



Jakkai Siributr: Matrilineal **Curated by Loredana Pazzini-Paracciani**

30 November 2023 - 26 May 2024

At 100 Tonson Foundation

Opening Reception: Thursday, November 30th, 2023

Conceived in continuation of *18/28: The Singhaseni Tapestries* (2018), a series of embroideries centered on the passing of Siributr's mother, **Matrilineal** at 100 Tonson Foundation, Bangkok, hinges on two main concepts: the importance of giving voice to minor narratives from the past by acknowledging their memories and legacies; and the awareness of the impermanence of life, tightly woven into the universal pain of loss and bereavement.

Framed in this context, **Matrilineal** marks a first for Jakkai Siributr, in many ways.

Foremost, **Matrilineal** is an exhibition about the essence of womanhood, intended as a gendered perception. Expanding his ongoing focus on social issues, with **Matrilineal** Siributr emphasizes the role of significant female figures in his family vis-à-vis the hardship and sacrifices as a shared condition among women in a patriarchal society, regardless of rank or social status. **Matrilineal** is, therefore, a predominantly intimist exhibition, realized through the artist's own observation of his relationship with his mother, aunts and grandmother—figures that have shaped him into the person he is today and that have now passed, thus no longer able to tell their stories. As such, the exhibition furthers Siributr's evolving interest in existential notions of ephemerality and grief, as well as the therapeutic power of art-making.

Known for his iconic use of embroidery, stitching and quilting, Siributr is one of the most notable practitioners of textile art—an artform traditionally considered to be gendered-specific. In further exploring the female-driven approach of the show through this medium, **Matrilineal** presents an entirely new body of works made exclusively from reassembled and repurposed garments, textiles and personal objects that belonged to the significant women in the artist's family.

On one hand resonating with a wider audience with its emphasis on the role of women and their legacies, **Matrilineal**'s geographical and temporal coordinates are specific to the 20th- 21st century Thailand, particularly between the reigns of King Rama VII (1926–1935) and King Rama IX (1946–2016), when the artist's family history intersects with that of the nation. This was an era of historical complexity, spanning the shift from absolute to constitutional monarchy, World War II, and the successions of several reigns amid student-led protests – a period recorded primarily by its male protagonists into the grand narrative of Thai modern history as we experience it today. In the background were the women—mothers, grandmothers, sisters, wives, daughters, aunties—weaving the threads of their own family history in the spirit of resilience and female solidarity.



Unearthing their memories and, thus, remembering their lives as women and makers of home and family, **Matrilineal** pays tribute to the essence of womanhood by way of chronicling history's minor narrative within Thai patriarchal society. From large textile installations, embroidered intimate portraits, to reinvented vintage garments through beading and stitching, these works feature Siributr's mother and her sisters, and his grandmother in retrospection, reflecting on their personal journeys and legacies. Archival objects and paintings of the artist's family are featured with the new embroideries, culminating in the presentation of specifically designed floral arrangement to underline notions of ephemerality and longing, sentiments that connect us as human beings in the circle of life.

PUBLIC PROGRAMS:

In further exploring the restorative power of art-making, which is distinctive in Siributr's practice, **Matrilineal** proposes a series of workshops and talks across its six-month duration including specifically designed embroidery, Ikebana, and Kintsugi workshops. The first, "**Memento Mori**," an embroidery workshop, will take place at 100 Tonson Foundation on December 16, 2023. Conducted by the artist, this workshop invites participants to approach loss and bereavement through communal sharing, embroidering and sewing on garments that belonged to their loved ones, to create a memento mori keepsake as a reminder of mortality while reinforcing the healing power of remembering.

In addition to the workshops, the exhibition will include a conversation with Professor John Clark and the launch of the publication *Jakkai Siributr: Matrilineal*, which features specially commissioned articles by John Clark and Chairat Polmuk, a curatorial essay by Loredana Pazzini-Paracciani, along with interviews and other literature from archives. Richly illustrated, the publication anchors reflections on Siributr's practice and situates the exhibition socially and historically, underlining the relevance of gender narratives and the driving power of making art.

***Matrilineal** by Jakkai' Siributr will be on view at the Foundation from November 30, 2023 to May 26, 2024. Please stay tuned for the dates of the public programs which will be announced later.*

For more information, please do not hesitate to contact us at:

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ABOUT ARTIST:

Jakkai Siributr is known primarily for his textile and embroidery works, and his installations increasingly offer an element of audience participation. Siributr is concerned with the unofficial histories that have been written out of Thai account as well as intersections between personal and regional histories. He creates a delicate tension between his subject matter — ongoing conflict driven by nationalistic discrimination against minorities — and the visual sensuality of his chosen form and materials. More recently he has begun to work with various communities through embroidery workshops including refugees on the Thai-Myanmar border and the USA. He also worked with the Thai Government on a social developmental program in remote areas of Mozambique.

Studying and residing in the USA for nearly ten years, Siributr earned his BA in Textiles/Fine Arts, at Indiana University Bloomington in 1992 and MS in Printed Textile Design at the Philadelphia University in 1996. He was an instructor at Thammasat University's Faculty of Fine and Applied Arts from 1996-2003.

His exhibition history includes: Garmenting: Costume as Contemporary Art at The Museum of Art and Design, New York (2022), 9th Asia Pacific Triennial of Contemporary Art (2018), Bangkok Art Biennale (2018), Dhaka Art Summit (2018), PATANI SEMASA, MALLAM Contemporary Art Museum (2017); DISPLACED, Bangkok Art and Culture Centre, Bangkok, Thailand (2017); First Look: Collecting Contemporary at the Asian, Asian Art Museum, San Francisco; Transient Shelter (2015); Viewpoints and Viewing Points – the 2009 Asian Art Biennial, National Taiwan Museum of Fine Arts (2009); and ArtPosition, Murten, Switzerland (2005); among others. His work is included in the collections of the Singapore Art Museum; Asian Civilization Museum, Singapore; Queensland Gallery of Art / Gallery of Modern Art, National Taiwan Museum of Fine Art; Asian Art Museum of San Francisco; the Bill and Melinda Gates Foundation, USA; and the Vehbi Koc Foundation, Istanbul, FENIX, Rotterdam, Netherlands. The Centre for Heritage, Arts and Textiles (CHAT/The Mills) will present his first major survey in November 2023.



ABOUT CURATOR:

Loredana Pazzini-Paracciani is an independent scholar and curator of Southeast Asian contemporary art. Her research and curatorial practice revolve around critical sociopolitical issues in Southeast Asia, advocating a counter-hegemonic and non-Western-centric discourse. Her articles have appeared in several academic journals such as *Visual Anthropology*, Routledge UK; *Photographies*, Routledge and University of Westminster UK; *Frames Cinema Journal*, University of St Andrews, UK; *Convocarte: Revista de Ciências da Arte*, Lisbon University, Portugal; and *M.A.tter Unbound*, LASALLE College of the Arts, Singapore, among others.

Together with Patrick D. Flores, she co-edited the anthology *Interlaced Journeys: Diaspora and the Contemporary in Southeast Asian Art*, published in 2020 by Osage Art Foundation, Hong Kong. Notable museum exhibitions she has curated include *Déjà vu: When the Sun Rises in the West* solo show by Natee Utarit at Silpakorn Art Center, Bangkok (2022); *Homecoming /Eventually* at UP Vargas Museum, Manila, Philippines (2021) ; *Diaspora: Exit, Exile, Exodus of Southeast Asia* at MAIAM Contemporary Art Museum, Thailand (2019); and *Architectural Landscapes: SEA in the Forefront* for InToAsia: Time Based Art Festival 2015 at Queens Museum, New York.

In 2022 Loredana curated the online program for the ASEAN-EU Cultural Festival titled “Youth Voices” to celebrate the 45th anniversary of ASEAN-EU cross-cultural relations. She served as one of the curators for the Bangkok Art Biennale 2022.

ABOUT 100 TONSON FOUNDATION:

Over the past 20 years, 100 Tonson has been a forefront contemporary art gallery in Thailand and Asia. The gallery has mounted over 100 exhibitions and programs of both local and international artists. Since 2015 we have supported artists and curators in their ambitious experimentations and through long-term programming, while generating greater cultural exposure to the public at large.

In 2020, 100 Tonson Gallery officially transitioned into a non-profit organization under the name 100 Tonson Foundation. All profits and donations directly support the production of exhibition and new commissions while allowing us to keep our diverse public programs free for visitors.

100 Tonson Foundation aims to further elevate the stature of Thai contemporary art internationally, as well as to support the progress of the local art community. The foundation provides opportunity for artists to exhibit across all art disciplines at its unique Christian Liaigre designed space in the heart of Bangkok. The scope of the foundation’s support stretches beyond these white-cube walls. The foundation establishes relationships and collaborations with renowned international museums and art institutions.