, NY, USA
2005	Strange Land, H Gallery, Bangkok, Thailand
2002	Hounds Under Foot, H Gallery and Eat Me, Bangkok, Thailand
1998	Jakkai On Line, 2 Oceans 23, Bangkok, Thailand

Select Group Exhibitions

2022	Garmenting: Costume as Contemporary Art, Museum of Arts and Design, New York, USA
2021	Indian Ocean Craft Triennial, Fremantle Arts Centre, Perth, Australia
2020	A Beast, A God, And A Line, MAIAM Contemporary Art Museum, Chiang Mai, Thailand
2019	Unfolding: Fabric of Our Life, Centre for Heritage, Arts and Textiles (CHAT), Hong Kong We Tell to Scare Ourselves With, MOCA Taipei, Taiwan Spectrosynthesis II, Bangkok Art and Culture Centre, Bangkok, Thailand
2018	Dhaka Art Summit, Bangladesh Shilpakala Academy, Bangladesh Diaspora : Exit, Exile, Exodus of Southeast Asia, MAIAM Contemporary Art Museum, Chiang Mai, Thailand Bangkok Art Biennale, Bangkok, Thailand Moving Pledges: Art and Action in Southeast Asia, Institute of Contemporary Arts, Singapore The 9th Asia Pacific Triennial of Contemporary Art, QAGOMA, Brisbane, Australia
2017	Mon Art Du Style, MAIAM Contemporary Art Museum, Chiang Mai, Thailand All For One: Art Beyond Borders, Bangkok Art And Culture Center, Bangkok, Thailand Patani Semasa, MAIAM Contemporary Art Museum, Chiang Mai, Thailand
2016	Continuum: Acculturating, The Art Center, Chulalongkorn University, Bangkok, Thailand
2014	RADIATION: Art & Queer Ideas from Bangkok and Manila, Un-Compared, The Art Center, Chulalongkorn University, Bangkok, Thailand
2013	Exploring the Cosmos, The Stupa as a Buddhist Symbol, Asian Civilizations Museum, Singapore
2012	Phantoms of Asia: Contemporary Awakens the Past, Asian Art Museum of San Francisco, San Francisco, USA Thai Trends from Localism to Internationalism, Bangkok Art and Culture Center (BACC), Bangkok, Thailand
2011	Link Tradition and Future, The 2nd Chongqing Biennale for Young Artists, The Art Museum of Sichuan Fine Art Institute, Chongqing, China Here / Not Here: Buddha Presence in Eight Recent Works, Asian Art Museum of San Francisco, San Francisco, USA
2010	Viewpoints and Viewing Points – The 2009 Asian Art Biennial, National Taiwan Museum of Fine Arts, Taichung, Taiwan

Awards

2013	Fondation La Roche Jacquelin
2001	Rockefeller Foundation Bellagio Grant



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